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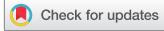
RESEARCH ARTICLE

Interference, entropy, and the birth of the wound: early works by Gregory Whitehead (1984–1990)

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ABSTRACT

This article aims to analyze the poetics of interference and entropy in Gregory Whitehead's works from the 1980s. Interference and entropy serve as key aesthetic and structural elements, prompting an investigation into their formal strategies and aesthetic significance in Whitehead's early pieces. The study examines a corpus of 38 works created between 1984 and 1990, employing a media-specific analysis that includes symbolic material metaphors and *mise en abyme* techniques prevalent in Whitehead's radio art. Additionally, the research employs structural-semiotic analysis to explore how elements interact and decode audio signs within the works. Entropy manifests through dispersed narratives, collage montages, acousmatic sounds, and the merging of stories and soundscapes. Interference is also explored, highlighting how random collisions, contexts, and analog tape cuts resonate within his art.

Introduction

In my conversation with the radio artist Gregory Whitehead (2022), he explained that "to be aware of entropy and interference is crucial for radio art". Not only his words but especially his works, seem to confirm that these aspects are key aspects in radio art, which is why this article aims to analyze the poetics of interference and entropy phenomena in the example of Gregory Whitehead's work from the 1980s and to emphasize the performative nature of radio art.

Whitehead is an internationally acclaimed artist, performer, radiomaker, playwright, and media philosopher. He has created radio plays, essays, and experimental features for the BBC, Radio France, Deutschland Radio, Australia's ABC, NPR and other broadcasters. The characteristic feature of his works is the interference attending contact between documentary materials and fictional forms. Whitehead in his works often underlines the dynamics between a story, narration, and linguistic entropy and decay. His plays have won numerous awards, including a Prix Italia for *Pressures of the Unspeakable*, a Prix Futura BBC Award for *Shake, Rattle, Roll*, and a Sony Gold Academy Award for *The Loneliest Road*. *On the Shore Dimly Seen*, a "boneyard cantata" enquiry into no-touch torture, was shortlisted for a 2015 Prix Italia.

Whitehead's text-sound[1] pieces produced throughout the 1980s centered around the "wounded" nature of the analog razor cut and in explorations of the wider technological woundscape, shaped in part by his own experience as a passenger in a near-fatal car accident at age sixteen (Whitehead 1990a). Wound is one of the key concepts in his works, as he states in the piece *Display Wounds* I mention later in the text: "The theater of wounds is a memory theater. Our failure to look at wounds *now*, and interpret them *now*, may lead us to give birth to a society of monsters" (Whitehead 1999). After studying the wounds, Whitehead perceives them as overlooked and forgotten individual experiences, often as memorabilia from the convergence of human interaction and technology, aiming to unite them into a collective voice to be acknowledged, warning that ignoring these wounds could lead to a society devoid of empathy. Wounds are intricately embedded in the field of art and literature, Thyrza Nichols Goodeve (1992) identifies them in David Wojnarowicz's *Close to the Knives: A Memoir of Disintegration* as grand interruptions that stop and name certain pains of a present moment. When transformed into scars, wounds represent healing in time, manifested in space as a mark on the skin that must be interpreted. The wound has also another meaning in Whitehead's radio work: it is a razor cut, a physical rupture of magnetic audio tape. This kind of wound is cured by taping of montage and creating a radio body.

The "woundscape" is a conceptual framework that examines wounds not merely as physical injuries but as symbolic expressions with deeper meanings. It views wounds as narratives that require

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interpretation, suggesting that each wound carries a unique voice and significance. Through his work, Whitehead explores how wounds, both literal and metaphorical, intersect with technological landscapes and societal narratives, emphasizing their potential to evoke emotional and philosophical reflections on human experience and memory. It expands beyond the individual's injuries to encompass a broader, metaphorical landscape of trauma and its consequences. It suggests a world shaped by traumas, where the effects of them extend beyond the individual to impact perception, identity, and the surrounding reality. Wounds portray the fragmented, entropic states of consciousness that result from traumatic experiences. In Whitehead's work, the woundscape becomes a thematic and aesthetic motif, reflecting the intersection of personal trauma with broader societal and cultural implications. It creates a metaphorical radio space where wounds and their effects are explored and interpreted.

Interference and entropy are the main points of reference, both aesthetically and structurally as "embodiments of radio's inherent qualities" (Whitehead 2024a, 200). In this article, interference at the level of the internal organization of the radio text will be treated as the noise of "pure chance", of "form", noise as "information" (Castro 2022, 2); as interference resulting from aesthetic shock (See: Gołaszewska 1984); as the impact of other elements from the work and from beyond it; interference as cacophony being a figure of sound rhetoric. Interference is inherently linked to the radio as a device. In radio's technical context, white noise and interference coexist with clear sound. Noise and clarity aren't strict opposites, as both involve contact. Radio art often explores their mutual contamination, embodying spectrality, facelessness, and topological mystification (See: Cirauqui 2013). The noise of "pure chance" involves chaos and disruptions, often seen as an enemy to communication, but it can still create new things and audial signs. The noise of "form" includes historical traces and changes in production, showing emotions and carrying information by revealing its origin. The noise as "information" is the uncertainty in any signal, forming the basis for changes during transmission and recording, and is key to historical contextualization. Since the 1970s, information has become crucial in art, reflecting the rise of the information society. The groundbreaking exhibition *Information*,[2] curated by Kynaston McShine, highlighted new communication modes and is considered one of the most important conceptual art shows. It featured significant works like Hans Haacke's *MoMA Poll*, emphasizing data and information over aesthetics, marking a pivotal shift in the art world (See: McShine 1970). This idea stemmed from considering how the circulation of information impacts artists' work in an era of the global village, marked by political and social upheavals (See: Adjedj 2019).

I associate entropy with acousmatism, randomness, polysemy, and consonance. Entropy in radio art often involves the deliberate incorporation of diverse and sometimes conflicting sound elements. The result is a sonic environment where different elements coexist without strict coherence, reflecting a state of disorder or unpredictability. It can be perceived as fragmentation and disruption when the approach frequently includes narrative fragmentation and thematic disruptions. This fragmentation can manifest as abrupt shifts in narrative perspective, non-linear storytelling, or the juxtaposition of seemingly unrelated sounds and voices, and experimental radio requires "loving the fragment" and "listen to the noise of inconsistencies" (Pisarski 2010, 29). These disruptions challenge conventional listener expectations and create a sense of entropy by destabilizing the coherence and continuity of the narrative or sound structure. The poetics of entropy reflects both the internal and external randomness of radio art, where pieces can be started from any point, always offering a fresh and somewhat unpredictable experience, in contrast to the Internet, where there's "no randomness, there's no interference, there's no entropy, there's nothing, there's no poetry" (Whitehead and Kowalska-Elkader 2022).

