

PINTER ON FILM, TELEVISION AND RADIO

An international conference at
the University of Reading and the British Library,
19-20 September 2018

DO YOU REMEMBER?

IAN HOLM
BRENDA BRUCE
JEAN KENT
MEL MARTIN
SYDNEY TAFLE in
Night School
BY HAROLD PINTER

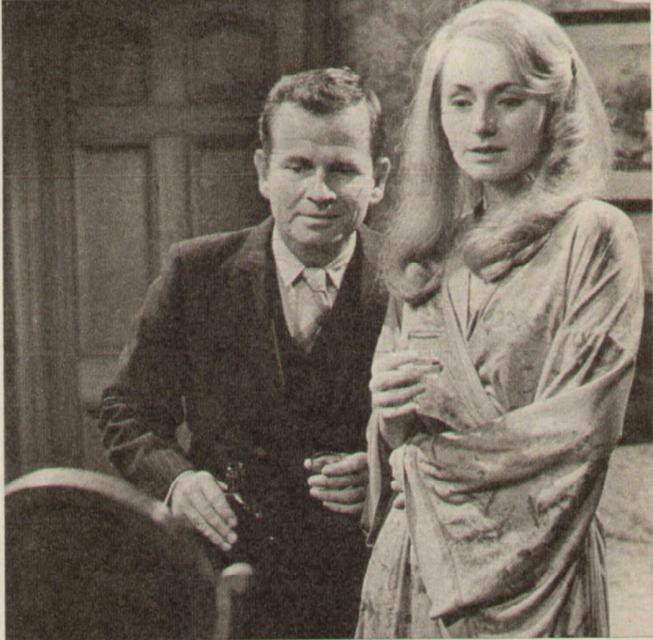
9.30 This series of four plays, each by a leading writer and popular in its time, opens with one of Harold Pinter's earlier plays.

Where has Walter been? Who is the girl who has taken over his room? Two simple enough questions — but with complicated answers.

Love for Lydia... the dole for Mel: see page 10

Walter
Annie
Milly
Sally
Solto
Tully
Barbara
Mavis
Carol
Manager
Charley
Club trio

Ian Holm
Brenda Bruce
Jean Kent
Mel Martin
Sydney Tafle
Paul Dawkins
Cristina Avery
Vikki Richards
Suzette St. Claire
Michael Chesden
Arthur Griffiths
Peter Husband
Roland Ashton
Gary Husband



Complications for Walter (Ian Holm) and Sally (Mel Martin) in *Night School*

DESIGNER ALAN PICKFORD: DIRECTOR MARC MILLER: PRODUCER JOHN KAYE COOPER: EXECUTIVE PRODUCER PETER WILLES
Yorkshire Television Production

PINTER ON SCREEN: University of Reading, 19 September

PINTER ON AIR: British Library, 20 September

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THE ‘HAROLD PINTER: HISTORIES AND LEGACIES’ PROJECT

The research project *Pinter Histories and Legacies: The Impact of Harold Pinter’s Work on the Development of British Stage and Screen* aims to trace, chart and contextualise every professional production of Harold Pinter’s plays in the UK from 1957 to 2017, accompanied by a complementary and integrated survey of original broadcasts and significant revivals of Pinter’s work for television and radio, and his activities in the film industry.

The project is led by Dr Mark Taylor-Batty at the School of English at the University of Leeds, with co-investigators Professor Jonathan Bignell (Reading) and Professor Graham Saunders (Birmingham), and is funded by the Arts and Humanities Research Council. Two research fellows at Leeds and Birmingham, Dr Basil Chiasson and Dr Catriona Fallow, are co-ordinated by Mark Taylor-Batty and Graham Saunders respectively and carry out the work on the history of stagings of Pinter’s drama. Work on Pinter’s media output in radio, film and television is co-ordinated by Professor Bignell with two postdoctoral researchers (in a job-share) at the University of Reading, Dr Billy Smart and Dr Amanda Wrigley. The combined material produced by the team will be captured within a database to be made available to the wider research community and the public once it is complete in 2020.

Harold Pinter (1930-2008) was a writer whose output over five decades spanned a number of genres: theatre, film, television and radio drama, poetry, prose and political essays. His work has been a part of the canon of world theatre since the 1960s, his films have contributed to the landscape and practices of British cinema, and he is often cited as one of the most significant British writers of the post-war period. His contribution to literature and to the world stage was recognised by a number of awards including the Nobel Prize for Literature (2005), the European Theatre Prize (2006), the Companion of Honour for services to literature (2002) and The Légion d’Honneur (2007). His films have attracted Academy Award and Golden Globe nominations and have won BAFTA, Palme d’Or and Writers Guild of Great Britain awards. His work has been an influence on other writers and his career has involved significant collaborations with renowned actors and directors including Dirk Bogarde, Judi Dench, Michael Gambon, John Gielgud, Peter Hall, Jeremy Irons, Joseph Losey, Ralph Richardson, Ian Rickson and Meryl Streep.

