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978-0-521-71373-3 - The Cambridge Companion to Harold Pinter, Second Edition

Edited by Peter Raby

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HAROLD PINTER

Harold Pinter was one of the world's leading and most controversial writers, and his impact and influence continues to grow. This *Companion* examines the wide range of Pinter's work – his writing for theatre, radio, television and screen, and also his highly successful work as a director and actor. Substantially updated and revised, this second edition covers the many developments in Pinter's career since the publication of the first edition, including his Nobel Prize for Literature win in 2005, his appearance in Samuel Beckett's play *Krapp's Last Tape* and recent productions of his plays. Containing essays written by both academics and also leading practitioners, the volume places Pinter's writing within the critical and theatrical context of his time and considers its reception worldwide. Including three new essays, new production photographs, five updated and revised chapters and an extended chronology, the *Companion* provides fresh perspectives on Pinter's work.

A complete list of books in the series is at the back of this book.

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THE CAMBRIDGE
COMPANION TO
HAROLD PINTER

Second Edition

EDITED BY

PETER RABY

Homerton College, Cambridge



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NOTES ON CONTRIBUTORS

MIREIA ARAGAY is a Senior Lecturer in English Literature at the University of Barcelona. She has written on contemporary English and Irish drama, and on film adaptation. She is editor of *Books in Motion: Adaptations, Intertextuality, Authorship* (2005) and co-editor of *British Theatre of the 1990s: Interviews with Directors, Playwrights, Critics and Academics* (2007). In 1996, her Spanish translation of *One for the Road*, *La última copa*, was awarded the 10th National Translation Prize by the Asociación Española de Estudios Anglonorteamericanos.

RICHARD ALLEN CAVE is Professor of Drama and Theatre Arts at Royal Holloway in the University of London. He has written extensively on Renaissance, nineteenth-century and modern theatre, and in particular on Anglo-Irish drama. His most recent publication is *W. B. Yeats: 'The King of the Great Clock Tower' and 'A Full Moon in March': Manuscript Materials* (2007). As a director he has staged productions of plays by Lady Gregory, Yeats and Brian Friel, and is joint artistic director of Border Crossings Theatre Company.

FRANCESCA COPPA is Associate Professor of English and Director of Film Studies at Muhlenberg College, where she specialises in British drama and cultural studies. She has edited and written critical introductions for three volumes of Joe Orton's work, and is the editor of *Joe Orton: A Casebook* (2003).

HARRY DERBYSHIRE is Programme Leader for English at the University of Greenwich. Recent articles include 'Stamping Ground: London as Disputed Territory in the Plays of Harold Pinter' in *Literary London* and 'Roy Williams: Representing Multicultural Britain in Fallout' in *Modern Drama*. As company writer with the theatre company sob, he has scripted several shows at Battersea Arts Centre.

CHARLES EVANS is a retired naval officer, and lecturer at the Service colleges, with an honorary doctorate from Moscow University. He has held research fellowships from the British Academy and the Leverhulme Trust, and has travelled widely in Russia. In 2005 he was awarded a

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Hawthornden Fellowship. He continues to write on Russian life and culture, and is also a playwright and poet.

JOHN FOWLES'S novels include *The Collector* (1963), *The Magus* (1966) and *Daniel Martin* (1977). *The French Lieutenant's Woman* (1969) was filmed in a screenplay by Pinter in 1981. He was in addition a very keen natural historian, and interested in all aspects of local history.

STEVEN H. GALE holds the University Endowed Chair of the Humanities at Kentucky State University. He was the founding President of the Harold Pinter Society, the founding co-editor of *The Harold Pinter Review: Annual Essays* and the author or editor of a number of studies of Pinter, including *Butter's Going Up: An Analysis of Harold Pinter's Work*, and, most recently, *Sharp Cut: Harold Pinter's Screenplays and the Artistic Process* (2003).

SIR PETER HALL formerly the Artistic Director of the Royal National Theatre and the Royal Shakespeare Company, has directed many of Pinter's plays, and drew on this first-hand knowledge in his discussion of Pinter in his Clark Lectures of 2000, later published as *Exposed by the Mask*. His most recent Pinter production was *Old Times* (2007).