Acousmatic sounds contribute to a sense of disembodiment and spatial ambiguity. It shifts focus from the physical properties of sound to the listener's perception. Instead of analyzing measurable elements like frequency, the emphasis is on how the listener experiences and interprets the sound. The deliberate concealment of the source compels the listener to question their perception, blurring the lines between objective reality and subjective experience. The term refers to sound known without a source or with an unidentifiable source, it is primarily used in sound studies and music theory (Schaeffer 1966, 73–79) but can be successfully incorporated into radio art studies.[3] Acousmatic sounds can increase polysemy, which resonates as a complex structure that does not necessarily have a clear beginning or end, which can stimulate random reception and all the structural elements in consonance with each other on different sound plans creating several meanings.

My research questions how interference and entropy function as formal strategies. What is their function in the creative work by Whitehead in his early pieces? Are they aesthetically important? The research hypothesis assumes that despite digitized radio, podcasts, and radio on demand, listening randomness and listening in retrospect, interference, and

entropy may be important factors shaping the narratives and meaning of the radio work at the level of its internal organization.

Gregory Whitehead is one of the most important contemporary radio artists in the world; his works were examined by distinguished radio researchers and artists such as Helen Thorington (2021), Virginia Madsen (2015), Allen S. Weiss (1995, 2002), and Joe Milutis (2001). While substantial studies were focusing on various aspects of Whitehead's works, the idiosyncratic qualities of his works had not yet been addressed. Taking up this topic is also important because of the suppressed history of experimental radio (Weiss 1995, 3). Research on radio art is marginalized from research on sound, which is only one of the elements of radio art: "The material of radio art is not just sound. Radio *happens* in sound" (Whitehead 1994, 254). Sound is revealed as a medium that conveys specific information about the outside world and carries the meaning of radio. One of the reasons for this is the general lack of knowledge of the possible artistic radiophonic forms (De-Quevedo-Orozco 2001), which is why it is so important to mainstream radio art research, with radio art, as Colin Black (2019) suggests, being essentially associated more with experiments and hybrid forms than with radio dramas or radio documentaries. Whitehead's compositions often challenge linear forms of storytelling by utilizing non-traditional narrative techniques and structural experimentation. This can include fragmented narratives, non-sequential storytelling, and manipulating sound layers to create a collage-like effect. Such techniques amplify the sense of entropy by disrupting narrative coherence and emphasizing the fluidity and instability of the radio medium.

Radio art is a sound-based work conceived to expand the creative and aesthetic possibilities of the radio using the elements of radiophonic language (voice, words, music, sound effects, and silence). It aims to produce aesthetic messages and to move radio listeners by new forms, and new optics on reality and radio itself. The density of the audio montages of these programs inevitably implies an experimental interaction between producers, sounds, and audiences (Spinelli 2005). Whitehead perceives radiophony as "the autonomous electrified play of bodies unknown to each other" (Whitehead 1994). Unlike on-demand listening, broadcasting radio allows for accidental listening, unplanned encounters, and specific uncertainty about who is broadcasting and who is listening. However, Whitehead's longing for such contact with the radio is not solely driven by nostalgia: "You don't have the pleasure anymore of being between the stations (…) what a loss. What a cultural loss" (Whitehead and Kowalska-Elkader 2022). Whitehead directly links the process of

listening, searching, randomness, and the essence of the radio medium to its content. Therefore, in the analysis of individual works, their "belonging," media-specific aspects, and the ontological status of the work both on and off the radio are considered. The inherent complexity of contemporary art is mirrored in radio art through its evanescence, creation via apparatus-based methods, and reception over distance. Additionally, it is essential to address the impact of experimental concepts, the passage of time, the use of perishable materials or completed elements, as well as advancements in new technologies and technical solutions. These challenges can be tackled through detailed media-specific analysis, as discussed later. The development of radio art practices within the realm of broadcasting not only facilitates the analysis and interpretation of the art form but also deepens our understanding of the radio medium itself. Radio art, through its unique engagement with the medium, mirrors and explores the transformative processes of radio. As Tomasz Załuski highlights, quoting Jean-Luc Nancy, "Art is the only place where the ontological fact is presented —still differently: the fact that the world experiments with itself and its existence, undergoing eventful transformations" (in Załuski 2011, 196).

Material and methods

The subject of this research is a corpus of 38 works by Gregory Whitehead created between 1984 and 1990. This range was chosen as the initial stage of the artist's radio work, especially due to the birth of Whitehead's characteristic concepts: wounds and cuts, exploring the meanings and possibilities of language, the poetic combination of documentary content with fictional elements, initially without developing full-length radio plots. The selected period is distinguished by its distinctive aesthetics, themes, and materials and, as the initial period of his career, was chosen as an introduction to further research into Whitehead's work. The chosen period was selected not only for its artistic relevance but also due to the technical evolution of the era: in the 1980s, cassette tapes and analog equipment were primarily used, while 1987 saw the introduction of Digital Audio Tape, used, i.e. in the *Shake, Rattle, Roll* (1993) and later CDs, leading to a convergence of different recording techniques.

As part of the examination of the broadcast corpus, I use media-specific analysis (MSA) (Hayles 2004) which aims to include material metaphors understood as symbolic aspects of the message, a kind of *mise en abyme*, a crucial technique, and a distinct means of expression in Whitehead's works and radio art in general. Whitehead's works reflect their subject matter through a multidimensional *mise*

en abyme (See: Dällenbach 1977; Pietrzak 2004), a mirror effect of the form in the plot. He explores the creative act in *Disorder Speech*, *Rats Live on No Evil Star*. The fictional mirror image, or plot *mise en abyme*, forms the basis of i.e. *Talk Is Sleep* which I discuss later in the text.

MSA is focused on material as well as on the medium as the subject of the perception itself. As the van der Starre (2022) research showed, it fits the research of radio and art. MSA underlines "considering texts as embodied entities while still maintaining a central focus on interpretation" (Hayles 2004, 72). The materiality of the medium matters most to humanists or art researchers when considering the practices it embodies and enacts (Hayles 2004). Whitehead's understanding, conceptual treatment, and conscious use of radio are, therefore, crucial references in his works. If materiality performs as a connection between the physical and mental, the artifact and the user, interpretation is also turned towards the condition of the medium that the text carries. "Materiality emerges from the dynamic interplay between the richness of a physically robust world and human intelligence as it crafts this physicality to create meaning" (Hayles 2002, 33). The materiality of radio, according to Whitehead, explores the essence of radio beyond its function as a mere medium for distributing content. It delves into radio's unique qualities—its ability to transcend time and space, its intimate yet disembodied nature, and its capacity to engage listeners in a profound and often subconscious manner. Whitehead's inquiry into the "material of radio" challenges conventional views, suggesting that radio's true essence lies in its ephemeral and evocative qualities, akin to exploring a cave where voices and memories echo in the darkness (See: Whitehead 1989).

