



## **YOU DON'T KNOW**

Episode 2: Picking at the Carrion

Read by David Turner: **DT**

Produced by Lizzy Turner: **LT**

Transcription by Christabel Smith (intro and outro) and Lizzy Turner.

### **Intro:**

**DT:** Hello. Welcome to episode two of You Don't Know. This episode is called Picking at the Carrion. I'm David Turner and sitting opposite me is... Lizzy Turner. Hello. We're back. I hope you enjoyed listening to the first episode, if you did. Again, we're going to follow the same format as the first episode, introduce it briefly, get into it and return at the end to chat about it. So a brief description of the project, Lizzy.

**LT:** Picking at the Carrion began as a series of 10 sculptures made by David. I then wrote responses to these sculptures and then what you are going to hear today is an interpretation of the text.

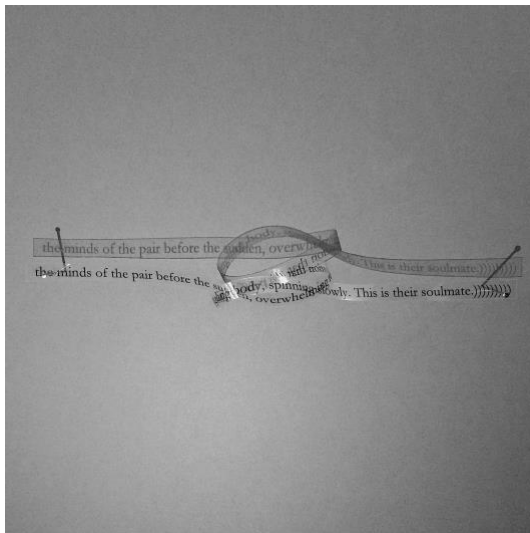
**DT:** Yeah. So the recording is me reading Lizzy's text and the whole thing was produced by Lizzy. The text and the images are available as a limited edition run of 25 hand-bound artist books. They are going to be available for £22, plus postage and packaging, from our website. There is a cheaper, paperback version as well, which will be £4-£5. We haven't completely finalised the price of that yet. If you go over to [youdontknow.uk](http://youdontknow.uk), you will find them there if you want to order them, along with a transcript of this episode as well. Full disclosure, we're not in the forest. It's YouTube in the background. It is freezing outside.

## Picking at the Carrion:

[00:01:57]

[Note: The images that the texts are based on will be displayed throughout this transcript.]

[Note: The track contains a sound 'bed' throughout, of a rhythmic whirring, spooling sound like that of gears in motion, with occasional sections of a repetitive clicking or flickering sound. The sound bed consists of the same recorded section, repeated with varying audio effects which change the pitch, tone and intensity. These altered versions of the section regularly overlap and merge throughout.]



LT:

[00:02:56]

[Lizzy repeats the phrase 'the minds of the pair before the sudden overwhelming' both forwards and backwards]

[Lizzy's voice fades in]

gnimlehwrevo neddus eht erofeb riap eht fo sdnim eht

gnimlehwrevo neddus eht erofeb riap eht fo sdnim eht

the minds of the pair before the sudden overwhelming

gnimlehwrevo neddus eht erofeb riap eht fo sdnim eht

the minds of the pair before the sudden overwhelming

[Lizzy's voice begins to fade out]

gnimlehwrevo neddus eht erofeb riap eht fo sdnim eht

gnimlehwrevo neddus eht erofeb riap eht fo sdnim eht

the minds of the pair before the sudden overwhelming

**DT:**

[00:03:18]

#1 Overhand

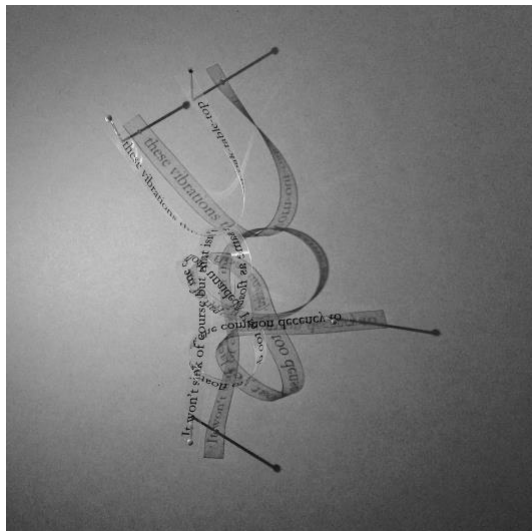
the sudden, overwhelming realisation is the simplest type, is one of the most fundamental and forms the basis of many others that this person, this person, This and hence it is very secure if it is intended to be permanent to prevent the end of a rope from unravelling the minds of the pair, by joining the ends Spills if pulled forcibly in the wrong direction This that this person, This is secured to its own standing part tied up tightly against, true in the mathematical sense, and almost impossible to untie without sudden, overwhelming This this person This Three different names for what is the same realisation that this depending on how tight you need it to be pull to tighten, This this person, takes two and ties them together

