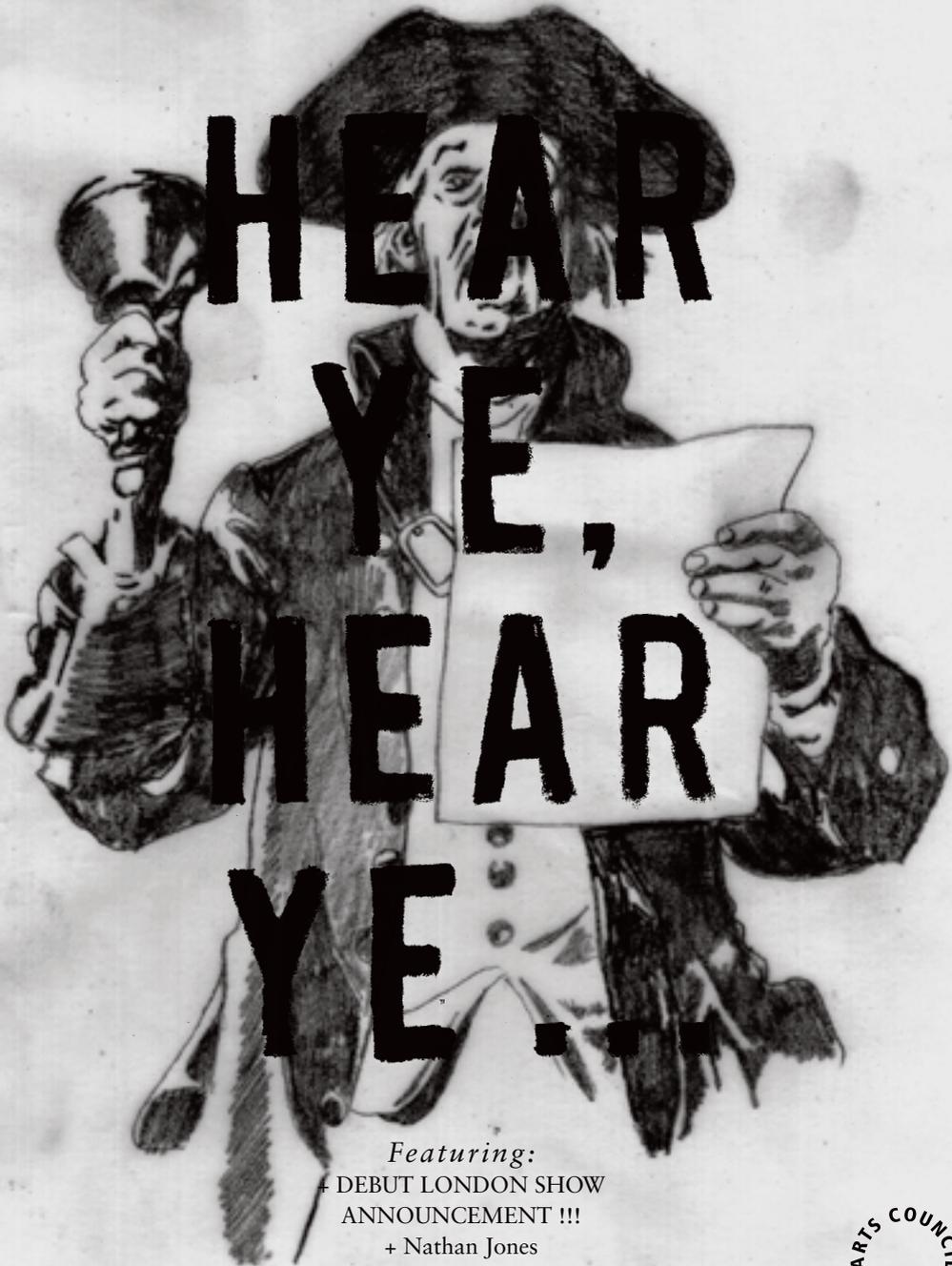


Mercy Flatline: minusNINE



Featuring:
+ DEBUT LONDON SHOW
ANNOUNCEMENT !!!