An auxiliary tool in the analysis of the corpus is a structural-semiotic analysis, thanks to which it is possible to read the relational character of individual elements in the work and decode the audio signs contained in it, to read the meanings of the work. The analysis balances between the idiographic approach, which indicates the uniqueness of artistic activities, and the nomothetic approach, which focuses on explaining general regularities and practices (See: DeFreese and Nissley 2020). As Lisowska-Magdziarz (2013) states, qualitative types of analysis, such as structural-semiotic analysis or MSA, are used with the critical dimension of media research in mind, as demonstrated by radio art analyses (See: Borowiec 2018; Huwiler 2005; Kołodziejska 2019).

First works: language and wounds

From his earliest works, such as *What Words Want*[4] (4:18) in 1984, Whitehead has shown that the human voice, the extraction of its meanings and possibilities, is important to him. This work's fragments will later be included in *Ostentatio Vulnerum—A Dead Language Session*, mentioned further in this article, and *What Words Want* initially gives the impression of an absurd voice cut-up but later presents a technical-philosophical question about the status of the word. It is multilingual and multi-track explores semantic nuances, and highlights linguistic limitations and archaic constructions (see Cormier 2016). In the piece, Whitehead asks, "Do you want to have a word like…?" thus demonstrating the author's metalepsis, as if the narration and being narrated occurred simultaneously, with the author serving as a catalyst for vocal events (see Karkiewicz 2015). Sound interferences, cuts, and broken words produce noise as "information" about the voice that the author examines, thanks to which it is possible to read the relational character of the elements in the work. This intricate layering of sounds and linguistic elements showcases the depth and innovative potential inherent in radio art, offering a unique exploration of auditory expression.

A year later, Whitehead founded the label Minerva to publish his cassettes (Whitehead and Kowalska-Elkader 2022), which operated until 1990. A total of eleven cassettes were released. In 1987, New Radio and Performing Arts, Inc. (NRPA) created the New American Radio (NAR) series, with which the artist collaborated from the beginning. Over the eleven years of NAR's existence, more than a dozen of Whitehead's pieces were commissioned for the program. Later, there were repeated retransmissions, utilizing other media and methods for reproduction and re-experience of the works: in the form of cassettes, as part of a CD compilation, and more recently through Internet redistribution (fragments or entire broadcasts) on festival websites and his website. NAR was a program focused on promoting experimental works that were formally bold and explored the possibilities of radio art. Among the exceptionally influential artists who collaborated with the program were Pamela Z, Susan Stone, Hildegard Westerkamp, Christof Migone, Pekka Siren, Agnieszka Waligorska, Jacki Apple, and others.

The first tape, *Disorder Speech* (1985), contains seven "razograms"[5] created between 1984 and 1985. One is *Ostentatio Vulnerum…*, a "forensic theatre" (See: Weiss 1999; Whitehead 1990a). In this piece, Whitehead initiates his philosophy of voice and language as material and carrier of meaning, preparation, and implosive story to tell. *Only A Flesh Wound* very vividly introduces the "woundscape", a story told through sharp montage cuts and razor cut wounds (on the audio magnetic tape) as a structuring element of the piece. The analog edited verbal and sound composition clearly outlines the artist's style and his

approach to the use of voice and words in works. The slow process of analog editing of the tape was important for the artist, both as a method and aesthetical element—poetic and philosophical. In the one-minute palindrome *Eva, Can I Stab Bats In A Cave*, the author continuously repeats the sentence from the title, multiplies it, and changes its sound. After these transformations, he obtains a workshop sample, a sound different from the original recording, doctored. The above three broadcasts show the semantic meaning of cutting and editing sound as dramaturgical and fiction-forming elements, they show interference of "form" and noise as "information". In essence, the work explores the intricate relationship between sound manipulation and narrative construction, offering a profound exploration of auditory storytelling through innovative editing techniques. It challenges traditional perceptions of audio composition and invites listeners to reconsider the boundaries of artistic expression in radio art.

Another piece, *Dead Letters Live On Air!*, may give the impression that it announces the arrival of a full-length *Dead Letters* broadcast, which I will write about further, this piece should be treated autonomously. Like most compositions on *Disorder...*, it's a voice-sound mosaic playing with words, in which the author precisely dissects and structures them depending on the desired sound and meaning, because the natural or original meaning of a word or recording does not have to be, in the case of radio art, its final version, especially in experimental varieties (see Kowalska-Elkader 2020, 29). Its individual elements have a strictly relational character and, through interference, strongly interact with each other.

If *A Voice Like, Then What?* is a non-ekphrastic piece that fully embodies its subject in the form. The cacophony within its parts defines its meaning, utilizing entropic acousmatism as a formal strategy where the rapid tempo prevents listeners from answering the author's questions. Instead, they are compelled to directly experience the questions and voice samples, confronting them and almost physically feeling the blade slicing through the voice.

Acousmatism in Whitehead's works signifies a technical approach to sound manipulation and a philosophical stance on the nature of voice, language, and narrative in radio art. By divorcing sounds from their original contexts and meanings, Whitehead invites listeners into a realm where the boundaries between reality and fiction, presence and absence, are fluid and mutable, ultimately challenging conventional auditory perception and storytelling modes.

The entropic character of *Escalated ZIGGURAT Inhalation* is manifested in acousmatic interjections, interludes that co-create the polysemic structure of the work. This piece as the Tower of Babel rises above the language from which it was created. In the work, the artist creates a voicescape: a landscape crafted from voice, creating a space where the sounds of voice form figures and shapes, with the voice becoming architecture. The structure reflects the shape of the ziggurat, gradually climbing upwards with the changing voice-sound layer. *Escalated...* is a perfect example of *mise en abyme* of the production process and plot.

Blunt Trauma stands out for its unique approach. It's a narrative piece with a clear storyline, akin to *Display Wounds* created a year later. Whitehead, as the narrator, talks in a slow voice about injuries and their specificity, and the raw atmosphere of the sound space creates the coolness of an imaginary office, which the lack of music and other sound effects further emphasizes. The formal coherence and conservatism in *Blunt Trauma* correspond to the selected theme, characteristic of Whitehead, which, combined with the sound atmosphere, can introduce the listener to an aesthetic shock, this time not caused by editing or sound treatments. Previous works were characterized by aesthetic shock, using cuts, wounds, and sharp edges of sound to present a raw and jagged experience; the latest work, however, stands in stark contrast to this approach. The interference is present at the metalevel of the work: the piece plays with familiar radio formats such as radio drama and creates an uncanny sound environment.

Disorder Speech strongly outlines the thematic areas that will later become the starting point of other works; it's Whitehead in a nutshell, both in terms of theme and structure. The concepts that would return and be developed in later broadcasts are "vulnerology" and "woundscape", a language and voice that he is willing to cut "out of our throats, put it on the autopsy table, isolate and savor the various quirks and pathologies, then stitch it back together and see what happens. The voice, then, not as something which is found, but as something which is written" (Whitehead 2001, 100). Similarly with the structures: the clear presence of *mise en abyme*, monologues, sound structuring, sharp cuts, and bold, mutually dynamic contradictions. The structure of Whitehead's works reflects their subject matter and a multidimensional *mise en abyme*. Whitehead attempts to thematize the creative act of "razograms" collected on *Disorder Speech* thus realizing the *mise en abyme* of the manufacturing process, clearly in the piece *Escalated...*, in which the structure materializes its assumptions.

