

DD

website: <http://dianaduta.com/>
recording studio: <https://jaaambes.be/>
community hypnosis: t.r.a.n.c.e.

Diana Duta (*1985, Bucharest) is a Brussels-based artist working with sound in hypnotic ways, with a background in art and socio-cultural linguistics. In her research, she investigates inhabiting different subjectivities beyond brain-created narrative fictions. How can sound ecology reconfigure identity—who we are relationally? Guided by biosemiotics, cognitive science, poetry and embodied voice practices, her work finds common ground with other sentient life forms around *and* within us. She makes works for radio, installations and experimental music as DIAN and is half of t.r.a.n.c.e. community hypnosis project. In 2019, she founded Jambes, a recording studio commissioning new work by artists experimenting with sound and voice.



Education

- 2023 Sound therapy training, Institut Français de Sonothérapie, Abbaye de Valsaintes, France
- 2013 MA Sociocultural Linguistics at Goldsmiths University, London, UK
- 2010 MA Fine Art at Piet Zwart Institute, Rotterdam, The Netherlands
- 2008 BA Photography and Video, National University of Arts, Bucharest, Romania

Residencies

- 2026 Radio Granizo, Chile (*upcoming*)
- 2026 L'ALBA, Charleroi, Belgium
- 2025 North Bull Island, Dublin, Ireland
- 2024 Lumpen Station, Kunsthaus Biel, Switzerland
- 2024 Trust Collective, Barril de Alva, Portugal
- 2023-4 Pianofabriek, Brussels, Belgium
- 2023 Summer University, PAF, St-Erme, France
- 2023 Chapelle Grand Hospice, Brussels, Belgium
- 2023 Glassbox, Paris, France
- 2023 Musica Impulscentrum, Pelt, Belgium
- 2022 Q-O2, workspace for experimental sound and music, Brussels, Belgium

- 2022 AADK, Blanca, Spain
- 2022 La Générale, Paris, France (with Jérôme de Vienne and Julien van Anholt)
- 2022 Performing Arts Forum, St-Erme, France (with Julia E. Dyck)
- 2021 Melismas, voices modulated by Anatolian landscapes, Demre, Turkey
- 2021 Le Delta, Namur, Belgium
- 2020 Hectolitre, Brussels, Belgium
- 2020 Fabrica de Pensule, Cluj, Romania (with Enrico Floriddia)
- 2020 bi- residencies, Sainte-Consorce, France
- 2020 Q-O2, workspace for experimental sound and music, Brussels, Belgium

Grants / prizes

- 2025 Beurs bewezen talent, Departement Cultuur, Jeugd en Media, Flanders State of the Art
- 2025 Culture Moves Europe, Individual Mobility Grant, Goethe-Institut
- 2024 Aide à la création / production for *t.r.a.n.c.e.*, Fédération Wallonie-Bruxelles
- 2023 Beurs opkomend talent, Departement Cultuur, Jeugd en Media, Flanders State of the Art
- 2023 Showcase Emerging Sound 2023 (organized by STUK, Q-O2, Musica and C-TAKT)
- 2023 Soutien pour l'organisation d'un événement, *Jambes jam session*, Fédération Wallonie-Bruxelles
- 2021 Aide à la création / production, *Ne se voient pas de loin, podcast*, Fédération Wallonie-Bruxelles

Commissioned sound work

- 2026 Métro léger de Charleroi, live sound performance on the metro, Semaine du son
- 2025 *Pantha Rhei on the Rhine*, commissioned by Studio Haseeb Ahmed with Ecosphere (Antwerp University, Belgium), Rehmann Museum (Laufenburg, Switzerland), V2 Lab for Unstable Media (Rotterdam, NL)
- 2024 *death watch beetle*, Whisperings of the Taxus Trees, Brussels, Belgium
- 2024 *Like a somniloqui*, Lumpen Station, Kunsthau Biel, Switzerland
- 2024 Eco () Lapso Gravações, Museu Soares dos Reis, Porto, Portugal
- 2023 *Like a telepath*, Radiophrenia, Glasgow and Ö1 Kunstradio, Vienna, AT
- 2023 IOU, Showcase Emerging Sound, STUK, Leuven, Belgium [streaming on radiola.be](https://streaming.onradiola.be)
- 2022 *Ballades infidèles*, BUDA, Kortrijk, Belgium
- 2022 *A Voice Message Project*, +41 (0)800 00 12 16, Switzerland
- 2020 *Ne se voient pas de loin*, podcast in 4 episodes, Le Delta, Namur, Belgium [streaming on radiola.be](https://streaming.onradiola.be)
- 2020 *I was a drum's voice in the night, but sleeping*, Egyptian collection of the Museum of History of Transylvania, Fabrica de Pensule, Cluj, Romania
- 2020 *Domini abbandonati*, LISTENING TO ~ THE POWER OF DOING NOTHING, Ja Ja Ja Nee Nee Nee, online radio dedicated to the arts, Amsterdam, The Netherlands

Radio broadcasts (selection)

- 2025 *Pleasure leisure, death watch beetle, Portugal soundscapes*, Radiophrenia festival, Glasgow, UK
- 2023 *Quille* episode 1, Radio Campus Bruxelles, Belgium

- 2023 *Atmospherics*, CKUT 90.3 FM - Montreal, Radio Flouka - Paris, Radio Campus - Brussels, Radio Panik - Brussels, Cashmere Radio - Berlin
- 2023 *Ballade XI, Quille* episode 1, *Calvin Versus Darnell: An Experiment in the Stimulation of Deja Vu and Jamais Vu in Saint Erme*, Radiophrenia festival, Glasgow, UK
- 2023 *Anterior Insula invites DIAN*, live on We Are Various radio, Antwerp, Belgium
- 2022 *martiensgohome feat DIAN*, Radio Campus, Brussels 92.1
- 2022 *Calvin Versus Darnell: An Experiment in the Stimulation of Deja Vu and Jamais Vu in Saint Erme*, Wave Farm Radio WGXC-90.7FM, Acra, NY, US
- 2022 *Ne se voient pas de loin*, Radio Campus, Brussels; Viziradio, Paris; ffiles radio, CKUT Montreal
- 2022 *Squeeeeeak!*, Radiophrenia, Glasgow, Scotland
- 2021 *Traduire Dhalgren*, La vie électrique, Radio Panik, Brussels, Belgium
- 2021 *Watt*, Par Hasard, Tumult.FM, Gent, Belgium
- 2021 *Wave Debris, I was a drum's voice in the night but sleeping, Breathe Chill, Tourdion*, Borealis Radio Space, Bergen, Norway
- 2020 *Resonant cue, Riddles and vowels*, Borealis Radio Space, Bergen, Norway
- 2020 *IOU*, The Lake Radio, Copenhagen, Denmark
- 2020 *Wave Debris*, Oscillation Mayday Radio Marathon, Brussels, Belgium

Live performances & sound installations (selection)

- 2024 DIAN live at Espace Intermediaire gallery, Brussels, BE
- 2024 DIAN album launch at Ateliers Mommen, Brussels, BE
- 2024 DIAN live at Au Jus, Brussels, BE
- 2024 Whisperings of the Taxus Trees, Brussels, BE
- 2024 Common Reflection, an initiative of BARN (Brussels Artist Run Network), hosted by Jambes, Jette, BE
- 2024 DIAN live, Camping 58, Brussels, BE
- 2024 DIAN live, Trust Collective, Barril de Alva, PT
- 2024 *Like a concert*, SMOG, Brussels, BE
- 2024 eye/ear, Chapelle Grand Hospice, Brussels, BE
- 2024 DIAN live, Semaine du Son / De Week van der Klank, Cellule 133, Brussels, BE
- 2023 Note on Dialect [prelude], SB34 The Pool, Brussels, BE
- 2023 DIAN live, ele-gi-eli, Hectolitre, Brussels, BE
- 2023 DIAN live, Roodkapje, Rotterdam, NL
- 2023 Diana Duta and Bergur Anderson, Chapelle Grand Hospice, Brussels, BE
- 2023 Jambes jam session, Ateliers Mommen, Brussels, BE
- 2023 DIAN live, Divagations concerts, brasserie iLLeaal, Brussels, BE
- 2023 InSomnolence, Montréal, CAN
- 2023 2m3, Molenbeek, Brussels, BE
- 2023 DIAN live, POELP, Brussels, BE
- 2023 Diana Duta and Bergur Anderson, KRAAK x Futura Resistenza label night, Brussels, BE
- 2023 *Quille* (Jambes podcast episode 1) listening session, Q-O2, Brussels, BE

