

THE 22ND ALDEBURGH POETRY FESTIVAL

5-7 November 2010

www.thepoetrytrust.org



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The Poetry Trust gratefully acknowledges the substantial support of Arts Council England and Arts Council England, East. We thank them for their recognition and continued investment in us as a flagship organisation for literature.



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THIS PROGRAMME IS AVAILABLE IN A LARGE PRINT, TEXT ONLY VERSION ON REQUEST. TELEPHONE: 01986 835950



Special festivals always generate new connections – mental and physical, spiritual and emotional. And for contemporary poetry, nowhere is more electrifying than Aldeburgh.

Suffolk's seaside setting and the timing on the cusp between autumn and winter make the weekend hard to resist. But it's the programme – its originality and the absorbing journeys on offer – that's the real thing: an unrepeatable, memorable, shared experience.

World-class writers from America, Ireland, The Netherlands, New Zealand, Nigeria and Sweden join forces with outstanding UK poets for this year's ultimate poetry gathering. The vital 'stay against confusion' we all need. Don't miss it.

Naomi Jaffa
 Director
 The Poetry Trust

THE ILLUSTRATIONS

The illustrations were produced by Silk Pearce by printing directly from surface details found in and around Aldeburgh. The effect was created using printing ink and tissue paper – a messy process when performed in a sea-breeze and one witnessed only by gulls!

Silk Pearce is a design-led communications consultancy offering everything from brand development to websites. For more information contact Jack Pearce on 01206 871001 or visit: www.silkpearce.com

THE PROGRAMME

Friday 5 November

Jubilee Hall 6.00 – 7.00pm PF1 £6

FAMILY READING: MANDY COE

The gifted young winners of our annual Suffolk Young Poets Competition read their marvellous poems. They are joined by Liverpool's high-spirited and warm-hearted **Mandy Coe** launching her first book of poems for young people.

Supported by **EAST ANGLIAN**
DAILY TIMES

Cinema Gallery 6.00 – 6.30pm PF2 £7

CRAFT TALK: RE-WORKING THE POEM

John Glenday talks through his own revision process and considers how reworking can not only refine, expand and distil content, but can also allow the poet to discover the 'real' meaning of the poem.

Peter Pears Gallery 6.45 – 7.00pm & 7.15 – 7.30pm FREE

CLOSE READINGS

Join **Elaine Feinstein**, followed by **Andrew Motion**, as each poet scrutinises a favourite poem.

All Close Readings supported by www.ink-sweat-and-tears.com

Jubilee Hall 8.00 – 9.45pm PF3 £14

READING: MATTHEW CALEY, J O MORGAN, DON PATERSON

The gift of tongues. **Matthew Caley** powers his left-field poems with linguistic intelligence, imaginative panache and all the confidence of a free spirit. Engaging and affecting, **J O Morgan** won the 2009 Aldeburgh First Collection Prize for his bold memoir of an Inner Hebridean childhood: 'Modern and Romantic, particular and mythic' (David Constantine). **Don Paterson** shoulders the responsibility to live and write the fully-examined life with wit, courage and exemplary formal skill.

The winner of the 2010 Aldeburgh First Collection Prize will be announced at the start of this reading.

James Cable Room 10.15 – 11.00pm FREE

POETRY QUIZ

Time to let your hair down at the hilarious annual showdown of the poetry buffs. Pit your wits against the wacky and wonderful brain-teasers. Come as a foursome or team up on the night.

Supported by The White Lion Hotel, Aldeburgh



Saturday 6 November

Jubilee Hall 9.00 – 10.00am PF4 £8

DISCUSSION: THE POET'S TOOLKIT

A meticulous eye for detail with an awareness of the bigger picture. Relevant experience. Excellent communication skills, verbal and written. Capacity to think outside the box. Passion, drive and ambition. Ability and willingness to work long and flexible hours unsupervised. **Lars Gustafsson**, **Marie Howe**, **Bill Manhire** and **Don Paterson** finesse the person specification.

Cinema Gallery 9.30 – 10.00am PF5 £6

BLIND CRITICISM

How do we read a poem when we don't know who it's by? What are we looking for? What turns us on or off? Expert poet-readers **Mandy Coe** and **Jack Underwood** respond on the spot to two anonymous published poems.

Peter Pears Gallery 10.15 – 10.30am FREE

SHORT TAKE: THE POET'S TOOLKIT

Core competencies & skills: what's on **Luke Kennard's** tick-list?

All Short Takes supported by 

Jubilee Hall 10.45am – 12.30pm PF6 £14

READING: HARRY CLIFTON, ELAINE FEINSTEIN, SELIMA HILL

Honouring the calling. **Harry Clifton** takes nothing less than the 'bottomless rights and wrongs' of the world and its 'endless uproar' for his probing, rueful meditations. With generosity of spirit, precision and emotional honesty, **Elaine Feinstein** demonstrates her unwavering commitment to the value of literature. **Selima Hill** continues to astound and enthrall with her bold explorations, the bravura and bite of her language.

Supported by the Friends of The Poetry Trust

James Cable Room 11.00am – Noon PF7 £9

TALK: ESSENTIAL POEMS

With his academic credentials and his publishing and editorial experience, few poets can rival the breadth and depth of **Andrew Motion's** knowledge of poetry, past and present. Which poems can't he imagine living without?