Whitehead's artworks, particularly from his early works, reveal the concepts of entropy and interference, which are explored through intricate manipulations of sound and language. In his works, entropy manifests as a formal strategy where the degradation

or transformation of sound and language occurs over time. This can be seen in the use of analog editing techniques, where repeated manipulations alter the original recordings, creating new sonic textures and meanings. Works like *If A Voice Like...* exemplify this approach, where the continuous repetition and transformation of phrases result in a gradual decay of linguistic coherence, mirroring the concept of entropy. Interference, in Whitehead's context, refers to deliberate disruptions or interruptions within the audio composition. This includes abrupt cuts, overlapping voices, and juxtaposed sound elements that create dissonance and complexity. These interferences are not just technical manipulations but serve as narrative devices that challenge linear storytelling conventions. For instance, in pieces like *Blunt Trauma*, Whitehead uses interference to disrupt traditional narrative structures. Through entropy and interference, Whitehead explores the potential of sound and language. By manipulating these elements, he investigates themes of fragmentation and reconstruction. Overall, entropy and interference in Whitehead's artworks serve as foundational elements that shape his distinctive approach to radio art. They illustrate his commitment to pushing the boundaries of sound manipulation and narrative innovation, offering an exploration of the complexities inherent in voice, language, and storytelling.

Documentary echoes

Whitehead's exploration of radio art blends documentary realism with experimental narrative techniques, as seen in his works discussed later in the text: *Down With the Titanic*, *Lovely Ways To Burn*, *Beyond the Pleasure Principle*. These compositions exemplify his unique approach to merging fiction and reality, where fragmented voices and thematic interruptions create a complex narrative web. These works not only demonstrate his way of using radio as an art medium but also highlight his ability to engage deeply with societal issues and reveal hidden truths through sound.

Dead Letters (1985) by Art Ear, Minerva's *Display Wounds* (1986), and *Beyond The Pleasure Principle* (1987), are one-track cassettes, in which the artist develops the theory of vulnerology and wound stories.[6] *Dead Letters (*55:19) was part of an NPR "satellite program development fund" (Whitehead 2012a) made to Susan Stone and Whitehead to create two pieces of experimental radio combining documentary and fiction.[7] This piece interweaves diverse voices from disparate lives into a radio colloquium. These voices include postal workers from the Dead Letters Office, a British Museum Egyptology curator speaking on behalf of the Rosetta Stone, a retired businessman endeavoring to memorize and perform

the *Iliad* in ancient Greek, handwriting expert Charles Hamilton recounting tales of Napoleon, editor Bonnie Marranca on Judy Garland's voice, and a woman grappling with phantom pain after losing fingers in an accident. Listeners are transported into the Postal Service Dead Letter Office, where skilled readers break down "hards," addresses with difficult-to-decipher handwriting. Some "hards" are "nixies," impossible to decode, and marked for the dead letter repository, where they will eventually be incinerated.

Disconnection and entropy characterize the whole work and all its characters: letters are separated from senders and addressees, fingers from the woman's body, Judy Garland's body from herself, writing from the writer, parts of his body from Napoleon and finally, the theme of the piece from interviews with its characters, as the context of the statements was broadcast later on, at the stage of structuring it as a manifestation of the administrative role of the author (Kahn 1992, 67). Cooperation with NPR assumed the creation of a radio feature, which in the form of *Dead Letters* represents its experimental variation using the efforts of creating the situation and giving the characters a context impossible to achieve without significant interference of the author in the extraction of the plot from (disconnected before) elements of reality.

This radio play resembles a quasi-documentary, featuring a collective protagonist. It gathers voices from various locations, bringing together characters who could never meet in real life. However, when we look at the characters, it turns out that they are in a fractured reality that reveals the plot. Whitehead, inspired by "the analog razor cut as a sort of acoustic emblem for a wounded text" (Whitehead 2012a), simultaneously develops the plot of the work and subordinates it to its structure, thus putting an equal sign between both components; this way, the work takes on the character of *mise en abyme*, simultaneously the form develops the content. The wounds are present in *Dead Letters* in the form of intercuts (Kahn 1992, 66), as if the meaning of the work, separated from the characters, buzzed under the surface of the lexical layer and came to the surface on the line of cuts, truly speaking for itself, illustrating the artist's approach: "Those interruptions, those disruptions, that's my understanding of kind of moments of interference" (Whitehead and Kowalska-Elkader 2022). The production process—the analog razor cut—creates an acoustic text that echoes the tense interplay between Eros and Thanatos in the radiophonic space. Radio Thanatos represents the darker side of radiophonic space, employing language full of violence, control, and coercion. Whitehead draws from the Greek roots of "utopia", "no place" to underscore radio as a powerful yet potentially destructive concept—never a just medium of sound transmission but

a dynamic space where opposing forces such as Eros (creative, life-affirming energy) and Thanatos (destructive, death-like forces) converge.

Display Wounds (26:22, commissioned by NAR) is a perverse concept: thoroughly radio and deceptive at the same time. In the *Display...* Whitehead embodies the role of a vulnerologist, akin to a wound reader who interprets wounds and gives them a voice. Accompanied by tango, in a slightly slowed voice talks about wounds, and the monologue is characterized by poetic language full of metaphors: "Built from the deformative potentials of the technological environment, the theatre of wounds is a memory theatre inscribed on the surface of human flesh" (Whitehead 1986). The dramaturgy of this radio play, despite the linear plot, is created with the use of consonant sounds of tango and other works along with the sounds of surgical instruments, as Thorington (2021) states: "The listener is transported into this operating theatre, not through any narrative progression, but by suggestion". The listener is guided by the voice of the vulnerologist, irresistibly drawn into the intimate physical condition and circumstances of the patient he meticulously examines. As Whitehead states in the play: "No wound ever speaks for itself",[8] and this is the moment that the story of the wound is being told: the narrator emphasizes the significance of articulating the wound, highlighting how it serves as the tangible storehouse of memories. Despite the wounded individuals' desire to suppress these memories, leaving the wound unexplored risks its deepening and potentially even its transmission through generations and can give birth to, as mentioned earlier, society monsters. This is the second monologue story after *Blunt Trauma*, in which the author plays a fictional character. This concept will return in the 90s, for example in a collaboration with the BBC and the *Talk To Sleep* series.