The research project has access to a range of archival material, and central to this is the Pinter archive at the British Library; it is fitting that Day Two of this conference is held there. The project team helped to organise the series of Pinter screenings at the British Film Institute’s Southbank cinemas in summer 2018, and members produce a blog communicating research findings to the public as well as writing specialist academic publications. For further information on the project, its personnel and its activities see: <https://pinterlegacies.com>.

We are grateful for the help of the following colleagues in the organisation of this conference: Stephanie Brunger, Executive Support Administrator, and Chris Bacon, Technical Manager, in the Department of Film, Theatre and Television, University of Reading; University of Reading student helpers Natasha Clarke, Isabella Goh and Madelaine Patricia McQuoid; and, at the British Library, Paul Wilson, Curator of Radio, and Nasia Ruhomutally, Events Co-Ordinator.

CONFERENCE SCHEDULE

DAY ONE: PINTER ON SCREEN (UNIVERSITY OF READING)

9.30-10.15am Registration and coffee (Department of Film, Theatre and Television, Minghella Studios)

10.15am Welcome (Jonathan Bignell, University of Reading)

10.30-11.30am Panel One: Pinter, screenplays, gender (chair: Billy Smart)

Farah Ali (Hull): 'Subdued existence: identity, corporeality and gender in *The Pumpkin Eater* (1964)'

Laurel Forster (Portsmouth): '*The Heat of the Day* (1989)'

11.30am Tea

12.00-1.00pm Panel Two: Pinter, screenplays, adaptations (chair: Graham Saunders)

Jonathan Bignell (Reading): '*The Quiller Memorandum*: Pinter and the Sixties spy cycle'

Charles Morton (Birmingham City): '“See better, Lear”: sight and blindness in Harold Pinter's screenplay for *The Tragedy of King Lear*'

1.00-2.00pm Lunch

2.00-3.00pm Keynote: (chair: Jonathan Bignell)

John Wyver (Westminster): 'Memory plays: screen adaptations, archives and Harold Pinter at the RSC'

3.00-4.00pm Panel Three: Pinter and television (chair: Amanda Wrigley)

Billy Smart (Reading): '*Tea Party* (1965), *The Basement* (1967), the television studio and the theatrical stage'

Richard Hewett (Salford): 'Pinter as performer'

4.00-4.30pm Tea

4.30-5.30pm Interview panel: *Arena* (introduced by Billy Smart)

Ian Greaves (drama historian), **Martin Rosenbaum** (television producer) and **Anthony Wall** (series editor, *Arena*):

'Bottling Pinter: the making of the 2002 *Pinter at the BBC* season'

5.30-7.00pm Wine reception

DAY TWO: PINTER ON AIR (BRITISH LIBRARY)

9.15am Coffee and registration (Foyle Suite, Centre for Conservation)

9.45am Welcome (Paul Wilson, British Library)

10.00-11.00am Panel Four: Intermedial Pinter (chair: Jonathan Bignell)

Amanda Wrigley (Reading): ‘Pinter’s intermedial moves’

Lukasz Borowiec (John Paul II, Lublin): ‘Harold Pinter in Polish radio and television theatre, 1972-2006: between tradition and innovation’

11.00-11.30am Coffee and pastries

11.30-1.00pm Panel Five: Pinter’s soundscapes (chair: Mark Taylor-Batty)

Arka Chattopadhyay (IIT Gandhinagar): ‘Soundscape in Pinter: from *A Slight Ache* to *Family Voices*’

Susan Hollis Merritt: ‘Pinter’s *Voices*’

Lucy Jeffery (Reading): ‘“Not a sound”: Samuel Beckett’s influence on Harold Pinter’s *Landscape*’

1.00-2.00pm Lunch

2.00-3.30pm Panel Six: ‘You never heard such silence’—voicing in Pinter’s drama
(chair: Billy Smart)

Ann C. Hall (Louisville): ‘Transmissions: voice, media, and Harold Pinter’

Judith Roof (Rice): ‘Power, speech, and performance in *The Birthday Party*, *One for the Road*, and *The Comfort of Strangers*’

Melissa Bailar (Rice): ‘Is a rose a rose by any other name?: Pinter’s slipping signifiers’

3.30-4.00pm Tea

4.00-5.00pm Panel Seven: Pinter’s radio aesthetics (chair: Catriona Fallow)

Nupur Tandon (Malaviya N.I.T., Jaipur): ‘A presence in absence: Pinter on the radio’

Pim Verhulst (Antwerp): ‘Intermediality and radio aesthetics in Pinter’s late theatre’

5.15-6.15pm Wine reception (Knowledge Centre)

6.15-7.30pm Public lecture, illustrated with rare archival recordings
(Brontë Room, Knowledge Centre)

Billy Smart and Amanda Wrigley (Reading):
‘Pinter at the BBC’