RONALD KNOWLES is a former Senior Lecturer in English Literature at Reading University. He is associate editor of *The Harold Pinter Review*, and the author of two books and many articles on Pinter. His most recent publication, as editor, is *Henry VI, Part II* (The Arden Shakespeare, 1999).

MARY LUCKHURST is Professor of Modern Drama and the co-founder of the new Department of Theatre, Film and Television at the University of York. Her books include *Dramaturgy: A Revolution in Theatre* (2006) and the Blackwell's *Companion to Modern British and Irish Drama*. In 2006 she was made a Fellow of the Higher Education Academy.

DREW MILNE is the Judith E. Wilson Fellow in Drama and Poetry in the English Faculty at the University of Cambridge, and a Fellow of Trinity Hall. He co-edited *Marxist Literary Theory: A Reader* (1996) with Terry Eagleton, and edits the journal *Parataxis: Modernism and Modern Writing*. Among his recent books of poetry are *Mars Disarmed* (2002) and *Go Figure* (2003). His publications in 2008 are *Reading Marxist Literary Theory* and a collection of essays, *Agoraphobic Poetics*.

MICHAEL PENNINGTON has been a leading actor for thirty years, with the Royal Shakespeare Company, the Royal National Theatre, on tour with his own English Shakespeare Company and in London's West End. His publications include *The Story of the Wars of the Roses*, *User's Guides to Hamlet* (1996) and *Twelfth Night* (2000), and *Chekhov in Mind* (2001).

AUSTIN QUIGLEY is the Brander Matthews Professor of Dramatic Literature at Columbia University, where he has also been serving as

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Dean of Columbia College since 1995. He is the author of *The Pinter Problem* (1975), *The Modern Stage and Other Worlds* (1985), *Theoretical Inquiry: Language, Linguistics and Literature* (2004). He has served on the editorial boards of *New Literary History*, *Modern Drama* and *The Harold Pinter Review*, and is currently working on a book on Postmodernism and the Drama.

PETER RABY is Vice-Principal of Homerton College, University of Cambridge. He edited the *Cambridge Companion to Oscar Wilde* (1997). Among his other books are *Bright Paradise* (1996), a study of Victorian scientific travellers, and a biography, *Alfred Russel Wallace* (2001). He is the book-writer of the musical *The Three Musketeers* (Chicago Shakespeare Theatre, 2007).

ANTHONY ROCHE is Associate Professor in the School of English, Drama and Film at University College, Dublin. He has written extensively on Irish theatre of the twentieth and twenty-first centuries. He contributed the chapter 'Contemporary Irish Drama: 1940–2000' to the *Cambridge History of Irish Literature* (2006) and edited the *Cambridge Companion to Brian Friel* (2006). A revised edition of *Contemporary Irish Drama* will be published in 2008.

JOHN STOKES is Professor in the Department of English at King's College London. His most recent publications include *The French Actress and her English Audience* (2005) and, co-edited with Maggie Gale, *The Cambridge Companion to the Actress* (2007). He reviews theatre regularly for *The Times Literary Supplement*.

STEVE WATERS is a playwright whose plays include *World Music*, *The Unthinkable*, and *Fast Labour* (Hampstead Theatre, 2008), all published by Nick Hern Books Ltd. He is the convenor of the M.Phil(B) in Playwriting Studies at the University of Birmingham.

Yael ZARHY-LEVO is a senior lecturer in the Department of Literature at Tel Aviv University. She is the author of *The Theatrical Critic as Cultural Agent: Constructing Pinter, Orton and Stoppard as Absurdist Playwrights* (2001), and her most recent book is *The Making of Theatrical Reputations: Studies from the Modern London Theatre* (2008).