Beyond the Pleasure Principle (26:55) is a documentary and experimental production. It consists of excerpts from interviews with the reconstructive surgeon, forensic anthropologist, and curators at the Armed Forces Medical Museum, where the author prepared for the creation of the broadcast. The title is a reproduction of one of Freud's treatises (See: Freud [1920] 2009), in which the creator of psychoanalysis contrasts Eros and Thanatos,[9] *soma* and *psyche*, death-instincts and life-instincts. *Mise en abyme* of the text as such is perfectly visible in this piece, Whitehead refers to Freud's treatise, examines "what is" in the context of what "is not", dichotomizes, and explores possible contexts.

The artist refers directly to Freud, in the first words he points to the content of the dissertation, in the broadcast there is also a quote that ends Freud's work: "Whither we cannot fly, we must go limping. The Scripture saith that limping is no sin"

(Rückert in: Freud [1920] 2009). But references to the Freudian subject in *Beyond...* also appear as a metaphorical and structural frame of the work. While, as Freud suggests, there is a compulsion of matter to return to a non-living state and the psychological desire for death is a manifestation of the physical compulsion present in every cell, being the very essence of "death drives", Whitehead's characters are eager to reverse this drive and reconstruct the bodies. The dissection is both advanced and reversed, as the body parts in the lexical layer are reconstructed, the broadcast is revising the process and its assumptions. Sounds and music, with parts of *Dichterliebe* by Robert Schumann, a volley of laughter and conversations in the background, and electromagnetic interference sounds, do not make up one phonic space. Entropy, as a formal strategy, boils down to the heterogeneity of sound backgrounds, the scattered action of the radio play, and the fragmentary plot that suggests a collage radio play. An assembly of natural and artificial sounds is used, which is a combination of phonic events that remain dispersed and do not create action in the literal sense (Bardijewska 2001, 74).

Phantom Pain: Theatre of Operation (33:16), published by Minerva in 1987 and included in New American Radio two years later, was placed in a symbolic space: synthetic and abstract, associated with the convention of the work, which arose as a result of a strong deformation of reality (Bardijewska 2001, 69). In the radio play, the author plays the role of the narrator, Director of the Center, a fictitious facility enabling a connection between objects that would not normally be in contact. The voices of visitors to the center create a collage image of abstract space, a phantom in relation to reality. Utterances are cut off with a smooth cut and separated, with the almost physically felt sound of the patch being peeled off. The dramaturgy conducted in this way: the polysemy and entropy of the sounds present in the work, embedded in poetic narratives and interfering with the blurry boundaries of space, fulfills the assumptions of the radio play. Inspired by the phenomenon of phantom pain and a personal car accident during adolescence, the play strongly emphasizes its documentary dimension. The structure of its verbal and sonic layers aligns with the framework of an experimental radio play. The interplay between documentary elements of reality and experimental radio practices will become highly characteristic and significant for Whitehead. His concept of *Theatre of Operations* underscores his view of radio as a medium for sound, engaging society's disembodied organs, and fostering a space where new voices and ideas can emerge.

Down with the Titanic (25:00, 1987), also included in NAR,[10] is a show that makes strong use of the

dynamics of documentary and experimental narrative. The poetic interpretation of reality was the artist's goal: "I remember wanting to explore the idea of a poetic documentary, in the vague vicinity of Chris Marker's *Sans Soleil*,[11] but with a tighter documentary focus" (Whitehead 2023). The broadcast also includes fragments of descriptions of photographs of the wreck discovered in 1985, introducing a kind of "intermedia translation" (Whitehead 2023) and document—experiment interference. *Down with...* reforms, though not permanently, the author's current perspective. The radio play is characterized by a high focus on the implementation of psychological-cognitive and cognitive-historical functions (Klimczak 2011, 131) with a clearly outlined plot layer, by which, however, the listener should not be completely deceived. Although, as Whitehead says, he wanted to experiment with "a different kind of 'narration', and with musical structure" (Whitehead 2023), his style and aesthetics are still present here: "Titanic was fatally wounded by anonymous iceberg". In the sound layer, based, among others, on *Loosening Up The Queen* by Guy Klucevsek, the listener is suspended between the space of the Titanic, drowning in the sounds of the accordion, and nostalgic modernity, emphasizing the poetic character of the radio play. *Down with...* exemplifies his adeptness in blending documentary techniques with experimental narrative, aiming for a poetic exploration of reality. This radio play not only challenges conventional storytelling but also underscores Whitehead's enduring stylistic and thematic preoccupations. The structural decay is based on entropy to fragment the narration of the piece, in which entropy is not merely a technical or thematic device but a profound exploration of decay and disintegration within historical and cultural contexts.

In the same year, Whitehead created the docufiction *Reptiles And Wildfire* (17:37). The work was commissioned by the New Radio project of the Miami New Music America Festival.[12] It is a dreamy ballad with the voice of nature. The piece has a narrative character, Kate Trammell calmly leads the listener through the sound forest: a soundscape made of animal sounds, rain, campfire, and trees, but also a hummed song. Rainforest's sound story recalls documentary productions. The opening scene in a kayak or the protagonist talking about the surroundings would seem to legitimize a strong documental approach, but the broadcast performs primarily an aesthetic function, and the documentary content is subordinated to the construction of the story and its means of artistic expression, to resonate and interact with each other within the structure, like Colin Black noticed: "For many, broadcasts and sound recordings seem to reach across the fabric of reality to form an interface between this world and another" (Black 2015, 19). The piece coupled instinct and intuition, sometimes moving in harmony, other times in conflict, yet always soaking wet and on fire; the words intermingled with the sounds of flames in a stifling atmosphere, blurring the lines between reality and fiction so deeply that they became indistinguishable from one another.

Created in 1988[13] *The Pleasure of Ruins* (14:23) is a piece commissioned by NAR, a conceptual anti-play in which both characters and their dialogues were consumed by the process, it is the "accumulative structure explored across four decades" (Whitehead 2024a, 217). The recital of a global ruins list exposes foundational elements of the plot, with protagonists primarily materializing through the author's voice. This piece introduces concepts later explored in Whitehead's works: the notion of anti-bodies[14] (later the concept will be vocalized in *The Problem with Bodies*) and the technique of rhythmic cyclical "eruptions" (Whitehead 2012b). Voices scream from between the chanted list of ruined historical artifacts in varying proportions. They "project the voices of nobody" (Weiss 1992, 195) and the strong entropic structure of the play lies in both the process and its theme. The piece features distanced voices and disrupted echoes, creating an experience reminiscent of a collapsing landscape. This entropic composition contains conflicting sound elements within a sonic environment where disparate components coexist seemingly without coherence, reflecting a state of disorder and unpredictability. The work is highly fragmented, eruptive, and nonlinear, characterized by sharp-edged sounds and abrupt shifts in narrative perspective. This deliberate chaos embodies the poetics of entropy, making it a strong and compelling piece. The category of interference is also present through those eruptions: the quite monotonous recitation is interrupted and disturbed by sighs and groans. The piece exemplifies Whitehead's avant-garde approach, where the breakdown of conventional narrative and the exploration of anti-bodies through fragmented voices challenge listeners to engage with themes of decay and disruption in contemporary society. *The Pleasure...* navigates the tensions between creation and destruction, continuity and disintegration within radio art. It reflects the natural degradation of sound materials and the disorder within the audio. This interplay between preservation and loss, order and chaos creates non-drama, anti-play, a radio drama *à rebours*.