CONFERENCE DELEGATES

Dr Farah Ali (University of Hull)
Professor Melissa Bailar (Rice University)
Professor Jonathan Bignell (University of Reading)
Lukasz Borowiec (John Paul II, Lublin)
Dr Arka Chattopadhyay (IIT Gandhinagar)
Dr Basil Chiasson (University of Leeds)
Dr Catriona Fallow (University of Birmingham)
Dr Andrew Finch (Chungbuck National University)
Dr Laurel Foster (University of Portsmouth)
Ian Greaves
Professor Ann C. Hall (Louisville University)
Dr Richard Hewett (Salford University)
Todd Hilsee
Dr Lucy Jeffery (University of Reading)
Ye-rin Kang (Chungbuck National University)
So-min Lee (Chungbuck National University)
Sung-ji Lee (Chungbuck National University)
Dr Susan Hollis Merritt
Dr Charles Morton (Birmingham City University)
Dr Heebon Park-Finch (Chungbuck National University)
Professor Judith Roof (Rice University)
Martin Rosenbaum
Professor Graham Saunders (University of Birmingham)
Hyun-jin Shin (Chungbuck National University)
Dr Billy Smart (University of Reading)
Professor Nupur Tandon (Malaviya N.I.T., Jaipur)
Professor Mark Taylor-Batty (University of Leeds)
Dr Pim Verhulst (University of Antwerp)
Anthony Wall
Dr Amanda Wrigley (University of Reading)
Professor John Wyver (University of Westminster)

ABSTRACTS

Farah Ali (University of Hull):

‘Subdued existence: identity, corporeality and gender in *The Pumpkin Eater* (1964)’

Jo Armitage’s nervous breakdown and her hiding in the nearby windmill promises a rewarding end and break away from her marriage. However, her fleeting freedom vanishes as soon as she accepts a can of beer from her husband Jake, gesturing her consent to reconcile and get back to him. The potential of self-actualisation that always remains unfulfilled by the end of almost every Pinter work urges us to take a deeper look into Jo’s character as a woman who loses control of her own existence both on psychological and corporeal levels. In this paper, I examine Jo’s marriage from a feminist perspective. Starting from her father’s treatment of her marriage as a transaction and her abortion and sterilisation induced by her husband and her male psychiatrist. In addition, I look at her depression triggered by her discovery of amorous affairs by her husband with other women.

Utilising tools provided by feminist scholars such as bell hooks, Luce Irigaray, and others, this paper aims to highlight Jo’s suffering in an emotionally abusive marriage and her gendered being as a woman in a patriarchal dominated society. *The Pumpkin Eater*, despite the passage of five decades, is still as valid and lucid as if it has been written yesterday.

Melissa Bailar (Rice University):

‘Is a rose a rose by any other name?: Pinter’s slipping signifiers’

Several of Pinter’s plays include characters with multiple or uncertain names. In both *The Room* and *The Birthday Party*, the characters of Rose and Goldberg grow distraught when called by names that are tied to home and childhood, this shift in signifier ominously collapsing different times and ways of being. Misnaming in *The Room*, when potential renters confuse the names Kidd and Hudd, results in an absurd staccato of repetition that replaces the name as signifier with sound as rhythm. The quick repetition of these names is comedic in single doses, but the persistent conflation also disrupts the sense of cohesive identity and self-knowledge. *The Lover* similarly shifts between the lighthearted adoption of alternative names for sexual role-play and the dread of a potential *mise en abyme* in which all names are merely monikers for infinite layers of role-playing. Here the complexity of name changes also bleeds into the script itself, where lines are given to Max and his alter ego Richard, the names shifting in the script in ways would not be audible in performance. Multiple or mistaken naming provides a meta-commentary on plays themselves, troubling the distinctions among script and stage, actor and viewer.

Jonathan Bignell (University of Reading):

‘*The Quiller Memorandum*: Pinter and the Sixties spy cycle’

This paper links an analysis of the film *The Quiller Memorandum* (1966) with aspects of adaptation theory and a historical and cultural analysis of the film’s relationship with genre. The film is set among the spies of a divided Berlin in the Cold War and was adapted by Harold Pinter from Elleston Trevor’s novel (written under the alias Adam Hall, itself a pseudonym for the writer Trevor Dudley-Smith). One of the ways viewers have responded to the film is to credit it with being realistic in ways that Fleming’s James Bond, for example, was not, neither in literature nor film. The claim for *Quiller*’s verisimilitude is based on its representation of place, milieu and the quotidian business of spying. This tone or mood is heavily dependent on Pinter’s elliptical script, which follows his dictum expressed in 1958 in an article discussing his theatre drama, that something is ‘not necessarily either true or false; it can be both true and false’. In *Quiller*, Pinter uses the characters’ silence, subtexts, evasion and intention to deceive as means to establish a dangerous and ambiguous fictional world, also expressed in director Michael Anderson’s sparse visual style.

