

PART IV

Footfalls

Revised Text

TYPOGRAPHICAL NOTE

Text between square brackets [] has been added to the original English text.
Text between pointed brackets { } has been revised.
A pair of angle brackets <> indicates that a section of text has been cut from the original English text.
All changes indicated by the above brackets are explained in the Textual Notes.

PUBLISHER'S NOTE

The publisher has taken this opportunity to make a number of minor adjustments to the layout and typographical style adopted for earlier editions of *Footfalls*.

MAY (M), dishevelled grey hair, worn grey wrap hiding feet, trailing.
WOMAN'S VOICE (V) from dark upstage.

Strip: downstage, parallel with front, length {nine} steps, width one metre, a little off
centre audience right.



Pacing: starting with right foot (r), from right (R) to left (L), with left foot (l) from L to R.

Turn: rightabout at L, leftabout at R.

Steps: clearly audible rhythmic {tread}.

Lighting: dim, [cold,] strongest at floor level, less on body, least on head. [Dim spot on face during halts at R and L.

Upstage left, a thin vertical beam (B) 3 metres high.]

Voices: both low {and slow} throughout.

Curtain. Stage in darkness.

Faint single chime. Pause as echoes die.

Fade up to dim on strip[, including B]. Rest in darkness.

M discovered pacing {towards} L. Turns at L, paces three more lengths, halts, facing front at R.

Pause.

M: Mother.

(Pause)

(No louder) Mother. (Pause.)

V: Yes, May.

M: Were you asleep?

V: Deep asleep. (Pause.) I heard you in my deep sleep. (Pause.) There is no sleep so deep I would not hear you there.

(Pause. M resumes pacing. Four lengths.)

(After first length, synchronous with steps) { . . . } <> seven [eight nine] wheel

{ . . . } <> seven [eight nine] wheel. (Free.) Will you not try to snatch a little sleep?

- (M halts facing front at R. Pause.)
- 34 M: Would you like me to inject you [. . .] again?
 v: Yes, but it is too soon.
 (Pause.)
- 37 M: Would you like me to change your position [. . . again]?
 v: Yes, but it is too soon.
 (Pause.)
- M: Straighten your pillows?
 (Pause.)
 Change your drawsheet?
 (Pause.)
 Pass you the bedpan?
 (Pause.)
 The warming-pan?
 (Pause.)
 Dress your sores?
 (Pause.)
 Sponge you down?
 (Pause.)
 Moisten your poor lips?
 (Pause.)
 Pray with you?
 (Pause.)
 For you?
 57 [(Pause.)
 58 Again.]
 (Pause.)
- v: Yes, but it is too soon.
- 61 (Pause. [M resumes pacing. After one length halts facing front at L. Pause.]
 M: What age am I now?
 v: And I?
 (Pause.)
 (No louder) And I?
 M: Ninety.
 v: So much?
 M: Eighty-nine, ninety.
 v: I had you late. (Pause.) In life. (Pause.) Forgive me [. . .] again.
 (Pause.)

