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Sterne, Jonathan (2003), *The Audible Past*, Durham: Duke University Press. Beckett's remark about Act Without Words I already shows that he associated not just radio but also television with a loss of physicality, though not quite with complete disembodiment. Beckett, Samuel (1960), *La Dernière Bande suivi de Cendres*, Paris: Les Éditions de Minuit. A straight-up confirmation of her presence and have been the line 'In 1961 I put on my jaegers', which Beckett deleted and immediately rephrased as 'I hope you put on yr. in Blin, 1994, 310). On the contrary, older and more established media change under the influence of new ones as well, which is what Bolter and Grusin call 'retrograde remediation' (1999, 147). Beckett, too, gradually abandoned it towards the late 1950s and the early 1960s. Also in that language, the pun takes on an added meaning when Jerry returns to Dan an item he supposedly lost in the train or on the platform: 'On dirait comme une petite balle. The second figure present with her on stage does not seem to emanate the sound either. Geoffrey Winthrop-Young and Michael Wutz, Stanford: Stanford University Press. Play, one of Beckett's most intermedial works for theatre, continues his exploration of dramatic embodiment. (1999), *Gramophone, Film, Typewriter*, trans. Murphet and Trotter apply this logic to literature produced in the period of high modernism, when it was forced to establish itself as a medium under pressure from telegraphy, telephony, photography, cinema, radio broadcasting, and so on, but the same holds true – perhaps even more so – for literature of the post-war period, when authors such as Beckett became increasingly multimodal. Regardless of whether he is staring or gaping, Henry no longer makes eye contact with Ada directly, thus further complicating her presence. Yet, as Bolter and Grusin have shown, using a wide selection of examples from computer games to digital photography, film, television, virtual reality and the World Wide Web, such 'new' media actually incorporate and repurpose older ones. Beckett, Samuel (1957), *Tous ceux qui tombent*, Paris: Les Éditions de Minuit. Too solid. Tonning, Erik (2007), *Samuel Beckett's Abstract Drama: Works for the Stage and Screen 1962-1985*, Bern: Peter Lang. Cork pebbles, or something light, but all the pebbles mounted on a pivot. There are two rubrics: Words, and Music, with diverse emphases on the verbal and the compositional aspects of Beckett's creations as viewed from the vantage point of music and its relation to words and (inevitably), given their point of reference – to words and silence and to music and silence. By letting Mouth persistently deny that she is the provenance of the monologue, Beckett subverts in language what to spectators must seem visually incontrovertible. As the opening stage directions of That Time make clear, 'voices A B C are his own', but instead of originating from him directly they are 'coming to him from both sides and above' (Beckett, 2009b, 99). In spite of early theorists like Rudolf Arnheim, who saw in radio the potential to create a new aesthetic experience for its reliance on sound alone, a large share of its artistic output remained heavily indebted to the conventions of theatre, while at the same time the medium was remarkably receptive to prose and poetry. When she repeats the sentence after Henry's second trip to the surf, Beckett also revised it, this time on the third typescript of the radio play: 'Don't stand there gaping. Beckett's aim, at this point, was clearly to 'keep our genres more or less distinct, or extricate them from the confusion that has them where they are', and if we could not manage that, 'we might as well go home and lie down' (Beckett, 2014, 63–4). It involves the problematic attitude and relationship of a literary author who is well versed in music, whose work generates its own kind of music, and whose works are strong temptations for composers. As such, even 'the late plays exploit the specificity of theatre' (McMullan, 2010, 107), although that specificity is constantly interrogated in the light of other dramatic media such as radio. Instead, it is constantly abstracted into different shapes, forms and fragments that are to be envisioned acoustically. The first, Not I, builds on the stage images of Happy Days and Play in that it further diminishes corporeality from a trunk and severed heads to merely a mouth, but the voice and the body, however fragmented, are still conjoined, suggesting that the physical presence of a Mouth is needed for there to be a voice in the theatre. That Beckett ultimately wished to keep such hints subtle is evident from his