Lukasz Borowiec (John Paul II Catholic University of Lublin):

‘Harold Pinter in Polish radio and television theatre, 1972-2006: between tradition and innovation’

The goal of this paper is to present an overview of Polish radio and television adaptations of Harold Pinter’s dramatic works. As of February 2018, there have been two radio productions (interestingly, neither of them was originally a radio drama) and eight television renditions of Pinter’s plays. These include two productions of *The Lover* (1972 and 1993) as well Pinter’s now canonical *The Caretaker* (1979), *The Birthday Party* (1986) and *The Homecoming* (1993). Polish radio and television adaptations of Pinter’s plays have not been systematically discussed so far, due in part to the fact of certain difficulties in gaining access to the relevant archival material. My presentation opens with a brief outline of the historical background, highlighting the enormous cultural significance of Polish radio and television theatre so as to locate adaptations of Pinter into these national media more precisely. Next, I discuss selected television and radio productions by focusing on their evolving aesthetics. With this purpose in mind, my intention is to trace the changing approach to Pinter in Poland primarily through the lens of television adaptations that were often an original follow-up to the premieres in Polish theatres.

Arka Chattopadhyay (IIT Gandhinagar, India):

‘Soundscape in Pinter: from *A Slight Ache* to *Family Voices*’

In *The Homecoming*, Lenny complains of a ticking that does not allow him to sleep. Can sound be an ontological index of existence? The paper will examine Harold Pinter’s sound aesthetics by mediatizing this philosophical question in the field of radio drama. I foreground the connection between soundlessness and menace in the 1959 radio play *A Slight Ache* and see how Pinter responds to the *clichéd* question of radio being a ‘blind medium’, as the spatial motif of inside-outside is problematized by the aural. Stage performance of *A Slight Ache* needs an actor to play the match

seller but in the radiophonic world, his index is a menacing soundlessness that means it does not need to be played by anyone. Is this sound overpowering sight or vice versa? We see how this intermedial dynamic approaches the non-visual autonomy of sounds in acoustic poetics. *Family Voices* (1981), on the other hand, indicates a different aural aesthetics in weaving voice with writing when epistles are rendered as non-intersectional voices. I would probe into the transition from writing to voice and the tropological function of death as self-reflexive mediatic moments. I would chart the movement from sound to voice in Pinter's evolving radio-poetics.

Laurel Forster (University of Portsmouth):

‘*The Heat of the Day* (1989)’

[Unavailable at the time of going to press.]

Ian Greaves:

‘Bottling Pinter: the making of the 2002 *Pinter at the BBC* season’

In 2002, the nascent BBC Four programmed a major retrospective of Harold Pinter's life. It included a range of plays and feature films from the archives, as well as a compilation of revue sketches, a selection of plays newly recorded on stage (including the first televised *Celebration*), and, as the flagship of the season, a new two-hour documentary. The season was the work of the team behind the long-running arts strand *Arena* (BBC Two/Four, 1975-present).

In this special practitioners' panel, the conference reunites that team to discuss the making of this landmark season, plotting its development and exploring the challenges of selecting and producing a large quantity of original programming. We will also reflect on their experiences of working directly with Pinter on a major documentary profile.

The panel is chaired by broadcasting historian Ian Greaves. The then series editor Anthony Wall and the producer Martin Rosenbaum will join him. There will also be recorded contributions from writer and director Nigel Williams.

Ann C. Hall (University of Louisville):

‘Transmissions: voice, media, and Harold Pinter’

Pinter's plays are filled with sound and silence: characters talking around one another, and characters saying volumes without saying anything at all. Through his experiences with film, Pinter begins to use the ‘voice-over’ to further complicate his representation of communication through sound and silence. *Family Voices*, *Victoria Station*, *Moonlight*, and *Ashes to Ashes* all use voice-overs and sound transmissions of the mechanical or supernatural variety. His use of the voice-over reflects not only his great flexibility as an artist but also his investigation regarding the effects of the human voice and its absence in relationships, in politics, in the theatre, and other media.

Richard Hewett (University of Salford):
'Pinter as performer'

In addition to his prolific writing career, Harold Pinter also worked successfully for many decades as an actor, making numerous—albeit intermittent—appearances on television, stage and in film. From an early supporting role in his *Armchair Theatre* play *A Night Out* (ABC/ITV, 1960) to his swansong in the Royal Court's 2006 production of *Krapp's Last Tape* (filmed and subsequently broadcast on BBC Four), Pinter's acting spanned the eras I have identified elsewhere as studio realism and location realism (Hewett, 2017). However, unlike many of his contemporaries, Pinter's progression as a television actor was not a straightforward linear development from the scaled down, stage-derived codes of multi-camera studio to the less projected style of single camera location. In contrast, Pinter drew upon a variety of styles at every stage of his acting life. This paper draws upon his screen performance work, including the role of Goldberg in *The Birthday Party* (BBC, 1987), a deftly drawn cameo as lawyer Saul Abrahams in *Rogue Male* (BBC, 1976), and his memorable appearance as the Director in David Mamet's *Catastrophe* (2001), to examine the range of both naturalistic and non-naturalistic techniques Pinter employed over a distinguished—yet comparatively little heralded—acting career.