In the same year, *Writing on Air* is released, consisting of fourteen tracks, "razor castaways", lasting from 26 seconds to three and a half minutes. Work on these pieces was subject to specific rules set by the creator—working on each piece for only one day, regardless of the pace of progress in the work and even though some of the works, e.g. *Akademie Der Künste*, turned out to be very laborious (Whitehead and Kowalska-Elkader 2022). In *Ciao/Ouch*

perseverative character of the work manifests itself in repetitions of words from the title, arrangement of sound analogies, and variation of pronunciation. This is the first track of the cassette, and it appropriately outlines the character of the release, which completely explores the sound layer of the words and the palindromic variation and cacophony. The same happens in *Love Letters*, which, especially in the context of its title, is characterized by intimacy and eroticism, and the meaning is connoted through the sound layer and articulation of individual sounds without the participation of the semantic layer of words and vocalizations. *Talk is Sleep* is also a pure representation of the author's aesthetic vision. Words wander between steady breaths and snoring, sleep-talking fills the whole piece with layers, thus creating a spatial composition, voices, breaths, and vocalizations are simultaneously present on various sound plans. In the three works above, the formal strategy assumed the possibility of aesthetic shock due to the complete departure from semantic values, basing the works on polysemy and entropic acousmatism achieved by meticulous montage subject only to the artistic vision. Semantics seem to play a greater role in subsequent works: *Dead In Pompeii, Lesson #12,* and *Aristotle's Poetics*, in which the words remain fully understandable, are spoken slowly and accurately, and the whole is structured sonically. In *Aristotle's Poetics*, the author develops the micro-plot of the story by playing the role of Coryphaeus, while the actual action of the piece takes place in the asemantic parts of the choir. Another track, *Radio Degree Zero*, was commissioned by NAR. It's characterized by an extremely slow tempo, which was supposed to argue with "the frantic pace of current radio programming" (New American Radio online archive 2023), the phrase "Hello, this is radio degree zero", depending on the order of the sentence, takes a declarative or interrogative form, and begins to dialogue to end the work with the words "Is this hello?". The meaning of the work is revealed with its context, and it is to resonate with the entire radio universe.

The noise as the information characterizes the following pieces. In *O Solo Mio* the title is sung by the author throughout its duration, and the "necessary interferences" get to the surface from in-between : fragments of words, tensions, cutting sounds, and noise. *O Solo...* perfectly shows the precision of the artist's analog montage, its importance in the works, and the essence of structure and form. *Oral Or Anal?* is a rotation of vowels and consonants, which, together with the reverberation and solemn tone, become a kind of larger story: "It's just that looping around and then performing. It almost as if it's like a graduation ceremony, like announcing the names of the coming up" (Whitehead and Kowalska-Elkader 2022). Multidirectionality and self-referentiality that

characterize *Oral...*, also appear in works of similar construction, *Addio Radio!*, in the palindrome *Rats Live On No Evil Star*, as well as in the *Akademie Der Künste*, where the author himself directs preferences by saying "So what do you think? I think it sounds better backwards" to continue creatively manipulating tape and text. A distinctive structure in the *Thirty Dirty Pants* consists of a countdown against the background of accelerated breaths. The dramaturgy arose from the juxtaposition of voices, it lies in waiting for some audio event, but the waiting is the event itself. The originally measured countdown accelerates building a kind of tension that abruptly ends with the last breath.

The Problem With Bodies, a vocal apparatus exercise and a polycast, begins with the phrase: "Proposition One: the problem with bodies is the reason for anti-bodies and the problem with anti-bodies is no body at all". The piece consists of three repetitions of the sentence, the first time without using a tongue, the second time without opening a mouth, and the third time without using lyrics. The perversity of the work is based on its seemingly useful/training character, exploring the possibilities of the speech apparatus in the interference with the philosophical overtones of the textual layer. The dichotomy of bodies and anti-bodies, alive and dead, disembodied and embodiment recurs both in Whitehead's works and in his theoretical studies[15]:

> I don't believe that sound is what matters about radio, or any of the acoustic media. What does matter [about radio] is the play among relationships: between bodies and anti-bodies, hosts and parasites, pure noise and irresistible fact, all in a strange parade, destination unknown, fragile, uncertain. (Whitehead 2001, 89)

or

> a play that unfolds among far-flung beings, for the most part, unknown to each other: bodies and anti-bodies, living and dead, the scratched and the remembered, floating mouth and severed ear, screams and incantations, songs and parasites, all on parade, destination unknown. (Whitehead 1993, 86)

also, in *Radio Art Le Momo* (1992), an essay on Antonin Artaud and radio art.

The dichotomy also provides the category of interference as noises and facts, scratches, and reality fought for presence and importance. For Whitehead, a radio work never consisted of the obvious resultants of text and sound, word and voice, document and fiction. Radio art in his understanding was an interplay between source and recipient with the renascent context. The compilation is a representation of the schizophonic[16] and disembodied sound, even if some of the works interpret the almost corporeal

relationships of the word, the text, and its phonic presence. Embodied voices, radio bodies, are the lingering presence of acoustic phenomena, extending beyond their initial sound, vibrating and decaying indefinitely. When anti-bodies reveal themselves as countering or resisting the radio structure, rejecting standard programming, then nobodies are the neglected or overlooked voices and signals, the remnants and echoes of sounds that often fail to impact or reach an audience.[17]

In 1989, two Minerva cassettes were released, the aforementioned *Reptiles And Wildfire*, and *The Respirator And Other Outcasts* with six pieces all commissioned by NAR. In the same year came out the co-authored cassette *Text One*, created by blackhumour and Whitehead and released by Banned Production, which included one new piece, *Prinicipia Schizophonica*, and four known works from other releases.[18]

The Respirator…[19] combines narrative, quasi-autobiographical works with soundscapes. Most of the pieces are voice works: *Totenklage/Lacrymosa*, *The Respirator, In Malpais, Male Digger Bees, Twilight for Idols*, only *It Makes Me Blush* uses the word to a lesser extent and operates rather on sound and musical structures. Pieces are connected by eschatological and anthropological themes in the artist's characteristic approach to the interference and dynamism of the relationship between Eros and Thanatos. The first track, *Totenklage/Lacrymosa*, consists of several sound plans that interfere. On one of them, the *missa defunctorum* is celebrated, while on the other, among the sounds of electric shocks, the words "It's dead… torched" and evil laughter emerge. The next track on the cassette, *In Malpais*, is a narrative soundscape, a story set somewhere in the badland, in which the harsh landscape is reflected in the equally harsh and cold sounds. Fully fictional piece refers to the construction of a radio miniature, it is a monodrama—in the theatrical sense—about a place and its merciless sound presence.

