

# Contents

Series Editor's Foreword <i>Daniel Albright</i>	vii
Editor's Introduction <i>Lois Oppenheim</i>	xv
<b>Part I</b>	
Chapter 1: Words and Music: Situating Beckett <i>Earl Kim</i>	2
Chapter 2: Samuel Beckett and the Arts of Time: Painting, Music, Narrative <i>H. Porter Abbott</i>	7
Chapter 3: Beckett as Marsyas <i>Daniel Albright</i>	25
Chapter 4: Beckett Music <i>Charles Krance</i>	51
Chapter 5: The Word Man and the Note Man: Morton Feldman and Beckett's Virtual Music <i>Guy Debrock</i>	67
Chapter 6: Reflections on Beckett and Music, with a Case Study: Paul Rhys's <i>Not I</i> <i>Mary Bryden</i>	83
Chapter 7: Skeptical Pictures in the Music of <i>Company</i> <i>Daniel Herwitz</i>	103
Chapter 8: A Statistical Analysis of Beckett's Musical Metaphors <i>Moncef Belhadjali and Edward J. Lusk</i>	121

Chapter 9: Interview with Philip Glass <i>Nicholas Zurbrugg</i>	143
<b>Part II</b>	
Chapter 10: Resonant Images: Beckett and German Expressionism <i>Jessica Prinz</i>	153
Chapter 11: Six Degrees of Separation: Beckett and the <i>Livre d'Artiste</i> <i>Breon Mitchell</i>	173
Chapter 12: Nor Do My Doodles More Sagaciously: Beckett Illustrating <i>Watt</i> <i>David Hayman</i>	199
Chapter 13: The Becketts of Mabou Mines <i>Ruby Cohn</i>	217
Chapter 14: Interview with Maguy Marin <i>Lois Oppenheim</i>	237
<b>Part III</b>	
Chapter 15: The Silence That Is Not Silence: Acoustic Art in Samuel Beckett's <i>Embers</i> <i>Marjorie Perloff</i>	247
Chapter 16: Working Wireless: Beckett's Radio Writing <i>Stanley Richardson and Jane Alison Hale</i>	269
Chapter 17: <i>All That Fall</i> and Radio Language <i>Clas Zilliacus</i>	295
Chapter 18: Mediatating On: Beckett, <i>Embers</i> , and Radio Theory <i>Everett C. Frost</i>	311
Chapter 19: Unswamping a Backwater: On Samuel Beckett's <i>Film</i> <i>Sidney Feshbach</i>	333
Chapter 20: Continued Perception: Chaos Theory, the Camera, and Samuel Beckett's Film and Television Work <i>John L. Kundert-Gibbs</i>	365
Contributors	385