**LT:**

[The following two phrases fade in, then repeat and overlap with increasing intensity before fading out]

the minds of the pair before the sudden overwhelming

gnimlehwrevo neddus eht erofeb riap eht fo sdnim eht



**LT:**

[00:05:47]

[Lizzy's voice fades in]

esruoc fo knis t'now ti

pot elbat koa oak table top esruoc fo knis t'now ti

pot elbat koa oak oak oak table top

pot elbat koa oak oak

esruoc fo knis t'now ti

pot elbat koa oak table top it won't sink of course

[Lizzy's voice begins to fade out]

esruoc fo knis t'now ti

pot elbat koa oak oak

esruoc fo knis t'now ti

pot elbat koa oak table top

**DT:**

[00:06:12]

#2 Sailor's

This is the moulding of a chill before Spun from freezing fog to your windward side of mind The halting of a These vibrations shadow-soft and shaken off Too feathery to cling But floating from a dense rimed bone somewhere within This is the deposit of a translucent spell Made limpid from a screen of vapour To whatever surfaces are introduced This oak table-top These recollections have been brought to their frost point Too flimsy unaided But too clear to shake and This is the uncountable plural of formations Winding out of the morning and It won't evaporate of course So thick it looks like snow The interlocking splinters attach to What is exposed They may float but that isn't the same This is the trimming above and below

**LT:**

[00:07:14]

[Lizzy's voice fades in]

esruoc fo knis t'now ti pot elbat koa oak table top it won't sink of course

esruoc fo knis t'now ti esruoc fo knis t'now ti

esruoc fo knis t'now ti esruoc fo knis t'now ti

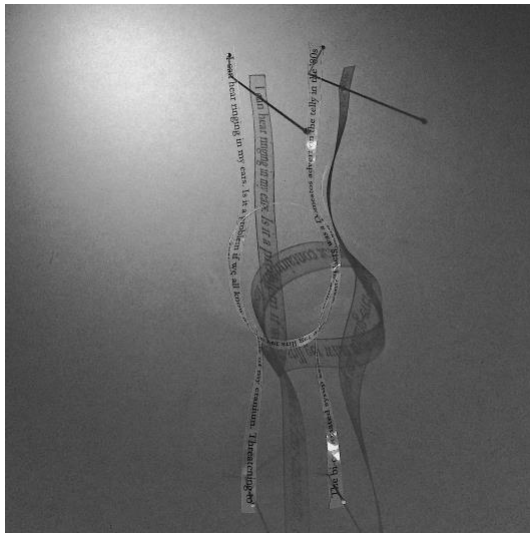
oak table top it won't sink of course

[Lizzy's voice begins to fade out]

esruoc fo knis t'now ti pot elbat koa oak oak oak table top

esruoc fo knis t'now ti pot elbat koa oak oak oak table top

esruoc fo knis t'now ti pot elbat koa oak oak oak table top



**LT:**

[00:08:27]

[Lizzy's voice fades in]

I can hear ringing in my ears

I can hear ringing in my ears

srae ym ni gnignir raeh nac I

I can hear ringing in my ears

srae ym ni gnignir raeh nac I

I can hear ringing I can hear ringing I can hear ringing in my ears

srae ym ni gnignir raeh nac I

srae ym ni gnignir raeh nac I

I can hear ringing in my ears

[Lizzy's voice begins to fade out]

srae ym ni gnignir raeh nac I

I can hear ringing I can hear ringing I can hear ringing in my ears

srae ym ni gnignir raeh nac I

**DT:**

[00:09:03]

#3 Square

what are the side effects of taking sodium bicarbonate? I can hear ringing in my ears. Is it a problem Is it a problem if we all know Is it a problem inside of my cranium Threatening to After making our homemade volcano on the telly in the '80s rolling-ever Unstable carbonic acid which breaks down inside of my cranium Is it a problem escaping the solution that is left If we all know yet still get what so it overflows the container Threatening to Monoclinic black and white tv Incombustible saleratus The prefix bi comes from an outdated naming system Since the reaction occurs slowly Is it a problem List of ineffective treatments I can hear ringing on the inside of my cranium Threatening what are the side effects of taking

**LT:**

[00:09:58]

