The Good News and the Not-so-Good News

Good News

The Memorial volume of *The Pinter Review* is out, and it is one of the best. The first section includes remembrances from Katherine Burkman, Linda Renton, Bernard Dukore, David Hare, Christopher Hudgins, Susan Hollis Merritt, Mark Taylor-Batty, Henry Woolf and many others. A chapter from Lady Antonia’s *Must You Go?* is also included. The bibliography, reviews, and other essays round out the volume. Many thanks to Frank Gillen for his tireless work and the University of Tampa for its continued support. The next printed volume will be the 25th anniversary edition. If you are interested in contributing, please contact Frank Gillen at fgillen@ut.edu or me at halla@ohiodominican.edu.

More Good News and CFPs

The interest in Pinter studies continues to grow. The relationship the Society has with the Midwest Modern Language Association is strong and continues to draw numerous papers on Pinter. This year’s panels included (in order of presentation) Kristina Banister Quynn of Alma College who discussed voice in *The Collection*, Ann Hall of Ohio Dominican who compared *The Dumb Waiter* and *In Bruges*, Lance Norman of Michigan State who examined linguistic seduction and theatrical presence, while Judith Roof of Rice U “refused to play.” During another panel Makoto Hosokawa of Chukyo U analyzed *Ashes to Ashes*, while Bryan Santin of Miami U of Ohio discussed politics and meta commentary in *The Birthday Party*, and actress and director Randia Escalante-Cervera of Universidad Veracruzana used her own production and research to develop a metatheatrical approach to Pinter’s *The Lover*. For abstracts and more information, see the MMLA’s website: [http://www.luc.edu/mmla](http://www.luc.edu/mmla).

**CFP. Next year’s topic is Pinter: Possessions, Repossessions, Dispossessions.**

The International Harold Pinter Society welcomes 350-to-500 word abstracts for papers to be presented at the 2012 Midwest Modern Language Convention Pinter Society panels on any of work by, about, or related to Harold Pinter. This year's theme--Possessions, Repossessions, Dispossessions--seeks to focus scholarly attention on the way Pinter's work and the Pinteresque more generally engages with loss and reclamation and on sites of contested authority, space, history, and ownership. Topics may range widely, literal or spiritual possession, ownership or occupancy, eviction and absence, and financial credit or individual acknowledgment. Please send abstracts as electronic attachments to Craig N. Owens, Chair of this coming year's panels, at
craig.owens@drake.edu by May 1, 2012. Selected presenters will be informed by June 1, 2012, and must register for the conference and the International Pinter Society by July 1, 2012. For more information on the MMLA and the conference, see www.luc.edu/mmla.

CFP. Of Related Interest
The Drama panel welcomes papers on the An Embarrassment of Riches: The Drama of Wealth. Given the MMLA’s theme of Debt, it seemed fitting to celebrate dramas of abundance. Interpretations of wealth and abundance may be applied widely through such works as Cloud Nine with its excessive gender options or more narrowly through a work such as Enron. Please send 250-300 word abstracts via electronic attachment to Ann C. Hall, Chair of the Drama panel, halla@ohiodominican.edu, by May 1, 2012. Selected presenters will be informed by June 1, 2012, and must register for the conference by July 1, 2012. For more information on the MMLA and the conference, see www.luc.edu/mmla.

MLA
This year’s MLA is held in Seattle with the following Pinter sessions:
Pinter in Seattle (567): A Creative Conversation with Frank Corrado and Harry Burton on January 7, 3.30-4.45PM, with Susan Hollis Merritt presiding. Judith Roof will preside over the panel on Pinter’s Voice (44) with Susan Hollis Merritt, Saumya Rajan of the U of Allahabad, and William Crooke of East Tennesse State U participating. For more information, see www.mla.org.