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- 1930 (10 October) Harold Pinter born at 19 Thistlewaite Road in Hackney, north London, the son of Jack and Frances Pinter.
- 1939 Evacuated to Caerhays, near Mevagissey, Cornwall, the first of a number of wartime stays outside London.
- 1944 Gains a place at Hackney Downs Grammar School, where he is particularly influenced by an excellent English teacher, Joe Brearley.
- 1947 Plays *Macbeth* in a school production, reviewed in the *News Chronicle*.
- 1948 (Autumn) Enters Royal Academy of Dramatic Art.
(October) Called up for National Service, registers as a conscientious objector.
- 1949 Brought before a military tribunal. Is twice arrested and fined. Drops out of RADA. Lives at home, writing and reading, and applying for acting jobs.
- 1950 Two poems appear in August number of *Poetry London*. Small roles on BBC Radio.
(19 September) First professional performance, *Focus on Football Pools*.
- 1951 (January to July) Spends two terms at Central School of Speech and Drama.
(August) Is engaged by Anew McMaster for a six-month tour playing Shakespeare and other classic drama in Ireland.
- 1952 In McMaster's company, with Pauline Flanagan and Barry Foster. Continues to write poetry. Discovers Beckett.
- 1953 Joins Donald Wolfit's company. Works on his novel *The Dwarfs*.
- 1954 Changes stage name to David Baron. Joins Huddersfield Repertory company for the winter.
- 1955 Acting at Colchester Rep.
- 1956 Acting in Bournemouth, with Vivien Merchant.

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- (14 September) Marries Vivien Merchant. After a honeymoon in Cornwall, they join the repertory company in Torquay.
- 1957 Acting in Torquay, Birmingham, Palmer's Green, Worthing.
(15 May) *The Room*, produced at Bristol University Drama Department.
(December) New production of *The Room* entered for *Sunday Times* student drama competition, praised by Harold Hobson.
- 1958 (28 April) *The Birthday Party*, Arts Theatre, Cambridge, and later (19 May) at Lyric Theatre, Hammersmith.
Writes *The Hothouse*.
- 1959 (January) Directs *The Birthday Party* at Birmingham.
(15 July) *The Black and White, Trouble in the Works*, in the Revue *One to Another*, Lyric Theatre, Hammersmith.
(18 July) *The Dumb Waiter* produced in German, at Frankfurt Municipal Theatre.
(29 July) *A Slight Ache*, radio (BBC Third Programme).
(23 September) 'Last to Go', 'Request Stop' and 'Special Offer' in the Revue *Pieces of Eight*, Apollo Theatre.
- 1960 (21 January) *The Room* and *The Dumb Waiter*, Hampstead Theatre Club, both transferred to the Royal Court.
(1 March) *A Night Out*, radio (BBC Third Programme) (with Pinter as Seeley).
(22 March) *The Birthday Party*, television (Associated Rediffusion).
(24 April) *A Night Out*, television (ABC).
(27 April) *The Caretaker*, Arts Theatre Club, London.
(30 May) *The Caretaker*, Duchess Theatre (with Pinter, later in the run, playing Mick) (1960 *Evening Standard* Drama Award).
(21 July) *Night School*, television (Associated Rediffusion).
(27 July) *The Birthday Party* opens at the Actors' Workshop, San Francisco – the first Pinter professional production in the United States.
(19 September) Last acting appearance as David Baron.
(2 December) *The Dwarfs*, radio (BBC Third Programme).
- 1961 (18 January) *A Slight Ache*, Arts Theatre Club, London.
(11 May) *The Collection*, television (Associated Rediffusion).
(17 September) *A Night Out*, Gate Theatre, Dublin.
(4 October) *The Caretaker* opens at the Lyceum Theatre, New York – first Broadway production for Pinter.
- 1962 (18 June) Directs with Peter Hall *The Collection*, Aldwych Theatre.
- 1963 (28 March) *The Lover*, television (Associated Rediffusion) (awarded the Prix Italia for Television Drama).