[Lizzy's voice fades in]

srae ym ni gnignir raeh nac I

I can hear ringing I can hear ringing I can hear ringing in my ears

srae ym ni gnignir raeh nac I

srae ym ni gnignir raeh nac I

srae ym ni gnignir raeh nac I

I can hear ringing in my ears

I can hear ringing in my ears

I can hear ringing in my ears

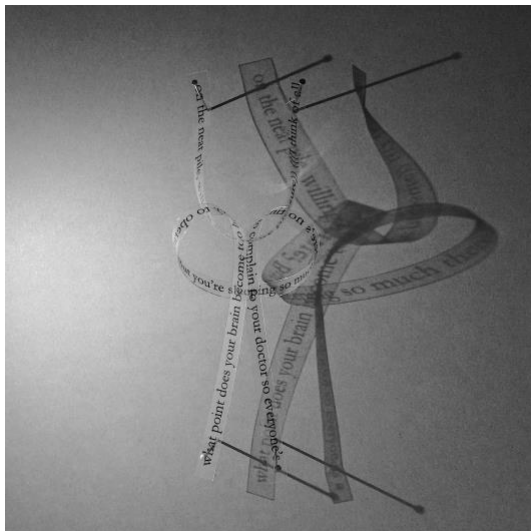
srae ym ni gnignir raeh nac I

srae ym ni gnignir raeh nac I

[Lizzy's voice begins to fade out]

srae ym ni gnignir raeh nac I

srae ym ni gnignir raeh nac I



**LT:**

[00:10:47]

[Lizzy's voice fades in]

rotcod ruoy ot klat niarb ruoy seod tniop tahw ta

at what point does your brain

rotcod ruoy ot klat niarb ruoy seod tniop tahw ta

rotcod ruoy ot klat at what point does your brain

rotcod ruoy ot klat niarb ruoy seod tniop tahw ta

at what point does your brain

rotcod ruoy ot klat rotcod ruoy ot klat rotcod ruoy ot klat

at what point does your brain talk to your doctor

[Lizzy's voice begins to fade out]

rotcod ruoy ot klat niarb ruoy seod tniop tahw ta

**DT:**

[00:11:18]

#4 Lark's Head

you are sleeping so much too heavy to operate THE BENEFITS OF SUCH USE DO NOT APPEAR on the neat pile there is no time to operate TO GENERALLY OUTWEIGH THE SIDE EFFECTS to complain to your doctor willing so much pressure)) IT IS TAKEN BY MOUTH what does your brain become SOLD UNDER THE TRADE NAME (((I think of all your brain ever more I think willing so much AMONG OTHERS so much A MOVEMENT DISORDER there may be a feeling of the world spinning ROUTES OF adjust according to response there is no time THE MEANING OF THESE FINDINGS FOR DAY- TO-DAY CARE IS NOT CLEAR willing ATYPICAL TYPE on the neat pile ARE NOT APPROVED so much too heavy to operate to ITS FULL EFFECT

**LT:**

[00:12:19]

talk to your doctor

rotcod ruoy ot klat niarb ruoy seod tniop tahw ta

rotcod ruoy ot klat niarb ruoy seod tniop tahw ta

at what point does your brain talk to your doctor

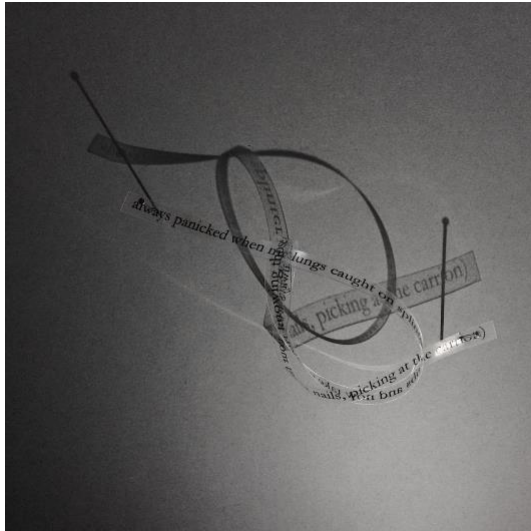
rotcod ruoy ot klat niarb ruoy seod

niarb ruoy seod tniop tahw ta niarb ruoy seod tniop tahw ta



niarb ruoy seod tniop tahw ta at what point does your brain

talk to your doctor



**LT:**

[00:13:17]

sretnilps no thguac sgnul ym nehwr dekcinaP syawla

sretnilps no thguac sgnul ym nehwr dekcinaP syawla

always panicked when my lungs caught on splinters

sretnilps no thguac sgnul ym nehwr dekcinaP syawla

sretnilps no thguac sgnul ym nehwr dekcinaP syawla

[Lizzy's voice begins to fade out]

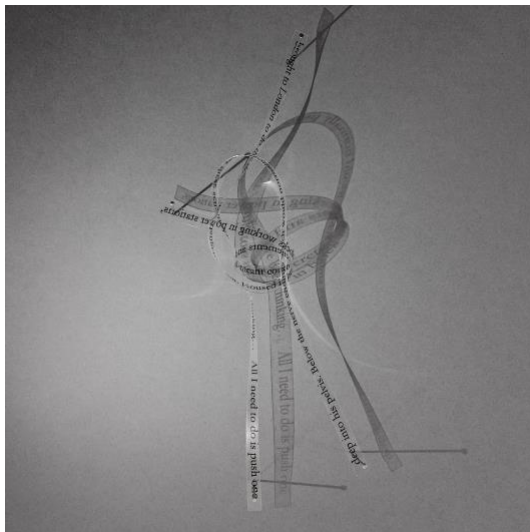
always panicked when my lungs caught on splinters