James Cable Room 12.45 – 1.30pm FREE

OPEN WORKSHOP

Write fast. Write to order. Surprise yourself with poems you never knew you had in you. New sure-fire exercises from Festival founder **Michael Laskey** and UEA tutor **Jeni Smith**. Exhilaration's not the word.

Cinema Gallery 12.45 – 1.15pm PF8 £7

CRAFT TALK: ISSUES OF TRANSLATION

Focusing on two short poems, in Danish and Dutch, and using Goethe for comparison, **John Irons** highlights the central problems of translating syntax, vocabulary and rhythm from Germanic languages into 'that strange hybrid, English'.

Peter Pears Gallery 12.45 – 1.00pm FREE

CLOSE READING

Join **Dorianne Laux** as she scrutinises a favourite poem.

Supported by Ink Sweat & Tears

Peter Pears Gallery 1.15 – 1.30pm FREE

SHORT TAKE: THE POET'S TOOLKIT

Core competencies & skills: what's on **Matthew Caley's** tick-list?

Supported by Smiths Knoll

Jubilee Hall 1.45 – 2.45pm PF9 £8

READING: NEW BLOOD

A richly talented young trio. **Caroline Bird's** witty, unsettling flights of narrative fancy address their gender politics business with verve and aplomb. A fabulous and abundant inventiveness – of subject, tone and style – characterises **Luke Kennard's** liberating imagination. **Jack Underwood** likes to 'think of poems more as questions, as part of learning about the world' and the results are impressive: heartening and authentic.

Supported by The Ronald Duncan Literary Foundation



Saturday 6 November

James Cable Room 1.45 – 2.30pm PF10 £7

EXCHANGE: HAPPINESS WRITES WHITE

Is sadness a more natural, interesting and even, sometimes, a more pleasurable subject for poetry? For poets and for readers alike? **Bill Manhire** and **Selima Hill** are happy to explore the territory together.

Peter Pears Gallery 2.45 – 3.00pm FREE

CLOSE READING

Join **J O Morgan** as he scrutinises a favourite poem.

Supported by Ink Sweat & Tears

James Cable Room 3.15 – 3.45pm PF11 £7

CRAFT TALK: DEEP TROPE

Don Paterson will explore the way metonymy and metaphor work in poetry, distinguishing between what happens in the mind and what happens on the page. And how image becomes symbol through re-reading; how the poem itself functions as a little conceptual planet where normal rules do not apply.

Cinema Gallery 3.15 – 3.45pm PF12 £7

TALK: KENNETH PATCHEN & ME

Admired by Henry Miller and a close friend of e e cummings, the experimental American poet **Kenneth Patchen** (1911–1972) was a trail-blazer for the younger Beat generation of Ginsberg and Ferlinghetti. His poems and pacifist politics alike also inspired **Bernard Kops**.

Jubilee Hall 4.00 – 4.45pm PF13 £7

READING: MANDY COE, TOON TELLEGEN

Celebrating the steadfast work of Shoestring Press in championing quality British and European poets. **Mandy Coe's** witty and painful poems are sharp with life, refreshing our sensory and emotional perceptions. Lucid, absurdist and deceptively light-hearted, The Netherlands' **Toon Tellegen** offers finely-tuned parables about the human condition.

Saturday 6 November

James Cable Room 4.15 – 4.45pm PF14 £7

TALK: THE BEATS & ME

Because she liked his poetry – and was stuck at home with two children, not doing anything else – **Elaine Feinstein** wrote to Allen Ginsberg in the mid-1950s. 'He sent me a whole list of people I could write to... and I got back screeds from Corso, Ferlinghetti, everyone.' She re-visits the excitement of these transatlantic letters.

Cinema Gallery 5.00 – 5.30pm PF15 £7

CRAFT TALK: OPEN & CLOSED FORMS

'Ancient salt' as Yeats wrote, 'is best packing'. While for Eliot, 'no verse is free for the man who wants to do a good job'. Between these two, almost all modern poetry oscillates. **Harry Clifton** weighs up both approaches.

Peter Pears Gallery 5.00 – 5.15pm FREE

CLOSE READING

Join **Caroline Bird** as she scrutinises a favourite poem.

Supported by Ink Sweat & Tears

Jubilee Hall 5.45 – 7.00pm PF16 £8

PERFORMANCE: UNTITLED

presented by Fuel and Soho Theatre

Untitled, the new one-man show from potent performer and poet **Inua Ellams**, is a magical realist story – set in Nigeria and England – of identical twin boys separated at infancy. Follow the very different paths of these two brothers, and the culture clashes experienced by first generation immigrants and by young people challenging traditional societies. Questions of destiny, identity, the supernatural and the rational.

Co-commissioned by Contact Theatre 

Cinema Gallery 5.45 – 6.15pm PF17 £7

Q & A: TOON TELLEGEN

Why is Dutch poetry so inherently international? Is it easier to translate poems that care more about ideas than language? What are the pros and cons for a poet of being a GP?

Jonathan Davidson – Chief Executive of Writing West Midlands and a fellow poet – asks **Toon Tellegen** the questions.

Cinema Gallery 6.30 – 7.00pm PF18 £7

INTRODUCTION: STANLEY KUNITZ

Including readings of some of his poems, **Marie Howe** honours her teacher and mentor, the great American poet **Stanley Kunitz** (1905 – 2006) and his 'development of a simple transparent style'.