revision to the line spoken by Ada when Henry returns from the edge of the water to her side: 'Don't stand there looking at me staring' (ET2, 05r). In this sense, Werner Wolf's definition is more inclusive: 'Intermediality [...] applies in its broadest sense to any transgression of boundaries between media and thus is concerned with "heteromedial" relations between different semiotic complexes or between different parts of a semiotic complex' (Wolf, 2008, 252). The body has an essential, though somewhat complicated, role in it – despite Beckett's claim to the contrary. Brown, Lewellyn (2016), *Beckett, Lacan and the Voice*, Stuttgart: ibidem-Verlag. Nonetheless, Blin had devised a cunning strategy to deal with this problem visually: I think I would have had a kind of pebble beach. On the one hand, That Time appears to take a step back from Not I by reintroducing a face suspended in mid-air; on the other hand, it represents the first time that Beckett dislodges or dissociates the voice from the body in his theatre, later to be repeated in Rokozy. In 1983, commenting to Nancy Illig about a recent Italian production of the play at the Teatro Mercadante in Naples, Winnie becomes almost ethereal: 'Don't much like the hat. Illi, 1957–1965, ed. Goudouna, Sozita (2018), *Beckett's "Breath": Anti-Theatricality and the Visual Arts*, Edinburgh: Edinburgh University Press. As much as she is the focaliser of the radio play, channelling visual information, she also functions as what Bartosz Lutoszański calls an 'articulizer' (2016, 120–1), that is, the instance responsible for perceiving and mediating acoustic information to the listener. Beckett, Samuel (2009a), *All That Fall and Other Plays for Radio and Screen*, pref. The editor's "Words for Music, Perhaps" (on Humphrey Searle's scores of Words and Music and Cascando) and Catherine Laws's essay on Neither are outstanding, primarily because they attempt to come to grips with larger issues. Assis' (Beckett, 1960, 57). 2 As a result, the voice becomes even more foregrounded in Play than it was in Happy Days, to the detriment of the body, but the speech and the source from which it emerges are not yet dissociated. While Beckett preserves the ambiguity of the sentence, in that it could refer to any figment of Henry's imagination – be it the Addie lessons or Ada herself – it hints more openly at the possibility that his wife might be a spectral apparition. This should be suggested (discreetly) whenever possible – costume, gesture, speech. As opposed to the theatre, which Beckett associated with corporeality, the television medium, like radio, immediately acquires a spectral quality as well. Though written two decades apart, both instances refer to the Jung lecture that Beckett attended at the London Tavistock Clinic in 1935, about a girl not having been 'properly born' (Knowlson, 1996, 176). The sound of her steps confirms May's existence to herself, but it is not an objective marker of corporeality for the audience, who might be privy to the imagination of the girl or that of her mother, and hear the steps as filtered through their subjective perceptions. Left to myself, with no one to check me, I would soon be flown ... home. Is she physically present and the mother a figment of her imagination, or is it the other way around, as suggested by John Calder, who pithily summarised Footfalls as 'a play about an old woman about to die and be forgotten and who persuades herself that her aborted daughter has grown to middle age and will live to remember her' (qtd. A notable exception is Ulrika Maude's Beckett, Technology and the Body (2009), which devotes a chapter to 'Hearing Beckett', but Anna McMullan's monumental study, *Performing Embodiment in Samuel Beckett's Drama* (2010), in particular, deserves special mention here. Vincent Neyt and Pim Verhulst, Brussels: University Press Antwerp. Hat is [in] keeping. 301–14. New York: Oxford University Press, 1998. 2 For a more detailed study of Play's indebtedness to the visual arts, in particular sculpture, see Beloborodova and Verhulst (2019); for more information on the intermedial relationship between Cascando and Play, see Beloborodova and Verhulst (2020). \$75.00 (Cloth). The only character in All That Fall who does embody Beckett's take on the medium is Miss Fitt, who, as opposed to the corpulent Maddy, is described as 'just a bag of bones' in need of 'building up' (Beckett, 2009a, 15). I am absolutely convinced of their cogeny. (310) Yet despite Blin's efforts, and those of others who suggested working with screens or even in the dark, Beckett maintained adamantly that the ambiguity of radiophonic embodiment, and its blurring of boundaries between the spectral and