**DT:**

[00:13:46]

#5 Figure Eight

How do you bring a splinter to the surface? and now take comfort knowing always We surely wouldn't be wholly oblivious But we might not be wholly certain, either always panicked when my lungs caught usually as the result of your finger nails Along with the hooded crow black with a green or purple sheen The most distinctive feature is the voice as a method to defend themselves nails, picking at the carrion by the arrangement of their toes knowing those splinters always were pick over the bones of something from amongst rocks in a river However, anyone attempting this should wash their hands caught on splinters and now take comfort, the location how deep the size and the direction This method is often painless



**LT:**

[00:14:43]

[Lizzy's voice fades in]

sretnilps no thguac sgnul ym nehwdেকcinap syawla

sretnilps no thguac sgnul ym nehwdেকcinap syawla

always panicked when my lungs caught on splinters

sretnilps no thguac sgnul ym nehwdেকcinap syawla

always panicked when my lungs caught on splinters

sretnilps no thguac sgnul ym nehwdেকcinap syawla

always panicked when my lungs caught on splinters

sretnilps no thguac sgnul ym nehwr dekcinaþ syawla

[Lizzy's voice begins to fade out]

sretnilps no thguac sgnul ym nehwr dekcinaþ syawla

**DT:**

[00:15:33]

#6 Sheet Bend

housed in tenements and working in power stations Below the nerve endings thinking... All I need to do is normally which would normally push one push one deep into his tenements push one deep in brick power in working power in thinking... All I need to do brought to London to do working Below the nerve endings working deep into his pelvis Housed deep into brick tenements thinking... concrete thinking... below the concrete which would normally these brick sensations All I need these concrete sensations brick stations brick endings push one endings which would normally the nerve in power working the nerve in working in power the nerve in stations in power the nerve the nerve the nerve the nerve

**LT:**

[00:16:24]

all I need to do is push one deep into his pelvis

sivlep sih otni peed eno hsup

all I need to do is push one deep into his pelvis

sivlep sih otni peed eno hsup

all I need to do is push one deep into his pelvis

sivlep sih otni peed eno hsup si od ot deen I lla

all I need to do sivlep sih otni peed eno hsup si od ot deen I lla

all I need to do sivlep sih otni peed eno hsup si od ot deen I lla

sivlep sih otni peed eno hsup si od ot deen I lla

all I need to do is push one deep into his pelvis

sivlep sih otni peed eno hsup si od ot deen I lla

all I need to do sivlep sih otni peed eno hsup

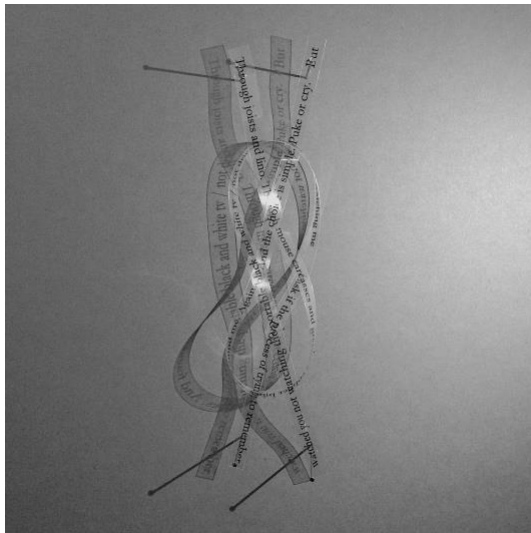
all I need to do is push one deep into his pelvis

sivlep sih otni peed eno hsup si od ot deen I lla

sivlep sih otni peed eno hsup all I need to do si od ot deen I lla

[Lizzy's voice begins to fade out]

all I need to do is push one deep into his pelvis



**LT:**

[00:17:49]

sepip reppoc gnineerg onil dna stsjoj hguorht

through joists and lino greening copper pipes

sepip reppoc gnineerg sepip reppoc gnineerg onil

sepip reppoc gnineerg onil dna stsjoj hguorht

through joists and lino greening copper pipes

sepip reppoc gnineerg onil through joists and lino

sepip reppoc gnineerg onil dna stsioj hguorht

through joists and lino greening copper pipes

sepip reppoc gnineerg onil dna stsioj hguorht

sepip reppoc gnineerg through joists and lino

onil dna stsioj hguorht greening copper pipes

sepip reppoc gnineerg onil dna stsioj hguorht

through joists and lino greening copper pipes

sepip reppoc gnineerg onil dna stsioj hguorht

[Lizzy's voice begins to fade out]

through joists and lino greening copper pipes

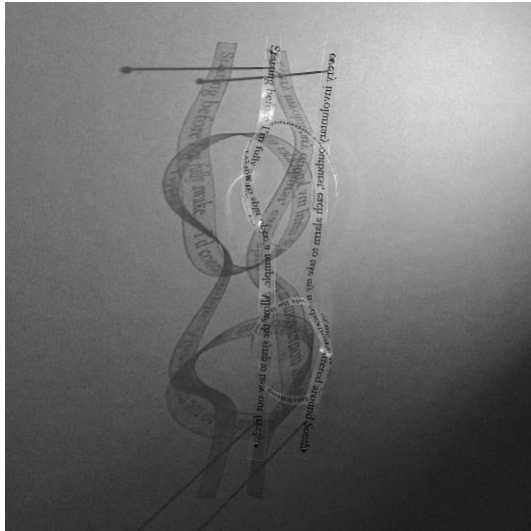
sepip reppoc gnineerg onil dna stsioj hguorht