Jubilee Hall 7.30 – 9.15pm PF19 £14

READING: JOHN GLENDAY, BERNARD KOPS, DORIANNE LAUX

Necessary truths. **John Glenday's** engaging, hard-won investigations – into, for example, the garden, the invention of the tin opener, the fall of Icarus – illuminate what makes us fully human. In poems spanning a long and powerfully-committed life, **Bernard Kops** shares his terrors, joys, survival strategies and abiding hopes for love in our post-Holocaust world. **Dorianne Laux** narrates the American dream and its collective unravelling with courage, compassion and exhilarating candour.

Jubilee Hall 10.00 – 10.45pm PF20 £8

PERFORMANCE: ELVIS MCGONAGALL

By his own admission, 'boredom, desperation and the fear of putting on a bright orange apron and working in B&Q' drove **Elvis McGonagall** into the twilight world of stand-up poetry. In his trademark teddy-boy tartan jacket and armed with an abundance of rhetorical energy and razor-sharp material, he's the ideal late-night shindig performer. Laugh out loud funny.

Supported by 

James Cable Room 11.00 – Midnight PF21 £3

OPEN MIC

Hosted with affable expertise by Norwich Café Writers' **Martin Figura**, this is the Festival platform for novice or experienced readers. A chance to share a poem of your own with the discerning and supportive Aldeburgh audience. Stage, sound, lighting and late licence all provided.

Book your two minute slot on the signing-up sheet in the James Cable Room on Saturday 6 November

Sunday 7 November

Jubilee Hall 9.00 – 10.00am PF22 £8

DISCUSSION: OTHER WRITING

What are the attractions of other types of writing? **Inua Ellams**, **Elaine Feinstein**, **Bernard Kops** and **Andrew Motion** discuss the different demands of other genres – plays, novels, short stories, memoirs, biographies – and how these can affect their poetry.

James Cable Room 9.15 – 10.00am PF23 £7

EXCHANGE: THE ITINERANT POET

Harry Clifton and **Hugh Thomson** have travelled and lived for long periods in continental Europe, Africa, Asia and South America. They reflect on the relationship between their compulsion to travel and their vocation as writers, on living in a foreign language and the complex concept of 'home'.

Cinema Gallery 10.15 – 10.45am PF24 £7

INTRODUCTION: LOUIS SIMPSON

Louis Simpson has been chronicling the lives and anxieties of ordinary people – and his own continuing quarrel with the direction of American society – for 60 years, in plain-speaking poems which expose meanness and celebrate humanity. **Neil Astley** shares his long admiration for this octogenarian American poet.

Peter Pears Gallery 10.30 – 10.45am FREE

CLOSE READING

Join **John Glenday** as he scrutinises a favourite poem.

Supported by Ink Sweat & Tears

Jubilee Hall 11.00am – Noon PF25 £7

MASTERCLASS: BILL MANHIRE

Join in the fine-tuning process. **Holly Hopkins**, **Rebecca Perry** and **Tom Warner** – 'graduates' of The Poetry Trust's Advanced Seminar 2010 – offer unpublished poems for expert interrogation and helpful feedback led by **Bill Manhire**, for thirty-five years the leading light for emerging poets in New Zealand.

Supported by 

James Cable Room 11.00 – 11.45am PF26 £7

EXCHANGE: THE SUBVERSIVE POET

Two poets with impeccable awkward squad credentials – **Lars Gustafsson** notable in Sweden for his controversial social criticism and **Bernard Kops** whose poem 'Shalom Bomb' was adopted by the CND movement in the 1960s – discuss the writer's responsibility to call the establishment to account.

Peter Pears Gallery Noon – 12.15pm FREE

CLOSE READING

Join **Inua Ellams** as he scrutinises a favourite poem.

Supported by Ink Sweat & Tears

Jubilee Hall 12.30 – 1.15pm PF27 £9

LECTURE: FROST AS A THINKER

Looking closely at two or three poems, **Don Paterson** will offer a new interpretation of **Robert Frost** as a metaphysical poet, exploring how he uses the drama of natural speech to introduce complex ideas that the reader might otherwise resist. He'll also examine Frost's subtle use of the image, charging apparently mere naturalistic detail with symbolic depth.

Supported by *Poetry* magazine
and Oxford Poetry



OXFORD



Cinema Gallery 12.30 – 1.00pm PF28 £7

CRAFT TALK: HOW TO BE A THIEF

Matthew Caley will look at how 'poems are begot by other poems' – from outright theft to the incorporation of found materials. Using specific examples he will consider the practice of homage, imitation, version, parody, pastiche and all points in between.

Cinema Gallery 1.30 – 2.00pm PF29 £7

CRAFT TALK: MUSIC & MEANING

Dorianne Laux believes we love poems as much for their aural and visual patterns – 'childhood rhymes, sing-song lines, delicious repetitions' – as for the meaning carried inside the words. A fresh look at the essential marriage of sound and sense.

Peter Pears Gallery 1.30 – 1.45pm FREE

SHORT TAKE: THE POET'S TOOLKIT

Core competencies and skills: what's on **Selima Hill's** tick-list?

Supported by Smiths Knoll

Jubilee Hall 2.15 – 3.00pm PF30 £8

TALK: THE POETRY ARCHIVE

With a selection of audio clips, **Andrew Motion** tells the story of **The Poetry Archive**, launched five years ago to re-affirm the value of sound in poetry and the particular right poets have to speak their own poems, and to conserve today's voices for future generations. Already the UK's leading online connection with poetry audiences worldwide, how will it develop?