the physical, was impossible to achieve adequately on the stage, with any attempt at showing eventually revealing or disambiguating. It thus seems as if Beckett had succeeded in writing the body out of his radio drama completely by the early 1960s, making it a matter of voices entirely. The result is triple-Beckett, interesting in its own way... Despite Beckett's refusal, it is interesting to note his changing conception and the Visual Arts is (2018). Beckett never completely abandons the physical body on stage. Accordingly, in 1968, when the BBC's Head of Drama, Martin Esslin, asked Beckett for permission to broadcast the play, his request was denied: 'To my sorrow I have to say no to Happy Days on radio. After focusing on prose in the late 1960s, except for the 'dramatic' Come and Go, Beckett would continue to investigate the theatrical potential of his intermedial findings in the early 1970s, with a series of plays that is often considered to be another 'trilogy': Not I, That Time and Footfalls. Chiel Kattenbelt, working specifically in theatre and performance, importantly emphasises the innovative potential of intermediality when he describes it as encapsulating 'those co-relations between different media that result in a redefinition of the media that are influencing each other, which in turn leads to a refreshed perception' (Kattenbelt, 2008, 25; emphasis added). Chion, Michel (1994), *Audio-Vision: Sound and Screen*, trans. Steven Connor, London: Faber & Faber. Perhaps the most innovative example in this regard is presented by Footfalls. James (BBC Radio 4, 2018), which is based on the life of a Victorian writer of ghost stories and is set in the nineteenth century. You know them well. Judging from the examples of All That Fall and Embers, in his first two radio plays at least, Beckett fell back on somewhat clichéd representations of the body and the voice that historically trace back to the Victorian ghost story tradition and early-day recordings on wax cylinders or gramophone records, as well as to the first radio transmissions of the late nineteenth and early twentieth centuries (Kittler, 1999, 12–13; Sterne, 2003, 8; Sterne, 2004, 303–8). Beckett, Samuel (2010), *The Unnamable*, ed. In conceptual terms, it follows almost logically from Happy Days, limiting corporeal representation to just the heads of two women and one man, who in turn appear ghostly because of the urn-like vases from which they emerge: 'Faces so lost to age and aspect as to seem almost part of the urns' (Beckett, 2009b, 53). Everything is multiplied by three: nine instruments, nine voices speaking in three languages, and the text is presented [End Page 105] three times. She poses over the bag. 8. Blin, Roger (1994), 'Interview with Roger Blin by Joan Stevens', in Lois Oppenheim (ed.), *Directing Beckett*, Ann Arbor: The University of Michigan Press, pp. Samuel Beckett and Music, 9–24. Campbell, Julie (1998), 'Staging Embers: An Act of Killing?', in Marius Buning, Danièle de Ruyter-Tognoli, Matthijs Engelberts and Sjef Houppermans (eds), 'Beckett Versus Beckett', Samuel Beckett Today / Aujourd'hui, 7, pp. Sterne, Jonathan (2004), 'Preserving Sound in Modern America', in Mark M. This metaphorical pun puts Maddy in direct kinship with the narrator of The Unnamable, who refers to itself as 'a big talking hat' (Beckett, 2010, 16) – 'une grande boule parlante' in Beckett's self-translation (1953, 37) – as just one of the many forms it takes. Claudia Gorbman, Oakland: University of California Press. Beckett was fiercely interested in music all his life, he grew up with music, became an amateur pianist, married an accomplished pianist, and evidently broadened his musical horizons all the time. It is widely known that Beckett revised his early plays in light of his later minimalist aesthetics, for example by pruning the lines or by adding formal patterns, so it could be that Happy Days is affected by that same revisionist tendency. Other genetic variants illustrate Beckett's doubt about where to situate her and how to convey this acoustically on the radio. The lighting of the play, 'dim, strongest at floor level, less on body, least on head' (Beckett, 2009b, 109), obscures her bodily presence to the extent that she almost disappears or fades into the dark background – a visual representation which is not that different from the solution proposed by Blin for the staging of Embers, which Beckett found unsatisfactory at the time. Christine North and John Dack, New York: Columbia University Press. However, a convergence soon began taking place in which the body of Beckett's theatre became gradually reconceptualised under the 'disembodying' influence of the radio medium. As a