NOTES

Preface

5. Ibid., pp. 35-36.

Chapter I

9. Martin Esslin, "Godot and His Children: The Theatre of Samuel

11. Walter Kerr, Harold Pinter, p. 3.
12. Ibid., pp. 7-20.
13. Ibid., p. 9.
18. Ibid.
19. Ibid.
21. Ibid.
25. Ibid., p. 155.
26. Ibid., p. 163.
30. Ibid., p. 39.
31. Ibid., pp. 43-44.
34. William R. Wimsatt, Jr., and Cleanth Brooks, Literary Criticism, p. 709.


40. Ibid., p. 184.

41. Ibid., p. 176.

42. Ibid.

43. Ibid., p. 196.


Chapter 2


2. Ibid., p. 59.


7. Ibid., p. 313.

8. Ibid., p. 668.


14. Ibid.

15. Ibid.


23. Ibid.


26. Ibid., p. 28.

27. Ibid., p. 71.

28. Ibid., p. 85.

29. Ibid., p. 90.


32. Ibid., p. 17.


Chapter 3

Chapter 4


5. P. 3.

6. Ibid., p. 170.

7. Ronald Hayman is impressed with the similarity between battles for possession of place and woman in Pinter’s plays and animal behavior described by Konrad Lorenz in his book, On Aggression (Hayman, Harold Pinter, p. 78). N. Tinbergen, professor of animal behavior in the department of zoology at the University of Oxford in England, speaks with respect of Lorenz’s controversial book in a recent article, “On War and Peace in Animals and Man” (Science, 28 June 1968), and considers it a likely hypothesis “that man still carries with him the animal heritage of group territoriality” (p. 1414). He might be writing about Pinter in his article when he suggests that gestures and signals often accomplish more than speech does for communication. He suggests that “many nonscientists, particularly novelists and actors, intuitively understand our sign language much better that we scientists do” (p. 1415).


15. Arnold P. Hinchcliffe, Harold Pinter, p. 131.


20. BBC Third Program portrayal of Pinter sketch, 26 May 1964, recorded by The Sound Institute, Ltd., in London and listened to through the courtesy of the Institute.


22. Ibid.


27. The Territorial Imperative, p. 170.


30. Arnold P. Hinchcliffe, Harold Pinter, p. 88.


32. Ibid., pp. 5-8.

33. The Theatre of the Absurd, p. 211.

34. Ibid.


37. Interview with Clive Donner, 20 August 1967.

38. Arnold P. Hinchcliffe, Harold Pinter, p. 100.


40. Ibid.

41. When I remarked to Mr. Donner in my interview with him that the "van" scene in "The Caretaker" seemed especially brutal, he suggested that the point of comedy is brutality and that Pinter had noted in the course of production on the film, "If it's not funny, its nothing."
42. The ritual action of the film is enhanced by the visual presence of winter in the snow, which helped to underline the play's identification of Davies with age and winter.


**Chapter 5**


2. Interview with Martin Esslin, 24 August 1967.


6. Ibid., pp. 196-97.

7. Ibid., p. 197.


9. Ibid.

10. Ibid., p. 37.

11. Ibid., p. 39.


20. Harold Pinter, p. 60.
21. Ibid.
23. Walter Kerr, Harold Pinter, p. 29.
24. Ibid., p. 35.
25. Ibid., p. 36.
29. Interview with Roger Manvell, 17 August 1967.
33. Personal communication.
34. Quoted by Henry Hewes, "Probing Pinter's Plays," Saturday Review, 8 April 1967, p. 56.
37. Quoted by Henry Hewes, "Probing Pinter's Plays," p. 56.

Chapter 6

2. Interview with Lawrence Pressman, 21 August 1967. All subsequent references to Pressman refer to this interview.
4. Interview with Joan Kemp-Welch, 19 August 1967. All subsequent references to Miss Kemp-Welch refer to this interview.
5. Interview with Martin Esslin, 24 August 1967. All subsequent references to Mr. Esslin refer to this interview.


13. Ibid.


21. Ibid.

22. Ibid.


Chapter 7


2. Interviewed in Isis, 1 February 1964, p. 19.

3. Ibid.

4. Interviewed on the BBC by Owen Webster, 2 June 1960. Heard on a recording through the courtesy of Mr. Martin Esslin at the BBC.
5. Ibid.
8. Interviewed on the BBC by Kenneth Tynan, 28 October 1960. Heard on a recording through the courtesy of Mr. Martin Esslin at the BBC.

Chapter 8

1. Pinter as quoted on the paper cover of *“Landscape” and “Silence”* (London: Methuen & Co., Ltd., 1969).
2. Ibid.