EVENT & WORKSHOP VENUES

The Poetry Trust makes every effort to meet disability needs but regrettably, not all venues can offer full accessibility to the disabled or to those with access and mobility requirements. See below for details or check with the Box Office (01728 687110) when booking.

Jubilee Hall (capacity 235)

fully accessible, stairlift,
induction loop, disabled toilet

James Cable Room (capacity 100)

6/8 steps from front/rear hotel
entrances

Peter Pears Gallery (capacity 90)

fully accessible, stairlift

Cinema Gallery (capacity 40)

first floor, no lift / stairlift

Aldeburgh Music Room fully

accessible, disabled toilet

Aldeburgh Church Hall fully

accessible, disabled toilet

Baptist Chapel fully accessible,

disabled toilet

James Cable Room 2.15 – 2.45pm PF31 £6

TALK: THE SINGING DANES

The Danes love their poetry and at parties often sing new words to traditional tunes. **John Irons** has accumulated a collection of these home-made poems and translated them into English. Join him – even sing along! – for a world premiere performance.

Jubilee Hall 3.15 – 5.00pm PF32 £14

READING: LARS GUSTAFSSON, MARIE HOWE, BILL MANHIRE

Global perspectives. From Sweden, **Lars Gustafsson's** affirming and luminous discoveries grow out of his belief in the value of personal experience and his inherent philosophical scepticism. He reads with his translator **John Irons**. America's **Marie Howe** takes breathtaking risks in her vital, intimate narratives to reveal the coexistence of the everyday and the transcendent. From New Zealand, **Bill Manhire** invites us in his consummately inventive, stylish poems to exercise our imagination properly and stretch our emotional intelligence.

THE FESTIVAL EXHIBITION

Peter Pears Gallery, open throughout the weekend

LANDSCAPE LINES

Paintings, etchings, and monoprints from one of Suffolk's leading contemporary artists. **Moss Fuller's** work is inextricably connected with the landscape. Her pioneering Land Art of the last decade produced striking installations in fields. *Landscape Lines* explores her current inspiration: the unexpected beauty of freshly-excavated drainage ditches and their relationship with the earth, water and light.

**Exhibition Preview & Reception to launch the Festival
Thursday 4 November, Peter Pears Gallery**

6.00 – 7.30pm, All welcome

Supported by The Adnams Charity



THE ALDEBURGH BOOKSHOP

A comprehensive selection of books by this year's Aldeburgh Poetry Festival poets, available online and on the main stage throughout the Festival. www.aldeburghbookshop.co.uk 01728 452389

JUBILEE HALL	CABLE ROOM	CINEMA GALLERY	PETER PEARS
FRIDAY 5 NOVEMBER			
6.00 – 7.00pm FAMILY READING Mandy Coe		6.00 – 6.30pm CRAFT TALK John Glenday	6.45 – 7.00pm CLOSE READING Elaine Feinstein
			7.15 – 7.30pm CLOSE READING Andrew Motion
8.00 – 9.45pm READING Caley, Morgan, Paterson			
	10.15 – 11.00pm THE POETRY QUIZ		
SATURDAY 6 NOVEMBER (CONTINUED ON NEXT PAGE)			
9.00 – 10.00am DISCUSSION Gustafsson, Howe, Manhire, Paterson		9.30 – 10.00am BLIND CRITICISM Coe & Underwood	
			10.15 – 10.30am SHORT TAKE: POET'S TOOLKIT Luke Kennard
10.45am–12.30pm READING Clinton, Feinstein, Hill	11.00am – Noon TALK: ESSENTIAL POEMS Andrew Motion		
	12.45 – 1.30pm OPEN WORKSHOP	12.45 – 1.15pm CRAFT TALK John Irons	12.45 – 1.00pm CLOSE READING Dorianne Laux
			1.15 – 1.30pm SHORT TAKE: POET'S TOOLKIT Matthew Caley
1.45 – 2.45pm READING Bird, Kennard, Underwood	1.45 – 2.30pm EXCH: HAPPINESS WRITES WHITE Hill & Manhire		
			2.45 – 3.00pm CLOSE READING J O Morgan
	3.15 – 3.45pm CRAFT TALK Don Paterson	3.15 – 3.45pm TALK: PATCHEN Bernard Kops	
4.00 – 4.45pm READING Coe & Tellegen	4.15 – 4.45pm TALK: THE BEATS Elaine Feinstein		
		5.00 – 5.30pm CRAFT TALK Harry Clifton	5.00 – 5.15pm CLOSE READING Caroline Bird
5.45 – 7.00pm PERFORMANCE Inua Ellams	5.45 – 6.15pm Q&A Tellegen & Davidson		
		6.30 – 7.00pm INTRO: KUNITZ Marie Howe	
7.30 – 9.15pm READING Glenday, Kops, Laux			

THE BOOKING FORM

The 22nd Aldeburgh
Poetry Festival
5–7 November 2010

How to book your tickets

Advance Postal Booking Only

Tuesday 17 August: Exclusive priority booking for Friends of The Poetry Trust. Mark envelope 'TPT FRIEND' (see below for details of how to join).

Wednesday 25 August: Public booking opens. Forms are processed in order of receipt but Friends of The Poetry Trust receive priority on a daily basis until Monday 6 September.

