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# Pinters Odd Man Out

**William Baker**



## **Pinters Odd Man Out:**

**Pinter's Odd Man Out** Sidney Homan, 1993 Pinter's *Odd Man Out* records Sidney Homan's experience directing the playwright's *Old Times* for both stage and television. His most commercially successful play and surely one of his best, no other work of Pinter's has generated more critical and scholarly commentary or more varied, sometimes conflicting readings. In the two opening chapters Homan surveys the theatrical and critical history of the play before describing the generic world of Pinter that provides the context of *Old Times*: secluded rooms, their occupants, and the visitor who, in seeking entrance, challenges the room's exclusive yet deceptive serenity; the outside and the threat it poses; the subtext pressing on the dialogue; the power of the past and perception; the presence of the play itself; characters who function as artists; the issue of gender; mother and father figures; and the silence of Pinter's pauses. Homan then describes his company's preparations for the performance, ranging from the director's concept, the set, props, costumes, lighting, and music, to blocking and the rehearsal period. After his own account of the stage production and the ways in which the audience taught the performers through their reactions to and discoveries about the play, Homan turns to his actors: Stephanie Dugan, Thomas Pender, and Sandra Langsner, who in their own words describe how they wrestled with the characters of Kate Deeley and Anna from rehearsals to performance. A chapter on *The Camera as Guest* records the experience of filming the stage play. Here the focus is on the technological and aesthetic differences between the media of television and the stage and what effect such differences had on the filmed version of *Old Times*. To what degree does the camera allow the director to assert more control? What changes in blocking, set, and lighting were required? In an appendix Homan looks at Carol Reed's 1950s film *Odd Man Out*, which figures prominently in *Old Times* and which may have been a source in a highly flexible use of that term for the play. On the surface, Pinter's *Odd Man Out* concentrates on a single play. In reality, it is about the ways in which people in the theatre approach a production, the process they go through from rehearsals to opening night, and the complex interaction among playwright, director, actors, and audience. It also raises the issue of what happens when a work intended for the stage is translated to another medium such as television. If the book at times suggests that the worlds of the scholar and the theatre professional are different, indeed incompatible in some ways, it also shows how the two professions can learn from each other.

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**Pinter's Comic Play** Elin Diamond, 1985 Examines the basis of Harold Pinter's tense comedy and how it functions in his plays, as well as covering the major drama from *The Room* to *Other Places*. Diamond argues that the metaphysical fear and emptiness so characteristic of the Pinter situation are inseparable from his use and abuse of literary and popular comic traditions.

Harold Pinter William Baker, 2008-09-08 Harold Pinter is one of the most important writers in English of the late twentieth century and early twenty-first century. This brief biography offers fresh insights into his life and work, concentrating on the themes, patterns, relationships, ideas, and language common to his life and creative output. Placing Pinter's life and work alongside

each other the study illuminates Pinter's vision of society politics gender sex violence and human relationships Drawing upon the full range of his work his letters journalism and writings about him Baker combines a biographical approach with close readings of his work to create a fresh perspective on his life and art The book offers students academics and readers a rich depiction of Harold Pinter the man and the writer

**The Pinter Ethic** Penelope Prentice, 2000 First Published in 2000 Routledge is an imprint of Taylor Francis an informa company

*Harold Pinter* Basil Chiasson, Catriona Fallow, 2021-01-28 This important book offers a thematic collection of critical essays ideal for undergraduate courses on modern British theatre on Harold Pinter's theatrical works alongside new interviews with contemporary theatre practitioners The life and works of Harold Pinter 1930 2008 a pivotal figure in British theatre have been widely discussed debated and celebrated internationally For over five decades Pinter's work traversed and redefined various forms and genres constantly in dialogue with and often impacting the work of other writers artists and activists Combining a reconsideration of key Pinter scholarship with new contexts voices and theoretical approaches this book opens up fresh insights into the author's work politics collaborations and his enduring status as one of the world's foremost dramatists Three sections re contextualize Pinter as a cultural figure explore and interrogate his influence on contemporary British playwriting and offer a series of original interviews with theatre makers engaging in the staging of Pinter's work today Reconsiderations of Pinter's relationship to literary and theatrical movements such as Modernism and the Theatre of the Absurd interrogations of the role of class elitism and religious and cultural identity sit alongside chapters on Pinter's personal politics specifically in relation to the Middle East