**DT:**

[00:19:03]

#7 Double Carrick Bend

and found me. Again. watching me / not drinking the tea But greening copper pipes remember And the choice is simple. Memories can be encoded poorly or fade with time the storage and recovery process is not flawless But i ask if the process of trying to And found me. Again. Distinguish among the factors that make some of the memories unrecoverable Puke or cry. and involves both biological and psychological processes and the relationship between the two is not fully understood But i ask if the process of trying Again. But greening copper pipes remember Through joists and lino. not drinking the tea / not watching me The way memories are encoded is personal But types of forgetting Again. the choice is simple.



**LT:**

[00:20:34]

allow the syrup to flow out freely

yleerf yleerf yleerf tuo wolf ot purys eht wolla

allow the syrup to flow out freely yleerf yleerf yleerf

allow the syrup to flow out freely yleerf yleerf yleerf

allow the syrup to flow out freely

yleerf yleerf yleerf tuo wolf ot purys eht wolla

yleerf

allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla

yleerf

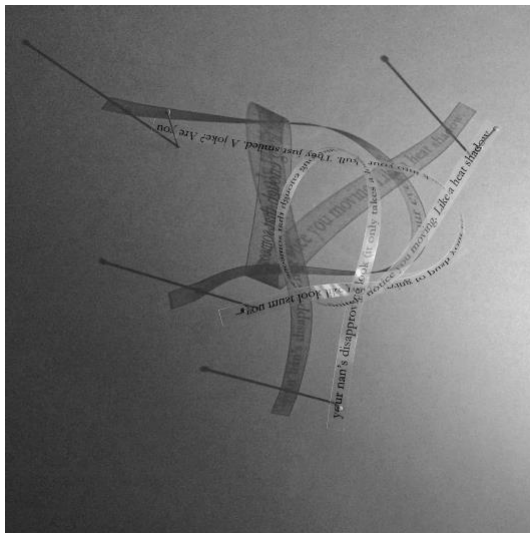
allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla

**DT:**

[00:21:41]

#8 Fisherman's

every involuntary outburst [LT: yleerf] – if all the people with intrusive thoughts gathered they would form the fourth largest city – Allow the syrup to flow out freely [LT: allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla] – ohrwurm or any insect of the order of Dermaptera – every involuntary outburst [LT: yleerf] – sticky music on repeat in Tom’s Diner – Allow the syrup to flow out freely [LT: allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla] – which leads an otherwise decent person into mischief – every involuntary outburst [LT: yleerf] – for the sole reason it is possible for wrong to be done – Allow the syrup to flow out freely [LT: allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla] – he could see all of the demons looking back – every involuntary outburst [LT: yleerf] – his good angel loses the argument leaving in tears – Allow the syrup to flow out freely [LT: allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla] – channel the energy into more of a functional endeavour – every involuntary [LT: allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla]



**LT:**

[00:22:49]

like a heat shadow notice you moving

gnivom uoy eciton wodahs taeh a ekil

like a heat shadow notice you moving

gnivom uoy eciton wodahs taeh a ekil

like a heat shadow notice you moving

gnivom uoy eciton wodahs taeh a ekil

like a heat shadow notice you moving  
gnivom uoy eciton wodahs taeh a ekil  
like a heat shadow notice you moving  
gnivom uoy eciton wodahs taeh a ekil  
gnivom uoy eciton wodahs taeh a ekil  
like a heat shadow notice you moving  
gnivom uoy eciton wodahs taeh a ekil  
like a heat shadow notice you moving  
gnivom uoy eciton wodahs taeh a ekil  
like a heat shadow notice you moving  
gnivom uoy eciton wodahs taeh a ekil  
gnivom uoy eciton wodahs taeh a ekil  
gnivom uoy eciton wodahs taeh a ekil  
like a heat shadow notice you moving  
gnivom uoy eciton wodahs taeh a ekil