Please return forms to Poetry Festival Box Office, Aldeburgh Music, Snape Maltings Concert Hall, Snape, Suffolk IP17 1SP

By Telephone or Online

From Monday 6 September

Poetry Festival Box Office: telephone 01728 687110
www.aldeburgh.co.uk and follow link to Aldeburgh Poetry Festival

In Person

From Monday 6 September

Poetry Festival Box Office, 152 High Street, Aldeburgh
Monday – Saturday, 9.30am – 4.30pm

General Information

Concessions

For children under 16/full-time students/registered unemployed: £3 off each of the four main readings (PF3, 6, 19, 32); £2 off all other events.
No concessions available for workshops (PF33–38).

Access

The Poetry Trust makes every effort to meet disability needs but regrettably, not all venues can offer full accessibility to the disabled or to those with access and mobility requirements. See page 15 for details of access to all venues or check with the Box Office (01728 687110) when booking.

Free Events – given limited venue capacity, entry cannot always be guaranteed and is on a first come first served basis.

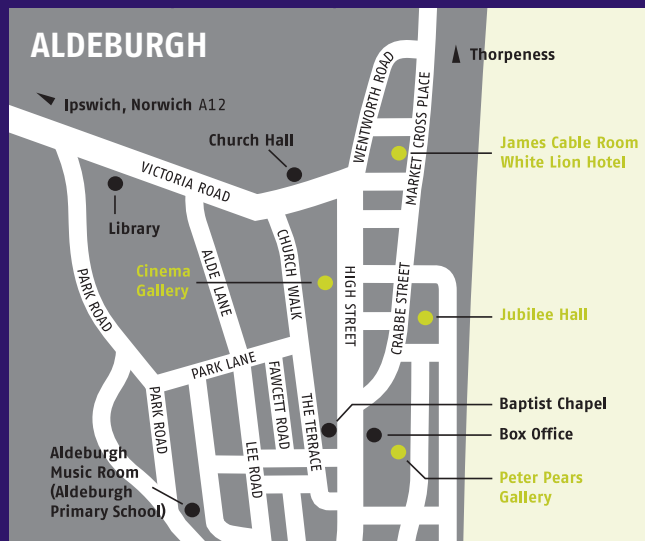
Become a Friend of The Poetry Trust

Support The Poetry Trust's busy year-round programme of events, public engagement projects, prizes and publications by becoming a Friend and receive priority booking for the Aldeburgh Poetry Festival. Annual subscription £15. To join and take advantage of this year's Friends priority booking period (see Postal Booking above), please complete the New Friends box on the booking form.

Accommodation

There is a variety of places to stay in Aldeburgh and the surrounding area but please book early. The Tourist Information Centre offers a booking service for a selection of Quality Assured accommodation. Details at www.suffolkcoastal.gov.uk/tourism or call 01728 453637 for the booking service (terms & conditions apply).

JUBILEE HALL	CABLE ROOM	CINEMA GALLERY	PETER PEARS
SATURDAY 6 NOVEMBER (CONTINUED)			
10.00 – 10.45pm PERFORMANCE Elvis McGonagall			
	11.00 – Midnight OPEN MIC		
SUNDAY 7 NOVEMBER			
9.00 – 10.00am DISCUSSION Ellams, Feinstein, Kops, Motion	9.15 – 10.00am EXCH: THE ITINERANT POET Clifton & Thomson		
		10.15 – 10.45am INTRO: SIMPSON Neil Astley	10.30 – 10.45am CLOSE READING John Glenday
11.00am – Noon MASTERCLASS Bill Manhire	11.00 – 11.45am EXCH: THE SUBVERSIVE POET Gustafsson & Kops		
			12.00 – 12.15pm CLOSE READING Inua Ellams
12.30 – 1.15pm LECTURE Paterson on Frost		12.30 – 1.00pm CRAFT TALK Matthew Caley	
		1.30 – 2.00pm CRAFT TALK Dorianne Laux	1.30 – 1.45pm SHORT TAKE Selima Hill
2.15 – 3.00pm TALK: POETRY ARCHIVE Andrew Motion	2.15 – 2.45pm TALK: SINGING DANES John Irons		ALL EVENTS IN THE PETER PEARS GALLERY ARE FREE BOX OFFICE: 01728 687110
3.15 – 5.00pm READING Gustafsson, Howe, Manhire			



THE WORKSHOPS

Thursday 4 & Friday 5 November

Cinema Gallery 10.30am – 12.30pm & 2.00 – 4.00pm
on both days PF33 £80

DORIANNE LAUX – MAKING UNFORGETTABLE POEMS

Why do certain poems hunt us down and hold us hostage, long after we've read them? With reference to key examples, this two-day workshop will use imitation to ignite new writing and uncover ways of making our own poems memorable. The first opportunity for UK writers to work with one of America's most inspirational poet-teachers. Three poems from each attender should be submitted in advance.

No poems, please, when booking but email address ESSENTIAL.
Once your place is confirmed, you'll be contacted about where to email your poems (max 40 lines each poem).

Friday 5 November

Peter Pears Gallery 10.30am – 12.30pm, 2.00 – 4.00pm
PF34 £40

HARRY CLIFTON – WRITING IN CONTEXT

Harry's approach: to read three poems from each participant in advance and build the session around the issues they raise. Each participant will read all the poems in advance too. The ingredients for an informed and invaluable day-long workshop.

No poems, please, when booking but email address ESSENTIAL.
Once your place is confirmed, you'll be contacted about where to email your poems (max 40 lines each poem).