- 2023 Memento festival, BUDA, Kortrijk, BE
- 2023 DIAN live, Bosbar, Het Bos, Antwerp, BE
- 2023 DIAN live, Médiatheque NGHE, Brussels, BE
- 2022 Ballades infidèles, BUDA, Kortrijk, BE
- 2022 *Throw roses into the abyss*, sound installation and live performance, AADK, Blanca, ES
- 2021 *Wave Debris*, SMOG, Brussels, BE
- 2021 *forêt nom féminin*, book launch, website presentation and listening session, Plein Jour, Paris, FR
- 2021 *The Haunted House*, Hectolitre, Brussels, BE
- 2021 *Jambes is in the air*, a concert with Che Vuoi, Solah, Bergur Andersen, Nicolas Jorio, supported by nadine & Various Artists, Brussels, BE
- 2021 *Dhalgren collective translation workshop*, radical_house, Ixelles, BE
- 2020 *Cabaret Sentimental*, Second Sundays #23, Q-O2, Brussels, BE
- 2020 *tobetold*, Hectolitre, Brussels, BE
- 2020 *IOU*, 4-channel sound installation, Q-O2, Brussels, BE

Music releases

- 2025 *upcoming* Diana Duta & Stefan Christoff, Atmospherics, Lost Children Net Label, Montreal, Canada
- 2025 Diana Duta & Julia E. Dyck, *t.r.a.n.c.e.*, vinyl release on BBJTC, Hamburg, Germany
- 2025 DIAN - *April 3rd*, Birds of Bardo compilation, biardo records, Paris, France
- 2024 DIAN - *Glamour, Grammar, Grimoire*, Anterior Insula, Brussels, Belgium
- 2024 DIAN - *stai*, Sounds for your Anterior Insula 2, Anterior Insula, Brussels, Belgium
- 2022 DIAN - *Throw roses into the abyss*, self-released
- 2022 Side B: XI, Bergur Anderson - *Around the Songster's Commune*, Futura Resistenza, Brussels, Belgium
- 2020 Diana Duta & Julia E. Dyck / martiensgohome, umland editions Q-O2, Brussels, Belgium
- 2020 Diana Duta & Julia E. Dyck - *Wave Debris*, Crash Symbols, Morgantown, West Virginia, US

Publications

- NUB, & Tosi, G. (Eds.). (2025). *Sound Chapters. Voices of Sound Experimentation in Italy*. VIAINDUSTRIAE.
- Harney, S., & Moten, F. (2022). *Les sous-communs: planification fugitive et étude noire*. Brook.
- Ramos, C., & Z. Felde, E. (Eds.). (2021). *Breadcrumb. Art & Sandwiches*. Onomatopée.
- Huijben, M. (Ed.). (2014). *House with Doors and Windows*. Extrapool, Nijmegen.

Radio mixes

- 2025 t.r.a.n.c.e at microwave.live, Brussels [listen here](#)
- 2025 NiXie invites Jambes, Kiosk radio, Brussels [listen here](#)
- 2024 Lexi's Lost Slot invites t.r.a.n.c.e, Kiosk Radio, Brussels (w Julia E. Dyck) [listen here](#)
- 2024 DIAN guest mix for Anterior Insula, Kiosk Radio, Brussels [listen here](#)
- 2023 DIAN guest mix for Anterior Insula, Kiosk Radio, Brussels [listen here](#)
- 2022 DIAN guest mix for Good morning, midnight, LYL Radio, Brussels [listen here](#)

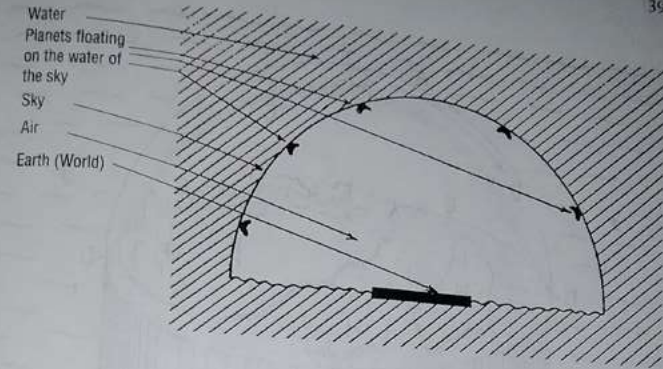


Figure 1: The Universe after Thales (a simplified sketch)
(from BANU 1952, fig. 1 on page 12.)

Jambes

A recording studio is a small house, populated with friends, strangers and various apparitions. Its purpose is the creation of sound records (“writings layde up for remembrance”) of the encounters it has witnessed. Each of these gestures leaves not only a recorded trace, but also a presence. Characters of such a cabaret may include a teetering dentist tool, an errant lamb, a perfect melon, an escape artist, an echo of a fan, a plan b, a drunk man, no horsefeathers, and a peculiar collection of home-made vinyls.

Jambes is a recording studio in Brussels hosted by Diana Duta, commissioning new works by artists experimenting with sound and the voice.



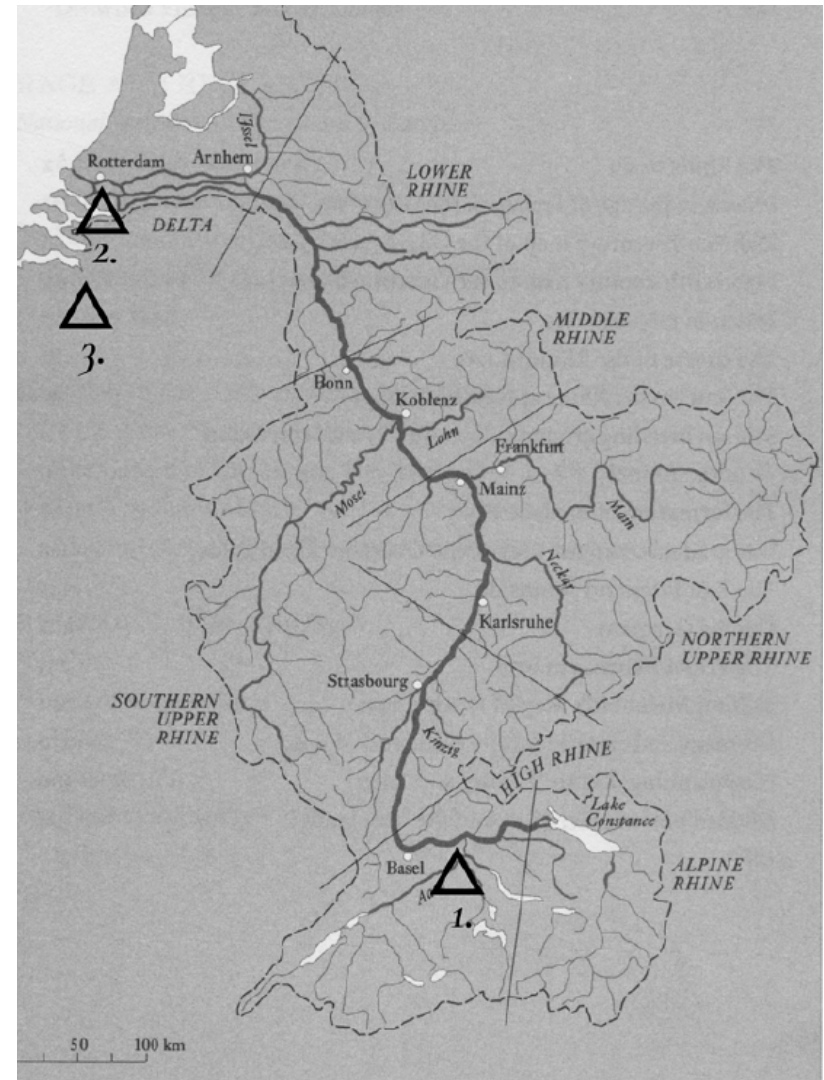
www.jaaambes.be

mess punkt - middle rhine

“Pantha Rhei on the Rhine” is an artistic and scientific research project , conceived of and organized by Studio Haseeb Ahmed with the support of Pro Helvetia. Through commissioned narrative sound works presented along the Rhine, the project explores the river’s industrial, ecological, and cultural entanglements through a techno-poetic lens.