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- (18 September) Directs *The Lover* and *The Dwarfs*, Arts Theatre Club, London.
- The Caretaker*, film, directed by Clive Donner (Berlin Film Festival Silver Bear) (released, 1964, in the United States as *The Guest*).
- The Servant*, film, directed by Joseph Losey.
- 1964 (April/May) *That's Your Trouble, That's All, Applicant, Interview and Dialogue for Three*, radio (BBC Third Programme).
- The Pumpkin Eater*, film, directed by Jack Clayton.
- Plays Garcin in *In Camera*, by Jean-Paul Sartre.
- 1965 (25 March) *Tea Party*, television (BBC).
- (3 June) *The Homecoming*, Royal Shakespeare Company, Aldwych Theatre.
- 1966 Created Commander of the Order of the British Empire.
- (25 September) *Night School*, radio (BBC Third Programme).
- The Quiller Memorandum*, film, directed by Michael Anderson.
- 1967 (3 January) *The Homecoming*, Music Box, New York.
- (20 February) *The Basement*, television (BBC), with Pinter as Stott.
- Accident*, film, directed by Joseph Losey.
- The Homecoming* receives New York Drama Critics Award.
- 1968 (25 April) *Landscape*, radio, BBC, after Pinter refuses to amend the text at the Lord Chamberlain's request.
- (10 October) *The Basement*, and *Tea Party*, Eastside Playhouse, New York.
- The Birthday Party*, film, directed by William Friedkin.
- 1969 (2 July) *Silence* and *Landscape*, Royal Shakespeare Company, Aldwych Theatre.
- (9 April) *Night* in Revue *Mixed Doubles*, Comedy Theatre.
- Plays Lenny in *The Homecoming*, Watford.
- 1970 (18 January) *The Birthday Party* (BBC radio).
- (17 September) *Tea Party* and *The Basement*, Duchess Theatre, with Pinter as Stott.
- Directs *Exiles*, by James Joyce, Mermaid Theatre.
- Awarded the German Shakespeare Prize.
- Filming *The Go-Between*, film, directed by Joseph Losey.
- 1971 (May) *The Go-Between* awarded the Palme d'Or at Cannes Film Festival.
- (1 June) *Old Times*, Royal Shakespeare Company, Aldwych Theatre.
- Directs *Butley*, by Simon Gray, Criterion Theatre.
- 1972 Works on *The Proust Screenplay*.
- 1973 (13 April) *Monologue*, television (BBC).

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- Directs *Butley*, by Simon Gray, television (BBC).
The Homecoming, American Film Theatre, directed by Peter Hall.
- 1974 *The Last Tycoon*, film, directed by Elia Kazan.
 Directs *Next of Kin*, by John Hopkins, Royal National Theatre.
- 1975 (23 April) *No Man's Land*, Royal National Theatre at the Old Vic Theatre, transfers (15 July) to Wyndham's Theatre.
 (22 October) *Old Times*, television (BBC).
 Directs *Otherwise Engaged*, by Simon Gray, Queen's Theatre, and later in New York.
 Directs *Blithe Spirit*, by Noel Coward, Royal National Theatre.
 (3 December) Acts in *Monologue*, radio (BBC).
- 1976 *The Homecoming* (film), released in UK.
- 1977 Directs *The Innocents*, by William Archibald (New York).
The Last Tycoon, film, directed by Elia Kazan.
- 1978 Directs *The Rear Column*, by Simon Gray, Globe Theatre.
 (20 September) *Langrishe, Go Down*, television version of screenplay (BBC), directed by David Jones.
 (3 October) *No Man's Land*, television (Granada).
 (15 November) *Betrayal*, Royal National Theatre.
 Directs *The Rear Column*, by Simon Gray, Globe Theatre.
 Publishes *The Proust Screenplay*.
- 1979 Directs *Close of Play*, by Simon Gray, Royal National Theatre.
- 1980 (24 April) Directs *The Hothouse*, Hampstead Theatre Club, Ambassador Theatre.
 Directs *The Rear Column*, by Simon Gray, television (BBC).
 Marries Antonia Fraser.
- 1981 (13 February) *Family Voices*, Royal National Theatre, and (22 January) radio (BBC Radio 3).
The French Lieutenant's Woman, film, directed by Karel Reisz.
 Directs *Quartermaine's Terms*, by Simon Gray, Queen's Theatre, London.
 Directs *Incident at Tulse Hill*, by Robert East, Hampstead Theatre.
- 1982 (27 March) Directs *The Hothouse*, television (BBC).
 (14 October) *Other Places (Family Voices, A Kind of Alaska, Victoria Station)*, Royal National Theatre.
Betrayal, film, directed by David Jones.
- 1983 Directs *The Trojan War Will Not Take Place*, by Jean Giraudoux, Royal National Theatre.
 (18 December) Directs *Precisely*, in *The Big One* (anti-nuclear performance), Apollo Victoria Theatre.