<i>(No louder)</i> Forgive me [. . .] again.	
<i>[(Pause.)]</i>	71
M: {What age am I now?}	72
V: In your forties.	73
M: So little?	
V: I'm afraid so.	
<i>(Pause. M resumes pacing.)</i>	
<i>(After first turn at {R})</i> May.	
<i>(Pause.)</i>	78
<i>(No louder)</i> May.	79
M: <i>(Pacing)</i> Yes, Mother.	80
V: Will you never have done?	81
<i>(Pause.)</i>	82
Will you never have done . . . revolving it all?	83
M: <i>(({Halting})</i> It?	84
V: It all. <i>(Pause.)</i> In your poor mind. <i>(Pause.)</i> It all. <i>(Pause.)</i> It all.	85
<i>(M {resumes} pacing. Five seconds. Fade out on strip[, except B].</i>	
<i>All in darkness. Steps {cease}.</i>	87
<i><> Pause.</i>	88
<i>Chime a little fainter. Pause for echoes.</i>	89
<i>Fade up to a little less on strip. Rest in darkness.</i>	
<i>M discovered facing front at R.</i>	
<i>Pause.)</i>	
I walk here now. <i>(Pause.)</i> Rather I come and stand. <i>(Pause.)</i> At nightfall.	
<i>(Pause.)</i> <> She fancies she is alone. <i>(Pause.)</i> See how still she stands, how	94
stark, with her face to the wall. <i>(Pause.)</i> How outwardly unmoved. <i>(Pause.)</i>	95
She has not been out since girlhood. <i>(Pause.)</i> <> Not out since girlhood.	
<i>(Pause.)</i> Where is she, it may be asked. <i>(Pause.)</i> {Why, in} the old home, the	97
same where she – <i>(Pause.)</i> The same where she began. <i>(Pause.)</i> Where it	98
began. <i>(Pause.)</i> It all began. <i>(Pause.)</i> But this, this, when did this begin?	
<i>(Pause.)</i> When other girls of her age were out at . . . lacrosse she was already	
here. <i>(Pause.)</i> At this. <i>(Pause.)</i> The floor here, now bare, once was –	
<i>(M begins pacing. Steps a little slower.)</i>	
But let us watch her move, in silence.	
<i>(M paces.)</i>	
<i>(Towards end of second length)</i> Watch how feat she wheels.	
<i>(M turns, paces.)</i>	
<i>(Synchronous with steps third length)</i> {Seven, eight, nine, wheel.}	108

(M turns at L, paces one more length, halts facing front at R.)

I say the floor here, now bare, this strip of floor, once was carpeted, a deep pile. Till one night, while still little more than a child, she called her mother and said, Mother, this is not enough. The mother: Not enough? May – the child's given name – May: Not enough. The mother: What do you mean, May, not enough, what can you possibly mean, May, not enough? May: I mean, Mother, that I must hear the feet, however faint they fall. The mother: The motion alone is not enough? May: No, Mother, the motion alone is not enough, I must hear the feet, however faint they fall.

(Pause. M resumes pacing.)

(With pacing) Does she still sleep, it may be asked? Yes, some nights she does, in snatches, bows her poor head against the wall and snatches a little sleep. (Pause.) Still speak? Yes, some nights she does, when she fancies none can hear. (Pause.) Tells how it was. (Pause.) Tries to tell how it was. (Pause.) It all. (Pause.) It all.

124 (M continues pacing. Five seconds. Fade out on strip [, except B].

125 All in darkness. Steps {cease}.

126 <> Pause.

Chime a little fainter still. Pause for echoes.

Fade up to a little less still on strip. Rest in darkness.

M discovered facing front at R.

Pause.)

131 M: Sequel. [(Pause. Begins pacing. Steps a little slower still. After two lengths halts facing front at R. Pause.) Sequel.] A little later, when she was quite forgotten, she began to – (Pause.) A little later, when as though she had never been, it never been, she began to walk. (Pause.) At nightfall. (Pause.) Slip out at
135 nightfall and into the little church by the {north} door, always locked at that
136 hour, and walk, up and down, up and down. {H}is poor arm. (Pause.) Some nights she would halt, as one frozen by some shudder of the mind, and stand stark still till she could move again. But many also were the nights when she paced without pause, up and down, up and down, before vanishing the way she came. (Pause.) No sound. (Pause.) None at least to be heard. (Pause.) The
141 semblance. (Pause. {Resumes} pacing. <> After two lengths halts facing front at
142 R. <>) [The semblance.] Faint, though by no means invisible, in a certain light. (Pause.) Given the right light. (Pause.) Grey rather than white, a pale shade of grey. (Pause.) Tattered. (Pause.) A tangle of tatters. (Pause.) A faint tangle of pale grey tatters. (Pause.) Watch it pass – (Pause.) – watch her pass before the candelabrum, how its flames, their light . . . like moon through