Partner institutions: Rehmann-Museum Switzerland, V2_Lab for the Unstable Media The Netherlands, and University of Antwerp’s Mesodrome Belgium.

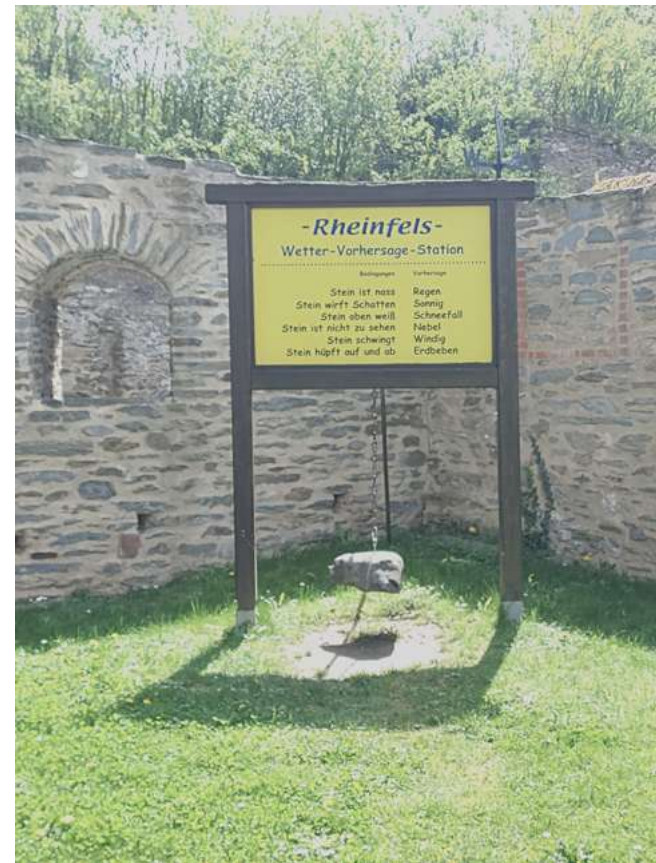
pantharhei.com



sound composition, 16'25", 2025



listening session, V2, Rotterdam



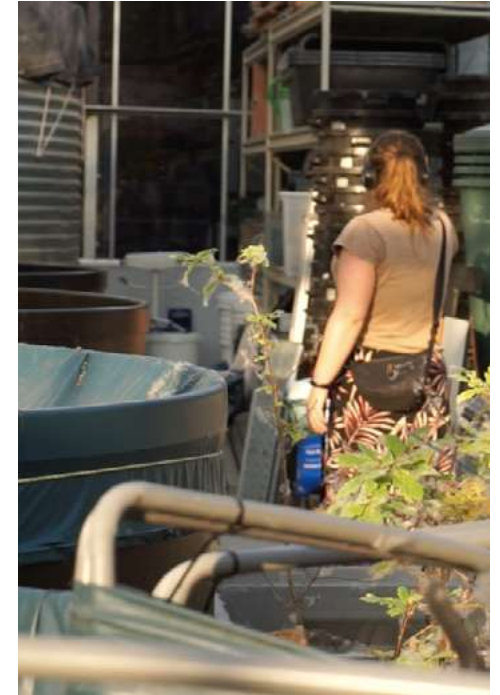
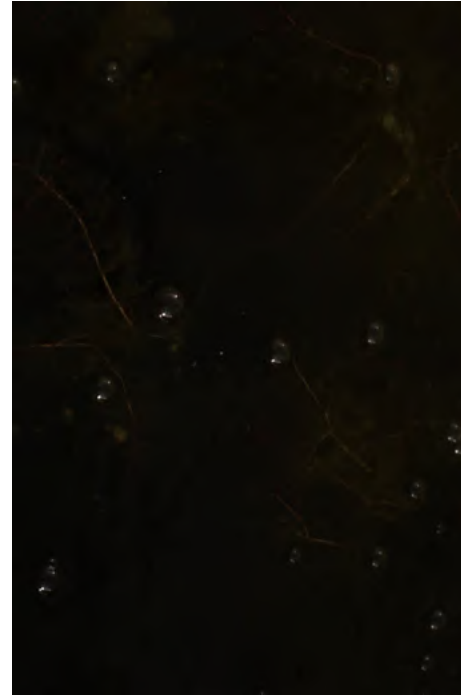
left: Lorelei rock and peninsula near Sankt-Goar, Germany
right: Rhine weather station

The middle is an abstraction. Here, time holds different meanings for different species. How does a rock experience the slow passage of years?

This sound piece was recorded in one continuous take, with all the elements flowing together at once, spontaneously intersecting voices and the many sonic streams, perhaps not unlike the erosional forces that give shape to landforms.

Lorelei, the steep slate rock located in the Middle Rhine Valley appears like an ear of stone, picking up reflections carried by storm and wind. A sea-singer, merrow or melusine, wandering about the shore. Not only a place, but a presence rising above the many bodies of water, contained both around and within us. The sounds are elongated and convoluted, challenging our highly subjective projection of time, as forever flowing forward.

For at the smallest scale of reality, time vanishes; there is no difference between past and future.



right: listening session at the Mesodrome, river simulation facility, University of Antwerp, June 2025

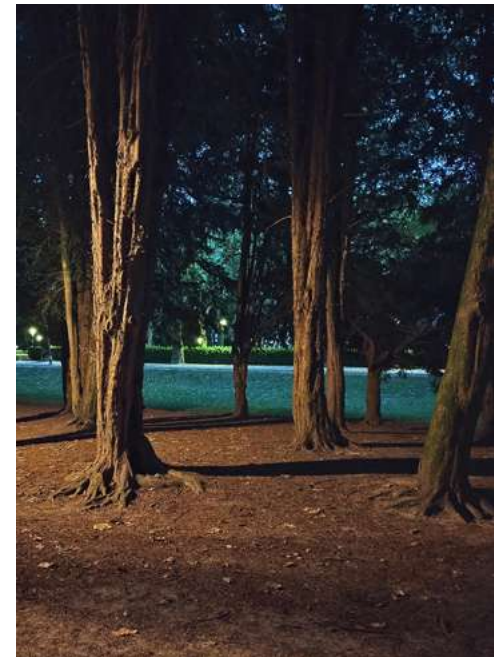
death watch beetle

Beneath the canopy of 25 Taxus trees lies a mystical space hidden within Elisabeth Park, Brussels. On Sunday, August 18th, 2024, we invited an audience to step into this sacred space and attune themselves to the whispers of the trees.

death watch beetle is an invitation to embody a yew tree by tuning into its particular aural experience – populated by sounds of dragonflies, beetles, slugs, dust, crows and other beings that form its immediate environment.