result, That Time feels slightly less disembodied than Eh Joe, although we may well read the female voice as originating in the mind of Joe, who is physically present on the screen, so Beckett is clearly trying out different, though related, constellations across various media. This equivoical presence of the body in the play recalls a precedent from twenty years before, namely the character Miss Fitt in the radio play All That Fall, who tells Maddy Rooney: 'I suppose the truth is I am not there, Mrs Rooney, just not really there at all' (Beckett, 2009a, 14). Still, with Cascando, Beckett had gone as far as he could in his reduction of the body to a voice, thereby exhausting the affordances of the medium in this regard. Filmy, lacy, feathery, 117–31. The senses, being exposed to different forms of materiality and ephemerality that blend into each other, are no longer to be trusted, and this ambiguity is nicely reflected in the different visual representations of May/Amy in various performances: a wraith-like crone in the original 1976 Royal Court Theatre production (Billie Whitelaw), a grey-haired woman of middle age in the 2001 Gate Theatre/RTE version for Beckett on Film (Susan Fitzgerald), and a faintly spectral girl, dressed in white, for the 2015 revival of the play at the Royal Court Theatre (Lisa Downan). Mais le coeur n'est pas, seul le bout du petit doigt [But the heart is not in it, only the tip of my little finger]. As such, Beckett's radio plays could be seen as 'an experimental laboratory' to explore different configurations of corporeality (77), which invites the conclusion that 'his experience with radio may have encouraged Beckett to test the boundaries of embodiment in the theatre' (107). 91–104. But the influence of the radiophonic body on its later reconceptualisation in the theatre may also account for the shift in Winnie's stage presence, as outlined here. The voice in Krapp's Last Tape was obviously a recorded one, historically originating from Krapp but presently played back from the tape, yet the voice in Eh Joe does not have a visually discernible source, at least not at first. As a result, the voice, though 'Other', is also his. It is that puppetry and mechanics were on Beckett's mind while writing the play is clear from his letter to Barbara Bray of 10 October 1960: 'I put the tip of my little finger into the imbedded female solo machine, to the extent of writing a few stage directions and a scrap of dialogue [...]'. It thus seems that, twenty years after Beckett distinguished theatre from radio in terms of embodiment and vocality, he proved his younger self wrong and reneged on that division with Footfalls in the mid-1970s, a theatrical play that accumulated his past experience with technological media. Murphet, Julian (2009), *Multimedia Modernism: Literature and the Anglo-American Avant-Garde*, Cambridge: Cambridge University Press. In Happy Days, Leah's 'Merry Widow' is utilized as a theme. Her weight does seem to be a primarily formal one. Today, such disembodied and ghostly evocations on the radio are mostly confined to period or genre pieces such as The Haunting of M. 252–6. If she were not held in this way she would simply float up into the blue. Gontarski, London, Faber & Faber. To actively counter such requests, he placed the body centre stage in his next script for the medium, exploiting the affordances of radio in such a way that theatre adaptation would be nearly impossible. Beckett also accelerates the pace of delivery, reducing the characters from real-life beings to mechanical mouthpieces for the conveyance of speech – an effect he first tried out in the French recording of Cascando, so it is again mediated by radio technology. The passage was further altered in the second typescript with two additions: the direction 'No sound as she sits' and the comment 'Chilly enough I imagine' (ET2, 03r; 2009a, 39). In Mignon, 1964, 8). Knowlson, James (1996), *Damned to Fame: The Life of Samuel Beckett*, London: Bloomsbury. Holliger expands this simplest of all patterns instrumentally and vocally. But the question of words and music is more enigmatic. In fact, as Julian Murphet – in *Multimedia Modernism* (2009) – and David Trotter – in *Literature in the First Media Age* (2013) – have argued, it is precisely this responsiveness to the cultural codes of new technologies that determines the robustness as well as the longevity of a given medium. In addition to this inter/intratextual link relating to a psychological disorder, the notion of 'not being there' also connects Footfalls and All That Fall in relation to the respective media for which they were devised. In what may be construed as an aside to the listener, she