## CORNERHOUSE

## **NEW TITLE INFORMATION**



## 32 Green Lady Yeah, the last thing that she said to me was to make me promise never to stop

was to make me promise never to stop writing. So, and I have to keep writing. It sort of went calm and she was sleep-

It sort of want calm and he was sleeping really than, from late afternoon she sort of alept constantly. We all stayed with her for the night. My father went to sleep in the day room. And the rest of us all stayed up and we were surviving on biscuits and criggs. And telling stories and it was actually wallwards.

really nice. It felt like we were all sort of really

I had my hand on her the whole time, either like on her shoulder or on her

And I could feel her pulse. And I could feel her gradually getting colder as the circulation stopped working.



## JORDAN BASEMAN 1973

*1973* is a text and image based exploration and extension of Jordan Baseman's use of creative non-fiction practices, focusing primarily on interviews with specific participants. This publication directly reflects the process through which Jordan creates the spoken word narrative soundtracks within his filmmaking practice.

1973 and a new film, *Green Lady*, were developed and produced alongside Jordan Baseman's 2011 residency at St. John's College, University of Oxford.

Jordan interviewed the cultural commentators Jonathan Griffin, Patricia Lyons and Pamela Church Gibson about their experiences and thoughts regarding the film. These interviews have been edited into narratives: soundtracks for never to be made films.

These texts are not essays, nor commissioned creative texts. They are manufactured prose derived directly from the interview process and the participants' experiences of the film *Green Lady*. A transcript from the film accompanies these texts. *1973* is further enhanced by the inclusion of 16 colour images created specifically by Jordan Baseman.

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