passing rack. *(Pause.)* Soon then after she was gone, as though never there, began to walk, up and down, up and down, that poor arm. *(Pause.)* At nightfall. *(Pause.)* That is to say, at certain seasons of the year, during Vespers. *(Pause.)* Necessarily. *(Pause. {Resumes} pacing. After one length halts facing front at L. Pause.)* Old Mrs Winter, whom the reader will remember, old Mrs Winter, one late autumn Sunday evening, on sitting down to supper with her daughter after worship, after a few half-hearted mouthfuls laid down her knife and fork and bowed her head. What is it, Mother, said the daughter, a most strange girl, though scarcely a girl any more . . . *(Brokenly)* . . . dreadfully [un - . . .] *(Pause. Normal voice)* What is it, Mother, are you not feeling yourself? *(Pause.)* Mrs W. did not at once reply. But finally, raising her head and fixing Amy – the daughter’s given name, as the reader will remember – [raising her head and] fixing Amy full in the eye she said – *(Pause.)* – she murmured, fixing Amy full in the eye she murmured, Amy did you observe anything . . . strange at Evensong? Amy: No, Mother, I did not. Mrs W: Perhaps it was just my fancy. Amy: Just what exactly, Mother, did you perhaps fancy it was? *(Pause.)* Just what exactly, Mother, did you perhaps fancy this . . . strange thing was you observed? *(Pause.)* Mrs W: You yourself observed nothing . . . strange? Amy: No, Mother, I myself did not, to put it mildly. Mrs W: What do you mean, Amy, to put it mildly, what can you possibly mean, Amy, to put it mildly? Amy: I mean, Mother, that to say I observed nothing . . . strange is indeed to put it mildly. For I observed nothing of any kind, strange or otherwise. I saw nothing, heard nothing, of any kind. I was not there. Mrs W: Not there? Amy: Not there. Mrs W: But I heard you respond. *(Pause.)* I heard you say Amen. *(Pause.)* How could you have responded if you were not there? *(Pause.)* How could you possibly have said Amen if, as you claim, you were not there? *(Pause.)* The love of God, and the fellowship of the Holy Ghost, be with us all, [now, and for] evermore. Amen. *(Pause.)* I heard you distinctly. *(Pause. {Resumes} pacing. After {five} steps halts without facing front. Long pause. Resumes pacing, halts facing front at R. Long pause.)* Amy. *(Pause. No louder)* Amy. *(Pause.)* Yes, Mother. *(Pause.)* Will you never have done? *(Pause.)* Will you never have done . . . revolving it all? *(Pause.)* It? *(Pause.)* It all. *(Pause.)* In your poor mind. *(Pause.)* It all. *(Pause.)* It all. *(Pause. Fade out on strip [, except B]. All in darkness. Pause.* Chime even a little fainter still. *Pause for echoes.* Fade up to even a little less still on strip.

150

156

159

174

175

176

181

THE SHORTER PLAYS: FOOTFALLS

No trace of MAY.

186

Hold {ten} seconds.

187

Fade out [, including B].)

CURTAIN

TEXTUAL NOTES

3, 5-7 - 'Nine' replaced 'seven', and in *Footfalls* (CI) Beckett noted beside the diagram, 'extend to 9'. This change was made in all post-production editions (see below) and is evident in the English notebook for *Footfalls*.

