

The Pinter Play Festival



3 plays by
Harold Pinter

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Pinter In Play

Harold Pinter



Pinter In Play:

Pinter in Play Susan Hollis Merritt, 1990 Pinter in Play provides a survey of diverse readings of the Harold Pinter canon organized around and presented in terms of the major critical schools of the past twenty five years from New Criticism to deconstruction to poststructuralism Reflecting on the cultural personal sociological and philosophical contexts of these diverse critical perspectives and the critics who express them this book is equally about the act or the art of literary criticism and itself an important work of literary criticism Drawing on interviews with Pinter scholars Susan Hollis Merritt shows how critics play with Pinter and thereby seriously enforce personal professional and political affiliations Cutting across traditional academic and nonacademic boundaries Merritt argues that greater cooperation and collaboration among critics can resolve conflicts promote greater social equity and foster ameliorative critical and cultural change

The Birthday Party, and The Room Harold Pinter, 1961 In The Birthday Party a musician becomes the victim of a ritual murder Everyone implacably plays out the role assigned to them by fate The Room becomes the scene of a visitation of fate when a blind Negro suddenly arrives to deliver a mysterious message

Celebration Harold Pinter, 1999 Jack Kroll in Newsweek has called Harold Pinter the most fascinating enigmatic and accomplished dramatist in the English language Since his first full length play The Birthday Party 1958 and continuing with The Homecoming 1965 Pinter has trained a sharp eye on the strange dynamics of modern family life In his newest play Celebration he continues to examine the darker places of relationships Celebration is an acerbic portrait of a sated culture choking on its own material success Startling full of black humor and wicked satire Celebration displays a vivid zest for life Also included in this volume is Pinter's classic play The Room Both plays are invested with the elements that make Pinter's work unique the disturbingly familiar dialogue subtle characterization and abrupt mood and power shifts among characters which can be by turns terrifying moving and wildly funny

Plays Four Harold Pinter, 2005 From the recipient of the 2005 Nobel Prize for Literature

Betrayal Harold Pinter, 2014-01-07 One of the most essential artists produced by the twentieth century Pinter's work gets under our skin more than that of any living playwright New York Times Upon its premiere at the National Theatre Betrayal was immediately recognized as a masterpiece It won the Olivier Award for best new play and has since been performed all around the world and made into an Academy Award nominated film starring Jeremy Irons Ben Kingsley and Patricia Hodge Betrayal begins with a meeting between adulterous lovers Emma and Jerry two years after their affair has ended During the nine scenes of the play we move back in time through the stages of their affair ending in the house of Emma and her husband Robert Jerry's best friend Betrayal deals with the shifting balance of power in triangular relationships and with the pain of loss Pinter probes the corrosive nature of betrayal a world where pain and loss are explored with poetic precision Guardian Betrayal is an exquisite play brilliantly simple in form and courageous in its search for a poetry that turns banality into a melancholy beauty Newsweek There is hardly a line into which desire pain alarm sorrow rage or some kind of blend of feelings has not been compressed like volatile gas in a cylinder less

stable than it looks The play's subject is not sex not even adultery but the politics of betrayal and the damage it inflicts on all involved Times UK **One for the Road** Harold Pinter, 1984 Celebration Harold Pinter, 2002 A restaurant Two curved banquettes It's a celebration Celebration is Pinter's new play which displays a vivid zest for life In The Room Pinter's first play he reveals himself in full control of his ability to make dramatic poetry of the banalities of everyday speech *Old Times* Harold Pinter, 1973 A middle aged couple entertain a friend they have not seen for two decades in Pinter's play first presented in London's West End in June 1971 *One for the Road* Harold Pinter, 1985 An unnamed totalitarian state torments in turn a tortured prisoner his wife and child One for the Road was first performed at the Lyric Theatre Studio Hammersmith in March 1984 *Landscape ; And, Silence* Harold Pinter, 1969 *Ashes to Ashes* Harold Pinter, 1997 First presented by the Royal Court Theatre in London in September of 1996 Ashes to Ashes is a triumph of power and concision In the living room of a pleasant house in a university town outside of London Devlin threatened by his wife Rebecca's recollections of an abusive ex lover questions her relentlessly in his need for a single truth In her seamless blending of what she knows of violence with the wider violence of the world Rebecca reveals an eerie communion with the dead victims of unnamed political barbarities **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 Harold Pinter Volker Strunk, 1989 Pinter's dramatic figures are curiously perspectival creatures who exist on several levels at once and who by virtue of the deliberate distortion that went into their creation show close affinities with Mannerism Harold Pinter Towards a Poetics of His Plays examines Pinter's stage plays from The Room to One for the Road as well as several plays for radio and television by focusing on their Mannerist traits it presents its conclusions within the larger context of an inquiry into the principles and rules that can be said to inform Pinter's open drama **The Birthday Party** Harold Pinter, 1960 Goldberg and McCann arrive at a seaside boarding house where Meg and Petey live with their guest Stanley They inquire about Stanley we soon find out that McCann and Goldberg have a job to do Learning it is his birthday they give Stanley a party at which Stanley is verbally bludgeoned into submission The next day Stanley is removed It is the collective impact of the dialogue which welds their seemingly inexplicable actions of Goldberg and McCann into a menacing whole **The Caretaker** Harold Pinter, 1962 THE STORY The New York Times comments An old bum receives shelter in a cluttered room of an abandoned house His samaritan is a gentle young man whose kindness is so casual that he seems almost indifferent Dirty tattered unkempt itching and **The Room** Harold Pinter, 1991 The reissuing of all his plays marks the arrival of Harold Pinter at Faber These two plays were first performed as a double bill in 1960 first at the Hampstead Theatre Club and then at the Royal Court They immediately established themes that Pinter developed in his later work *The Lover* Harold Pinter, 1992 THE STORY A husband goes to his office politely asking if his wife's lover will be coming today She murmurs Mmmm and suggests he not return before six In order not to

return before six he will no doubt visit a prostitute A competition is glossily established When the lover does come he is the husband which is not surprising The kind of sex play follows that suggests this is the necessary titillation and the necessary release of hostility between a man who means to be master of the house and a wife who means to be both wife and mistress whatever the house may be But there is a flaw in the accommodation The lover is weary of his mistress she is no longer particularly appetizing By the time he returns as husband in the evening his wife is still disturbed by the news The performance of the afternoon has begun to carry over into the reality or pretense of the evening Suddenly the husband is not quite husband diffident over his drink He is blurring into the lover at the wrong hour and angrily The wife must seduce him now as wife not as mistress She does NY Herald Tribune **The Homecoming** Harold Pinter, 1966 Theatre program

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 Plays 2* Harold Pinter, 2013-03-21 The second volume of Harold Pinter's collected work includes *The Caretaker* *The Caretaker* It was with this play that Harold Pinter had his first major success The obsessive caretaker Davies is a classic comic creation and his uneasy relationship with the enigmatic Aston and Mick a landmark in twentieth century drama The play remains a masterpiece Daily Telegraph The Collection This one act play for television explores the sexual manoeuvres between two couples in the clothing trade Taps the adrenal flow of contemporary guilt and anxiety Time The Lover Richard and Sarah conduct themselves with apparent respectability in the mornings whilst living out a sequence of erotic rituals in the afternoons Beautifully written the sexiest play I remember seeing on the television Sunday Times The volume also includes *Night School* and *The Dwarfs* plus five revue sketches written during the same period

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