Commissioned by barra movement as part of 'Whisperings of the taxus trees', a research initiative exploring the history, energetic power, and properties of the Taxus tree. The project aims to highlight the importance of nature in the urban landscape and to remember that we are all nature, and that we connect with her at any time.

please listen in headphones



DIAN

An experimental music project that makes things disappear with words, while performing an oracular striptease in the dark. The live performances incorporate electronics, diy synths, dephased effect pedals, field recordings, electromagnetic frequencies, and voice.

DIAN translates the voices of things into a non-verbal and synthetic palette of sounds. Objects (a fan, a river, a noun in plural, vapor, veins and barrels) are evoked, their presence is emulated or fabricated. We can sometimes hear their polyphonic monologues.

A rustling glossolalia, a trompe l'oreille.

[{ Videoclip for ζΥσ η }](#)

[{ Videoclip for Ισσιηâ }](#)

[{ Glamour, Grammar, Grimoire }](#) album, Anterior Insula, 2024.





card deck companion to Glamour, Grammar, Grimoire



t.r.a.n.c.e



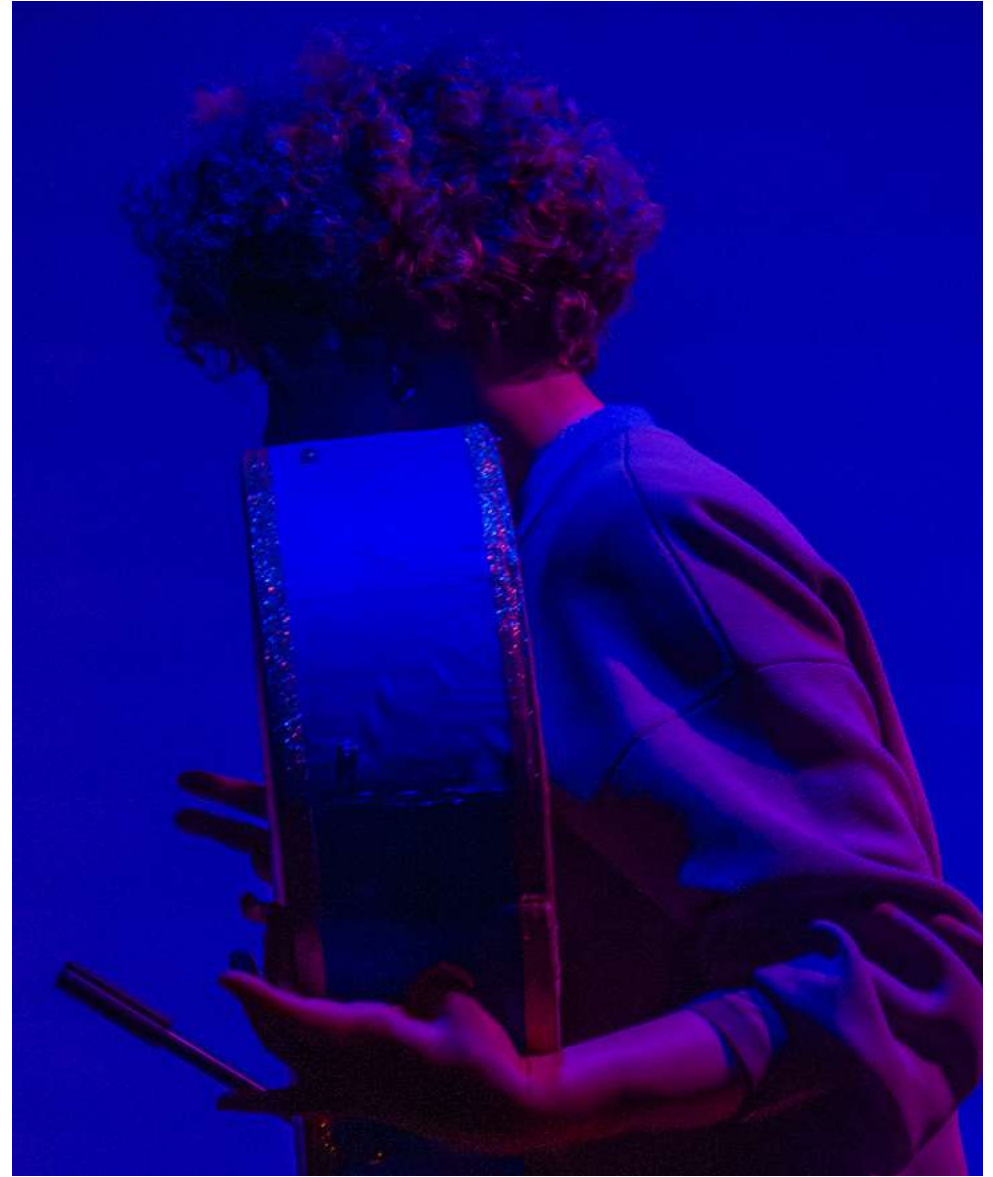
Julia E. Dyck and Diana Duta's collaborative work explores the trance state in group rituals through the use of specific sound frequencies and oral narratives. Since 2022, they organise monthly community hypnosis sessions in Brussels.

The hypnotic experience is an empowering state of being which is based on storytelling, visualisation and metaphor. Through the use of creative voice, sound and text-oriented practices that put into question prescriptive conceptions of the self, these group hypnosis sessions propose a way out of our current predicament.



tr4nc3.com

pleasure / perspective album



*t.r.a.n.c.e album launch at B-MOVIE, Hamburg, DE
Photos by **Thắng Lê-Phước***

Like a telepath

A series of collaborations with visual artist and musician Florence Cats.

Like a telepath

'Emitting' and 'receiving' from a small island and from a city simultaneously, in order to mimick a radio device. We started the recording of our parallel transmissions at the same moment in time, using the distance between us as a space to connect. What you hear is a photograph of a thought, a long, windy line tracing a series of synchronous compositions. Cover a moment, remain standing, crumpling paper in your hands. A phone rings – s in the past. Brussels – L'Île-d'Yeu, May 2023

