

**Cut**

**Up**

**Times**

**Hacked up**

*by*

**Wulfie**

# Trust us

In the last days of March

bad people sunbathing

nudge-nudge-wink-wink head-to-head

committed to

those ideologically

aligned to

consensual and transparent Bioethics

a huge duvet of flim-flam

infantilising and obscure

lip service for

Trust

Trust the government to know

Trust it to know

Trust all the trade offs

but the inadequacies spread

hose money at people

money that never materialises

trying to touch the grace notes of patriotism

painful to watch

like someone trying to play Mozart

on the spoons

# Talking Alone

I'm worried

I can see

zoning and I realise

lockdown has

started to get on

my pep

I want to wallow lazily

I'm not doing well

Sitting with

eyes scrunched up

Cringing at

my inner monologue

# At Marygreen

Everybody seemed sorry

the only cumbersome object

was a piano

a perpetual trouble

in moving house.

*"Be a good boy*

*"Be kind to animals and birds*

*"Read all you can*

*"Hunt me out."*

A shining disk of quivering water

a hundred feet down.

Look down into it

into the depths of the well

foggy

thoughts

interrupted by a sudden outcry:

*"Idle young harlican!"*

# Flood-hit

In the Rhondda Valley

It's all on hold

*We feel frightened*

Children peer out of windows,  
still in pyjamas in the afternoon.

It is Robert's turn to  
plough in millions of pounds  
high above the river valley.

It's chaos  
since school broke up  
to go to the seaside

*You've got to laugh or you'd cry,*

*wake up at night, wander about and fall over at 4am*

get off the floor

others are suffering more...

# Down, October 1859

That mystery of mysteries

Occurred to me

After work.

I have not been hasty

my health is far from strong

errors will have crept in

to catch insects under the bark of trees.

How great is the power of man,

the Struggle for Existence,

the doctrine of

vegetable kingdoms.

No one ought to feel surprise

at our profound ignorance

Who can explain why

future success

remains obscure, and will long remain obscure.

I can entertain no doubt

the most deliberate study of which I am capable

is erroneous.

# *In Lovewit's House*

Believe 't!

I fart at thee.

Lick figs! Out!

Rogue, rogue - out of all your sleights!

*O, let the wild sheep loose you most notorious whelp*

*you insolent slave!*

Doctor dog!

at Pie-corner with your pinch'd horn nose

full of black and melancholic worms.

You raked and pick'd from dunghills

Your feet in the vomit of all prisons.

Undo yourselves with civil war

my good baboons...

# What was all that about?

These poems were inspired by black out poetry - a technique that involves taking an existing piece of printed text and blacking out most of the words, leaving a handful visible to create a new piece of text. For the pieces you've just seen I used a similar technique known as cut-up. This involves cutting words and phrases out of an existing page and pasting them together to create a new piece. However, I forced myself to keep the extracted words and phrases in the order in which they appeared in the original. The cut-out effects were created using Adobe Photoshop during the tedium of the UK Coronavirus lockdown in late April and early May 2020.

## Sources

**Trust Us** is extracted from a column by Zoe Williams headlined **Boris Johnson's message to Britain on the lockdown is 'trust us'. Why should we?** published on the Guardian website, Monday 27 April, 2020.

**Talking Alone** is extracted from an article by Sue Elliott-Nicholls headlined **Coronavirus: Talking to yourself in lockdown? You're not alone** published on the BBC website 19 April, 2020.

**At Marygreen** is extracted from the first chapter of **Jude The Obscure** by Thomas Hardy, first published in book form in 1896. The edition used was an ebook published by Project Gutenberg.

**Flood-hit** is extracted from a report by Steven Morris headlined **'Horrendous': Welsh residents endure lockdown in flood-hit homes** published on the Guardian website, Monday, April 27, 2020.

**Down, October 1859** is extracted from the introduction to **On The Origin Of Species** by Charles Darwin, published in 1859. The edition used was an ebook published by Project Gutenberg.

**In Lovewit's House** is extracted from Act One, Scene One of **The Alchemist** by Ben Jonson, first performed in 1610 and first printed in 1612. The edition used was an ebook published by Project Gutenberg.