- + Nathan Jones
- + Tim Clare
- + Kenn Goodall



03 **THIS IS THE NEWS:** Wave If You're Really There
FULL ANNOUNCEMENT OF THE DEBUT LONDON SHOW !!!

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Mercy co-honcho and wordy wordsmith Nathan Jones

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Long-time Mercy contributors Tim Clare & Kenn Goodall

WAVE IF YOU'RE REALLY THERE



WAVE IF YOU'RE REALLY THERE in London

#05: Marriage



It is finally here. After weeks of having it on the tips of our tongues, the full line-up for **Wave If You're Really There #05: Marriage**, has plopped on our plate.

And what a hunky chunk of burning love it is! This promises to be our best event yet, combining all the talent Mercy have been gestating over the last nine years with fellow curatorial innovators **Wave Machines** and **Homework**, in a night of awe-inspiring revelry and revelatory spraffing.

The show is essentially a one-off poetry-cum-music extravaganza, presenting the best-est most cutting edge-est most challenging and intense collaborations across music, literature and visual arts, in one of the most impressively charming venues in the UK.

It's also a fucking steal: Arts Council England have seen fit to subsidise the entry fee to a practical vanishing point. Tickets are £5 with a little postage & booking fee if you book on the 'net.

We sincerely advise that you snap up as many as you need **RIGHT NOW**, because by the time you have got to the end of this news item they'll probably all be gone. Got them? Right, now here's what you'll be seeing > > >

Saturday 5 December, 2009:

WAVE IF YOU'RE REALLY THERE
#05: Marriage

7pm-midnight (last entry 8pm)

The Marriage of Art & Party
in Spectacular Company

St Leonard's Church, Shoreditch, E1 6JN

Tickets £5, [click here to buy](#)

*Dress nice, but don't
outshine the bride*



MUSIC !!!

Wave Machines



Co-curators, disco long-burners, BBC darlings, wise men, and Mercy's best pals. Since releasing their debut album in 2009, WM have been interviewed and played by all the popular DJs, as well as touring the UK all summer through the major festivals and abroad in Barcelona, Madrid, Paris, Lisbon and SXSW.

Of late, they've wooed and become favourites of Parisian tastemakers **Colette** and will be returning this November to play alongside Bat For Lashes and Bad Lieutenant at the Les Inrocks festival.

These WIYRT shows in collaboration with Mercy are the ultimate way to experience the music of this shockingly accomplished, inspirationally inventive four-piece at the top of their form.

*"Synths soar and sparkle...
disco made for non-disco kids"*
PLAN B

Post War Years

Big-time rock-outerers. More a living organism than just an outcome of the sum of their parts, **Post War Years'** inherent cognitive ability to communicate on stage makes them one of the most captivating live bands around. Their new single **Soul Owl** is an 'avant-garde contemporary lullaby'. That's so Mercy! For WIYRT they'll be pulling the owl out of the bag and popping out a-once-in-a-lifetime steam-coming-out-of-ears, leather-jackets-on-fire-style set that will shake the church to the bones beneath.

"This is going to destroy 2009"
Shattered Satellite

John Smith



A dazzling, inventive guitarist, with lightning-fast fingerpicking, unconventional percussive guitaring and an unforgettable, honeyed, gravelly growl of a voice that gives us watery knees. As well as songs from his **new album**, John will be bringing the noise with a thrilling electric guitar collaboration with the Homework poets.

"Unexpected and daring"
The Sunday Times

POETRY !!!

Luke Kennard

Youngest ever **Forward Prize** nominee, Mercy E-zine favourite, irresistibly clever impeccable funny-guy, and the most important poetic voice of his generation. That is all. **Luke** will be presenting newly commissioned poetry in performance, alongside new illustrative work from the Mercy creative team.

