Of Beckett’s six radio plays, *All That Fall* has received the most critical attention, but it has never been analyzed in relation to Albert Camus’s essay *Le Mythe de Sisyphe* (1942). In this paper, I aim to show that Camus is nevertheless a vital key to reading the script philosophically. At the end of *All That Fall*, Jerry runs after Dan Rooney, returning to him a curious object that he dropped at the train station, of which Maddy Rooney observes: ‘It looks like a kind of ball. And yet it is not a ball’. Critics have struggled to make sense of this strange object, suggesting different symbolic readings, ranging from an eyeball or a testicle to a Manichean representation of the body, similar to the ‘black ball’ Krapp surrenders to the dog. In the most literal interpretation of this ‘ball’ as a children’s toy, it is seen as a clue incriminating Dan of killing the little girl, thereby reducing *All That Fall* to a ‘whodunnit’. As Beckett admits in correspondence, he deliberately misguided his audience, and he also refrained from ever explaining the object’s significance. Given the abundant use of mountainous words in connection to the train station – ‘hill’, ‘precipice’, ‘Matterhorn’, ‘cliff’, ‘rock’ – I propose to interpret Dan’s daily journey up and down its steep slopes – in fact just a handful of steps – as a symbolic though absurd re-enactment of Sisyphus’s punishment, and Dan’s ‘ball’ which is ‘not a ball’ as the boulder Sisyphus carries up the hill, only to repeat his toils the next day, for eternity. Like Dan in *All That Fall*, who calls it ‘a thing I carry about with me’, Camus describes Sisyphus’s boulder as ‘*sa chose*’, the term Beckett also used in his French translation, *Tous ceux qui tombent*: ‘*une chose que je garde sur moi*’. I take this as my starting point for a Camusian reading of *All That Fall* and an exploration of its many parallels with *Le Mythe de Sisyphe*. 