points out: 'The entire scene, the hills, the plain, the racecourse with its miles and miles of white rails and three red stands, the pretty little wayside station, even you yourselves, yes, I mean it, and over all the clouding blue, I see it all, I stand here and see it all with eyes ... [The voice breaks.] ... through eyes ... (Beckett, 2009a, 17) Listeners can only experience that it cuts all ties with the external world' and conveys 'pure, mental matter without spatial dimensions and associations' (Ziliacus, 1976, 122). (Beckett, 2014, 63; emphasis in original) In the same letter, he also expressed a mutually exclusive view on theatre and television when he declined a filmed version of Act Without Words I, insisting that 'this last extremity of human moat – or bones – be there, thinking and stumbling and sweating, under our noses', not at the remove of a screen. I fully agree with this claim, but whereas McMullan dedicates separate insightful chapters to embodiment in theatre, mime, television, radio and film, the connections between these different genres and media are left for the reader to infer. 'In the radiophonic medium', McMullan points out, 'the body is not defined by the visual body image, but is evoked through language, the voice, music and sound effects, and it therefore depends on the imagination of the listener to come into existence' (67–8). So, after being disembodied, it is then re-embodied by Joe in a process that turns the physical human frame into a radiophonic and magnetophonic medium, capable of both relating as well as replaying voices from a different and remote – even deceased – source. While less obviously technological at first glance, Beckett's next play, Happy Days, is more radical in this respect, famously interring its protagonist in the sand from the waist down in the first act, and from the neck down in the second, forcing her to face the blistering heat of the sun head-on. He formed friendships with musicians: Marcel Mihalovici and his wife Monique Haas; Morton Feldman, Heinz Holliger; McMullan, Anna (2010), *Performing Embodiment in Samuel Beckett's Drama*, New York: Routledge. Maurice Harmon, Cambridge, MA: Harvard University Press, 70, #1). She would need to be shown leaving the stage in some form or other, while she simply dissolves into thin air on the radio. The present volume is a collection of interesting essays assembled by the editor, Mary Bryden, relating to some (but not all) of the above topics. The essays are all interesting; a number of them are stronger than others. Another novel feature, both a televisual and a radiophonic one, is that Beckett allows the use of pre-recorded audio tracks, if it is the invisible mother, her physicality is only manifested through her voice, which, as we have learned from Embers and Eh Joe, does not suffice to corroborate embodiment – at least not on radio and television. All of Beckett's readers are keenly aware of the musicality of the texts. While this comment is often construed as definitive proof that Beckett was opposed to intermediality and adaptation, it is better served by being interpreted in its historical context, made at a moment just before he started experimenting with different genres or media on an unprecedented scale, and learned a great deal from those experiences. Notwithstanding his earlier disavowal, the body is a near continuous presence in the early radio drama, though a complicated and ambiguous one at that. One could be forgiven for wanting to stage All That Fall, since all of Beckett's radio plays it is still closest in kind to theatre. By disconnecting the voice from her body, Beckett picks up where he left off with Eh Joe, but he also goes one step further by ambiguating the mother's presence, whereas the woman in the television play was clearly dead. Many of his dramatic works make use of musical passages in a precise and detailed way: Schubert's string quartet 'Death and the Maiden' in *All That Fall*; the same composer's Lied 'Nacht und Träume' in the television play of the same name; Beethoven's 'Ghost' Trio (op. Wolf, Werner (2008), 'Intermediality', in David Herman, Manfred Jahn and Marie-Laure Ryan (eds), *Routledge Encyclopedia of Narrative Theory*, New York: Routledge, pp. Works cited Beckett, Samuel (1953), 'L'Innommable, Paris: Les Éditions de Minuit. Whitelaw, Billie (1995), Billie Whitelaw ... Who He?, London: Hodder & Stoughton. However, as Lewellyn Brown points out, 'in the context of radio, if the body is evacuated in the sense of an imaginary existence, it persists in its enigmatic connection to the voice' (Brown, 2016, 278). Beckett seems to admit as much when he describes his second script for the medium, Embers, to Rosset as an 'attempt to write for radio and not merely exploit its technical possibilities' (23 November 1958; 2014, 181). While the phrase is certainly an accurate and idiomatic equivalent of 'bale' (hay, wheat,