“Wit of a different order”
The Sunday Times

Nathan Jones & Wave Machines



The Creative Director of Mercy hooks up with WIYRT co-curators Wave Machines, for the mind-bending poetic pieces that inspired these shows. Seen only **once** before in the capital, this work brings a new level of finish and ambition to poetry and music collaboration, and shocks the bejesus out of everyone who sees it.

“Strident, dramatic and compelling... totally cool”
The Londonist

Ross G Sutherland



Mercy resident. One of the most natural creative talents working in the written word today – a film-maker, playwright, poet, journalist and all-round inky egg head. He was featured in The Times’ list of Top 10 Literary Stars of 2008. His work for WIYRT includes a newly commissioned animation from M.S. Paint-ifier and folkie, **Line And A Dot**.

“Sublimely twisted”
The Scotsman

Homework

Ross, Joe Dunthorne, Tim Clare and Chris Hicks present a series of irresistible multi-vox poetry performances, including new collaborative multimedia work.

Homework is London’s monthly poetry meeting at Bethnal Green Working Men’s Club. It is also a hot-house and drawing board for the team’s strikingly original new poetry in performance.

ART !!!

Brychan Tudor



Using an amalgamation of projected light and solid structure to create a kind of ghostly layering, **Brychan’s** work explores the relationship between ‘real’ and ‘illusionary’ space.

Through composed repetition, these serious and playful works explore the connection between sight, imagination and the importance of our bodies’ experience in constructing our perception of space. In St Leonard’s Church, Brychan has the perfect foil for his devastating spatial artworks.

PLUS !!!

DJ sets by Binary Jam’s
Markus Soukup

PLUS !!!

Visuals and atmosphere by
Phil Communication & Adam Sloan,
and the Mercy creative team

Karen McLeod



Karen McLeod is a physical performer who has gained training from practitioners who have worked with Decroux, Lecoq and Grotowski. Her performance style is confrontational, absorbing and visually stunning.

For WIYRT#05 she will be reprising and reinvigorating her startling portrayal of a lost bride, as part of a character-based durational work, flipping the traditional performer/audience relationship on its back and leaving it for dead.

PLUS !!!

New artwork and décor by Scott Spencer,
Gary Daly & Becky Grove

PLUS !!!

YOU! Dressed to the nines and getting drunk on your own booze with the stranger next to you in the pews

[BUY YOUR TICKETS HERE](#)

My Gepetto

What artist / human / thing(s)
are you most influenced by?

Kenneth Koch, poet of the
New York School

What is it about him
that you find intriguing?

His being! The way he carries his voice
on the page. He is a beautiful, neurotic,
incredulous, romantic curio of a man.
Like a Woody Allen of poetry.

When I started to read his poems, I was
struck by how easy he makes it seem. He
starts with this kind of surrealist thing,
but then as he gets older he gets much
more discursive, and it's really like you
have him in the room there with you,
giving you advice and opening his heart
to you and opining on life. Over his
lifetime he achieves everything I could
hope to achieve with poetry – a purity
of voice, a bare and beautiful honesty, a
disarming humour, surprisingly athletic
vocabulary, an explosive poetic potential
and above all, a simple, open humanity.

I find it a little like meditation, or hanging
out with an old friend, reading Kenneth
while I mull a subject over.

*A series of interviews
exploring the influences
of some of our favourite
artists and clever clogses.*

*This week: Nathan Jones,
Mercy Creative Director,
the Bluecoat's poet-in-residence,
and all-round wordy wordsmith*

If you were to pick the most
important work by this person
what would it be? Why?

I would say the book 'The Art of Love'.
This is when his voice is at its most
confident and experimental. He is an
older man talking to his younger self –
and us – about the ways in which he has
approached poetry and life.

I count '**The Circus**' as a huge
influence. Even if just for its unabashed
'postmodernism'. At least I think that's
what postmodernism is.

It is a book to live your life by! And a
chock full of suprising and pleasing lines.
Thankyou Kenneth!