The principal change in both of Beckett's productions was the increase in the number of May's steps from seven to nine. Unfortunately, none of the previously published texts for this play is accurate and consistent on this revision. The original publication of *Footfalls* (Faber and Faber, London, 1976) antedated the première production. Preparing for his direction of the play for the Royal Court Theatre's celebration of his seventieth birthday in the spring of 1976, however, Beckett extended May's pacing from the seven steps of the original publication (1976) to nine steps. This revision was no minor adjustment to stage space since, as the notebooks confirm, the number of steps and the points of turning and pause are minutely detailed by Beckett and affect the tempo of this very musical composition which Beckett has called 'chamber music'. In Berlin Beckett told his technical directors that the basic unit of time in *Footfalls*, however, 'should be seven seconds each time . . . The bell at the beginning of *Footfalls* dies away in seven seconds; then the light comes up during seven seconds and one can see May walking. At the end of the three parts, the light fades out each time inside seven seconds, the bell dies away in seven seconds, and the light comes on again in seven seconds' (Asmus, 'Rehearsal Notes', p. 336). See the German notebook for *Footfalls* (Tritte) under the categories 'Light' and 'Bell' for Beckett's exact pattern.

Beckett subsequently prepared a revised text for his publisher, *Footfalls* (SB), but it contains a number of internal inconsistencies which house editors failed to query or correct. While the stage directions called for nine steps, for instance, May still counted only to seven in the dialogue. The publication of (unacknowledged) a revised text in *Ends and Odds: Plays and Sketches by Samuel Beckett* (Faber and Faber, London, 1977), a text subsequently reprinted in *Collected Shorter Plays of Samuel Beckett* (Faber and Faber, London, 1984) and *Samuel Beckett: The Complete Dramatic Works* (Faber and Faber, London, 1986), failed to include all of Beckett's revisions. The Grove Press editions, which photo offset first the Faber *Ends and Odds*, subtitling it first *Eight New Dramatic Pieces* (1976) and then, with the addition of . . . *but the clouds . . .*, *Nine Dramatic Pieces* (1981), and then *Collected Shorter Plays of Samuel Beckett*, which Grove retitled *Collected*

Plays of Samuel Beckett, simply repeated the omissions and inconsistencies of the Faber texts (see Gontarski, 1983).

Much of the textual confusion results from the fact that Beckett revised at least two separate texts which were not identical, *Footfalls* (SB) and *Footfalls* (CI). The former is much less comprehensive than the latter. The following notes refer to both of these revised texts. Changes made to the first printing of *Footfalls* (1976) are noted in this text as revisions as well even though they already appear in the various collected editions.

11 – ‘Tread’ replaced ‘pad’.

12–14 – Although Beckett made very few notes on lighting in either of the *Footfalls* notebooks, he did confront a problem with the lighting as published in the English text in both of his productions. Beckett originally suggested the following, ‘Lighting: dim, strongest at floor level, less on body, least on head.’ Such lighting, however, left May’s face almost invisible, a problem Beckett subsequently corrected in the French translation which was completed only after he had directed the play twice, once in English and once in German. The French text describes the light as ‘Eclairage: faible, froid’ [‘Lighting: dim, cold’] and adds the sentence, ‘Faible spot sur le visage le temps des haltes à D et G’ [‘Dim spot on face during halts at R and L’].

In rehearsals for the German production Beckett proposed, according to Walter Asmus, another revision to the lighting which would also solve the problem that the play’s tailpiece, the fade-up on an empty stage, might be missed by the audience: ‘In order to avoid the impression that the piece was over with the second-last fade-out, a vertical strip of light should be visible in the background, which would give the impression that the light was falling through the crack of a door. Then it would add a vertical accent to the horizontal light on the strip that would remain lit after each part. At the very end of the play, the empty strip will be faded out first, then, after seven seconds, the vertical strip of light’ (Asmus, ‘Rehearsal Notes’, p. 341). Beckett then wrote this lighting change into the French translation, ‘Au fond à gauche, un mince rai vertical (R) 3 mètres de haut’ [‘Upstage left, a thin vertical beam (B) 3 metres high’]. That revision, with the change from R to B, to avoid confusion with Beckett’s English symbol for ‘right’, R, is adopted here.

15 – ‘and slow’ added.

18 – ‘including B’ added from the French translation.