Baptist Chapel 10.30am – 12.30pm PF35 £20

BILL MANHIRE – NAMES FOR THE SEA

Auden saw at once that the typo 'the ports have names for the sea' dramatically improved his original 'the poets have names for the sea'. How to develop strategies that harness the accidental and generate surprising new poems.

Aldeburgh Church Hall 2.30pm – 4.30pm PF36 £20

MARIE HOWE – BREAKING THROUGH

Identify barriers of style that often pass unnoticed – limitations of syntax, tone, diction, music – and experiment with different ways to break through them and open new channels for poems. Bring lots of paper.

Baptist Chapel 2.30pm – 4.30pm PF37 £20

MATTHEW CALEY – ADVENTURES WITH TEXT

'Reducing, de-composing and constructing' new poems out of found material. Equally useful for experienced writers who want a fresh perspective on their practice or for relative beginners looking for innovative ways to proceed.

James Cable Room 2.30pm – 4.30pm PF38 £20

HUGH THOMSON – THE POETRY OF TRAVEL

Any journey undertaken – even a brief rail trip to a favourite place – can be a window into another world. Addressing the 'questions of travel' that Elizabeth Bishop described, explore new places or revisit familiar ones, both in poetry and prose.

Aldeburgh Music Room 10.30am – 4.30pm CLOSED WORKSHOP

MANDY COE – KEY TO THE DOOR

Now in its third year, this partnership with Suffolk Artlink's Culture Club encourages the creative writing skills of older people and welcomes them to the Festival. And for the first time, it involves pupils from Aldeburgh Primary School who will share their poems with Home Library Service users.

Supported by Suffolk Artlink



Maximum 12 per workshop: The Poetry Trust makes every effort to meet disability needs but regrettably, not all workshop venues can offer full accessibility to the disabled or to those with access and mobility requirements. Please see page 15 for details or check with the Box Office when booking.

Box office: 01728 687110 www.thepoetrytrust.org

THE POEMS

MOON IN THE WINDOW

I wish I could say I was the kind of child
who watched the moon from her window,
would turn toward it and wonder.
I never wondered. I read. Dark signs
that crawled toward the edge of the page.
It took me years to grow a heart
from paper and glue. All I had
was a flashlight, bright as the moon,
a white hole blazing beneath the sheets.

Dorianne Laux

Facts about the Moon (Norton 2006)

SENIOR HIGH

Actually it was only four short winters.
With Thomas Mann and Hesse
and Greek grammar.
And the Skandia movie theater.
Things like that pass quickly nowadays.
But then, at that time
everything was so big, so long,
like half a life.

The bikes with locks that rusted.
The innermost part of these rusting bike locks:
One of the places
we did not study
close enough.

Lars Gustafsson

translated by John Irons

A Time in Xanadu (Copper Canyon Press 2008)



**MY FIRST IMPULSE IS ALWAYS TO TAKE
THE BIGGER PORTION, THE UNCHIPPED
CUP, THE CLEANER GLASS**

i.m

When I heard the denizens of the paladium say that suicide was selfish and weak I prayed that they would suffer. Which was an evil thing to pray for. How to love even them? At least, anyway, their hearts will split open like seed-pods, one day, same as the rest of us. Because all life is a splitting open. But I can't. I want them to suffer now. Plane passes overhead on the note that begins a long, sad film.

Luke Kennard

The Migraine Hotel (Salt 2009)

THE STAR MARKET

The people Jesus loved were shopping at The Star Market yesterday. An old lead-colored man standing next to me at the checkout breathed so heavily I had to step back a few steps.

Even after his bags were packed he still stood, breathing hard and hawking into his hand. The feeble, the lame, I could hardly look at them: shuffling through the aisles, they smelled of decay, as if The Star Market

had declared a day off for the able-bodied, and I had wandered in with the rest of them: sour milk, bad meat: looking for cereal and spring water.

Jesus must have been a saint, I said to myself, looking for my lost car in the parking lot later, stumbling among the people who would have been lowered into rooms by ropes, who would have crept out of caves or crawled from the corners of public baths on their hands and knees begging for mercy.

If I touch only the hem of his garment, one woman thought, I will be healed. Could I bear the look on his face when he wheels around?

Marie Howe

The Kingdom of Ordinary Time (Norton 2008)

MONDAY

How can I find inspiration
along the Finchley Road,
at nine o'clock in the morning?
How can I laugh or cry, be moved,
be fired by ravenous dustcarts,
gobbling up empty boxes
of Kentucky Fried Chicken?

How can I find two words
to rub together?
Here somnambulists float
down into Underground;
programmed for another dreamless week.
And young girl mothers,
most with their moist bloom
rubbed away,
disgorge their dreams at school gates.

Bernard Kops

This Room in the Sunlight: Collected Poems (David Paul 2010)

DILDO

after Ezra Pound

Apparently, onyx, burnished
by Ottoman craftsmen, about a yard long;
you too she has lain aside for an unfinished
game of Mah Jong.

Matthew Caley

Apparently (Bloodaxe 2010)

THE DISCOVERY

A man discovered that love does not exist.
It was a magnificent discovery.
He became famous.
He gave lectures, interviews,
he explained his findings at great length,

and all the people shook their heads in surprise –
but they also breathed a sigh of relief,
for *they* still existed,

and behind their doors, between their coats, down in
their cellars

they embraced each other,
in the dark, prey
to a lonely desire,

for love is a fabrication.

