



Lady Antonia Fraser visits the MMLA.
David Posner, Executive Director and Susan Hollis Merritt, *The Pinter Review*

Society Business

As a result of the society's decision to pursue official non-profit status, the following changes have been made by the executive committee. Committee members met prior to the Midwest Modern Language Association meeting in Chicago in November of 2010.

- The Harold Pinter Society will now be called the International Harold Pinter Society (IHPS).
- The current leadership of the society was dissolved, and elections will take place, once the non-profit status is obtained, hopefully by the Fall of 2011. Interim leadership is as follows:

President: Ann C. Hall, Ohio Dominican University

Vice-President: Judith A. Roof, Rice University

Secretary: Craig Owens, Drake University

Treasurer: Lynn Hall, Miami University

- The Executive Board will include the four officers and the following:

The Pinter Review Editor: Frank Gillen, University of Tampa

Member-at-Large: Mark Taylor-Batty, University of Leeds

Dues

As a result of this process, the society is now collecting dues. If you have not joined the society, please do so by completing the membership form available on the website.

Please encourage others to join as well. <http://www.pintersociety.org/membership/>

Calls for Papers

MMLA, November 3-6, 2011 St. Louis, MO

The MMLA conference theme is “Play . . . No, Seriously,” so the theme for the Pinter sessions will be Pinter @ Play. Papers addressing any aspect of play in Pinter, Pinter as performer, and performance in Pinter are welcome. Send 250-word abstracts with title, name and various addresses to Lance Norman at normanl1@msu.edu by March 15, 2011.

MLA, January 5-8, 2012 Seattle, WA

The MLA Pinter session welcomes presentations on Pinter’s Voice. Presentations on any aspect of Pinter’s use of voice, Pinter’s voice in modern drama and politics are welcome. Send 250-word abstracts with title, name, and various addresses to Judith Roof at roof@rice.edu by March 15, 2011.

Don’t forget to attend this year’s MLA in Los Angeles where Pinter’s Counter Dramas will be the topic on Saturday evening, January 7 at the Marriott.

The Pinter Review

The Pinter Review welcomes full-length paper submissions on Pinter’s works, life, and influence throughout the year. Reviews of Pinter performances and books on Pinter are also welcome. Send manuscripts and queries to Frank Gillen, Editor at fgillen@ut.edu

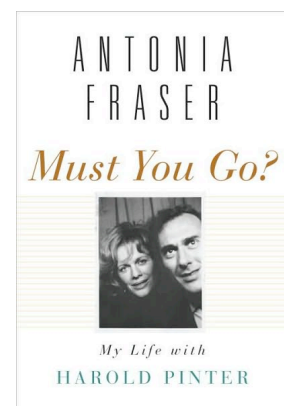
The American Conservatory Theatre Presents *The Homecoming*

The American Conservatory Theatre will present *The Homecoming* from February 3 to March 27, 2011, with a Pinter Celebration held on March 20 which will include readings, discussions, panels, and workshops. Discounts for IHPS members are available. Call Hillary Davis at 415.439.2355 or email hdavis@act-sf.org for more details.

Midwest Modern Language Association: A Report

The Midwest Modern Language Association meeting held in Chicago in November 2010 boasted 13 presentations, a Steinsemble production of Beckett’s *Catastrophe* and Pinter’s *New World Order*, and a visit from Lady Antonia Fraser who graciously appeared during the MMLA cocktail party to sign copies of her new book, *Must You Go? My Life With Harold Pinter*, and meet with members of the International Harold Pinter Society and Midwest Modern Language Association.

Presenters and papers included the following:



“Pinter’s Theatre of Desire” by Ann C. Hall, Ohio Dominican U

“Harold Pinter’s lovescapes: An Ecocritical Sensory Reading” by Grace Correa, FCT-Foundation of Science and Technology, Lisbon Portugal

“Love for Sale: Commodification of Love in Harold Pinter’s *Betrayal*” by Megan Hammer, Tufts U

“Langrishe, Go Down: Harold Pinter’s *Irish Love Story*” by Stephen Watt, Indiana U

“Romantic Pinter” by Susan Hollis Merritt, *The Pinter Review*

“The Lover” by Pia Columbo, Universita Cattolica, Italy

“Love Stories: *One for the Road* and *What Where*” by Judith Roof, Rice U

“The Discourse of the Past in Samuel Beckett’s *Ohio Impromptu* and Harold Pinter’s *Ashes to Ashes*” by Anthony Santirojprapai, Kent State U

“Like Bullocks and Udders” In Play with Beckett’s and Pinter’s Lovers” by Kristina Quynn, Alma College

“‘You Know What Language Means to You’: Catastrophic Silences and the Ordering Utterance” by Lance Norman, Michigan State U

“Pinter’s Pauses” Rhetorical Reflection and Equivocality” by Mark Phillips, Michigan State U

“‘You’re Just Objects’: Things, Objects, and the Body in Pinter’s *The Birthday Party* and *The Homecoming*” by Shannon Boyer, Indiana U

“‘You’re Playing a Dirty Game’: The Danger of Individuals in Pinter’s *The Birthday Party*” by Natalie Bainter, Indiana U

Steinsemble

The performance group, Steinsemble, led by Judith Roof, performed Beckett’s *Catastrophe* and Pinter’s *New World Order* to a large and appreciative audience. The event was called *In Patagonia*, and *New World Order* was initially performed without the blindfolded man, a decision that highlighted the humor in the Pinter piece. *Catastrophe* followed, and then *New World* was performed again, this time with the blindfolded man. The decision highlighted not only the horror of *New World* but also underscored the close, almost symbiotic relationship between Beckett and Pinter. *Catastrophe* starred Craig Owens, Johanna Frank, and Lance Norman. *New World Order* starred Judith Roof, Lance Norman, and Craig Owens.

Written and compiled by Ann C. Hall, November 2010

Photo Gallery