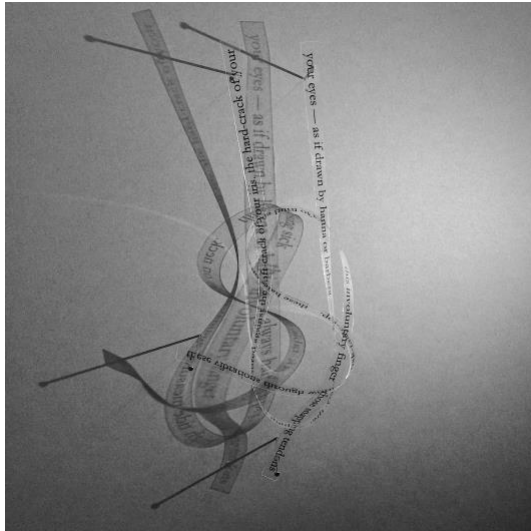
**DT:**

[00:24:06]

#9 Bowline

enough that someone notice you moving Close-hauled to the wind Like a heat shadow  
down through the rabbit hole and off goes he Tends to work itself loose when not  
under (it only takes a look you must look like you're trying to push Are you your eyes  
They just smiled. definitely notice you moving Ancient the age of sail as rescuing  
people who might have fallen Are you down through the rabbit hole enough to notice  
to slip when pulled sideways A joke? trying to push your [LT: your eyes] into your skull  
[LT: your eyes] Are you must look like disapproving look (it only takes a look They just  
smiled. enough that someone and into the wind, preventing it from being taken Like  
a heat shadow notice you moving. Are you Tends to work itself loose





LT:

[00:25:05]

[Lizzy's voice fades in]

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy

allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla

your eyes as if drawn by Hanna or Barbera

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy yleerf

allow the syrup to flow out freely yleerf tuo wolf ot purys eht wolla

[Lizzy's voice begins to fade out]

yleerf allow the syrup

**DT:**

[00:25:50]

#10 Tiller's Hitch

those snapping tendons this involuntary finger *Esther Williams is swimming backward tumbles around my iris* this burn of rising sick *the psychology of giant princess eyes* always half empty *air of innocence and vulnerability* high tide measured *less likely to be guilty of crimes* hard-crack and soft-crack *frequently used the comedy device of showing only the eyes of characters in the dark* these hairs on neck *Fraidy Cat* as if drawn by these vibrations *tiny chin, short nose* eyes neck eyes fingers tendons *normally proportioned eyes are really weird to look at and we have proof* the hard-crack of your involuntary finger *is more practical to animate than* the soft-crack of those snapping tendons *she tries to stay focused on her swim*

**LT:**

[00:26:40]

[Lizzy's voice fades in]

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy

your eyes as if drawn by Hanna or Barbera

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy

your eyes as if drawn by Hanna or Barbera

arebraB ro annaH yb nward fi sa seye ruoy

arebraB ro annaH yb nward fi sa seye ruoy

arebraB ro annaH yb nward fi sa seye ruoy your eyes

[Lizzy's voice begins to fade out]

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy your eyes

arebraB ro annaH yb nward fi sa seye ruoy your eyes

**LT:**

[00:27:41]

I can hear ringing in my ears

I can hear ringing in my ears

srae ym ni gnignir raeh nac I

I can hear ringing in my ears

srae ym ni gnignir raeh nac I

[Lizzy's voice begins to fade out]

I can hear ringing I can hear ringing I can hear ringing in my ears

srae ym ni gnignir raeh nac I

**LT:**

[00:28:04]

[Lizzy's voice fades in]

talk to your doctor

rotcod ruoy ot klat niarb ruoy seod tniop tahw ta

rotcod ruoy ot klat niarb ruoy seod tniop tahw ta

at what point does your brain talk to your doctor

[The following two phrases repeat and overlap with increasing intensity before fading out]

rotcod ruoy ot klat niarb ruoy seod tniop tahw ta

at what point does your brain talk to your doctor

[00:28:36]

[The sound bed gradually fades out to silence]

### **Outro:**

[00:29:50]

**LT:** Welcome back. I hope you enjoyed the recording. As I mentioned, Picking at the Carrion began with a series of sculptures, which David made. I'd like to begin by asking David about his initial inspiration for these.

**DT:** As this episode goes out, it will be the one-year anniversary of my book, my first solo book, Contained, which was published by Hesterglock Press, in February 2020. It wasn't our intention to make anything around the anniversary, sometimes things take 12 months to make. It was my intention for the launch of the book to have a mini exhibition. There are visuals in the book, to have them around the room. I wanted something additional to that.

We'd already been talking about collaborative work and remixing of each other's work, so I asked Lizzy to pick some of her favourite lines from Contained, which I then had printed onto acetate at home, clear acetate. I cut the sentences into strips, I wanted to make them more three-dimensional. I'd been thinking a lot, and I don't know exactly why, but these example knot boards that you see in coastal pubs around the UK, where there are literally 20 fishermen's knots tied with the names underneath them and pinned to a board behind glass.

I had this idea of just sticking the knots down but because it's acetate, it's really flimsy, so I needed some way of physically fixing them and then I started to think about pinned butterflies and insects and to move away from the slightly gruesome idea of actually pinning an animal or a creature to a board, it seemed more humane to pin acetate knots to a board.