19 – ‘Towards’ replaced ‘approaching’. May’s posture during her pacing was central to Beckett’s conception of the character. It is also connected with May’s voice: ‘The position of the body will help you find the right voice’; and ‘When you walk,’

noted Beckett, 'you slump together; when you speak you straighten up a bit.' 'If the play is full of repetitions,' he continued, 'then it is because of these life-long stretches of walking. That is the centre of the play; everything else is secondary.' May's posture expresses not fear exactly; 'It expresses that May is there exclusively for herself. She is isolated. The costume will look like a ghost costume. It is described in the play: "Tattered . . . A tangle of tatters . . . A faint tangle of pale grey tatters"'. It is the costume of a ghost.' For the German production Beckett even produced a photograph of Billie Whitelaw from the London production (Asmus, 'Rehearsal Notes', p. 338).

26 - 'Were you asleep?' Not so much an interested question as a routine statement, according to Beckett (Asmus, 'Rehearsal Notes', p. 337).

30-31 - '. . .' replaced 'one two three four five six', and 'eight nine' was added after 'seven' - twice. This revision was not made in *Footfalls* (SB) and so was not made in any of the post-production editions, but it was clearly made in *Footfalls* (CI) and is consistent with the change in the number of May's paces.

34 - Ellipsis added between 'you' and 'again' in *Footfalls* (CI) only, and so it was not included in any of the post-production editions.

37 - 'again' added after 'position' in both *Footfalls* (SB) and *Footfalls* (CI) but only the latter includes the ellipsis before 'again'. The 'again' reinforces the routine nature of May's ministrations. Beckett told his actress Hildegard Schmahl in Berlin that the scene could be played without feeling, except for the mention of the 'bedpan', which can generate some feeling, some warmth (Asmus, 'Rehearsal Notes', p. 337).

57-8 - '(Pause.) Again.' added in both *Footfalls* (SB) and *Footfalls* (CI).

61 - Beckett added 'M resumes pacing. After one length halts facing front at L. Pause.)' here and after the 'Forgive me again' on line 71 in *Footfalls* (CI) only. The second addition was then cancelled. All post-production texts printed this addition on line 71 and not on line 61 and delete the 'Pause' of the original publication, which is reinserted here on line 72 following the revision of *Footfalls* (CI).

73 - 'What age am I now?' replaced 'Well?'

78 - 'R' replaced 'L' in *Footfalls* (CI) but not in *Footfalls* (SB), and consequently none of the post-publication editions made this revision.

78-84 - Beckett's direction of the play was tightly orchestrated. According to Beckett's assistant, Walter Asmus, 'The first "May" comes on the fourth step while May is walking from right to left, the second "May" comes on the eighth step. May says her "Yes, Mother" on the fourth step when she is walking from left to right, and on the sixth step of the same stretch the Mother begins with,

"Will you never have done?" The sentence ends immediately before the turn' (Asmus, 'Rehearsal Notes', p. 338; see also *Footfalls Nb*).

85 - 'Halting' replaced 'Pacing' in both *Footfalls* (SB) and *Footfalls* (CI).

87 - 'resumes' replaced 'continues', and 'except B' added from the French translation.

88 - 'cease' replaced 'silent'.

89 - 'Long' before 'Pause' deleted in *Footfalls* (SB) only, and the deletion is made in all post-production editions.

94 - This begins the second part of the play, V, the mother, speaking about May. This and the third part, May speaking about the mother, ll. 131ff., should be exactly parallel. 'One must sense the similarities of both narratives,' according to Beckett; 'Not so much from the text as from the style, from the way the text is spoken' (Asmus, 'Rehearsal Notes', p. 338).

95 - 'My voice is in her mind' deleted in *Footfalls* (SB) and *Footfalls* (CI), and this sentence was deleted in all post-production editions.

97 - 'She hears in her poor mind, she has not been out since girlhood. (Pause.)' deleted, as above.