Lucy Jeffery (University of Reading):
'“Not a sound”: Samuel Beckett's influence on Harold Pinter's *Landscape*'

Harold Pinter and Samuel Beckett both wrote for radio during the 1960s. Their medium-conscious works provided a platform through which they could experiment with their shared frustration with the inaccuracies of language and the inevitable 'struggle to express' this caused. Both writers also grappled with the inherent shortcomings of their medium and, where radio is concerned, wrote pieces that accented silence, shadow, and touch despite the invisible and intangible space a radio drama occupies. This paper finds instances where Beckett's influence on Pinter can be heard and asks how their work for radio shaped and stretched future radio play techniques and conventions. It focuses on *Landscape* (BBC Radio 3, 25 April 1968), which, with its exploration of marital tensions, idealised memories, and loneliness, contains numerous Beckettian parallels. Lastly, it asks how the silences in speech we 'hear' can be—to quote Pinter's 1962 speech 'Writing for Theatre'—'a necessary avoidance, a violent, sly, and anguished or mocking smoke screen'.

Susan Hollis Merritt:
'Pinter's *Voices*'

I first met James Clarke at the 'Artist and Citizen: Fifty Years of Performing Pinter' conference, organized by Mark Taylor-Batty at the University of Leeds in April 2007. We were seated next to each other during the special audio presentation of *Voices*, kept in touch, became friends, and visited on several occasions in London, and in Buffalo, New York, when James invited me to attend a concert of his music. A few years later, I raised the possibility of communicating about the process of his working with Pinter on *Voices*. Through our email correspondence extending over several months, James responded to questions that I posed in preparing the paper.

I cite James's unpublished first-hand account of his experiences collaborating with Pinter on *Voices* and contextualize and elucidate his remarks quoted in published critical reviews of the work. I have suggested that we might develop this paper for publication and collaborate further on it for that purpose. My updated presentation on Pinter's diverse dramatic 'voices' includes audio clips as affective illustrations of Pinter's and Clarke's *Voices* and refer to Basil Chiasson's *The Late Harold Pinter* regarding specific dramas adapted and 'translated' musically in *Voices*.

Charles Morton (Birmingham City University):

' "See better, Lear": sight and blindness in Harold Pinter's screenplay for *The Tragedy of King Lear*'

This paper will examine the way in which Pinter explored the themes of sight and blindness in his screenplay for *The Tragedy of King Lear*. In 2000, Pinter completed a screen adaptation of Shakespeare's play. Despite this adaptation not yet being produced, the surviving screenplay (which is part of the Pinter archive at the British Library) demonstrates a fascinating engagement with the text and an insight into how Pinter imagined the play working on screen. His characterisation of the Fool is of particular interest in relation to the key theme of sight, as are Pinter's additions to the text as he 'opens out' the world of the play. The screenplay also shows signs of influence from other versions of *King Lear*; most notably Peter Brook's 1971 film but also that of the Donald Wolfit Company production in 1953 and the National Theatre's 1997 production shortly before the screenplay was written. By exploring Pinter's use of sight and blindness in his adaptation, this paper will highlight Pinter's understanding of the source text, his method of adapting it and his interaction with the play's existing legacy.

Judith Roof (Rice University):

'Power, speech, and performance in *The Birthday Party*, *One for the Road*, and *The Comfort of Strangers*'

The dynamic relations among characters on stage—and between stage and audience—is partially an effect of performed speech. The exchange of lines among characters such as occurs at the beginnings of *The Birthday Party*, *The Dumbwaiter*, or *Party Time*, produces one dynamic whose variations in contribution, status, and response enact one mode of detailed by-play. But when a single character—Goldberg, Nicolas, Robert—deploys speech as a means of gaining and establishing power over another character, dialogue becomes monologue and exchange becomes subjection. The monologue veers towards the voiceover, the narrating guide whose speech defines the positions and fates of the other characters. On stage Goldberg and Nicolas literally re-script their victims, voicing over what might have counted as their voices, and using speech as the means by which Stanley and Victor become lost objects. In *The Comfort of Strangers*, Robert's self-narrative ('My father was a...') becomes a literal voiceover whose nostalgic tune bears the other characters' ultimate tragedy. Voicing power becomes a meta-theatricalized means to others' ends, enacting the dangers of theatre.

Billy Smart (University of Reading):

‘*Tea Party* (1965), *The Basement* (1967), the television studio and the theatrical stage’

Harold Pinter’s first two original plays for BBC Television, *The Largest Theatre in the World: Tea Party* (1965, dir. Charles Jarrott) and *Theatre 625: The Basement* (1967), were a significant departure and progression from his previous television plays made for ITV. Utilizing more sophisticated editing, elaborate design and sophisticated direction, the plays tell fractured, non-linear, stories of mental disintegration, finding visual means to convey the ambiguous and fragile understanding of their protagonists.