grain, etc.), literary 'balle de son' sounds the same as 'ball of sound' in French. Like Hamm, Krapp spends most of the play seated at a dimly lit table, virtually chained to a piece of technology that has become an extension of his body and mind. R. Beckett, Samuel (2022), Samuel Beckett's Radio Plays: A Digital Genetic Edition, ed. Maddy's complex embodiment in All That Fall partly stems from the fact that she is not only being perceived but also acts as a perceiver, which requires her to have some kind of material or physical manifestation other than her voice, however rudimentary. It is with these that the remainder of this review will be concerned. When Dan complains that his wife does not listen to him, Maddy refutes 'No, no, I am agog, tell me all' (2009a, 26), rendered as 'Non non, je suis tout ouïe' (Beckett, 1957, 64) in French - i.e., 'I am all ears', another pun like 'balle de son'/ball of sound'. 'Sit down' (ET3, 07r). After all, theatre is a visual medium, spectacle being crucial to its experience. She listens to her footsteps and counts them; she 'must hear the feet, however faint they fall', because 'the motion alone is not enough' (111). Who, indeed, is the ghost in the play? She is all fragility, flimsiness, delicacy. (2005). 'Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality', *Intermedialités: Histoire et Théories des Arts, de Lettres et des Techniques*, 6, pp. In the end they all cross hands, three persons bonded to one another in spite of the ravages of life. Everett Frost, London: Faber & Faber. Even the reduced visual dimension it will receive from the simplest and most static of readings [...] will be destructive of whatever quality it may have and which depends on the whole thing's coming out of the dark. Kattenbelt, Chiel (2008), 'Intermediality in Theatre and Performance: Definitions, Perceptions and Media Relationships', *Cultural Studies Journal of Universitat Jaume*, 6:1, pp. For example, he gave her a 'low remote expressionless voice throughout' and he also lengthened her verb forms from 'they're' to 'they are' or 'didn't' to 'did not' (Beckett, 2022, ET3, 04r, 07r). While making sound still functioned as a certain marker of physical presence in Embers, distinguishing Henry from Ada, it no longer does so unambiguously in Footfalls - and neither does being visible. IV: 1966-1989, ed. Instead, it assumes the radiophonic listening function of Krapp and Henry, possibly as part of Mouth's split psyche, which is suggested by the name Auditor. Eventually, most of the textual - in the published version - and acoustic evidence - in the recording - reinforce the impression that Ada is not a real person but a ghost, imagined by Henry. As he explained in an interview with the magazine *L'Avant-Scène*: 'La parole sort du noir ...'. *Cendres repose sur une ambiguïté: le personnage a-t-il une hallucination ou est-il en presence de la réalité?* Ada seating herself noiselessly, as opposed to Henry's getting up to the chafing sound of moving pebbles, and the fact that she needs to guess at the temperature, place her in a different performative space from that of her husband's. (Beckett, 2016, 608; emphasis in original) As these contrasting remarks about the same character confirm, over the course of twenty years, Beckett's image of Winnie had evolved from a corpulent one similar to Maddy, who condemns the 'cursed corset' she is wearing and feels she is 'seething out of my dirty old pelt' (Beckett, 2009a, 8), to one more in line with the insubstantiality of Miss Fitt, who 'would soon be flown ... home' when not kept in check (14). As radio, film and sound historians have shown, 'the disembodied voice has long had the potential to discomfit listeners because it foregrounds the unnatural separation of the voice from the body' (McCracken, 2002, 184) - an effect also known as 'acousmatics', that is, when the source of a sound cannot be visually determined (Chion, 1994; Schaeffer, 2017). (Beckett, 2014, 365) It thus seems that, under the technological influence of radio, Happy Days, as the play unfolds, becomes less and less about the body, which disappears underground, and more and more about the voice, the source of which - Winnie's protruding head - is still discernible on stage. Winnie is birdlike. Beckett, Samuel (2014), *The Letters of Samuel Beckett*, Vol. The division will be three-fold: (a) two of Beckett's dramatic works that have been set to music by Heinz Holliger; (b) the two works involving Music as a dramatis