The most underestimated poem?
And why?

This is a hard one.

I think they're all underestimated,
but I suppose there is this poem called
'**Sleeping with Women**' which you
could misunderstand as a load of random
words interspersed with 'sleeping with
women'. But I think he uses the pace and
atmosphere like a master.

What work of yours most bears
evidence of this influence?

Most of the influence comes from
reading Koch while mulling my own
ideas, and it's about style and freedom,
rather than content.

My poem / song 'Marriage', owes a lot to
KK's 'Sleeping with Women'.

Me and Sarah Nicolls spoke about
'**The Boiling Water**' when we were
coming up with the concept for my poem
'The Coming'. **Here is a snippet** of one
of our practices.

In a much broader way though, Koch has
given me the bravery and clarity to be
true to my own voice in poetry, and not
become too stodgy. So everything I have
written since 2006 bears his stamp.

He wrote this poem that me and a
couple of contemporaries love, about a
series of assaults on stodgy poets, called
'Fresh Air'. That has been inspirational
in stopping us using too many adjectives
and staying 'fresh'.

This Is The Story

We'll Tell Our

Grandchildren

Back then, you were a scientist
on the international space station
researching low-grav botany
You'd sing Gershwin lullabies to your tomato plants and clematis
and peer out the portholes
at rolling continents
wondering where your house was

Mid-shift over Mexico a meteorite winged the hull
Trusses ruptured
Modules depressurised
Your two colleagues, Ralph and Yacob
and all their keepsakes got tipped into space like Smarties
You and your plants huddled
in the dark laboratory
breathing each other's air

I heard the newflash
I was sculpting a relief centre
from the cooling magma and black slag
of a volcano disaster

They said: 'All the astronauts
are dead, except
for one beautiful botanist
who sings Gershwin to her crocuses,
but she is stranded and alone
and doomed as Betamax.'

I knew then that I had to save you

+ Words by Tim Clare
+ Picture by Kenn Goodall



NASA said it was hopeless
In a statement NASA said:
'It is hopeless
She will die in the darkness
using the last of her oxygen
to comfort a magnolia –
picture Ophelia drowning on dry land,'
and the spokesperson at the podium
paused
to wipe away
a single, gibbous tear
'Also a rescue would cost too much
and it is against regulations.'

'Fuck regulations!'
I yelled to mission control
as I hotwired the rocket
The engine started like a pilot light
and black-suited bureaucrats
scattered like money spiders

We gloss over the tedious details
like the *thunk thunk*
of my wrench against the bulkhead
of how you popped the hatch like a bank vault
our grimed profiles backlit by electrical fires
*Whose idea was it to propel us back Earthwards
by detonating the oxygen reserves, darling?*
Ha
We can't remember
We were too busy learning the detail of each other's corneas
while the basil-scented cabin began to rattle apart on re-entry

Cut to Chinese fisherman hauling squid nets
onto a trawler in the cobalt dawn
who pause
to watch a white star
cleaving the far horizon
like an arc welder's spark

As we fall
the capsule crazies with stress fractures
We shed it like training wheels
We are upside-down
double-helixed in vines

We spin
Time slows to the clock key twist of our terminal corkscrew
We're not going to live
so one of us thinks fuck it, whispers:
'I fancy you.'
Doesn't matter who

We touch down
near the Bikini Atoll
For the distant fishermen
it all happens in slow motion
There's a flash as we hit the water
then the ocean opens like a century flower

One sailor briefly loses his sea legs
drops to his knees

We'll suggest vaguely we rode home on a whale
that we were married at midnight in Honolulu
by a one-armed priest who looked like Jimmy Cagney
The colour of your wedding dress changes with each telling

Sometimes, a burning big top appears in the background
like a ghost ship
or a great orange orchid coughing cinders
I never understood why you put it in there
but it's my favourite bit

END

*To receive issue minusTEN
next week, make sure your
email address is on our list*