Male Digger Bees, narrated by Allison Dufty, is a colorful story powered by the laws of Darwinian selection, with a wealth of sounds: natural, human, and animal, as well as abstract, introducing a certain acousmatic uncertainty into the work, a cut off from the source and subject matter, with everything united by a poetic narrative. At first glance, it appears to delve into the tranquil realm of nature—bees humming, bugs chirping, and leaves rustling gently. However, beneath this surface lies a meticulously crafted radio scape of sound, editing, and montage that reveals a deeper narrative about the artistry inherent in radio production itself. Through clever manipulation of sound elements—vocalizations, sharp sound edges, and intricately layered montages —the piece creates a striking illusion. It blends seamlessly sounds with the meticulous techniques of radio, blurring the lines between the story told by the narrator and the one created by the surroundings. The sensation evoked is like radio bugs buzzing around the narrator's persona, as if the essence of radio production is actively interacting with the narrative. This interference on the message level serves to highlight the artist's choice to blend reality with crafted artistry. Ultimately, it invites listeners to appreciate the intricacies of sound design and editing. In response to this piece, Helen Thorington[20] created *Aphids and Others* (1990), dealing with public radio's stance on what is and is not suitable for radio (Spaces 2012, online).

The Respirator is set in a documentary, quasi-autobiographical context. The lyrical layer of the piece consists of a quote from a scientific article about a patient in a state of brain death and doctors' considerations of maintaining breathing with a ventilator due to the lack of a loved one ready to decide about terminating the apparatus. The autobiographical inspirations allude to, as in the case of *Phantom Pain: Theatre of Operation*, a serious car accident (Whitehead 1990a). The words sometimes collapse, are interrupted, or transferred to the further sound plan, from which the sounds of catching breath come out, so that eventually both plans merge, and talking about breath becomes breath. Despite references to reality, the work has the form of a radio creation, was composed without the reporter's materials, and is an artistic vision of the author, not a documentation of reality.

Pieces using the word differently, *Twilight for Idols* and *It Makes Me Blush*, are sonically structured, verbal elements become audio material constituting part of the sound image. *Twilight…* contains found materials of speech and little girls laugh juxtaposed with the sounds of breaking glass, which naturally connotes with the second part of Nietzsche's dissertation title - *Twilight of the Idols or How to Philosophize with a Hammer*. The work, although written "in homage to the wasted memory of utopia" (New American Radio online archive 2023), is rather dystopian, and the laughter placed in the background of the sound only seems to emphasize it. *It makes…* is a precise, extremely complex sound image. Despite the precision with which Whitehead depicts this scene, the structure perfectly shows the entropic dimension of his art. Its individual elements: the sound of bells, insects, breaths and sighs, fragments of conversations coming from the background, crying baby, and sounds of vehicles, all create a scene into which the listener enters a bit uninvited, eavesdrops on events from another reality, uncanny and ununcanny at the same time.

Text One contains *Prinicipia Schizophonica* (6:42), a "lecture-demonstration", and a sound manifesto that was later developed in a textual version for theoretical considerations (See: Whitehead 1990b). It deals with broadly understood technologically mediated communication and its presence within the framework of radio art. *Prinicipia…* is characterized by a unique approach to interference and disembodied speech apparatus in radio: voices and noises, sounds without source and body, gradually take over a slightly slowed lecture. The lecture does not so much fall apart as pupate, it turns into a demonstration of what it was supposed to be about. This structure shows the entropy as the metaphorical category of the meaning of the art: the chaos is what stands behind it and takes over.

Created in 1990, *This Mindless Thing* (5:00)[21] and Minerva's last cassette with *Lovely Ways To Burn* (27:29, commissioned by NAR), show similarities. *This Mindless…* is a story of a young woman who recalls a situation from her teenage years—a risky and unpleasant meeting with her boyfriend, during which he forced her to do things she was not ready for, or willing to do. Her voice is the main phonic material in the work, but the story sometimes begins to almost dialogue, the statements overlap. Throughout the piece, the words are accompanied by the sound of a trumpet. The form and stylistic techniques used are reminiscent of one of the stories in the next piece: a woman who survived a fire.

Lovely… consists of three stories, each of which is a different type of voice material, anonymous testimony with the tension between radio Eros and Thanatos (Whitehead and Kowalska-Elkader 2022). The documentary component of *Lovely…*, also the first vocal material, features an interview with a woman who recounts a fire in which she suffered significant injuries, along with experiences of exclusion while living in the suburbs. The second narrative, scripted based on eyewitness accounts, depicts an execution by electric chair. Due to its dramatized approach, this part loses its documentary character, distancing the production from mimetic reporting, reinforced by subsequent elements. However, "Inside radio space, the question of what is real nags at the ear with the same persistence as the nonsense that emerges as an answer" (Whitehead 2024b).

The third narrative layer involves an imaginary philosopher discussing issues of fire phenomenology, neurobiology, and ecstatic death. The first story exemplifies a classic first-person narrative, an authorial report where the narrator speaks "their own to others". The professor's discourse on fire phenomenology similarly represents this perspective, though it does not directly relate to the narrator's experiences, instead conveying the professor's knowledge and views on certain issues. This seems to be a much less intimate encounter, possibly due to the subject's inherent otherness, reflecting the professor's area of interest. Another vocal layer, the testimony of an execution witness, represents the second narrative perspective: one speaks "their own to their own" about what is other. The sender and receiver share similar experiences and identities, yet the subject matter differs. The electric chair execution appears alien to both parties; the sender witnessed such an event but does not share those experiences. The leitmotiv in the work is the song *Fever*, sung by the author: "I wanted the bass line from The Cramps version of *Fever* to set the tone and vibe for the entire piece as it unfolds" (Whitehead 2018). *Lovely Ways …* is an experimental feature, where only one element connects the broadcast to the real world, and the "language becomes a surgical tool, dissecting the dark underbelly of the late-twentieth-century American psyche" (Thorington 2021). I consider this work to be a breakthrough in Whitehead's work. It ends the period that we could call the initial stage of his career: Minerva ceases its activity, in the next two years *Pressures of the Unspeakable*, winner of a Prix Italia and *Shake, Rattle, Roll*, winner of a Prix Futura are created, and the artist's works are permanently hosted on radio channels around the world.

Conclusion

"In radio, not only is the voice separated from the body, and not only does it return to the speaker as a disembodied presence—it is, furthermore, thrust into the public arena to mix its sonic destiny with that other voices" (Weiss 1995, 79). Reflections on corporeality and spirituality have accompanied radio since its inception, as Peters notes, "early radio history is inseparable from daring imaginings about the flight of souls, voices without bodies, and instantaneous presence at a distance" (Peters 1999, 104). Also, for Whitehead, the radio has a non-sonic dimension, it appears as a network of connections, a nervous system shared with the author and the listener.