This paper presents the two plays within the context of 1960s British television and theatre, outlining their distinctively televisual qualities, considering their original presentation and reception and (particularly) considering their afterlife as texts *beyond* television as published screenplays and performed stage plays.

Nupur Tandon (Malaviya N.I.T., Jaipur):

‘A presence in absence: Pinter on the radio’

A Pinter play, whether on the stage, the television, or the radio, is enigmatic and is a fascinating foray into an uneasy world of mysterious, desperate men and women, living at the edge of their existence. Radio to Pinter meant freedom, and his output for radio has been extraordinarily rich. As a medium that is highly intimate, radio gave to Pinter the liberty to write for himself, or ‘imagine’ an audience, as it were, that could make sense of the pause and silence, and the presence and absence of his highly complex characters.

This paper deals with three of Pinter’s most significant radio plays, *A Slight Ache*, *The Dwarfs*, and *Family Voices*, and his adept use of this rather challenging medium: *A Slight Ache*, originally a radio play, with a silent presence that might also be an absence (though quite visible in the stage version); *The Dwarfs*, originally a novel, with its omission of the female character in its radio adaptation; and *Family Voices*, with its three ‘voices’, perhaps voices in the listener’s mind, as they talk at rather than to each other.

Pim Verhulst (University of Antwerp):

‘Intermediality and radio aesthetics in Pinter’s late theatre’

Harold Pinter’s early plays and radio drama have received abundant critical attention, but his later output for the stage, and especially its relation to his previous works for radio, has been somewhat critically neglected. This paper aims to fill this gap by analysing Pinter’s ‘memory plays’ from the 1960s, 1970s and 1980s as examples of a radiophonic aesthetics, indebted to his later radio play *Family Voices* (1981), but also to his radio drama of the 1950s and 1960s. Certain aspects of the ‘memory plays’ are more readily associated with the broadcasting medium, for example their foregrounding of language and listening, diminished physicality, and greater emphasis on mental processes. As John Drakakis points out, ‘what the [radio] medium could do best was to represent the psychological processes of the human mind’ (1989, 24), and the ‘inward turn’ of Pinter’s late drama is similar to the later stage plays of Samuel

Beckett and Caryl Churchill—both prolific radio dramatists. Like these two authors, Pinter can equally be regarded as an intermedial playwright, whose approach to theatre was mediated by radio from the beginning. In turn, radio might be redefined as an important but critically overlooked source of innovation for British post-war theatre.

Amanda Wrigley (University of Reading):

‘Pinter’s intermedial moves’

The story of Pinter’s rise on the British stage from the late 1950s is intimately intertwined with the life of his work on British radio and television. In this creative fluidity he was not alone. For many playwrights of this era, BBC Radio in particular—via the patronage of certain producers—provided a well-established, innovative and respected platform for dramatic writing and experimentation. Radio would continue to offer a performance space for Pinter throughout his career. Much was aired on the Third Programme, the BBC’s ‘highbrow’ channel (later Radio 3) which broadcast both established and avant-garde writing.

This paper draws on archival evidence for Pinter’s radio (and television) productions at the BBC, asking why early productions such as *A Slight Ache* should have been so very unpopular with audiences who rated them badly, often finding them baffling. Mass media undoubtedly brought non-theatre-goers into welcome contact with Pinter’s stage-plays, but the particular demographic of the Third, combined with the nature of the psychological portraits Pinter painted using word, sound and silence, meant that his radio work was satisfying for only a minority. The paper will go on to explore the impact of the rapid and continual movement of Pinter’s work across media (including television) which brought layers of creative interpretation, via *mise en scène*, visually to bear on plays.

John Wyver (University of Westminster):

‘Memory plays: screen adaptations, archives and Harold Pinter at the RSC’

The Royal Shakespeare Company has twice mounted Harold Pinter’s drama *The Homecoming*: in 1965 at the Aldwych, when Peter Hall directed the premiere, and in 2011, as part of the RSC’s fiftieth birthday celebrations. Moving image traces of the first include Hall’s 1973 film version, made for American Film Theatre, and documentary elements in *Tempo: Harold Pinter* (1965) and in *Opus*, made by Don Levy for Montreal’s Expo ’67. Of the second, directed by David Farr in the Swan, there is a single camera recording made by the company and a version filmed with three cameras for the V&A’s National Video Archive of Performance. Online there are various paratexts related to the later production, including a trailer and two short documentary features.

How are we to understand each of these screen versions? How should we look at them, and what can we expect them to offer? This paper explores this group of screen versions, and the contexts in which they were produced and distributed, and in which they may now be consumed. By interrogating the distinctive relationships between theatre and screen media established by each one, the paper aims to raise questions about adaptation, applications, affect, audiences and archives.