CFP. Next year’s topic: Shaken and Stirred: Pinter and Booze. One look at a few Pinter works, and it’s difficult to ignore the amount of drinking that goes on. Papers discussing the use, misuse, or joy of alcohol in Pinter’s plays, films, or other works are welcome. Please send 250-300 word abstracts via electronic attachment to Ann C. Hall at halla@ohiodominican.edu by 17 March 2012. Panelists must be members of the International Harold Pinter Society and the MLA by 6 April 2012. The conference will be held in Boston on January 3-6, 2013. For more information, see www.mla.org.

The Not-so-Good News
The Pinter society needs your help. With the mailing of this year’s Pinter Review, as well as the costs of becoming a non-profit organization last year, our coffers are empty. We are in need of members and contributions. If you have not renewed your membership, now is the time. If you would like to make a contribution to the International Harold Pinter Society, it is now a tax deductible contribution. See the additional attachment or the membership link on the IHPS website: http://www.pintersociety.org/membership/

In addition to requiring that conference participants become members of the IHPS, we have to increase dues for international members to cover shipping costs of the review. Treasurer Lynn Hall and I will also be making our way through the MLA membership lists, our old Pinter Society lists, and other contacts to help encourage former members.
to return and support the society. If you would like to help, please contact me, Ann C. Hall (halla@ohiodominica.edu) or Lynn Hall (halljmohio.edu).

More Good News: Harold Pinter’s Videos at the British Library
From Eva del Rey, Curator of Drama and Literature Recordings, The British Library

In 2007 the British Library purchased Harold Pinter's literary archive (with the aid of grants from the National Heritage Memorial Fund, Friends of The British Library, Friends of the National Libraries and contributions from other donors). The archive comprises plays, dramatic sketches, film scripts, poetry and prose works, professional and personal correspondence - and Pinter's personal video collection.

The collection consists of 45 VHS videotapes. It contains commercial products, off-air recordings, production masters and original footage. The recordings date from the beginning of 1980s till 2005 with eight recordings from the 1980s, 20 from the 1990s and 15 from 2000 onwards. There is also an interview made in 1967 with the director Joseph Losey, for the premiere of Accident, adapted by Pinter from Nicholas Mosley’s novel.

Many of the videos contain TV interviews with Pinter conducted in the UK and by European television stations in Czech Republic, Greece, Bulgaria, Italy, France, and also in New York on the occasion of Harold Pinter’s festival in 2001 at the Lincoln Center: The Spaces Between the Words a Tribute to Harold Pinter.

The videos reflect Pinter’s altruistic political commitment and his long term activism condemning torture, totalitarian regimes, and supporting freedom of expression and denouncing US and UN military interventions abroad. He travelled to several countries on behalf of English PEN and Amnesty International including Nicaragua and Turkey, and he participated in numerous news debates on Pinochet and the wars in the Balkans, the Gulf and Iraq. In support of Salman Rushdie, he reads Salman Rushdie's 'Is Nothing Sacred?' for the Herbert Read Lecture at the Institute of Contemporary Arts in 1990. Rushdie was at that time still in hiding following the publication of The Satanic Verses in 1988.

In the videos we learn from Pinter about his writing practice, his sources of inspiration for plays such as ‘One for the Road’, ‘Mountain Language’, ‘The Birthday Party’ and ‘Betrayal’, films and literary works he was influenced by, his experiences as an actor touring in the fifties and his childhood memories of growing up in a bombed London during World War II.

In addition, there are examples of Pinter reading from his own work, numerous extracts from his plays and movies, a post-show discussion at the Battersea Arts Centre with director Bijan Sheibani following the performances of Party Time and One for the Road in 2003, and a tribute to Samuel Beckett from 2000, where Pinter reads from The Unnamable.
All the videos are listed in the British Library Sound Archive catalogue at: "http://cadensa.bl.uk/cgi-bin/webcat". Viewing is by appointment with the Library's Listening and Viewing Service.

The newsletter was written and compiled by IHPS President, Ann C. Hall, 2011. If you have news or corrections, please send a note to halla@ohiodominican.edu.