98 - 'Why, in' replaced 'In' in both revised texts. The interruption at the end of this sentence suggests the mother's reluctance to say that her daughter, May, was ever *born*. Instead she says, 'where she began'. Beckett associated the mother's reluctance with a lecture he heard in 1935 by C. G. Jung at the Tavistock Clinic in London about a girl Jung could not treat because she had never been fully born. She existed but she wasn't actually living (Asmus, 'Rehearsal Notes', p. 338). Beckett evidently alluded to the same lecture by Jung in the 'Addenda' to his 1953 novel *Watt*: 'never been properly born'.

May should move her lips twice during the mother's text, murmuring to herself from 'she has not been out since girlhood' to the mother's reluctance to use the word 'born': '. . . the same where she -'. And again from '. . . till one night, while still little more than a child' to 'May: Not enough.' At the end of the lip movements she closes her eyes and drops her head for a moment (Asmus, 'Rehearsal Notes', p. 341).

108 - 'Seven, eight, nine, wheel' replaced 'Three four five' in both revised texts.

124 - 'except B' added from the French translation.

125 - 'cease' replaced 'silent' in both revised texts.

126 - 'Long' before 'Pause' cut in *Footfalls* (SB) only, and this deletion is made in all post-production editions.

131 - After the first 'Sequel' Beckett added, '(M begins pacing. After 2 lengths halts facing front at R.) Sequel.' in *Footfalls* (CI) and '(Pause. Steps a little slower still. After

two lengths halts facing front at R. Pause.) Sequel.' in *Footfalls* (SB). Post-production editions conflate the two revisions by adding 'Begins pacing' from the *Footfalls* (CI) revisions to the *Footfalls* (SB) version so that the version in *Ends and Odds: Plays and Sketches* (Faber and Faber, London, 1977, p. 36) reads as follows: 'Sequel. (Pause. Begins pacing. Steps a little slower still. After two lengths halts facing front at R. Pause.) Sequel.'

The 'Sequel' begins the third part of the play, May's story, and the voice here can be a little more alive. 'One can suppose', noted Beckett, 'that she has written down everything which she has invented up to this, that she will one day find a reader for her story – therefore the address to the reader . . . Words are as food for this poor girl. They are her best friends' (Asmus, 'Rehearsal Notes', p. 339). In the *Footfalls Nb* (q.v. p. 293) Beckett contemplated substituting 'hearer' for 'reader' in order to shift the emphasis from page to stage, but he retained 'reader' in production. In the first run-through, Beckett complained that his German actress was using too much colour in her voice: 'Monotone. Without colour, very distant. You are composing. It is not a story, but an improvisation. You are looking for the words, you correct yourself constantly. You are in the church with the girl. The voice is the voice of an epilogue. At the end it can't go any further. It is just at an end' (Asmus, 'Rehearsal Notes', p. 340). The irony, of course, is how precisely orchestrated this improvisation is here.

Part of the reason, Beckett explained, that May's story should parallel the mother's is that 'The daughter only knows the voice of the mother.' For Beckett the 'Not enough' of the mother's story should sound exactly like the 'Not there?' of Mrs W in Amy's story (*vide* the German notebook for *Footfalls*, Tritte, p. 333, and Asmus, 'Rehearsal Notes', p. 340). The relationship suggests as well that between Clov and Hamm in *Endgame*. Clov says to Hamm, echoing Caliban in *The Tempest*, 'I use the words you taught me. If they don't mean anything any more, teach me others or let me be silent.' Of Clov one might say as well, 'The son only knows the voice of the father.'