BIOGRAPHIES

Farah Ali is a post-doctoral researcher at the University of Hull in the Faculty of Arts, Cultures and Education. She is interested in all aspects of Harold Pinter's works, especially identity politics and other social issues. Her PhD thesis looked into the identity predicament in Pinter's works with a focus on gender, language, family and memory categories. The thesis has been published as a book entitled *Eroding the Language of Freedom: Identity Predicament in Selected Works of Harold Pinter* (Routledge, 2017). She is currently working on identity issues within diaspora communities in the UK.

Melissa Bailar is Professor in the Practice of Humanities and the Associate Director of the Humanities Research Center at Rice University. She has published articles and book chapters on anatomical models, French literature and theatre, and trends in higher education; she is also the editor of the collection *Emerging Disciplines* (Rice University Press, 2010). She serves as a principal investigator on multiple grants from the Andrew W. Mellon Foundation, the American Council of Learned Societies, and the National Endowment for the Humanities. Her teaching focuses on medical humanities, French film and literature, and representations of space.

Jonathan Bignell is Professor of Television and Film at the University of Reading. His books and chapters mainly comprise studies of British and American television fiction, most recently *British Television Drama: Past Present and Future* (edited with Stephen Lacey). His articles include contributions to the journals *Screen*, *Critical Studies in Television*, the *Historical Journal of Film, Radio and Television* and *Media History*. Jonathan has managed teams of researchers on a series of large-scale collaborative projects, most recently his role in the three-year study funded by the Arts and Humanities Research Council on Harold Pinter's Histories and Legacies is to lead the team working on Pinter's output in television, cinema and radio.

Lukasz Borowiec is based at John Paul II Catholic University of Lublin, Poland (Institute of English Studies, Department of English and Commonwealth Literature). He received his PhD in literature in 2012. His research interests centre on two areas connected with modern English drama and theatre: 1) theatre translation and its relation to theatre documentation, with special emphasis on English-language drama (currently, Pinter's *oeuvre*) translated into Polish on Polish stages; 2) radio drama and its status both among other dramatic genres and in the academic world. As part of his PhD dissertation he translated *The Dwarfs*, the only novel by Harold Pinter, whose work is a constant inspiration for his research projects.

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Laurel Forster is Senior Lecturer in Media Studies. Her interests are in representations of women's cultures and she has published on women's magazines, and women on television and on film. Her monograph, *Magazine Movements* (Bloomsbury, 2015), discusses the political and feminist imperatives of the magazine form, across print and broadcast genres, from the Second World War to the present day. In process is a history of women's periodical culture in postwar Britain (EUP, 2019). Three co-edited volumes, *Historicising the 1970s Women's Liberation Movement* (Routledge, 2018), *British Culture and Society in the 1970s* (2010) and *The Recipe Reader* (2003), similarly explore women's social, cultural and media contexts. She also publishes on female novelists, modernism and feminism. She is currently working on a Heritage Lottery funded project to recover the hidden histories of feminism and grass roots activism in Portsmouth.

Ian Greaves is an independent researcher who, in 2011, recovered the lost Pinter revue sketch 'Umbrellas'. He has devised documentaries for BBC Radio 4 about Douglas Adams and Dudley Moore and his major publications include collections of the writings of N.F. Simpson (2013), Dennis Potter (2015) and Jonathan Miller (2017). He is currently working on a history of *Arena*.

Ann C. Hall is currently Chair of the Department of Comparative Humanities at the University of Louisville. She has published widely on Harold Pinter, popular culture, and modern drama. She is president of the International Harold Pinter Society, editor of *The Harold Pinter Review*, and editor of a theatre series for Palgrave Macmillan. She is working on a book on Ronald Harwood called *Art Has a Lot to Answer for*.

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Lucy Jeffery is a sessional lecturer in theatre in the Department of Film, Theatre and Television at the University of Reading. Her PhD looked at Samuel Beckett's use of music and the visual arts. She has published an article on Beckett's use of Beethoven and Schubert and frequently contributes poetry reviews to *Acumen*. She is also a research assistant to an AHRC-funded project entitled 'User Not Found: Social Media Technologies as Immersive Performance'.

Susan Hollis Merritt is the author of *Pinter in Play: Critical Strategies and the Plays of Harold Pinter*, published by Duke University Press, and numerous articles, reviews, and parts of books on Pinter and contemporary drama, criticism, theory, and theatre. As the founding Bibliographical Editor of *The Pinter Review* (1987-2011), she

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Charles Morton was awarded a PhD from the Shakespeare Institute, University of Birmingham in 2017, which explored Shakespeare’s influence on the works of Harold Pinter. This covered his early writing, his time at the RSC and his late screenplay of *The Tragedy of King Lear*. Before the PhD, he completed his MA at the same institution and a BA at the University of Warwick. He currently works at Birmingham City University as a Visiting Lecturer and has previously worked at Newman University and the University of Birmingham.