Toon Tellegen

translated by Judith Wilkinson

About Love And About Nothing Else (Shoestring Press 2008)

GOTTLIEB

If I leave you here you will surely die,
as sure as the worms will find your pockets.

I'll carry you beyond that ridge.
Which is more than reasonable.
You are a heavy man and I have my own
skin to lift. Leave behind your letters
to your puppy kids and rabbit wife.
I cannot risk the extra weight.

In the morning you may be found.
Your eyes will be filled with water, daylight
and the yellow beaks of gulls.

Jack Underwood

Faber New Poets 4 (Faber 2009)

A PEBBLE ON YOUR GRAVE

It's easy to love the dead.
Their voices are mild. They don't argue.
Once in the earth, they belong to us faithfully.

But do they forgive us?
Our crabby failure to understand
their complaints, our manifest indignation

at words of blame. Once, I remember
you broke off some angry
exchange to say unhappily:

*I don't want your silly grief
after I'm dead, it's now
I need your pity.*

Elaine Feinstein

Talking to the Dead (Carcenet 2007)



THE BIOGS

Who's coming and what they're doing
(corresponding page numbers in **bold**).



Neil Astley was born in Hampshire in 1953 and lives in Northumberland. After graduating from Newcastle University in 1978 he founded *Bloodaxe Books*. A Gregory Award award winner, he has published two collections, two novels – *The End of My Tether* was shortlisted for the Whitbread First Novel Award – and edited the best-selling poetry anthologies *Being Alive* and *Staying Alive*.
Introduction (to Simpson) 12



Caroline Bird was born in 1986 and grew up in Leeds. As a teenager she won an Eric Gregory Award and published her first collection *Looking Through Letterboxes* (2002). She also writes plays and is a member of the Royal Court Young Writers Programme. Her third collection *Watering Can* (2009) was a Poetry

Book Society Recommendation.
Reading 7 / Close Reading 10



Matthew Caley was born in Nottingham in 1959 and lives in London where he is Senior Lecturer in Art at London Metropolitan University. He designed record sleeves in the 1980s and co-edited *Pop Fiction: The Song in Cinema* (2005). His third collection *Apparently* came out in May this year and his fourth *Professor Glass* is scheduled for November.

Reading 5 / Short Take 7 / Craft Talk 14 / Workshop 23



Harry Clifton was born in 1952 in Dublin where he now lives, teaching at University College. He has lived in Africa, Asia and Europe and was International Fellow at the University of Iowa. He has published short stories and five collections, most recently *Secular Eden: Paris Notebooks, 1994–2004* which won the 2007 Irish Times/Poetry Now Award.

Reading 6 / Craft Talk 10 / Exchange (with Thomson) 12 / Workshop 22



Mandy Coe was born in Liverpool. She worked in factories as a welder and electronics engineer before becoming a poet. Joint-winner of the Manchester Poetry Prize in 2008, she published her third collection *Clay* in 2009. Her first book of children's poems *If You Could See Laughter* will be launched at the Festival.

Family Reading 4 / Blind Criticism 6 / Reading 8 / Workshop 23



Inua Ellams was born in Nigeria in 1984, moved to the UK in 1996 and lives in London. A poet, playwright and performer, he has published one collection *Thirteen Fairy Negro Tales* (2005). His debut one-man show *The 14th Tale* won a Fringe First Award at Edinburgh in 2009 and ran at the National Theatre. *Untitled* is his new show.

Performance 10 / Discussion 12 / Close Reading 13



Elaine Feinstein was born in Bootle in 1930, brought up in Leicester and educated at Cambridge. Her sixteen collections include a *Collected* (2002) and most recently *Cities* (2010). Also a translator, literary biographer, novelist and playwright, she is a Fellow of the Royal Society of Literature and was awarded a Civil

List Pension in 2008 for her services to literature.
Close Reading 5 / Reading 6 / Talk (The Beats) 10 / Discussion 12



John Glenday was born in Monifieth in 1952 and educated at Edinburgh University. Trained as a psychiatric nurse, he works as an addictions counsellor for NHS Highland and lives in Cawdor. His first collection in 1989 won a Scottish Arts Council Book Award and his next two were Poetry Book Society

Recommendations with *Grain* (2009) also shortlisted for the Griffin Prize.
Craft Talk 4 / Reading 11 / Close Reading 12



Lars Gustafsson was born in 1936 in Västerås, Sweden. With a PhD in Theoretical Philosophy from Uppsala University, he taught Philosophy and Creative Writing at the University of Texas, Austin from 1982 until his retirement in 2006. He now lives in Sweden. He has published poetry, novels, short stories and critical essays and has been nominated for a Nobel Prize.

Discussion 6 / Exchange (with Kops) 13 / Reading 15



Selima Hill was born in London in 1945 and read Moral Sciences at Cambridge. She has taught creative writing in hospitals and prisons, and worked on multimedia projects with the Royal Ballet and Welsh National Opera. She lives in Dorset. Her thirteen collections include *Bunny* (2001) which won a Whitbread Prize, *Gloria: Selected Poems* (2008) and *Fruitcake* (2009); her pamphlet *Advice on Wearing Animal Prints* won the 2010 Michael Marks Poetry Award.