**Staging Modern Playwrights** Sidney Homan, 2003 In this performance criticism the author examines his own work in the theatre as actor and director as well as that of others The book offers a topical approach to various issues both artistic and philosophical involved in staging modern dramatists

**Pinter at 70** Lois Gordon, 2014-02-25 This comprehensive and authoritative casebook includes cornerstone essays on Pinter's creative process his politics film adaptations and acting career It also includes a collection of photos found nowhere else that document Pinter's golden time his early acting days in Ireland a substantial introduction a chronology and bibliography

**Pinter's Female Portraits** Elizabeth Sakellariadou, 1988-06-18

**The Theatre of Harold Pinter** Mark Taylor-Batty, 2014-03-13 The plays of the late Nobel laureate Harold Pinter have formed part of the canon of world theatre since the 1960s Frequently revived on the professional stage and studied on almost every Theatre Studies course his importance and influence is hard to overestimate This Critical Companion offers an assessment of Pinter's entire body of work for the stage appraising his skill as a dramatist and considering his impact and legacy Through a clear focus on issues of theatricality and the effect of the plays in performance The Theatre of Harold Pinter considers Pinter's chief narrative concerns and offers a unifying theme through which over four decades of work may be understood Plays are considered in themed chapters that follow the chronological sequence of work illuminating the development of his aesthetic and concerns The volume features too a series of essays from other leading

scholars presenting different critical perspectives on the work including Harry Burton on Pinter's early drama *Ann Hall* on *Revisiting Pinter's Women* Chris Megson on Pinter's *Memory Plays* of the 1970s and Basil Chiasson on *Neoliberalism and Democracy*

**The Dream Structure of Pinter's Plays** Lucina Paquet Gabbard, 1976 Approaches the problems of obscurities ambiguities and interrelationships in Pinter's plays through the mechanisms of the dream and shows that the plays group around the oedipal wish

The Plays of Harold Pinter Andrew Wyllie, Catherine Rees, 2017-09-16 This Reader's Guide synthesises the key criticism on Pinter's work over the last half century Andrew Wyllie and Catherine Rees examine critical approaches and reactions to the major plays charting the controversies which have arisen in response to Pinter's critiques of political and sexual issues They consider criticism from the press and academics on the themes of Absurdism politics and gender identity By placing this criticism in its historical context this guide illustrates a transition from bewilderment and outrage to affection fascination and more outrage

Conversations with Pinter Harold Pinter, Mel Gussow, 1996 This book presents a series of interviews with Harold Pinter by drama critic for the New York Times Mel Gussow dating back to 1971

**Pinter Et Cetera** Craig N. Owens, 2020-07-13 PINTER ET CETERA edited by Craig N Owens is among the first volumes published since playwright Harold Pinter's death to account for the many ways his poems plays fiction screenwriting and public statements have influenced the creative work of artists and writers worldwide It collects nine essays by nine scholars from five nations each approaching Pinter's work from a different perspective Together these essays offer a compelling argument for thinking of Pinter not merely as a unique writer whose individual genius has introduced the world to a particular aesthetic but more importantly as an artist working within numerous traditions influencing and influenced by the work of painters installation artists film directors photographers poets and of course theatre makers PINTER ET CETERA is a bold step toward expanding our understanding of Pinter and establishing its importance beyond the absurdist stage Contributors include Judith Roof Ubiratan Paiva de Oliveira Kyounghee Kwon Mark Taylor Batty Michael Stuart Lynch Jeanne Colleran Andrew Wyllie Christopher Wixson and Lance Norman

The State of Stylistics, 2008-01-01 The State of Stylistics contains a broad collection of papers that investigate how stylistics has evolved throughout the late 20th and early 21st centuries In so doing it considers how stylisticians currently perceive their own respective fields of enquiry It also defines what stylistics is and how we might use it in research and teaching