Judith Roof is Professor and William Shakespeare Chair in English at Rice University, working in 20th-century literature, drama, film studies and popular culture. She is the author of essays on, among other topics, the work of Harold Pinter and other modern dramatists and (most recently) of *The Comic Event: Comedic Performance from the 1950s to the Present* (Bloomsbury, 2018)

Martin Rosenbaum is a prolific documentarian. He produced all the original material for the 2002 *Pinter at the BBC* season, as well as *Arena*’s 2010 recording of the National Theatre celebration of Pinter’s life. In all, he has contributed to 53 editions of *Arena*. Outside of that series, he has produced documentaries on Alan Bennett, W.H. Auden and the Royal Academy, in addition to collaborating with Slavoj Žižek on *The Pervert’s Guide to Cinema*. Martin is the founder of Lone Star Productions.

Billy Smart is Postdoctoral Researcher on the AHRC-funded ‘Harold Pinter: Histories and Legacies’ project at the University of Reading. He previously worked as Research Officer on ‘Forgotten British Television Drama, 1946-82’ at Royal Holloway (2013-17) and ‘Spaces of Television: Production, Site and Style’ at Reading (2010-13). Work has included studies of the development of Scottish and Welsh television drama, TV representations of lesbianism in 1970s drama, dramas made on Outside Broadcast, the work of the BBC Audience Research Unit, the changing visual form of soap opera and how the theatrical conventions of Shakespeare, Ibsen, Chekhov, Brecht and J.B. Priestley were altered by studio practice when adapted for television.

Nupur Tandon has been teaching English at Malaviya National Institute of Technology Jaipur since 1995 and is currently Head of the Department of Humanities and Social Sciences. She is a Pinter scholar: her PhD thesis was on ‘Harold Pinter and the Theatre of the Absurd’ and she has published articles on Pinter’s plays and playwriting. She is guiding research scholars in aspects of modern drama and fiction and has contributed several articles in reputed journals. She has presented papers at conferences abroad that have been published in the respective Proceedings. She is on the boards of studies of various technical institutes as Subject Expert and has been invited for talks and lectures. She has also organized training programmes and workshops for faculty and students in such areas as communication skills at the workplace, integrating technology and humanities, and many more.

Pim Verhulst is a postdoctoral researcher at the University of Antwerp. His areas of interest include genetic criticism, (late) modernism, radio drama, intermediality, adaptation, and audionarratology. He has published articles in *Genetic Joyce Studies*, *SBT/A* and *JOBS*, and book chapters in *Beckett and BBC Radio* (Palgrave, 2017), *Beckett and Modernism* (Palgrave, 2018) and *Audionarratology: Lessons from Audio Drama* (Ohio State, 2019). His new monograph, *The Making of Samuel Beckett's Radio Plays*, is due from Bloomsbury in 2019, and he is finishing two other book projects: *Beckett and the Radio Medium* (Edinburgh, 2020) and *Beckett's Technography* (Cambridge, 2020).

Anthony Wall joined *Arena* in 1978, quickly becoming one of its core team. With director Nigel Finch he devised the celebrated films *My Way*, *Chelsea Hotel* and *The Private Life of the Ford Cortina*. As a director in his own right, he made his name with films about *Desert Island Discs*, Luis Buñuel and The Everly Brothers. From 1985, and for the next 33 years, he was *Arena's* series editor, the first decade jointly with Finch. Wall is now Advisor to the BBC on the *Arena Archive*, an invaluable collection of over 700 documentaries. For the Pinter season Anthony directed the six stage recordings of Pinter's work.

Amanda Wrigley is Postdoctoral Researcher in the Department of Film, Theatre and Television at the University of Reading, working part-time on the AHRC-funded 'Harold Pinter: Histories and Legacies' project (2017-19); she is also Visiting Fellow in the School of Arts and Cultures at the Open University (2018-21) and a Fellow of the Royal Historical Society. She works on contextual histories of radio and television in twentieth-century Britain, focusing on imaginative programming which adapts and creates dramatic and literary forms. Her writing centres on adaptation, intermediality, audiences and education. Her latest monograph is *Greece on Air: Engagements with Ancient Greece on BBC Radio, 1920s-1960s* (OUP, 2015) and her latest co-edited volume, with Aasiya Lodhi, is *Radio Modernisms: Features, Cultures and the BBC* (*Media History* 24.2, 2018). See further: amandawrigley.wordpress.com.

John Wyver is a writer and producer with Illuminations; Director, Screen Productions for the Royal Shakespeare Company; and Professor of the Arts on Screen at the University of Westminster. His numerous broadcast productions have been honoured with a BAFTA, an International Emmy and a Peabody Award, and his recent work includes the Donmar *Shakespeare Trilogy* (2017) and *Hamlet* (2018). He produces the *RSC Live from Stratford-upon-Avon* cinema broadcasts. His books include *Vision On: Film, Television and the Arts* (2007) and the forthcoming *The Royal Shakespeare Company on Screen: A Critical History* (2019).