Beckett stressed to Billie Whitelaw that the word 'sequel' should be pronounced so that it suggests the homophone 'seek well'.
 135 – 'north' replaced 'south' in both revised texts because it seemed colder to Beckett. 'South door is too warm. North door is colder. You feel cold – the whole time, in the way you hold your body too. Everything is frost and night' (Asmus, 'Rehearsal Notes', p. 339). The French text reads, 'par la porte nord' (p. 13).
 136 – The 'His' is capitalized in both revised texts to suggest Christ's arm, but none of the post-production texts makes this change. The change is crucial, at least for readers, to the understanding of this line since Amy is walking along the

- transept of the church. That is, since churches were designed in the shape of the cross, Amy is walking along what would be the arm of the cross where Christ's arm would hang. This also reinforces the crucifixion imagery of the play. Other girls, according to the Voice of the mother, played *lacrosse*, for example (l. 101). The French text is more explicit on this point, 'le long du bras sauveur' (p. 13).
- 141 – 'Resumes' replaced 'Begins' in *Footfalls* (CI) only, but the revision appears in all post-production editions.
- 141 – 'Steps a little slower still' cut in *Footfalls* (SB) and in all post-production editions.
- 142 – 'Pause' cut in *Footfalls* (CI) only. All post-production editions retain the second 'Pause' which is cut here as in *Footfalls* (CI). The second 'The semblance' was added in both revised texts to parallel the double 'Sequel' above. The 'tangle of tatters' in May's narrative is her semblance which she seeks well. Amy herself is, of course, another semblance.
- 150 – 'Resumes' replaced 'Begins' in *Footfalls* (CI) only, but the revision appears in all post-production editions.
- 156 – 'un- . . .' added after 'dreadfully' in both revised texts.
- 159 – 'raising her head and' added before 'fixing' in both revised texts.
- 174 – 'now, and for' added before 'evermore' in both revised texts to reflect more closely the closing prayer at Evensong.
- 175 – 'Resumes' replaced 'Begins' in *Footfalls* (CI) only, but the revision appears in all post-production editions.
- 176 – 'five' replaced 'three' in *Footfalls* (CI) only.
- 181 – 'Except B' added from the French translation.
- 186 – 'ten' replaced 'fifteen' in *Footfalls* (SB) and in all post-production editions.
- 187 – 'Including B' added from the French translation.

Samuel Beckett's Production Notebooks
for *Footfalls*
at the Royal Court Theatre,
London, May 1976,
and for *Tritte (Footfalls)*
at the Schiller-Theater Werkstatt,
Berlin, October 1976

MS 1976

Footfalls

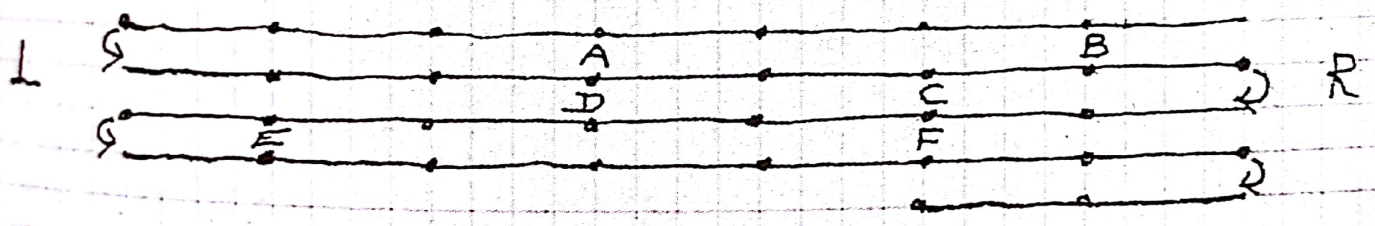
Sounds of pacing:

1. Footfalls
2. Trailing wrap
3. Turns

Hear footfalls ~~before~~ ~~containing~~ after echoes of
 chime 1 before fade up
 I

M first discovered nearer R than ~~L~~ L leading
 for L.

For "It?" M should halt wherever she
 happens to be, without turning front, and
 resume pacing only after last "It all." Eg.



