

# Pinter The Homecoming Script

*Harold Pinter's "The Homecoming" and Other Works* Steven H. Gale.1971

*Holocaust Literature: Lerner to Zychlinsky, index* S. Lillian Kremer.2003 Review: This encyclopedia offers an authoritative and comprehensive survey of the important writers and works that form the literature about the Holocaust and its consequences. The collection is alphabetically arranged and consists of high-quality biocritical essays on 309 writers who are first-, second-, and third-generation survivors or important thinkers and spokespersons on the Holocaust. An essential literary reference work, this publication is an important addition to the genre and a solid value for public and academic libraries.--The Top 20 Reference Titles of the Year, American Libraries, May 2004

**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.--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Harold Pinter** William Baker. 2008-11-08 A succinct examination of Nobel prize-winner, Harold Pinter's creative output, providing introduction to drama (including theatre, film, TV and radio) and Pinter's letters prose and journalism.

## **A Casebook on Harold Pinter's *The Homecoming*** John Lahr, Anthea Lahr. 1971

*Sharp Cut* Steven H. Gale. 2021-02-16 While best known as one of the most important playwrights of the twentieth century, Harold Pinter (1930–2008) had an equally successful career writing screenplays. His collaborations with director Joseph Losey garnered great attention and esteem, and two of his screenplays earned Academy Award nominations: *The French Lieutenant's Woman* (1981) and *Betrayal* (1983). He is also credited for writing an unproduced script to remake Stanley Kubrick's 1962 adaptation of *Lolita*. Much scholarship has been dedicated to the subject of Pinter as playwright, but the rich landscape of his work in film has been left largely undisturbed. In *Sharp Cut: Harold Pinter's Screenplays and the Artistic Process*, Steven H. Gale, the world's foremost Pinter scholar, analyzes Pinter's creative process from initial conception to finished film. Gale makes careful, point-by-point comparisons of each stage in the screenplay's creation—the source material, the adaptations themselves, and the films made from the scripts—in order to reveal the meaning behind each film script and to explain the cinematic techniques used to express that meaning. Unlike most Pinter scholars, who focus almost solely on the written word, Gale devotes discussion to the cinematic interpretation of the scripts through camera angles and movement, cutting, and other techniques. Pinter does not merely convert his stage scripts to screenplays; he adapts the works to succeed in the other medium, avoiding elements of the live play that do not work onscreen and using the camera's focusing operations in ways that are not possible on the stage. As Pinter's career progressed and his writing evolved, screenplays became for him an increasingly vital means of creative expression. *Sharp Cut* is the first study to fully explore this important component of the Pinter canon.

*Harold Pinter's Female Provocateurs In--A Night Out, The Homecoming, and Old Times* Jalain

Catherine Onsgard.2007

Twentieth-Century British and American Theatre Christopher Innes, Katherine Carlstrom, Scott Fraser.2019-05-23 First published in 1999, this volume aims to develop the field of theatre studies by promoting the study of performative elements and thus fostering their consideration in the critical interpretation of dramatic literature. The authors additionally suggest ways of approaching and evaluating the work of individual performers, as well as of directors, designers and producers. It is an archival guide which covers manuscript and ephemera, rather than published texts, and attempts to indicate the potential value of the documentary material listed. This unique reference guide provides descriptions and evaluations of archive manuscript materials and ephemera relating to twentieth-century British and American theatre. Over 100 archives across Europe, North America and Britain were examined in the compilation of this volume. The documents include: unpublished playscripts; state and costume designs; directors' books; prompt books; lighting plots; stage photos; correspondence; theatre programmes. One hundred and seventy five entries are arranged alphabetically and cover playwrights, directors, designers and actors. By its nature, theatre is a collaborative enterprise, a facet which is recognised in the comprehensive cross-referencing of entries. The last twenty years has seen a shift in drama studies from text-based criticism to analysis of performance. The materials covered in this book have therefore become essential to future research in the field.

Making Pictures Joanne Klein.1985

*Harold Pinter* Steven H. Gale.1986 This collection of seventeen critical essays commemorates 25 years of writing by Harold Pinter. The essays are original pieces by many of the leading contemporary drama scholars in American and Britain which, taken together, present a fuller

picture of the dramatist's canon and a better understanding of what he tries to do and how he tries to do it.

**The Homecoming** Harold Pinter.1966 Theatre program.

**The Homecoming** .1971 Olney Theatre presents Sidney Walker, Patricia Elliott, James Patterson in *The Homecoming*, by Harold Pinter, directed by James D. Waring, setting and lighting by Mr. Waring, production stage manager Mary E. Holden, costumes & wardrobe Mary Cavanaugh, Marguerite Mayo.