As I did that, I started seeing the shadows through the words because it's clear acetate, I wanted to start playing around with that idea, so we set up a mini studio in the living room. By mini studio, I mean a piece of paper stuck to the wall and a little torch or flashlight messing around and starting to film it. Shadows are really dynamic. I photographed 10, by then I had 10 knots, in as interesting positions as possible and once those 10 images were ready or finished, I don't want to use the word finished, but once they were ready, I gave them back to you and considered myself done with the idea.

**LT:** Yes. I can't quite remember how the idea came about that I would write responses to them.

**DT:** I think I might have asked you directly.

**LT:** I think you did.

**DT:** I'm very demanding, as established in the first episode.

**LT:** As I had chosen the lines that you used to print on the acetate originally, I think it was easy for me then to imagine how I would respond more fully because I had already responded by choosing those lines. The obvious thing to do is to look at the patterns made by the shadows when we shone the light through to see how the text looped round, backwards and forwards, so what I ended up doing was using the lines in that way, but because they were obviously broken and fragmented, I then spliced them with other bits of found text.

**DT:** It's probably important to say now, isn't it, that if you download the transcript of the episode, we have put the images in with the text, so you can sort of see how the text responds to the images, if you can't afford to buy the books themselves, or if you just want more of a visual cue as to how Lizzy's interpretations have worked with that. But it was quite important to you, wasn't it, visually, that the text was in a square and the images were square and they sort of mirrored each other somewhat in their form.

**LT:** Yeah, I think because the sculptures and the photos are so beautiful, it was important that the whole thing appeared balanced and neat in that way.

**DT:** And when you look at the text, I seem to remember you saying that it's important, you felt, for people to know that the lines aren't necessarily cut off, they're not stencilled, these texts aren't stencilled out, are they, they are complete sentences, whatever that means. Again, I'm doing airt quotes on an audio recording. It's not a stencilled idea, you haven't chopped the text out.

**LT:** No, it's not been framed from a larger idea. Even though it appears very fragmented, it does still have meaning in the way that it is, so in every one, the lines from your poems are interspersed with text from different sources, so mostly articles, encyclopaedia articles, medicine packets, I can't remember all the ones I used now.

**DT:** Do you feel your text responses are extensions of the original lines you chose? Or are they completely new objects?

**LT:** They are extensions because I went directly from the feeling induced by your poems and the lines I chose and I think it was impossible for me to keep that from my mind in responding. So they are extensions, that's what I was trying to say.

**DT:** I'm distracted that we've chosen a woodland soundscape on YouTube because I really love looking at woodpeckers and I keep hearing a woodpecker and thinking where is it? But it's not in our living room. Maybe if we focus on talking about the recording itself, now we've established how we reached the point where the texts were paired with the images. How did you want to go about producing this particular recording?

**LT:** Once we had the photos and the texts established, straightaway I began to hear it in my head and again, it is quite obvious to think of the acetate loops in terms of cassette tapes. It made me think of film reels and cassette tapes and not only the way the text is looping back and forth, but the literal material reminded me of that and then, as I was reading over the text, thinking of what I might be doing, I could hear a sound in my head, sort of like a repetitive rhythm, like a spooling sound, like a running film reel and I felt immediately that's what I wanted to incorporate and have running under the track, whatever else I might do on top of that.

**DT:** Yeah and because part of the foundations of this project is to not encourage any idea of illusion or special talent on our part, I think what we're doing is achievable by everyone, so we're happy to share our methods. This is why we're doing these chats afterwards. But if anyone is wondering what that sound is in the background or in the bed of the recording, as Lizzy said, she was interested in projector sounds, but what she asked for was something that was projector like rather than a projector, because you can download the sound of a 35mm film projector spooling off and reeling out.

Looking around the flat, we're still in lockdown. We were in a lighter lockdown, but still diet lockdown at the time, so we couldn't really go out and record, we certainly couldn't try and visit an old cinema museum or anything like that to record a projector, but you can go online and record these things for free. Again, as we were talking about in the first episode, we're keen to produce everything ourselves and looking round the flat, I was trying to identify anything that spun in that way. I admit it, we own a salad spinner, not that we're fans of salads, but we are fans of clean salads when we eat them.

I had this idea of turning the lid upside down and turning the mechanism and recording that. Just by dropping bits of plastic onto it, we got this clicking sound, so we recorded a few minutes of that sound and then using the iZotope audio programme we've got on the laptop, by EQing the sounds, I was able to get different tones and pitches and different versions of the same recording, so that's what you hear, versions where I've removed all the bass or removed all the treble, added some sort of reverb and there's the one that sounds like, I can't remember exactly what I did, but I labelled it 'electric', it's the one that sounds like a popping candy in your mouth, probably irritating the hell out of you.

We tried to limit the use of that and drop the volume drastically, so well done if you braved the whole recording. Around that, how did you get the idea of what you did with your voice? Obviously, you should probably try to look at the images themselves because the idea was capturing the shadows of the writing on the background, so then you had this looping effect, but looping with distortion as well, so each of the words that are printed on the acetate have their negative as a shadow, or reverse as a shadow. So how did you go about trying to emulate that looping and reflected idea?