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- 1984 Directs *The Common Pursuit*, by Simon Gray, Lyric Theatre, Hammersmith.
(March) Directs *One for the Road*, Lyric Theatre, Hammersmith.
(16 December) *A Kind of Alaska*, television (Central).
- 1985 (7 March) *One for the Road* with *A Kind of Alaska* and *Victoria Station*, Duchess Theatre.
(25 July) *One for the Road*, television (BBC).
Turtle Diary, film, directed by John Irvin.
(July) Directs *Sweet Bird of Youth*, Tennessee Williams, Theatre Royal, Haymarket.
Plays Deeley in *Old Times*, St Louis and Los Angeles.
(23 July) *The Dumb Waiter*, television (BBC).
- 1986 (6 March) *Victoria Station* (BBC radio).
Directs *Circe and Bravo*, by Donald Freed, Hampstead Theatre Club, Wyndham's Theatre.
- 1987 (28 June) *The Birthday Party*, television (BBC).
- 1988 (20 October) Directs *Mountain Language*, Royal National Theatre.
(11 December) Directs *Mountain Language*, television (BBC).
- 1989 *Reunion*, film, directed by Jerry Schatzberg.
The Heat of the Day, film, directed by Christopher Morahan.
- 1990 Directs *Vanilla*, by Jane Stanton Hitchcock, Lyric Theatre, Hammersmith.
Publishes *The Dwarfs*, novel.
The Comfort of Strangers, film, directed by Paul Schrader.
The Handmaid's Tale, film, directed by Volker Schlöndorff.
- 1991 (20 June) Directs *The Caretaker*, Comedy Theatre.
(19 July) Directs *The New World Order*, Royal Court Theatre Upstairs.
(31 October) Directs *Party Time*, Almeida Theatre, in a double bill with *Mountain Language*.
(26 October) *Old Times*, television (BBC).
Publishes *Poems and Prose*, collected anthology.
- 1992 Plays Hirst in *No Man's Land*, Almeida Theatre, Comedy Theatre.
(17 November) Directs *Party Time*, television (BBC).
- 1993 (7 September) *Moonlight*, Almeida Theatre, Comedy Theatre.
The Trial, film, directed by David Jones.
Directs *Oleanna*, by David Mamet, Royal Court Theatre (later at Duke of York's).
- 1994 *The Birthday Party*, Royal National Theatre.

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- First Pinter Festival, Gate Theatre, Dublin (*Betrayal*, *The Dumb Waiter*, *Old Times*, *One for the Road*, *Moonlight* and *Landscape*).
Directs *Landscape*, transferred to Royal National Theatre.
- 1995 (3 July) Directs *Taking Sides*, by Ronald Harwood, Chichester Festival and Criterion Theatre.
Plays Roote in *The Hothouse*, Chichester Festival and Comedy Theatre.
(21 October) Directs *Landscape*, television (BBC).
Awarded David Cohen British Literature Prize, for lifetime's achievement in literature.
(31 December) *The Proust Screenplay* (BBC Radio 3).
- 1996 Directs *Twelve Angry Men*, by Reginald Rose, Bristol Old Vic and Comedy Theatre.
(12 September) Directs *Ashes to Ashes*, Royal Court Theatre at the Ambassadors Theatre, later seen in Palermo and Paris.
Receives Laurence Olivier award for lifetime's achievement in theatre.
- 1997 (23 January) *The Homecoming*, Royal National Theatre.
Second Pinter Festival, Gate Theatre, Dublin (*The Collection*, *Ashes to Ashes*, *A Kind of Alaska*, *No Man's Land* – plays Harry in *The Collection*, directs *Ashes to Ashes*).
Plays John Smith in *Breaking the Code*, by Hugh Whitmore, television (BBC).
Directs *Life Support*, by Simon Gray, Aldwych Theatre.
- 1998 (13 May) *3 by Harold Pinter*, Donmar Warehouse (*A Kind of Alaska*, *The Collection* and *The Lover*).
The Collection, with Pinter as Harry, and *The Lover* subsequently tour to Theatre Royal, Bath and Richmond Theatre.
Plays Sam Ross in *Mojo*, by Jez Butterworth (BBC films).
Publishes *Various Voices: Prose, Poetry, Politics 1948–1998*.
- 1999 Directs *The Late Middle Classes*, by Simon Gray, Palace Theatre, Watford.
- 2000 (16 March) Directs *The Room* and *Celebration*, Almeida Theatre.
Plays Sir Thomas Bertram in *Mansfield Park*, film.
(8 October) *Moonlight* (BBC Radio 3) with Pinter as Andy.
(13 October) *A Slight Ache* (BBC Radio 3) with Pinter as Edward.
(15 November) *The Caretaker*, Comedy Theatre.
(23 November) *Remembrance of Things Past* (adapted by Di Trevis from Pinter's screenplay), Royal National Theatre.
- 2001 Receives S. T. Dupont Golden Pen Award for a Lifetime's Distinguished Service to Literature.

