

## etruscan books

# Black Huts Festival

Patron: Andrew Kötting

## Friday 1st November 2013

*The Beacon*, St Mary's Terrace, Hastings  
TN34 3LS (Opposite steps of 12 St Mary's Terrace)

7 for 7 30<sup>pm</sup>. Supper menu. Bar. Bookstall.

## KINDERLIEDER

Trevor Watts & Veryan Weston :

Alto & Soprano Saxophone, Piano

A reading by John James & short films by

Nichola Bruce (& Pia Getty)

*Watts & Weston's intuitive responses & on-the-fly excursions span a wide-ranging spectrum of styles & fabrics of sound. They render dreamlike notions & contrapuntal motifs amid various peaks of intensity. This jubilant union of the musical spirits features a potpourri of minimalist overtures, circular patterns, & flowing thematic initiatives.*

Glenn Astarita

Nichola Bruce's Irish film *I Could Read The Sky* (1999), & *Moonbug* (2010) are vibrant and poetic films. She is a compulsive collector of moving images, for her *Randometer* archive of 3 decades.

*Axis of Light* (co-directed Pia Getty (2013), is a documentary on Middle East artists living with conflict. Two examples, on Lebanese sculptor & poet Mona Saudi, & Arab American writer Etel Adnan, plus Bruce's short film poem *Corporeal Memory*, form the threshold to the weekend.

John James reads from new as well as recently published work &, by request, some pieces from

*Kinderlieder* (1992).

penniless

for land or kine

I called on Napper Tandy

beside a ghostly barrow

the pale moon rose

above the shining wave

he sd

it wasn't like 1916 in 1916 either

Andrew Crozier published *In One Side & Out The Other* (The Ferry Press, 1970), a volume of poems written in collaboration with John James & with treatments by Tom Phillips.

## Saturday 2nd November

2<sup>pm</sup> *The Beacon*, Café, Bookstall

## LOVED LITTER OF TIME SPENT

a homage to poet Andrew Crozier

*Through his own poetry, his editing, his publishing, his rediscoveries of neglected, forgotten or fallen-silent poets, his careful & sharply intelligent essays, his friendships, & his skills in gathering together those poets most likely to stimulate each other, Andrew Crozier made a very special contribution over many years to contemporary anglophone poetry, especially for those for whom the orthodoxies of the so-called Movement & its descendants were nowhere near enough as ways of dealing with a world through poetry.*

John Hall

Andrew Crozier's poetry invoked the everyday & the phenomenal. His collaborations with Ian Tyson were exhibited at *The Fitzwilliam*, Cambridge. Aged 20 he began editing: Fielding Dawson, 'The English Intelligencer', Robin Blaser, John Rodker, Carl Rakosi. All this formed an abiding impetus in British-American poetry. His mother Kathleen Crozier was a significant artist since the 1930s. She lived in Hastings.

Andrew Crozier editor Ian Brinton, reads Crozier's poetry then introduces John Seed, Wendy Mulford, John Hall, & John James, footage of Crozier by Colin Still & a talk, 'Slots in Arcadia: Andrew Crozier in Hastings', by his brother, artist Philip Crozier. This talk looks at a family history in the town going back to the middle of the 19th century & its effect on Andrew's poetry & sense of identity.

Catharine Leathers' film *Sussex Posey* (7 mins) complements the programme.

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*The Beacon*, St Mary's Terrace, Hastings

7 for 7 30<sup>pm</sup>. Supper menu. Bar. Bookstall.

## JOURNEYS TO THE END OF THE LIGHT

Iain Sinclair's poetry, film, prose & collaborations often evoke the prow, corridors & shadows of Marine Court. etruscan publishes *The Firewall, Selected Poems*. 70 x 70 is an extraordinary curating of films & venues. (king-mob.net). Tonight's performance is a collaboration for voice, saxophone & sound design by

John Harle & Daniel Harle.

*American Smoke* (Viking 2013), is filled with bad journeys & fated decisions. This is an epic walk in the footsteps of Malcolm Lowry, Charles Olson, Kerouac, Burroughs, Dorn *et al*, heated by obsession (the Old West, volcanoes, Mexico) enlivened by false memories, broken reports & strange adventures.

Composer John Harle has worked as part of The Berliner Band, performing contemporary scores to silent films of the 1920s by Man Ray, Léger & Moholy-Nagy, & been producer-soloist with the Moondog Big Band.

Daniel Harle's violin/laptop duet, *Prayer* was performed at the LCM Festival.

*The Child and the Saw* (Richard Heslop with

Daniel Landin) (1984, 24 mins).

A 9 year old girl receives a giant bandsaw for her birthday & plays innocently & gleefully as it twists around her bedroom; it leads her on a dark & surreal journey of discovery. This coming of age fairy tale was shot in the east end of London on a 16mm wind up Bolex camera using black & white film.