For Whitehead "the material of radio art are the phenomenological properties of radiophonic space" (Whitehead and Kowalska-Elkader 2022) with interference and entropy as core qualities. The sensuality of the message and physical listening to the radio are the return to the radio things themselves. As the radio space is full of countless signals that interfere, it becomes natural for radio art to become entropic, providing the fundamental aesthetic perspective. The essence of the broadcast are the lost voices in the interferential radio waves: "When I turn my radio on, I hear a whole chorus of death rattles

(…) from voices that have been severed from the body for so long that no one can remember who they belong to, or whether they belong to anybody at all" (Whitehead 1992, 140). As Allen S. Weiss sums up: "Death is not silence but loss of voice, disseminated amid the noise of the universe" (Weiss 2002, 21), Whitehead's radio universe collapses and is reborn repeatedly, creating tension between Eros and Thanatos by the dramatic assumptions of the work.

Each artistic activity is unique, exceptional, and proper only to itself. The idiographic features of works by Gregory Whitehead are related to the entropy and interference used within the work at the structuring stage. Interference appears literally, in the form of interludes, in the disintegration of the meaning of words, overlapping utterances, and their disappearance in the further sound plans. But it is also present in the radio events and their countless collisions. The interference is present at three levels: literal interferential sound and cuts, the interference of fiction, documents, and quasi-autobiographical references, metalevel of the interference with radio practice and genres. All the above proves that interference in radio art can be both the physical sound aspect of a radio piece and the element of the relationship between the author, listener, and the medium.

Entropy is often noticed in Whitehead's works as a dispersion of plots, collage montages, acousmatic sounds, and the interpenetration of stories and sound plans: "Falling apart, dissolution, fading, the sound waves literally flattening, but they're still there, they're turning into something that becomes, for human beings, inaudible, but they're still fading, but they're out there" (Whitehead and Kowalska-Elkader 2022). Both aspects are also strategic assumptions where works resonate with each other and with other entities through random collisions, contexts, and references on radio waves. Radio is experienced personally and individually, focusing on interpretation, interaction, and imagination with what is heard, but this experience is shared with other unseen participants.

Gregory Whitehead's work encompasses the use of heterogeneous soundscapes, narrative fragmentation, acousmatic and random elements, and structural experimentation. These elements collectively contribute to a heightened sense of disorder, unpredictability, and creative exploration within the auditory realm of radio art. This is the ground base to introduce a nomothetic approach, exploring general regularities and practices in radio art to expand its boundaries and experiment with form. As in the text listed on the cover of the *Beyond the Pleasure Principal* cassette "We understand that the cycle of compulsive mutilations does not claim the body all at once, but rather proceeds in a way that leaves the subject disjointed, its language cut into pieces".

Notes

1. Whitehead's concept of the radio, writing *for* radio, and writing *the* radio are explained here: Whitehead (1984). Speleology, *EAR* 8 (5): 3.
2. Museum of Modern Art, New York, July 2, 1970– September 20, 1970.
3. Michel Chion draws on Pierre Schaeffer's concept of acousmatic sound in his book. *L'audio-vision. Son et image au cinéma* (Polish edition: *Audiowizja. Dźwięk i obraz w kinie*, Chion 2012), where he studies the interplay of sound and image in film. He delves into key topics such as the projection of image onto sound, the three modes of listening in film, the audiovisual scene, the real and the reproduced, the birth of sound cinema, and the roles of television, video art, and music videos.
4. Selected works or their excerpts are available on Whitehead's website: https://gregorywhitehead.net/gw/selected-works/ [accessed: 09.10.2023]. Complete research material in the author's possession.
5. All tracks run from 0:54 to 4:38.
6. This theme would also be present in later works like *The Respirator And Other Outcasts*, *Pressures of the Unspeakable*, *Bring Me The Head Of Philip K. Dick* and *The Club*.
7. Susan Stone created *House With A View* (1985). The funding institution had no authority over the appearance of the works.
8. The script of the play is available in: Whitehead (1999). Display Wounds: Ruminations of a Vulnerologist, *When Pain Strikes, Theory Out of Bounds* 14, Minneapolis: University of Minnesota Press; and on the website https://gregorywhitehead.net/wp-content/uploads/2012/10/displaywounds.pdf. For author's insight see: The Phantom Self. Conversation between Damona Wolff and Gregory Whitehead. 2014. https://gregorywhitehead.net/wp-content/uploads/2017/10/gwdwpp.pdf [accessed: 19.06.2024].
9. Eros and Thanatos as metaphorical figures in radio are described in: Whitehead (2024a). Wings of Eros on Birds of Prey: Notes on The Poetics And Politics of Radio Art. *Listen Up! Radio Art in the USA*, ed. Regine Beyer, Anna Thurmann-Jajes. Bielefeld: Transcript Publishing. Manuscript in the possession of the author.
10. The show, unlike most of the program's broadcasts, has not been archived in the New American Radio online catalog. The work is available only on cassette. In possession of the author.
11. Dir. C. Marker, France, 1983.
12. New Music America, a festival of experimental music, was held in Miami in 1988, New American Radio dates the creation of *Reptiles…* to 1989, when the cassette with this piece was released (ed. Minerva), but the cassette itself bears the date 1987.
13. *The Pleasure Of Ruins* is partially funded by a radio fellowship from the Council on the Arts.
14. Concept of bodies and anti-bodies is explained in Whitehead (1990a). Bodies, Anti-Bodies and Nobodies, *Sound By Artists*, ed. D. Lander, M. Lexier, Toronto: Art Metropole.

15. See also: Whitehead and others (2016). *Almanach de plaies insensées*. Paris: Van Dieren éditeur.
16. Schizophonia refers to the split that occurred between the original sound and its electroacoustic transmission or reproduction. See: Schafer (1969). *The New Soundscape: A Handbook For The Modern Music Teacher*. Ontario: BMI Canada Limited.
17. Disembodiment of voices with the political impact of Whitehead's aesthetics will be the key point for *On the Shore Dimly Seen* (2015). See: Madsen (2015). From the limbo zone of transmissions: Gregory Whitehead's On the shore dimly seen. *RadioDoc Review* 2(2): 1–18.
18. The remaining pieces by Gregory Whitehead on blackhumour/Gregory Whitehead *Text One*: *Escalated ZIGGURAT Inhalation, Aristotle's Poetics, The Respirator, Male Digger Bees*.
19. All tracks run between 3:33 and 6:05.
20. Helen Thorington (1928–2023) was an American radio artist, composer, performer, writer. She was the founder of New Radio and Performing Arts (1981), and executive producer of New American Radio (1987–1998), and the founder and co-director of Turbulence.org (1996–2016).
21. A 7-minute version was aired on May 24, 1996, on *This American Life* in episode 24 titled *Teenaged Girls*, created and hosted by Ira Glass, produced by Chicago Public Radio. A shorter version, 2:13, was included on *Shake, Rattle, Roll/Degenerates In Dreamland*, ed. V2_Archief 1995.

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