**The Proust Screenplay** Harold Pinter,Joseph Losey,Barbara Bray.1977

*Family Voices* Harold Pinter.1981 A mother, her son and dead husband fail to communicate with each other through a series of parallel monologues in the form of letters (probably never mailed). Gradually the facade of a happy family disintegrates into a cauldron of recrimination. Originally a radio play, broadcast on BBC Radio 3, January 1981, before a staged platform performance at the National Theatre in February.

**Twentieth-century Drama Dialogue as Ordinary Talk** Susan Mandala.2007-01-01 This book investigates four modern plays, Harold Pinter's *The Homecoming*, Arnold Wesker's *Roots*, Terence Rattigan's *In Praise of Love*, and Alan Ayckbourn's *Just Between Ourselves*, and shows how the dialogue of each 'works' with respect to ordinary conversation. By considering both linguistic and literary perspectives, this work extends the boundaries of traditional criticism and demonstrates how the linguistic study of talk can contribute to our understanding of drama dialogue.

**Script Into Performance** Richard Hornby.1987

**Harold Pinter** Michael Scott.1986

*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. [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. [Catalog of Copyright Entries, Third Series](#) Library of Congress. Copyright Office.1969 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim (the name of the copyright claimant as given in the application for registration, the copyright date, the copyright registration number, etc.).

**Five Screenplays** Harold Pinter.1976

*The Lover. Tea Party. The Basement* Harold Pinter.1967 In this volume are three more striking examples of the artistry of Harold Pinter. With his usual blend of precision of language, menace, comedy, and ambiguous sexuality, these works deal with shifting relationships--Cover.

**No Man's Land** Harold Pinter.2013-12-19 "An oblique comedy of menace, unsettling, exquisitely wrought and written . . . a complex excursion into the by now familiar Pinter world of mixed reality and fantasy, of human worth and human degradation." —New York Times Set against the decayed elegance of a house in London's Hampstead Heath, in *No Man's Land* two men face each other over a drink. Do they know each other, or is each performing an elaborate character of recognition? Their

ambiguity—and the comedy—intensify with the arrival of two younger men, the one ostensibly a manservant, the other a male secretary. All four inhabit a no man's land between time present and time remembered, between reality and imagination—a territory which Pinter explores with his characteristic mixture of biting wit, aggression, and anarchic sexuality.

**Harold Pinter Plays 3** Harold Pinter. 2013-03-21 This revised third volume of Harold Pinter's work includes *The Homecoming*, *Old Times*, *No Man's Land*, four shorter plays, six revue sketches and a short story. It also contains the speech given by Pinter in 1970 on being awarded the German Shakespeare Prize. *The Homecoming* 'Of all Harold Pinter's major plays, *The Homecoming* has the most powerful narrative line... You are fascinated, lured on, sucked into the vortex.' *Sunday Telegraph* 'The most intense expression of compressed violence to be found anywhere in Pinter's plays.' *The Times* *Old Times* 'A rare quality of high tension is evident, revealing in *Old Times* a beautifully controlled and expressive formality that has seldom been achieved since the plays of Racine.' *Financial Times* 'Harold Pinter's poetic, Proustian *Old Times* has the inscrutability of a mysterious picture, and the tension of a good thriller.' *Independent* *No Man's Land* 'The work of our best living playwright in its command of the language and its power to erect a coherent structure in a twilight zone of confusion and dismay.' *The Times*

**Complete Works** Harold Pinter. 2015-01-27 Dramatist, scriptwriter, short story writer, novelist, poet, director, and actor, Harold Pinter has earned universal praise for his distinctive style and imagination. In this, the most recent of four volumes, Pinter's work echoes many of his earlier themes and techniques—struggles for power and an ambience of menace—while finding fresh subject matter and means to express his changing dramatic vision. This volume contains three of Pinter's most famous plays, including *Old Times*, which Clive Barnes called a joyous, wonderful play that

people will talk about as long as we have theater; a television play, Monologue; and a radio piece, Family Voices. Includes: Old Times No Man's Land Betrayal Monologue Family Voices Script Into Performance Richard Hornby.1995 (Applause Books). An analysis of script interpretation for the theater. The text includes theories on performance as well as examples from the works of Shelley, Ibsen and Pinter. In his new preface, Hornby laments the modernization of classic plays which he believes subverts the original text. Library Journal

*The Homecoming* Earl Hamner, Jr.,Perry Clark.1976

The Homecoming Harold Pinter.1991-01-01 'An exultant night - a man in total command of his talent.' Observer 'The most intense expression of compressed violence to be found anywhere in Pinter's plays.' The TimesWhen Teddy, a professor in an American university, brings his wife Ruth to visit his old home in London, he finds his family still living in the house. In the conflict that follows, it is Ruth who becomes the focus of the family's struggle for supremacy.