**LT:** Like I said, I spent a lot of time looking at the lines of the text and how it went forwards and backwards in the shadows, the repetition of that. I decided to record the lines and then reverse them and then alternate those in different ways and rhythms together. I was also building on, in terms of the repetition, the fact that the lines I had chosen originally

were the ones that had been stuck in my head and that I remembered from reading the original poems. So I was thinking about earworms and loops and in my text responses as well, I do reference those things. There's lots of spinning and looping and I do mention earworms. I think I'm quite good at coming up with annoying, catchy audio.

**DT:** You repeat a lot of shit.

**LT:** Yeah, so it was a bit more complicated a process than I originally thought it would be. I won't go into it now, the technological problems we had with recording and reversing the samples.

**DT:** No because that exists in our abilities.

**LT:** Yeah, it wouldn't have been hard for someone else. But in the end, we found an easier way of doing it than we were going to. I've recorded the lines on a sampler, reversed them and then played around with the different rhythms that came up in the reversed speech.

**DT:** I'd already recorded my sections of text, hadn't I? Then you sort of 'played' your speech as an improvised section over the top of them.

**LT:** Yeah, improvised on the sampler and recorded it.

**DT:** A quick shout-out to Lizzy's mum. Thank you for instilling an obsession in your daughter with one-line repetitive phrases. I know it was your fault. So over to the physical manifestation of the project, which as I said in the introduction, there's a limited edition run of 25 hand-bound artist's folders, we call them, so loose-leafed books, they're not attached at the spine. Ten pages, image on the left-hand side, text on the right-hand side, I got that completely wrong, didn't I? Is it the other way round?

**LT:** I don't know which way around you said it.

**DT:** Anyway, they're side by side. There's one across the room and I'm not going to get it. They're side by side. We've been looking a lot at bookbinding techniques and artist's books. We settled on this idea that we would have a hardback cover, but with loose leaf pages inside. We wanted some way, just for handling, you could pick the book up without the pages falling out, we wanted some way of fastening the books and we'd been looking at books with ribbon ties.

I really like the idea because the way of fixing the book closed mirrors the knots inside the book, so each have got these ribbon ties on the long edge, the long closing edge. I think they're beautiful objects. I still have the stress of making them engrained in my brain so I have completely disassociated with them, I can't see them for what they are necessarily, but I think everyone that has seen them thinks they're pretty beautiful.

**LT:** Quick-drying bookbinder's glue.

**DT:** Yes, it's quite stressful, even for someone that works with veneers and stuff at work. As I said before, they are available on our website, [youdontknow.uk](http://youdontknow.uk), for £22 plus postage and packaging. There's a link in the episode description as well. Just a brief note about that, the book board, in case you wanted to make anything for yourself and you're looking for places to buy materials, the book board came from the London Centre for Book Arts in East London and the book cloth came from Shepherds bookbinding supplies in Central London and the snazzy little ribbon ties came from a haberdashery. That's right, a haberdashery, called Ray Stitch in Islington, North London.

Each of these companies, the reason I'm mentioning them by name, is because they are all really helpful and any time we've been into any of these shops, the staff always spend loads of time with us because we don't really know what we're doing, we're not experts in any of this stuff, they're just super friendly all the time, aren't they?

**LT:** Yeah.

**DT:** The haberdashery, especially, because I don't think they get many book projects come in. They were really keen to find out what we were doing with the project.

**LT:** They're all really beautiful shops as well, aren't they? It's worth going in just to have a look around.

**DT:** Yeah. It was important to us, in the second episode at least, to get closer to this idea that we will be handmaking some of the print versions of the episodes. Even more importantly, there is a more affordable version available as a paperback, around £4 or £5. We're very aware that £22 for a book is out of reach for a lot of people. I don't want any of my work or any of our work to be inaccessible due to financial situations. That being said, if you can't afford either, email us through the website and we'll send you a pdf for free. We just want people to look at the stuff. We have huge egos and demand that everyone sees our work. Is there any more you want to add to what the project is?

**LT:** I was just going to say if anyone hadn't worked it out, the titles of each of the pages are names of knots.

**DT:** Oh yeah, this is the really weird technicality about the thing. Each image and each text is named after a knot. The pairs of text and images are named after the same knot. The text and image do not share the same title, they have separate titles, the titles are just the same. It's a really important thing for me. It may seem insignificant. I just think it's really important that you know the pairs of images and text have the same name, that they do not share a name.

Thank you so much to everyone that's left us a positive review online, on iTunes and other places and have told their friends about us, have shared stuff on social media. It's really nice that people are listening, especially in such rubbish times. Any help you can give us by telling people about the project, either online or to their real, fleshy faces and earholes, please do so, we really appreciate it, don't we?



**LT:** Yes, very much.

**DT:** We'll be back in two months.

**End of transcript.**