Commissioned by Radiophrenia Glasgow, UK

Hosted by Lumpen Station, produced by Jambes

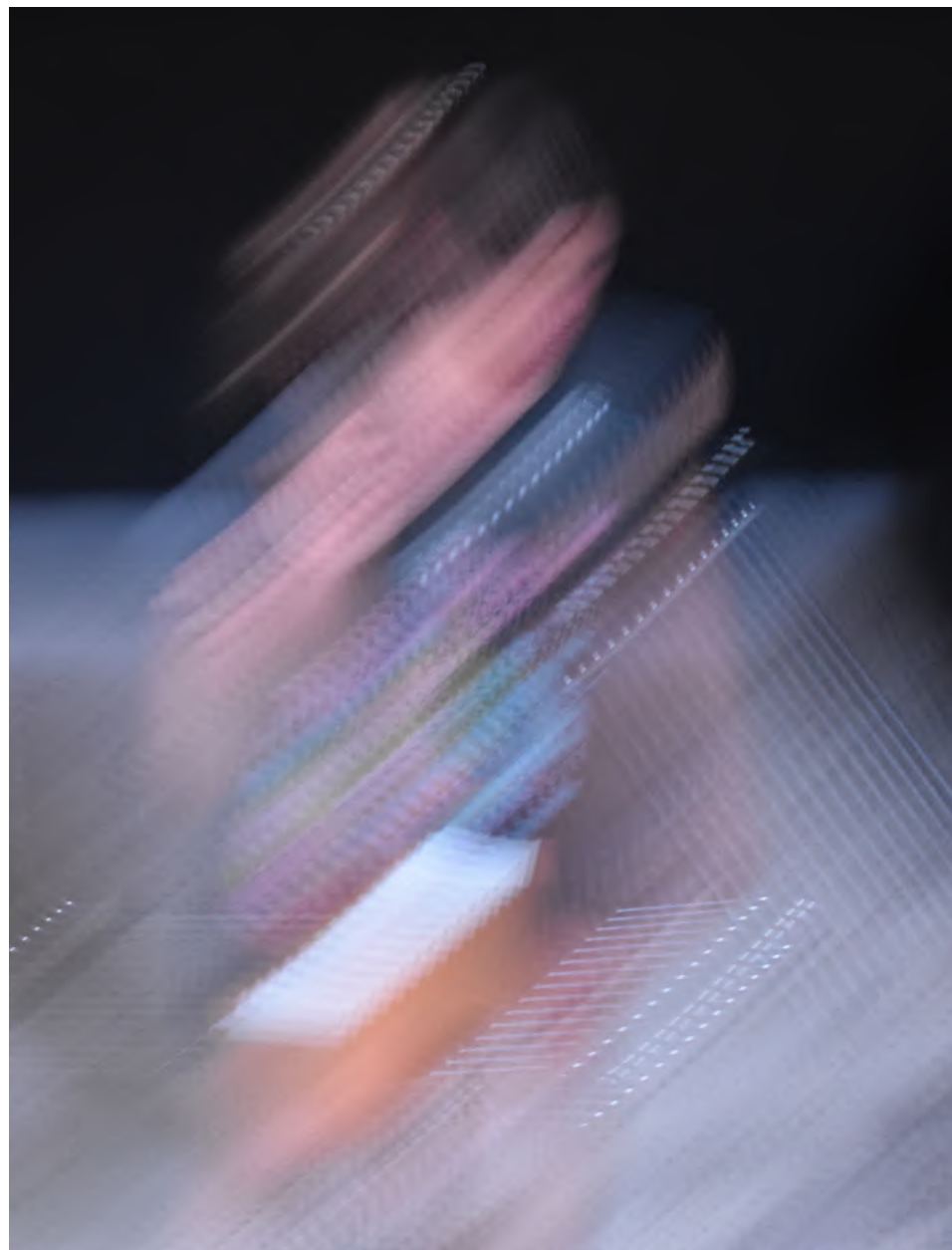
Supported by Flanders State of the Art

Like a soliloqui

A sequel of our previous project, this time tapping into a dream telepathy. A script for the performance traces a journey that jumps from one dream into the next, all the way to the Fin du monde.

Performed live on Lumpen Station, Centre d'Art Bienne, CH, 2024

Supported by Wallonie Bruxelles International



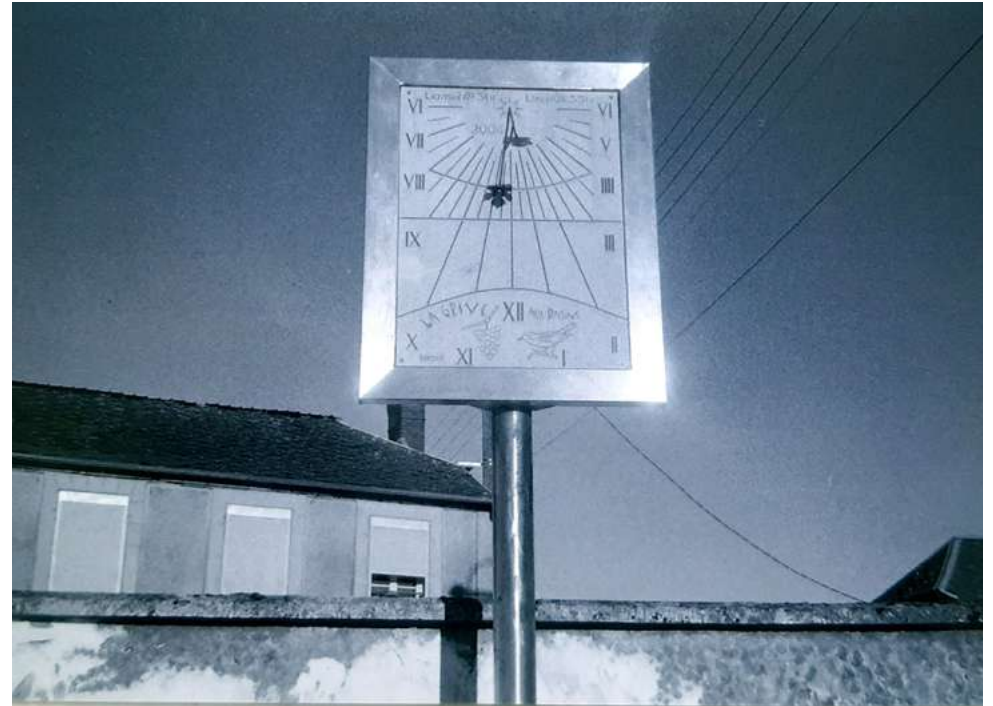
calvin versus darnell: an experiment in the stimulation of deja vu and jamais vu in saint erme

Adaptation of a radio script by writer, sound artist and speech pathologist Erik Belgum. Episode I of THE_CITY Battery, a Neurological Evaluation of THE_CITY explores the concepts of deja vu and jamais vu, approached through the realm of acoustics rather than the visual.

Produced and performed by Diana Duta and Julia E Dyck in St Erme, FR, 2022

First broadcast on Wave Farm Radio, WGXC-90.7 FM

The sound of 100 bottles breaking



ne se voient pas de loin

A podcast offering a series of freeform interviews with: a fake African mask, a brigadier, a sock and a supermarket trolley.

Avec qui la lampe communique-t-elle ? La montagne ? Le renard ?
– Walter Benjamin

Et si les choses pouvaient parler ? Que nous diraient-elles ? Ou bien parlent-elles déjà et nous ne les entendons pas ? Et qui va les traduire ?

Co-production Le Delta, Namur

Supported by Federation Wallonie-Bruxelles

Broadcast on Radio Campus Bruxelles; ffiles radio, Montreal; Viziradio, Paris

2022



photo by Bernard Babette

You're just an object to me

squeeeeak!

A series of collaboration with writer, musician and performer Paul Haworth.