Heslop is celebrated for his manipulation of film speeds that gave his images unique feel and an alternate perspective of reality. Other early work included live visuals with 23 Skidoo, performed at *The Final Academy* with W.S. Burroughs.

Poet & visual writer **John Hall** had poems in 'The English Intelligencer' in the 1960s. *Keepsache* is his companion volume to *else here* ([etruscan](#))

*Your gift is so constant in lyrical delicacy that its vulnerability to chill is an exact index of damage & of how far a music will reach.*

J.H.Pyrnne

## **Sunday 3rd November**

**Jerwood Education Space**

**3<sup>pm</sup> – The Stade, Hastings**

### **RANDOMETER**

*Louise Colbourne & Richard Heslop show short films. Wendy Mulford & John Seed choose a poem from their books, responding to the short film they have just seen.*

**Louise Colbourne** works with film & video within contemporary art. She works with both appropriated & handmade footage & sound tracks. Her audio-visual concoctions add to the poetic dynamic of the sequences to articulate a new experience of viewing the source material.

**John Seed** is author of *Manchester: August 16th & 17th, 1819*, believed lost for 40 years (Intercapillary Editions, 2013). His early poetry featured in *A Various Art* (eds Crozier & Longville). He is also a historian. John Seed first met Andrew Crozier in a Staffordshire pub during the miner's strike of 1972.

**Wendy Mulford's** *The Land Between* was published in Hastings by Reality Street. For four decades her poems have questioned and explored location, experience, faith & language, built at times an extraordinary sound-chain. From *the abc of writing* to *Nevrazumitelny*, *The Bay of Naples* interaction with a Hodgkin exhibition, to the silence of 'La Pitie-Salpetriere' this poetry has sung, fought & witnessed. Editor of *The Virago book of Love Poetry*, translator of Sarah Kirsch, biographer (as is Peter Swaab) of Sylvia Townsend Warner. Mulford's Street Editions published Andrew Crozier's *The Printed Circuit* and *High Zero*. For her Crozier was a "generous lovely scrupulous attentive & discerning friend whose opinion I valued the most."

## **Sunday 3rd November**

**5<sup>pm</sup> Electric Palace 39a High St, Hastings TN34 3ER**

### **FUSTY FINDS FROM THE KÖTTING VAULTS (70 mins)**

*Film as poetry. Designed to beguile and surprise. Cannibalised but truly alive. Andrew Köttling has been rummaging around in the basement pulling work from his fusty shelves in anticipation of your every enjoyment.*

*Gallivant & Swandown* film maker Andrew Köttling presents film poems by peers & revenants from the era he began making & showing work in the early 1980s, at the London Film Maker's Co-op.

## **Sunday 3rd November**

**8<sup>pm</sup> Electric Palace 39a High St, Hastings TN34 3ER**

### **THOROLD DICKINSON: WARTIME AND AFTER**

*Thorold had Powell & Pressburger's daring, David Lean's taut editing & Carol Reed's emotional tension, yet he was lost in their shadows.*

John Boorman.

Thorold Dickinson scholars Peter Swaab & Philip Horne present *The Next of Kin* (1942, GB, 101 mins) by Thorold Dickinson & 2 short films conceived and overseen by Dickinson *Miss Grant Goes to the Door*, dir. Brian Desmond Hurst (1940, GB, 7 mins) *Exposure* (UN Film Service, 1958), compiled & edited by Krishna Singh & Robert Hughes (USA, 1958), 9 mins.

Followed by a Q & A with Swaab & Horne.

Thorold Dickinson directed *Gaslight*, *Hill 24 Doesn't Answer* and *The Queen of Spades*. His vivid imagination took him to Paris in the heyday of silent film in the 1920s, to the Spanish Civil War, to Stalin's USSR in 1937, to Africa, India & Israel. Peter Swaab & Philip Horne's *Dickinson, A World of Film* (Manchester U P) includes a film-by-film discussion of Dickinson with Martin Scorsese, & essays by many writers including Kevin Jackson, Kevin Gough-Yates & Ian Christie.

Dickinson's little-known wartime feature, *The Next of Kin*, dramatizes the theme of careless talk costing lives. Dickinson noted that the film's 'intense realism' of setting had anticipated Italian neo-realism & its narrative was unconventional; the film had such shocking impact when released that one military cinema manager had to indent for a case of brandy for traumatised viewers.

Supported by University College London Department of English

## **Black Huts Festival**

**All tickets £6 or £5 concs**

Tickets are available on the door or in advance online from [www.electricpalacecinema.com](http://www.electricpalacecinema.com)

for events at the Palace, Beacon, and Jerwood.

The Palace doors and bar open 45 minutes

before each screening.

**electric palace: 01424 720 393**

**jerwood: 01424 728 377**

**etruscan books: 01424 433 412**

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