Reading 7 / Exchange (with Manhire) 8 / Short Take 14



Marie Howe was born in New York in 1950 and studied at Columbia University with Stanley Kunitz. She teaches at Sarah Lawrence College and New York University and lives in New York. Since 1988 she has published three collections, most recently *The Kingdom of Ordinary Time* (2008). Her honours include National

Endowment for the Arts and Guggenheim Fellowships.
Discussion 6 / Introduction (to Kunitz) 11 / Reading 15 / Workshop 23



John Irons was born in 1942 and studied French, German and Dutch at Cambridge where he gained a PhD on poetic imagery. A professional translator for 20 years, his poetry translations have mainly been from Dutch and the Scandinavian languages. He lives in Odense, Denmark.

[Craft Talk 7 / Reading \(as Gustafsson's translator\) 14](#)
[Talk \(The Singing Danes\) 15](#)



Luke Kennard was born in Kingston-upon-Thames in 1981 and has a PhD from Exeter. The first of his three collections *The Solex Brothers* (2005) won a Gregory Award, and *The Harbour Beyond the Movie* (2007) made him the youngest poet ever shortlisted for the Forward Best Collection Prize. He lives in Birmingham where he lectures in Creative Writing.

[Short Take 6 / Reading 7](#)



Bernard Kops was born in East London in 1926 to Dutch-Jewish parents. Leaving school at 13, he worked as a docker, chef, salesman, waiter and barrow boy. A prolific dramatist, poet and novelist, he was awarded a Civil List pension for his services to literature. He has published eight poetry collections, most recently *This Room in the Sunlight: Collected Poems* (2010).

[Introduction \(to Patchen\) 8 / Reading 11 / Discussion 12 / Exchange \(with Gustafsson\) 13](#)



Dorianne Laux was born in Maine in 1952. She has published four collections, most recently *Facts about the Moon* (2005), and is co-author of *The Poet's Companion: A Guide to the Pleasures of Writing Poetry* (1997). Her honours include National Endowment for the Arts and Guggenheim Fellowships. She lives in Oregon where she teaches creative writing at the University.

[Close Reading 7 / Reading 11 / Craft Talk 14 / Workshop 22](#)



Bill Manhire was born in Invercargill, New Zealand in 1946, educated at Otago University, Dunedin and at University College, London. Five times winner of the New Zealand Book Award, he has published fiction, essays, a memoir, anthologies and fifteen poetry collections. He was appointed inaugural Poet Laureate in 1997. He is Director of the International Institute of Modern Letters and its creative writing programme at Victoria University, Wellington.

[Discussion 6 / Exchange \(with Hill\) 8 / Masterclass 13 / Reading 15 / Workshop 22](#)



Elvis McGonagall was born in 1960 in Prestwick, the love-child of Elvis Presley and a star-struck airport baggage handler. A stand-up poet, armchair revolutionary and recumbent rocker, he was the 2006 World Slam Champion. He compères the Blue Suede Sporrans Club in Dorset and appears regularly on BBC Radio 4's *Saturday Live*.

[Performance 11](#)



J O Morgan was born in 1978 in East Lothian and educated at Edinburgh University. A self-taught book-binder, he lives in the Middle Highlands. He won the Aldeburgh First Collection Prize in 2009 for his narrative book-length poem *Natural Mechanical*, which was also a Poetry Book Society Recommendation and shortlisted for the Forward Best First Collection Prize.

[Reading 5 / Close Reading 8](#)



Andrew Motion was born in London in 1952 and read English at Oxford. Poet, biographer, memoirist and anthologist, he was appointed Poet Laureate in 1999 and knighted for services to literature in 2009. He published his eleventh collection *The Cinder Path* last year. He is Professor of Creative Writing at Royal Holloway and Co-director of the Poetry Archive.

[Close Reading 5 / Essential Poems 6 / Discussion 12 / Talk \(Poetry Archive\) 14](#)



Don Paterson was born in Dundee in 1963 and lives in Kirriemuir, Scotland. He has published six collections, winning all the major awards including the T S Eliot twice and the Forward Prize for *Rain* (2009). He is poetry editor at Picador and lectures at St Andrews University. He received an OBE in 2008 and the Queen's Gold Medal for Poetry in 2010.

[Reading 5 / Discussion 6 / Craft Talk 8 / Lecture 13](#)



Toon Tellegen was born in Den Briel, The Netherlands in 1941 and studied medicine at Utrecht University. He works as a GP and lives in Amsterdam. A novelist, playwright and well-known children's writer, he has published more than twenty poetry collections. *About love and about nothing else* – his first selected poems translated into English – came out in 2008.

[Reading 8 / Q & A 10](#)



Hugh Thomson is an explorer, writer and film-maker. He has led several expeditions to South America looking for Inca ruins and has won many awards for his documentary films which include *Indian Journeys* and the BAFTA-nominated *Dancing in the Street: A Rock and Roll History*. His latest book *Tequila Oil: Getting Lost in Mexico* (2009) was serialised on BBC Radio 4 and is shortlisted for the Dolman Travel Book of the Year.

[Exchange \(with Clifton\) 12 / Workshop 23](#)

Hugh Thomson is the 2010 Aldeburgh Poetry Festival blogger, supported by Writers' Centre Norwich



Jack Underwood was born in Norwich in 1984 and lives in London. He graduated from Norwich School of Art and Design in 2005 and is working on a PhD in Creative Writing at Goldsmiths College where he also teaches English Literature. A 2007 Gregory Award winner, he was selected for the Faber New Poets

pamphlet series in 2009.

[Blind Criticism 6 / Reading 7](#)

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