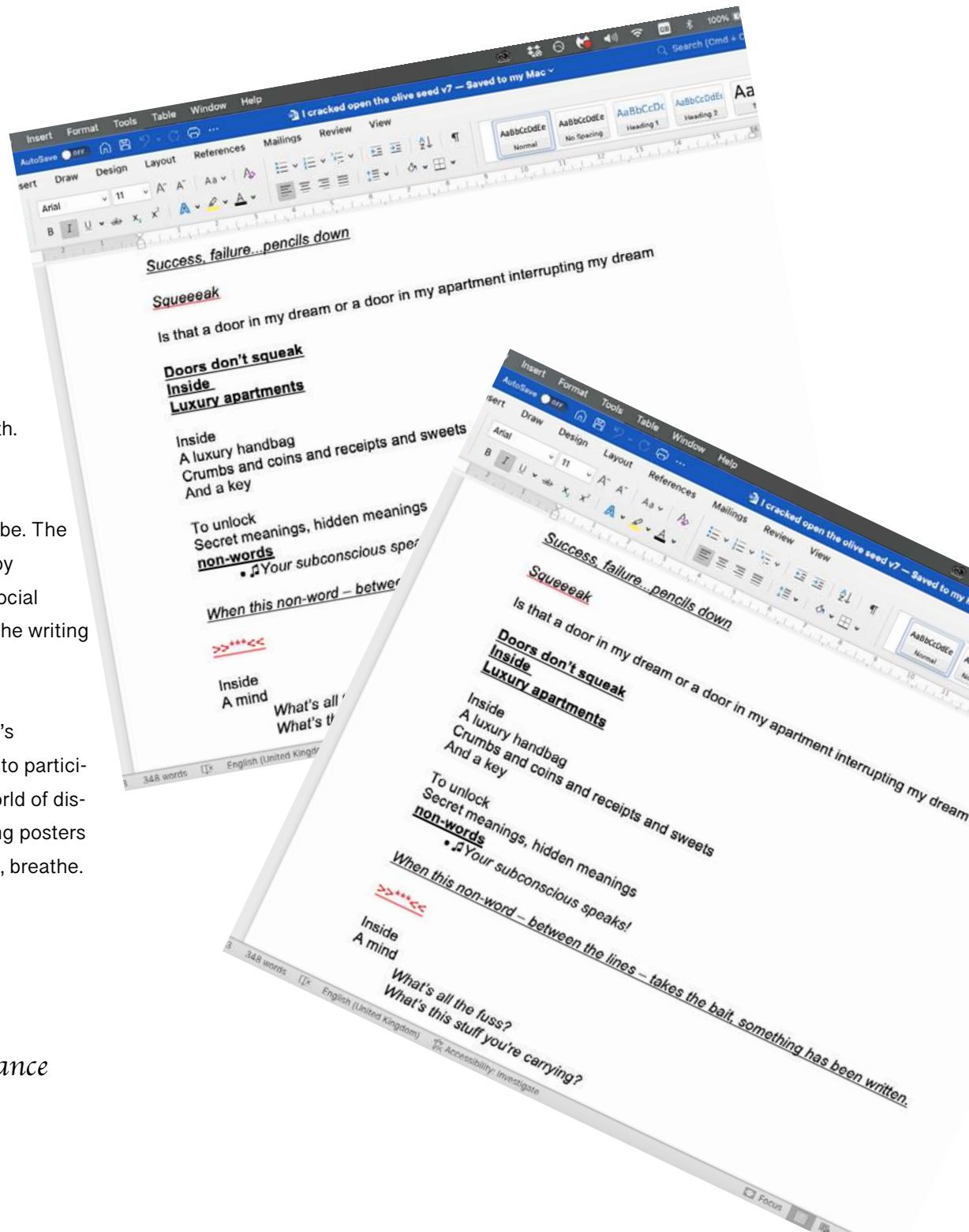
In 'Squeeeeak!' the writing process began around the theme of dreams. Fascinating as they can be, dreams are also banal and tedious to describe. The writing developed to encompass the language of advertising and therapy (specifically the bland contemporary iterations often spouted through social media in lieu of access to professional mental health services). In both the writing and sound, it is a collaged and tonal work.

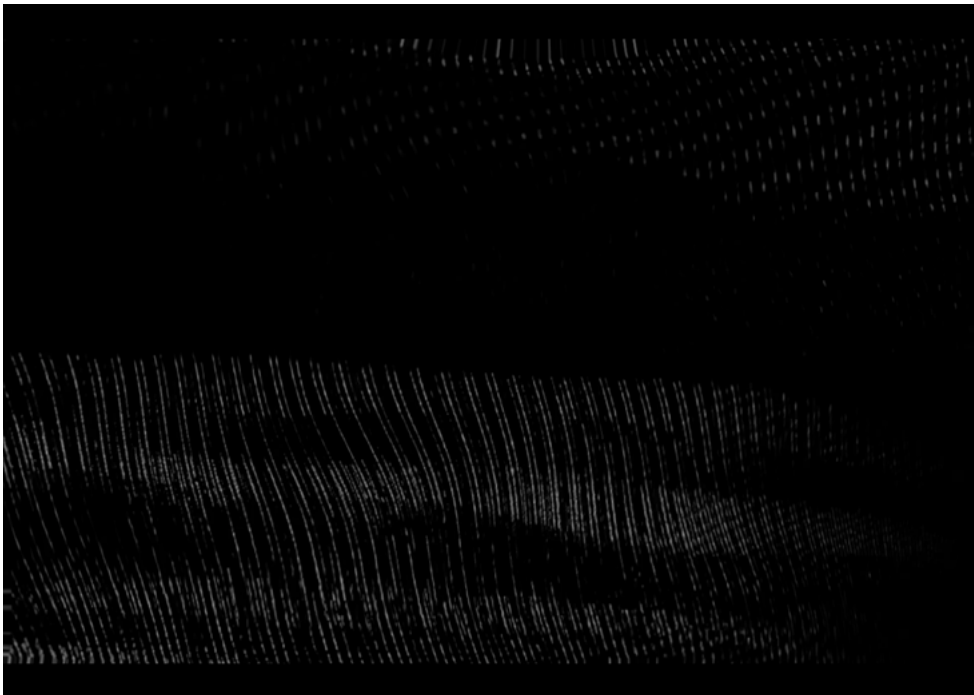
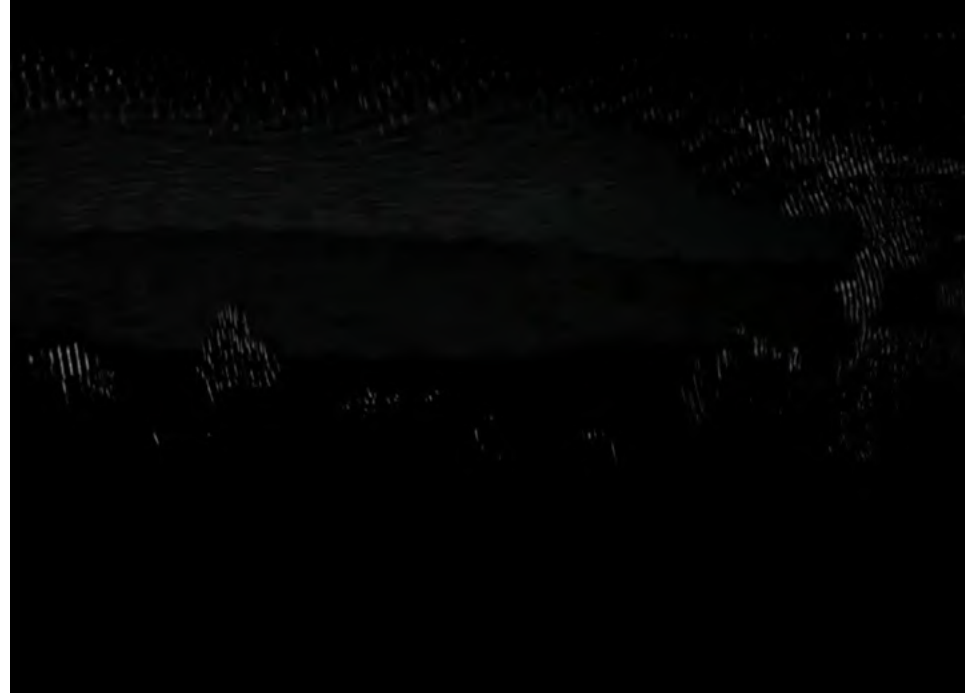
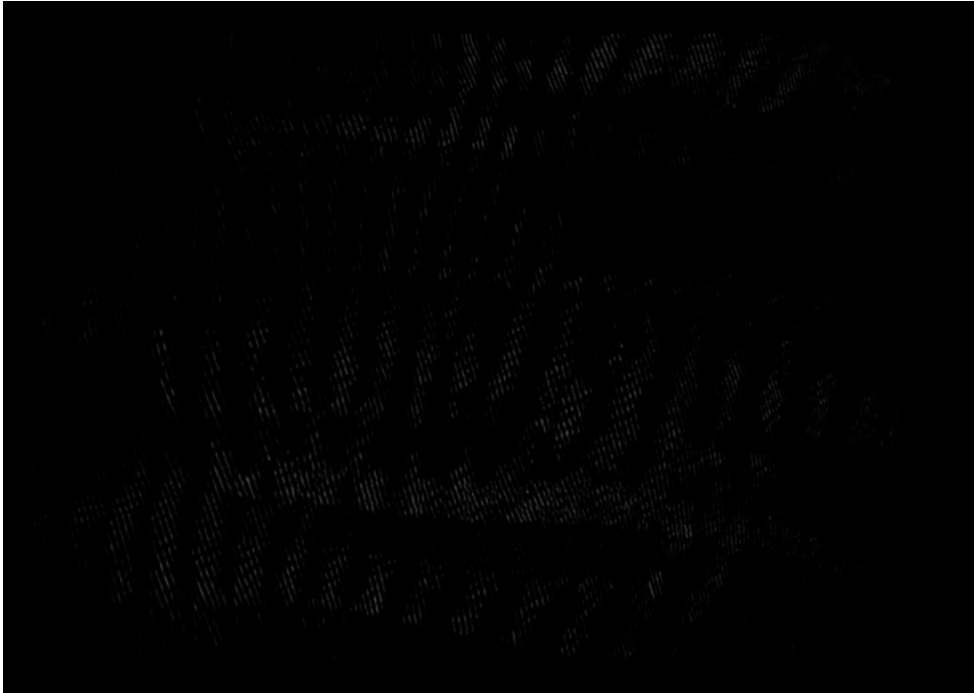
'Chill breathe' started as a poem written in response to Jennifer Brewer's workshop, WOY. A Character from a Bildungsroman, and her invitation to participate in an iteration of can't won't at Hectolitre, Brussels. Turning the world of distractions into a main character, it appropriates language from advertising posters and eaves-dropped conversations in the quest for a place where to chill, breathe.

