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MACMILLAN MODERN DRAMATISTS

HAROLD PINTER

Second Edition

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of Theatre Arts and Humanities
Virginia Tech

M
MACMILLAN
EDUCATION

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Editors' Preface

The *Macmillan Modern Dramatists* is an international series of introductions to major and significant nineteenth and twentieth century dramatists, movements and new forms of drama in Europe, Great Britain, America and new nations such as Nigeria and Trinidad. Besides new studies of great and influential dramatists of the past, the series includes volumes on contemporary authors, recent trends in the theatre and on many dramatists, such as writers of farce, who have created theatre 'classics' while being neglected by literary criticism. The volumes in the series devoted to individual dramatists include a biography, a survey of the plays, and detailed analysis of the most significant plays, along with discussion, where relevant, of the political, social, historical and theatrical context. The authors of the volumes, who are involved with theatre as playwrights, directors, actors, teachers and critics. are concerned with the plays as theatre and discuss such matters as performance, character interpretation and staging, along with themes and contexts.

Editors' Preface

Macmillan Modern Dramatists are written for people interested in modern theatre who prefer concise, intelligent studies of drama and dramatists, without jargon and an excess of footnotes.

BRUCE KING
ADELE KING

Prefatory Note

Except as indicated, quotations of Harold Pinter's works are from the three volumes titled *Collected Works*, published with the same pagination by Eyre Methuen in London and Grove Press in New York; these are cited parenthetically in the text by volume and page number. Quotations from *Old Times*, *No Man's Land*, and *Betrayal* are from the editions of the individual plays, published with the same pagination by the same firms; these are cited parenthetically in the text solely by page numbers, as are quotations from *The Hothouse*, published by Eyre Methuen in London and by Grove Press in the United States. Quotations from the short *Monologue* are from the Covent Garden Press edition (London), which lacks page numbers, now published by Eyre Methuen in London and by Grove Press in the United States. Other quotations of Pinter are cited in the usual manner at the end of the book.

Chapter 2 derives chiefly from the first chapter of Martin Esslin, *Pinter: A Study of His Plays*. I have augmented Esslin's chronology with the first chapter and appendix of

Prefatory Note

William Baker and Stephen Ely Tabachnick, *Harold Pinter*, the chronology that prefaces each volume of *Collected Works*, production information that introduces texts of individual plays, theatre programmes, newspaper indices, and the like. In chapter 2, only information from other sources is cited in footnotes.

For these and other works, the Bibliography provides full citations. It divides into two sections: Pinter's writings and selected secondary sources.

Because Pinter uses three dots to indicate a short pause, I enclose them within brackets to indicate ellipses.

Note to Second Edition

Chiefly, this edition differs from the first in analysing plays that were published after I wrote it: *Family Voices*, *A Kind of Alaska*, *Victoria Station* (all collected in *Other Places*), and *One for the Road* (published separately). Parenthetical page references are to these books, cited in the Bibliography, which is revised. The last play has necessitated other changes, particularly in the concluding chapter, some of whose observations and conclusions Pinter has confirmed in an interview that prefaces the play.

My discussion of *The Hothouse* in the first edition derives from the 1980 text published by Methuen to coincide with the play's first production. Two years later, Methuen and Grove Press printed a script that Pinter silently revised. Although his revisions do not affect my essential analysis or conclusions, they affect two details, which I now record in footnotes. Where appropriate, other footnotes have been added or expanded.

Based on what Pinter has written and directed since I prepared the first edition, and on newly obtained information, I have updated and revised data in chapter 2. Needless to say, I have corrected whatever typographical and other errors I found. In addition, I have inserted comments on the 1985 London revival of *Old Times*.