**The Cambridge Companion to Harold Pinter** Peter Raby, 2009-03-19 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 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. *Harold Pinter's The Dumb Waiter*, 2009-01-01 This collection of essays focuses on one of Harold Pinter's most popular and challenging plays, *The Dumb Waiter*, while addressing also a range of significant issues current in Pinter studies and which are applicable beyond this play. The interesting and provocative dialogues between established and emerging scholars featured here provide close readings of *The Dumb Waiter* within relevant cultural and historical contexts and from a range of theoretical perspectives. The essays range over issues of autobiography and theater genre studies and the impact of Pinter's political activism on his dramatic production among others. The collection is also concerned with the meaning of the play when assessed against other examples of Pinter's work, both dramatic and non-dramatic writing. Each contributor shows a gift for presenting a complex argument in an accessible style, making this book an important resource for a wide range of readers, from undergraduates to postgraduates and specialist researchers. The collection offers essays that approach *The Dumb Waiter* from an interdisciplinary perspective and as both a literary and dramatic text. Thus the book should be of equal significance to those encountering Pinter within the context of English Studies, drama, and performance. *Harold Pinter and the Language of Cultural Power*, Marc Silverstein, 1993 For all their attempts to own language, Pinter's characters discover that words constitute alienable property that language forms, de-forms, and re-forms subjectivity that, as a system preceding the individual, language carries embedded within it the values, desires, and imperatives of the Other, the dominant cultural order. By introducing questions of subject position and ideology into his discussion, author Marc Silverstein shows how the plays exhibit a political dimension largely ignored by the bulk of Pinter criticism, which attempts to classify his oeuvre as a form of absurdist drama. It is Silverstein's contention that Pinter does not concern himself with the fate of the individual lost in an incomprehensible and meaningless universe; the absurdist Pinter, but instead, explores the vicissitudes of living within ideological, discursive, and social structures that always exceed the subject. **Pinter**, Martin Esslin, 2022-09-01 First published in 1977, the third edition of *Pinter* is an excellent analysis of Harold Pinter and his works. Written when Pinter was only a few plays old, the book draws on several sources, including interviews with Pinter himself, to comment on Pinter's career, his aesthetic and philosophical choices, and his oeuvre as a writer. The section devoted to his individual plays has been arranged in a chronological manner to visually represent the growth of the playwright and the relationship shared between his early and later works. Esslin, known for coining the term 'theatre of the absurd', was himself an inspiration to Pinter, and hence the book records an intellectual and creative exchange between the author and his subject. The book will be of interest to students of literature, drama history, as well as to an academically inclined theatre audience. **The Essential Pinter**, Harold Pinter, 2006 Presents selections of the work of playwright Harold Pinter. Includes key plays, poetry, and the 2005 Nobel Prize in Literature lecture. *Performing*

*Women* Gay Gibson Cima, 2018-10-18 Some feminists criticize male playwrights for misrepresenting and thereby victimizing women through patriarchal narratives other feminists applaud selected male playwrights as creators of universal women's roles In this bold and imaginative book Gay Gibson Cima delineates previously unacknowledged complexities in the relationship between male playwrights and female characters in the modern theatre That relationship has been misinterpreted she maintains because the contributions of female actors and the variations in their actual performance conditions and styles are too often ignored Taking into account hypothetical as well as historical performances of works by representative male playwrights from Ibsen to Beckett Cima sheds important new light on the acting styles invented by women to create female characters on stage Changes in performance style Cima observes may alter conventional modes of viewing and disrupt behavioral codes generated by a patriarchal cultural system *Performing Women* is essential reading for theatre critics and historians feminist theorists theatre professionals and amateurs and others interested in film and the stage

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## **Table of Contents Pinters Odd Man Out**

1. Understanding the eBook Pinters Odd Man Out
  - The Rise of Digital Reading Pinters Odd Man Out
  - Advantages of eBooks Over Traditional Books
2. Identifying Pinters Odd Man Out
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Pinters Odd Man Out
  - User-Friendly Interface
4. Exploring eBook Recommendations from Pinters Odd Man Out
  - Personalized Recommendations
  - Pinters Odd Man Out User Reviews and Ratings
  - Pinters Odd Man Out and Bestseller Lists
5. Accessing Pinters Odd Man Out Free and Paid eBooks
  - Pinters Odd Man Out Public Domain eBooks
  - Pinters Odd Man Out eBook Subscription Services

- Pinters Odd Man Out Budget-Friendly Options
- 6. Navigating Pinters Odd Man Out eBook Formats
  - ePub, PDF, MOBI, and More
  - Pinters Odd Man Out Compatibility with Devices
  - Pinters Odd Man Out Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Pinters Odd Man Out
  - Highlighting and Note-Taking Pinters Odd Man Out
  - Interactive Elements Pinters Odd Man Out
- 8. Staying Engaged with Pinters Odd Man Out
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Pinters Odd Man Out
- 9. Balancing eBooks and Physical Books Pinters Odd Man Out
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Pinters Odd Man Out
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Pinters Odd Man Out
  - Setting Reading Goals Pinters Odd Man Out
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Pinters Odd Man Out
  - Fact-Checking eBook Content of Pinters Odd Man Out
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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