

## English Summaries

### **Hugh Chignell | Out of the Dark: Samuel Beckett and BBC radio**

Samuel Beckett was one of the most influential and famous cultural figures of the twentieth century and his radio contribution is significant. This article recognises both work written for radio as well as readings from novels and adaptations of stage plays. His acceptance at the BBC was problematic but made possible by the creation of the Third Programme.

### **Mette Marie Bitsch D'Souza | AudioMove – Audio Drama in Motion**

The article centers on Teater Katapult's AudioMove concept and examines the potential for bodily engagement and multi-sensory experiencing that the concept provides via the site-specific experience and positioning of the spectator.

### **Louise Frydendahl Ladefoged | The Auditory Space in *Kædereaktioner***

This article analyzes the sound image in the radio drama *Kædereaktioner – en fantasi om Niels Bohr og atombomben* from the theories of Donald McWhinnie, Andrew Crisell and Ib Poulsen concerning the elements of the radio drama. The goal is to examine how the listener perceives a work that is only auditory and also which elements are characteristic and key to a radio drama.

### **Leslie McMurtry | The Future of Satellite Audio Drama**

Technological advances, such as the podcast, have made the creation of audio drama easier, less expensive, and potentially more accessible and democratic in English-speaking countries such as the US, the UK, and New Zealand in the second decade of the twenty-first century. Using the case studies of *Snape's Diaries*, *Der Tickentocker*, and *Maudelayne*, the article examines whether satellite audio drama will remain free to download and if so, how it will sustain momentum in an increasingly commercialized online world.

### **Vito Pinto | Listen and participate! The work of the Hörspielmacher Paul Plamper**

In this paper, Vito Pinto presents some general theories about how to perceive radio plays by focusing on the different listening modes. He then relates these ideas to three exemplary works of the German *Hörspielmacher* Paul Plamper. Moreover, he concentrates on the particular staging of the voices and the evolution of the spatiality therein as being the key factors for an understanding of the listener's perceptive and participatory process and its aesthetic impact.