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- (26 June) *Mountain Language* and *Ashes to Ashes* (Royal Court).
 (3 July) Plays Nicolas in *One for the Road* (New Ambassadors).
 (30 September) *The Homecoming* (Comedy Theatre).
 (6 December) Directs *No Man's Land* (Lyttelton, Royal National Theatre).
- 2002 (14 January) *Monologue* (Cottesloe, Royal National Theatre).
 (8 February) Performs in premiere of *Press Conference*, Royal National Theatre.
 (8 February) 'Sketches 1' – *The Black and White, Tess, That's Your Trouble, Trouble in the Works* (Lyttelton, Royal National Theatre).
 (11 February) 'Sketches II' – *Last to Go, Special Offer, That's All* (Lyttelton, Royal National Theatre).
 Made Companion of Honour for services to literature.
- 2003 (23 April) New adaptation of *The Dwarfs*, by Kerry Lee Crabbe, Tricycle Theatre.
War (collection of war poems) published.
 (8 October) *Betrayal* (Duchess Theatre).
- 2004 (16 June) Receives D.Litt, University College, Dublin.
 (1 July) Directs *The Old Masters*, by Simon Gray.
 (7 July) *Old Times* (Donmar Warehouse).
 Awarded the Wilfred Owen Poetry Prize.
- 2005 (10 October) *Voices* (BBC Radio 3).
 Third Pinter Festival at the Gate Theatre, Dublin (*Old Times; Betrayal*; readings of *Family Voices* and *Celebration*; and *The Pinter Landscape*, a reading of poetry, prose, and extracts from the plays).
 (13 October) Awarded the Nobel Prize for Literature.
 (1 December) *Celebration* (staged reading) (Albery Theatre, presented by the Gate Theatre, Dublin).
 (7 December) Delivers his Nobel laureate lecture by satellite link.
- 2006 (27 March) *A Kind of Alaska* and *A Slight Ache* (The Gate, Notting Hill).
 (11 May) Performs in *Apart From That*, sketch, Inner Temple, London. Awarded the European Theatre Prize.
 (15 October) Plays Krapp in Beckett's *Krapp's Last Tape* (Royal Court).
- 2007 (30 January) *Pinter's People* (sketches and monologues) Theatre Royal, Haymarket.
 (2 February) *The Dumb Waiter* (Trafalgar Studios).

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CHRONOLOGY

- (18 March) Plays Max in *The Homecoming* (BBC Radio 3).
 (April) *Old Times* (Theatre Royal, Bath).
 (5 June) *Betrayal* (Donmar Warehouse).
 (18 July) *The Hothouse* (Lyttelton, Royal National Theatre).
 Awarded Légion d'honneur.
Sleuth (screenplay).
- 2008 (29 January) *The Lover and The Collection* (Comedy Theatre).
 (14 February) *Being Harold Pinter* (Belarus Free Theatre) (Soho Theatre).
 (25 July) *A Slight Ache* (Lyttelton, Royal National Theatre).
 (21 August) *No Man's Land* (Gate Theatre, Dublin).
 (8 September) Discusses post-war British theatre, British Library.
 (13 September) *A Slight Ache* and *Landscape* (Lyttelton, Royal National Theatre).
 (7 October) *No Man's Land* (Duke of York's Theatre, Gate Theatre production).
 (24 December) Harold Pinter dies in London.
 (31 December) Funeral, Kensal Green Cemetery, London.

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NOTE ON THE TEXT

The references to Harold Pinter's plays within the text vary, with respect to edition, from chapter to chapter. Full details of editions used are given in the notes to each chapter.

Within the quotations from Pinter's plays, three dots (...) is a Pinter convention, and four dots (... .) indicates an omission