

GUILD OF BRITISH FILM AND TELEVISION EDITORS

EDIT FILM FEST 2017

CURZON GOLDSMITHS · LONDON
24-27 MARCH 2017

The Guild of British Film and Television Editors is an association of editors in the British film and television Industries. The Guild's primary aim is to raise the profile of the skill and craft of editing. One way we do this is to present an annual film festival that celebrates editors and editing.

Book tickets now at www.curzongoldsmiths.com
Free tickets available to the first 50 GBFTE members who contact the Guild Secretary



Friday 24th March
6pm

**Director and Editor
Renee Edwards Q&A**
Featuring UK Premiere of
One Note at a Time

*'If the musicians ain't got a chance to live,
then what chance has the music got?'*
- Dr John

This is a beautifully crafted, feature documentary, rich with colourful characters, and set in the iconic musical backdrop of New Orleans. In 2005 the music stopped, when one of the most deadly and destructive hurricanes in American history struck. The flood defences failed flooding the Crescent City for weeks. Lives were lost and shattered. Many displaced musicians felt compelled to return to the chaos and bleak confusion to play again.

This is the story of some who made it back, told in their own words, with those who fought alongside to resuscitate the music scene; in particular the founders of The New Orleans Musicians' Clinic, a unique medical facility with the motto, 'Keeping the music alive'

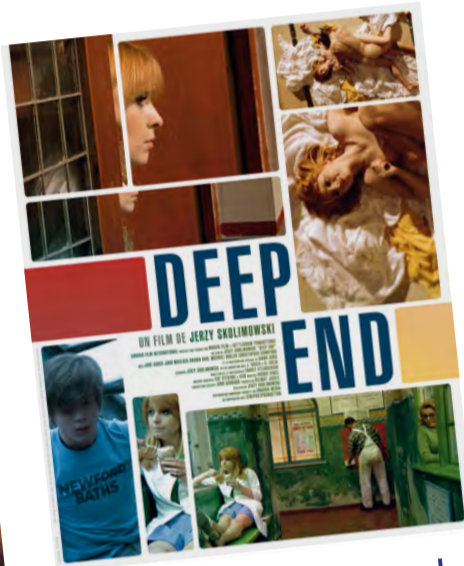
Saturday 25th March
6pm

Editor Martin Walsh Q&A
Featuring screening of **Chicago**

"I didn't want to become an editor; I wanted to be an architect. The problem was I could draw but I couldn't do maths. I found my way into editing through music, sound and by being in the right place at the right time."

Martin Walsh GBFTE is a feature film editor with more than 30 film credits. He won the Academy Award for Film Editing and the ACE Eddie Award for Chicago, for which he was also nominated for the BAFTA Award for Best Editing.

His other credits include The Krays, Mansfield Park, Iris, Bridget Jones' Diary and Cinderella (2015). He is currently completing the post production of Wonder Woman.



Sunday 26th March
6pm

Editor Barrie Vince Q&A
Featuring screening of **Deep End**

In parallel to a successful career as a fiction film and documentary editor spanning four decades, Barrie Vince GBFTE has helped develop the talent of many young editors through his teaching. He was appointed twice Head of Editing - first at the National Film and Television School and later in the same capacity he set up the editing department at the Norwegian Film School in 1998.

"[Deep End] should be up there with Blow Up or Repulsion - both outsiders' views of 60s Britain, as is this. The principal setting is a public swimming-pool, where callow new assistant Mike (John Moulder-Brown) is shown the ropes, floats, and a whole lot more by his worldlier colleague Susan (Jane Asher) ... everything about this singular film - the camerawork, the imagery, the soundtrack - feels vibrant and surprising in a way that makes most modern coming-of-age movies look formulaic and, well, shallow."
- Steve Rose, The Guardian

Monday 27th March
6pm

Editor Terry Rawlings Q&A
Featuring screening of **Yentl**

Terry Rawlings GBFTE is a five-time BAFTA nominee, recognised for his picture and sound editing across five decades on films including Alien, Chariots of Fire, and Blade Runner.

Rawlings started his career as a dubbing assistant before working as a sound, dubbing and music editor during the 1960s and early 1970s, on films directed by then emerging new talents including Jack Clayton, Karel Reisz, Ken Russell, and Michael Winner. He was nominated for Best Soundtrack on two films at the British Academy Film Awards in 1970: Karel Reisz' Isadora and Ken Russell's Women in Love.

As a picture editor, he worked on an impressive run of films in the late 1970s and early 1980s including Alien and Blade Runner, both of which saw him BAFTA-nominated, whilst Chariots of Fire gained him both BAFTA and Oscar nominations. Rawlings has continued to work into the 1990s and 2000s on a range of high-profile features including Alien³, GoldenEye and The Phantom of the Opera.