- A May.
- B "
- C Yes mother
- D Will you never have done?
- E " " " " " ... revolving it all.
- F M halts. It? ... It all. May resumes pacing 5/10.

Try V lying down in I, standing in II.

whom } III
 as } the teacher will remember ?

Footfalls

Sounds of pacing:

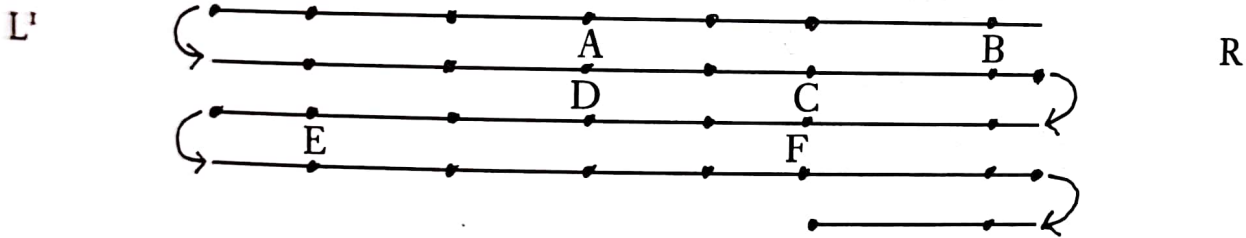
1. Footfalls.
2. Trailing wrap.
3. Turns _____

Hear footfalls [*erasure*] after echoes of chime 1 before fade up

I

M first discovered nearer R than [*erasure*] L heading for L.

For <it> "It?" M should halt wherever she happens to be, without turning front, and resume pacing only after last "It all." E.g.



A May

B "

C Yes mother

D Will you never have done?

E " " " " " . . . revolving it all.

F M halts. It? . . . It all. May resumes pacing 5"/10"

Try V lying down in I, Standing in II.

III

Whom } the hearer will remember?²
as }

M mutters silently, on & off, pacing & standing.

Where?

Pacing

- I 1 Lengths 2 + 3
- " 2 " " "
- II 1 " " "
- " 2 " 4 + 5
- III 2 " 1 2nd half
- " " 2 1st "

Standing

- II { From "Sie war nicht aus ..." to "... dem selben wo die -
1 { and a few lip movements during story to Wann beginnt das?
indicate unhearing.
- 2 { From "bis eines Nachts" to "ausgetroffen"
May: Nicht genug

M mutters silently, on & off, pacing & standing

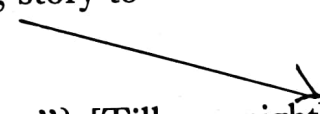
[fol. 4r]

Where?

Pacing

- I I Lengths 2 & 3
- "2 " " "
- II I " " "
- "2 " 4 & 5
- III 2 " 1 2nd half
- " " 2 1st "

Standing

- II { From "Sie war nicht aus . . ." [She has not been out] to
 - I { ". . . <wann begann dies>?" {dem selben, wo sie -} [The same where she] and a few lip movements during story to indicate unhearing.
 - 2 { From [erasure] {"bis eines Nachts"} [Till one night] to "[erasure]" {May: Nicht genug} [May: Not enough]
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Light

- I { 1. With end of echoes 1 fade up¹ incl. blur if used approx. 7"
- I { 2. With 3rd step → R after last alles begin fade out¹ less blur completed with M's arrival at R i.c. approx 7"
- II { 3. With end of echoes 2 fade up² to slightly less approx. 7"
- II { 4. With last alles i.c. 3rd step → R begin fade out² less blur completed with M's arrival at R i.c. approx. 7"
- III { 5. With end of echoes 3 fade up³ to slightly less still approx. 7"
- III { 6. after last alles hold 7" before fade out³ less blur approx. 7"
- IV { 7. With end of echoes 4 fade up⁴ to slightly less still approx. 7" Hold approx. 7" before final fade out⁴ incl. blur approx. 7"