Squeeeeak! video, 12'16", 2022

Chill breathe, 2'33", 2022 documentation of performance

Chill breathe, 6'35" sound work





Squeeeeak! stills from video, colour, 12'16"



performance at Hectolitre, Brussels. Paul joins remotely from London

#114

A composition for smoke machine and stereo speakers.

Inspired by Diana Deutsch's sound illusions and Jorie Graham's poem 'The break of day' (Materialisms, 1993).

Friday 28/04/2023

Hosted by 2m3, Molenbeek, Brussels.

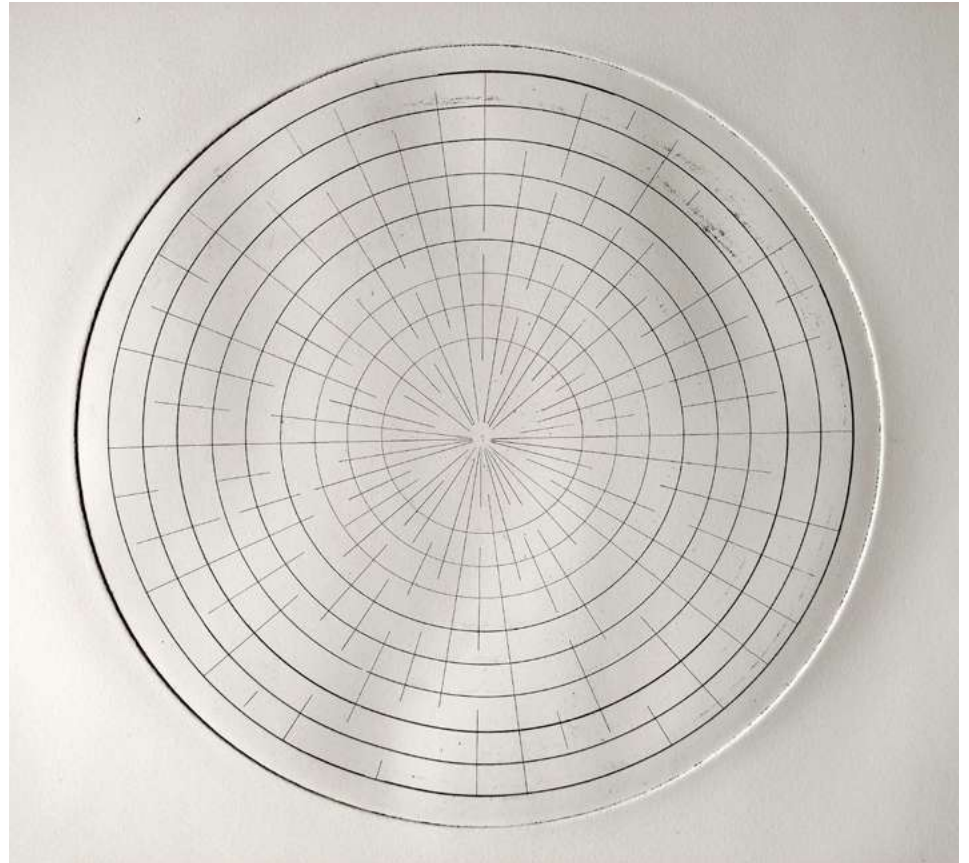
no light—no—something
powdery, yet slick—the
continuum?—no luminosity and yet a sheen on it
which you could say is your listening
sprinkling over the green dark,
but not materially, no, a dust.

Video documentation





performance at 2m3, Molenbeek, Brussels, 2023



*left: clay tablets I, O and U
right: paper engraving of copper plate*



listening session at Q-O2, Brussels, 2020

i was a drum's voice in the night, but sleeping

Commissioned by Fabrica de Pensule and the National History Museum of Transylvania, Cluj (RO), 2022

Puzzled by the mere presence of mummies coming from Egypt at the National History Museum of Transylvania, Enrico Floriddia and Diana Duta collaborated to fabricate a story for these living beings. Sinta Wibowo lent her voice to this patched out narrative: fickle but gentle.



audio guide in English and Romanian

sustain piece

Using only voice, each participant is making - and sustaining - a sound for the duration of their individual breath. The sound chosen should not be aesthetically pleasing - that is not the point of the exercise. But rather, the criteria should be picking a comfortable note that can be sustained for the whole duration of the breath. In this way, what comes forward is the rhythm of breathing itself, an activity fundamental to our existence, as we are letting sounds produce us, rather than the other way around. Based on a score by John Stevens.

L'Archiduc Smoking Room, Brussels, 2019



Clap

riddles and vowels

This project investigates how sound travels within our vocal tracts to produce an 'Umlaut', the assimilation of two sounds into one. This process happened around the same time as the Angles tribes migrated from the Anglia peninsula in northern Germany (today Schleswig-Holstein, where Arnis is located), to what is now Great Britain, and affected all languages from Old English to Old Norse to German.

Arnis' residents' voices were recorded and mixed with the equivalent vowels of the English language, in order to create a soundscape that contemplates movement – in language and territory – across time.

Performances in Arnis, Germany (2018) and Artists Commons Brussels (2019).



There are two oaks, one black, one white

having purple eyes

Based on scattered memories of human encounters in courts, police stations, waiting rooms and corridors, and notes collected while working as an interpreter in the legal and medical system in London.

Given free hand to choose, pick and experiment, the material was recorded by artists working with voice in various ways. Their voices are cut up and programmed onto a drumpad, from which they emerge in spontaneous sequences at the hit of a drumstick.