**New Theatre Quarterly 34: Volume 9, Part 2** Clive Barker,Simon Trussler.1993-08-19 One of a series discussing topics of interest in theatre studies from theoretical, methodological, philosophical and historical perspectives.

**Proust Screenplay, The** Harold Pinter,Joseph Losey,Barbara Bray.2000 In the early 1970s Harold Pinter joined forces with director Joseph Losey and Proust scholar Barbara Bray to develop a screenplay of Proust's masterpiece, Remembrance of Things Past. Pinter took more than a year to conceive and write the screenplay and called the experience the best working year of my life. Although never produced, Harold Pinter's The Proust Screenplay is considered one of the greatest adaptations for the cinema ever written. With fidelity to Proust's text, the screenplay is an extraordinary re-creation by one of the leading playwrights of our time. It is, in its way, a unique



collaboration between two extraordinary writers united across more than half a century and two different cultures by a special concern for time and memory.

**Complete Works** Harold Pinter.1990

**Storytelling and Drama** Hugo Bowles.2010 How do characters tell stories in plays and for what dramatic purpose? This volume provides the first systematic analysis of narrative episodes in drama from an interactional perspective, applying sociolinguistic theories of narrative and insights from conversation analysis to literary dialogue. The aim of the book is to show how narration can become drama and how analysis of the way a character tells a story can be the key to understanding its role in the unfolding action. The book's interactional approach, which analyses the way in which the characteristic features of everyday conversational stories are used by dramatists to create literary effects, offers an additional tool for dramatic criticism. The book should be of interest to scholars and students of narrative research, conversation and discourse analysis, stylistics, dramatic discourse and theatre studies. Winner of 2012 Esse Book Award for Language and Linguistics

The Pinter Review .2008

Harold Pinter's Shakespeare Charles Morton.2022-11-11 This book charts the impact of Shakespeare's works on Harold Pinter's career as a playwright. This exploration traces Shakespeare's influence through Pinter's pre-theatre writings (1950-1956), to his collaboration with Sir Peter Hall (starting properly at the RSC in 1962 and continuing until 1983), and a late, unpublished screenplay for an adaptation of The Tragedy of King Lear (2000). Adding to studies of playwrights such as Samuel Beckett and James Joyce as significant influences on Harold Pinter's work, this study aims to highlight the significant and lasting impact that Shakespeare had both formatively and performatively on the playwright's career. Through exploring this influence, Morton

gains not only a greater understanding of the shaping of Pinter's artistic outlook and how this affected his writing, but it also sheds light on the various forms of Shakespeare's continued influence on new writing, and what can be gained from this. This study will be of great interest to students and scholars in theatre and performance studies.

**Kafka and Pinter** R. Armstrong.1998-11-16 Kafka and Pinter is the first major study to focus on the extraordinary affinity between these two heavyweights of twentieth-century literature. As well as offering a bold new interpretation of Kafka's portrayal of the struggle between father and son in his classic stories *The Judgement* and *The Metamorphosis* , the book seeks to assess and document, through a detailed exposition of textual and other evidence, the extent to which Pinter's treatment of the same theme has been influenced by Kafka's example. Three of Pinter's plays - *The Homecoming*, *Family Voices* and *Moonlight* - are examined in depth, the last two more comprehensively perhaps than ever before. Clearly written and replete with all manner of fascinating parallels and interconnections, this book commends itself not only to students of Kafka and/or Pinter, but also to those with a more general interest in such areas as comparative literature, theatre studies, religion and psychology.

*Complete Works* Harold Pinter.2014-12-23 Collects some of the author's most famous writings, including plays, short stories, and essays.

*Pinter Problem* Austin E. Quigley.2015-03-08 In spite of steady growth in popularity, Pinter's plays have continued to elude adequate critical appraisal. Considering the last decade's scholarship, Austin E. Quigley attributes the impasse in Pinter criticism to the failure of Pinter's readers to appreciate the diversity of ways in which language can transmit information. This explanation places recent commentaries in a new light and enables the author to take a fresh approach to the plays

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**Harold Pinter: The Birthday Party, The Caretaker and The Homecoming** Michael

Scott.1986-04-28

*Pinter's World* William Baker.2018-09-15 Pinter's World presents an analysis based on recently published biographies and reminiscences and extensive consultation of Pinter's archive at the British Library, of his friendships, and obsessions. Topics extend beyond the subject's drama and screen plays, to his prose, journalism, poetry, letters, and artistic endeavors.

The Homecoming Harold Pinter.2013-07-18 'An exultant night - a man in total command of his talent.' Observer 'The most intense expression of compressed violence to be found anywhere in Pinter's plays.' The Times When Teddy, a professor in an American university, brings his wife Ruth to visit his old home in London, he finds his family still living in the house. In the conflict that follows, it is Ruth who becomes the focus of the family's struggle for supremacy.

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