personae; (c) the collaboration between Beckett and Morton Feldman on the chamber opera *Neither*. Such revisions are completely in line with Beckett's characterisation of Ada on the third typescript of Embers, which contains a number of handwritten additions that were used in the BBC production but have never been included in any published text of the radio play. Amy, by contrast, is visible, but this does not guarantee her physicality. E. See also Nicholas Johnson, Chapter 11 in this volume, on the author's experimental reinterpretations of Play. For McMullan, 'the bodies of Beckett's late drama are intermedial', because 'Beckett uses characteristic properties of presenting or projecting the body in one medium, and uses them to refigure the possibilities and properties of another' (McMullan, 2010, 56). Maddy's body is not a conventional one, stably anchored in a tangible physical reality. Mignon, Paul (1964), 'Samuel Beckett', *L'Avant-Scène*, 313, p. The voice of the woman, 'flaw, distinct, remote, little colour, absolutely steady rhythm, slightly slower than normal' (Beckett, 2009a, 114), which Beckett further described in a letter to Alan Schneider as '[a] dead voice in his [Joe's] head' that should be 'whispered' (Beckett, 2016, 22), recycles Ada's 'expressionless' and deathlike intonation from Embers, while Henry's 'listening look' - again Beckett in correspondence with Schneider (Beckett, 1998, 203) - emulates the intentness of Krapp's auditory regard. Beloborodova, Olga and Pim Verhulst (2020), "'Mixing Media", or the Bee and the Bonnet: Play Between Theatre, Radio, Television and Film', in Trish McTighe, Emilie Morin and Mark Nixon (eds), 'Beckett and Intermediality / Beckett, artiste intermédiaire', *Samuel Beckett Today / Aujourd'hui*, 32:1, pp. According to the 'Note' about the three voices that precedes the text of *That Time*, 'the switch from one to another must be clearly faintly perceptible', but when the 'threefold source and context prove insufficient to produce this effect it should be assisted mechanically (e.g. threefold pitch)' (97). Though not completely disembodied, Beckett's late theatre is 're-embodied' in the process, as Anna McMullan calls it (2010, 4). Whereas this stage image appears to derive from the visual arts rather than radio, it does build on the aforementioned process of disembodiment. Ada's different replies invite conflicting interpretations: in the first, she is with Henry on the beach, not privy to his thoughts; in the second, she is located inside his head, able to witness the scenes as they play out in Henry's imagination and sympathise with the plight of their daughter. When Billie Whitelaw was rehearsing Footfalls in 1976, she asked Beckett: 'Am I dead?', to which he replied cryptically: 'Let's just say you're not quite there' (Whitelaw, 1995, 143). McMullan goes so far as to state that 'Beckett's experiences of radio undoubtedly affected his later presentation of the body in the visual media and on stage', in that 'the organic body is dispersed' (69). I have not the right to renege on my work' (Beckett, 2016, 108). (183-208. Beckett's words, their quietly pulsing loneliness, their striving for the solace of silence, are among the most poetic--i.e., "musical"--expressions of contemporary literature. He strictly separated it from stage drama, adding that All That Fall is no more theatre than End-Game [sic] is radio and to 'act' it is to kill it. Radio is conspicuously absent from their discussion, so there is all the more reason to foreground it here. Ziliacus, Clas (1976), Beckett and Broadcasting: A Study of the Works of Samuel Beckett for and in Radio and Television, Åbo: Åbo Akademi. As with Embers and Ada's presence, the main ambiguity of the play hinges on the question whether the woman pacing up and down the stage while talking to herself and her mother is real. As if to sharpen the polarity with her husband, Beckett modifies other sentences in the translation that emphasise Henry's corporeality, for example when the reason for his frequent walks to the water - 'Stretch my old bones' (2009a, 42) - becomes 'Remuer ma vieille viande' (1960, 57), jaegers' (EM, 09; 2009a, 39), thus reassigning corporeality from Ada to Henry. Beckett, Samuel (1998), *No Author Better Served: The Correspondence of Samuel Beckett and Alan Schneider*, ed. The dust-jacket of Samuel Beckett and Music features a drawing by Beckett's friend Avigdor Arikha entitled "Samuel Beckett listening to music, 9 xii 1976." It shows an intent listener who is concentrating on his experience. Schubert, perhaps? In what is a noteworthy difference from Eh Joe, the voice belongs to the protagonist himself, not a woman assailing him with '[m]ental thuggee' (115). It gradually appears to emerge from Joe's imagination, though clearly it is not his proper voice. Before Beckett explored this next step on the stage, he first experimented with it in the television play Eh Joe, which is not surprising if we keep in mind his strict separation of theatre from television in the earlier mentioned letter to Rosset. Bolter, Jay David and Richard Grusin (1999), *Remediation: Understanding New Media*, Cambridge, MA: MIT Press. The difficulty in assessing some of the other pieces lies in the fact that the reader needs a "sonorous image" in order to grasp what the discussion aims to establish; musical quotations are generally inadequate for most nonprofessional readers. Beloborodova, Olga and Pim Verhulst (2019), 'Human Machines Petrified: Play's Mineral Mechanics and Les statues meurent aussi', *Journal of Beckett Studies*, 28:2, pp. Beckett crossed out the sentence and replaced it with another one - 'Raise yourself up till I slip it my shawl under you', which is also how it appears in the published text (2009a, 39) - but the manuscript also contained a realistic background story for the shawl, which Beckett again cancelled: 'Is that the old scarf I brought back that time from Lucerne?' (Beckett, 2022, EM, 12r) Even though the item of clothing is eventually retained and Ada is apparently able to slip it under Henry's bottom, devising a real-life alibi for its provenance would have anchored it - and by extension its carrier, Ada - more firmly in the physical world of Henry. At first, Miss Fitt perceives her as 'a big pale blur' (14) - 'une espèce de grosse tache pâle' in Beckett's translation. Tous ceux qui tombent, which he made together with Robert Pinget (Beckett, 1957, 34). One wonders to what he might be listening. The result of this intermedial dynamic is Beckett's radical remediation of the theatrical body, after its being shattered and dissolved over the airwaves. Schaeffer, Pierre (2017), *Treatise on Musical Objects: An Essay Across Disciplines*, trans. Instead, he suggested: 'The best colour here is the one that makes her most visible and enhances her fleshiness, perhaps pink' (Beckett, 2014, 499). Rajewsky's literary definition of the term, 'the given media-product' not merely 'thematizes' or 'evokes', but more specifically 'imitates elements or structures of another, conventionally distinct medium through the use of its own media-specific means' (Rajewsky, 2005, 53). In 1978 the Swiss composer and world-famous oboist Heinz Holliger set to music the "dramaticule" *Come and Go*. The play is a genuine miniature comprising three elderly female characters who sit on a bench; each one leaves for a moment while the other two exchange whispers about her falling health. The drafts of the radio play clearly show Beckett was struggling to convey Ada's ontological state, so that (re)writing truly becomes a means of coming to grips with the medium's particulars. (14) This is exactly what happens to Miss Fitt in the radio play. Still, Beckett regarded this ambiguity as essential to the radio play's experience, more so in the broadcast than on the page. Due to Maddy's double status as audiovisual perceiver and perceived in the medium of radio, her embodiment in All That Fall is variable, constantly shifting from a blur, a ball of sound and an eyeball to an ear. As with All That Fall, revision continues in the French translation. *Cendres*, where Ada literally tells Henry to stop looking at his ghosts: 'Ne reste pas à à voir tes fantômes. As Beckett stipulates in the stage directions, there should be a 'clearly audible rhythmic tread' (Beckett, 2009b, 109) to Mady's pacing. 1 Whereas the more suspenseful programmes thankfully capitalised on this effect, 'radio producers worked hard in the 1920s and 1930s to naturalise radio's voices through publicity that sought to embody stars in photos and personal stories', by making use of the period's thriving magazine and film culture (McCracken, 2002, 184). This is not to say that the body becomes superfluous, however. Beckett's decision to make her voice sound dull and drawn out lends a post-mortem feel to it, as if speaking from beyond the grave, whereas Henry's has a more typically conversational and vivid quality. In this sense, she is the focalising entity or 'eye' of the radio play. George Craig , Martha Dow Fehsenfeld , Dan Gunn and Lois More Overbeck , Cambridge: Cambridge University Press. Lutostański, Bartosz (2016), 'A Narratology of Radio Drama: Voice, Perspective, Space', in Jarmila Mildorf and Till Kinzel (eds), *Audionarratology: Interfaces of Sound and Narrative*, Berlin: De Gruyter, pp.

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