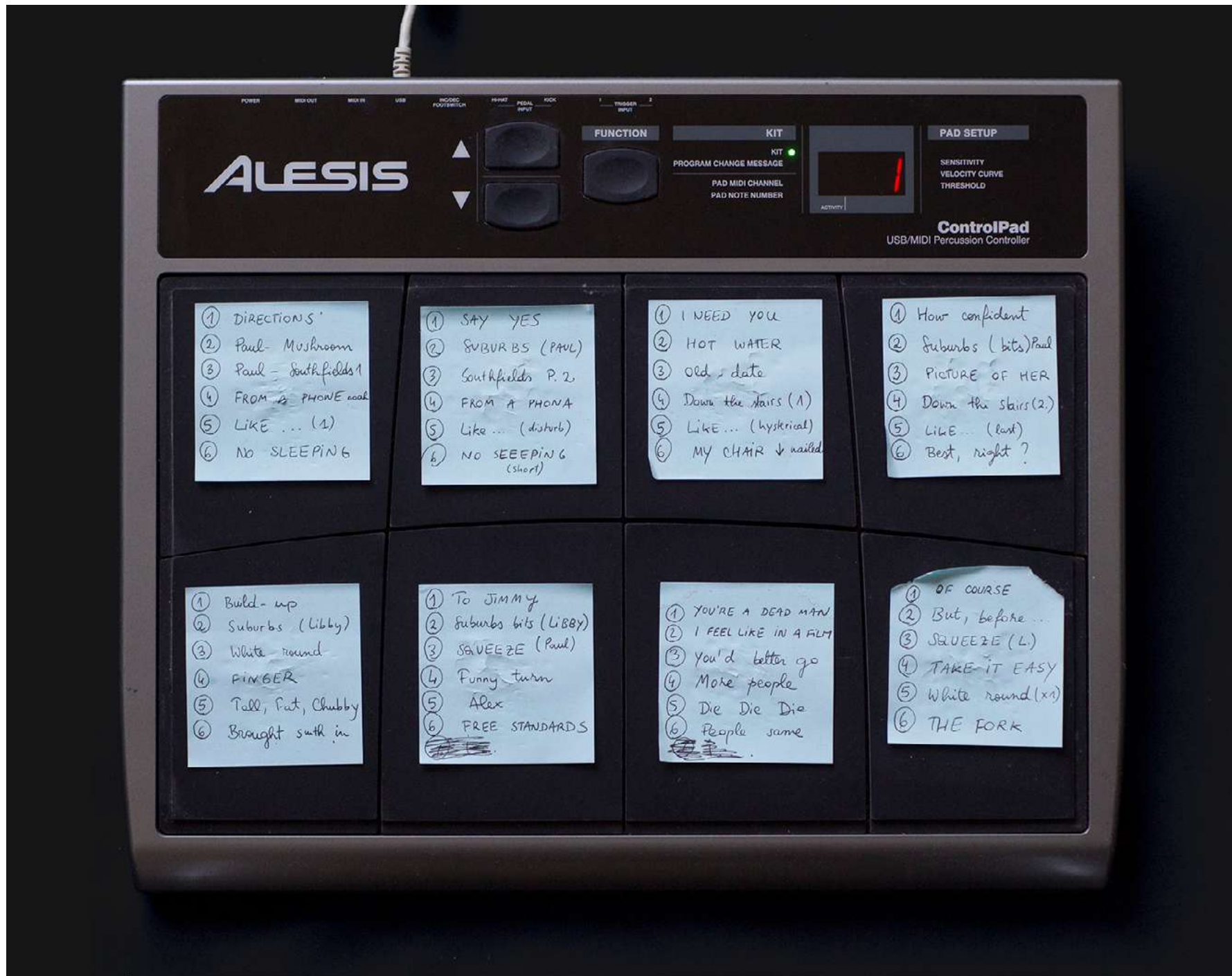
Music is composed live by Matthieu Levet. The performance evolves as a free improvisation and tells a story arranged differently each time. Accompanying text by Rachel Carey.

Performed at feelings, brussels, buktapaktop, brussels, rollaversion gallery, london, peryton, copenhagen, 2018.

Split show with drunkard on *noods radio*



Would you like a chair?



ALESIS drum pad containing the programmed score

Of course, no one would disagree that the swivel bar stool, securely bolted down, is truly a happy development in fixed furniture. One can sit higher up, still being at eye-level with those standing, while having the ability to be in thought-provoking constant motion - moving away & moving towards (repeat). Cinema seats too are bolted and fixed, lulling those in to lean back & forth. But the seating arrangement in 61 B is not like the waiting room at the dentist office, with distracting advertisements for the un-necessary. No, 61 B only has what's known in the restaurant industry as '15-minute chairs' but those who sit in them do not simply order a cup of coffee and go.

Our failed, failed furniture as seen from the future:
Personal space and field of vision configured from bolted down chairs.
Where fixed furniture is considered a happy development.
And waiting room art is a boat at sea, a man on a horse or simply, soap on a rope.

Questions, more information, and the pursuit of truth, through different readings, echo to fill these spaces. Fiction is not allowed in - and if it does enter, it enters via wandering thoughts upon hearing someone pulling on their zipper, or the sound of a phone ringing in a near-by room. You wonder if all the rooms on this floor are identical and are also void of anything on the walls - I'm sorry, could you repeat the question? - you ask this but you're really focusing on how muffled the pacing footsteps sound on this carpet.

This carpet. Wow, it's so hideous. I should know what is hideous and what isn't in the carpet world. You know I first started out cleaning carpets before I got promoted to selling them. My family is in the carpet business, we shipped all over the old world. Loop pile, cut pile, cut & loop pile, hand-tufted, wool, silk... but no, not this carpet. This is some synthetic over-scaled sandpaper. There are just certain things that should not be meant to last this long. So if there's anyone who is to be interrogated in this building, it should be the person responsible for having purchased this carpet. Some may think that the real criminal is the person who designed it but I say 'Nay, it is he who ordered it to be made this way who should be up for questioning'. My play, *The Carpet Designer from Galati who stood Trial*, is interrupted when a voice, speaking above another voice, and speaking to me in my own language says 'We want you to say 'yes'''. I look first at her, she is sitting next to me, head turned towards me. She is beautiful like an angel, how can I say 'no'. But then I look at the other person across from me, whose utterances sound like choppy waters in this room with horrible carpet. And then I look down, at their shoes, and notice the carpet is actually carpet tiles. How ironic. So my chair is the only one in this room bolted to the ground but the carpet could be easily pulled up at any time.

The drumstick comes down and bangs on the snare drum.
'down in the mouth, the fork'
tah-tah-tah-tah-tah-tah

The assailant comes out, bangs the Deliveroo biker.
'like thinking someone is out to get you'
head-blow-stomach-blow-1-2-low-blow

The gavel comes down and bangs on the sound block.
'of course I need you'
pause-strikehard-hold-lift-heavyweightinhand-strikehard-strikehard-again

This carpet. Wow, it's so hideous. I should know what is hideous and what isn't in the carpet world. You know I first started out cleaning carpets before I got promoted to selling them. My family is in the carpet business, we shipped all over the old world.

Loop pile, cut pile, cut & loop pile, hand-tufted, wool, silk... but no, not this carpet.

This is some synthetic over-scaled sandpaper. There are just certain things that should not be meant to last this long. So if there's anyone who is to be interrogated in this building, it should be the person responsible for having purchased this carpet. Some may think that the real criminal is the person who designed it but I say 'Nay, it is he who ordered it to be made this way who should be up for questioning'. My play, *The Carpet Designer from Galati who stood Trial*, is interrupted when a voice, speaking above another voice, and speaking to me in my own language says 'We want you to say 'yes'''. I look first at her, she is sitting next to me, head turned towards me. She is beautiful like an angel, how can I say 'no'. But then I look at the other person across from me, whose utterances sound like choppy waters in this room with horrible carpet. And then I look down, at their shoes, and notice the carpet is actually carpet tiles. How ironic. So my chair is the only one in this room bolted to the ground but the carpet could be easily pulled up at any time.

The drumstick comes down and bangs on the snare drum.
'down in the mouth, the fork'
tah-tah-tah-tah-tah-tah

The assailant comes out, bangs the Deliveroo biker.
'like thinking someone is out to get you'
head-blow-stomach-blow-1-2-low-blow

The gavel comes down and bangs on the sound block.
'of course I need you'
pause-strikehard-hold-lift-heavyweightinhand-strikehard-strikehard-again



CR: You never been in a fight?

Leon: Nope.

CR: Nobody ever pick on you?

Leon: Nope.

CR: Nobody ever hit you?

Leon: Nope.

CR: How come?

Leon: Ah 'o' know.

CR: Didn't you ever hit somebody?

Leon: Nope.

CR: (incredulously) You never hit nobody?

Leon: Mhm.

CR: Aww, ba-a-a-be, you ain't gonna tell me that!