

The Caretaker by Harold Pinter



"The Caretaker is funny up to a point. Beyond that point, it ceases to be funny, and it was because of that point that I wrote it."

-Harold Pinter

School Resource Guide



The Caretaker

By Harold Pinter

Directed by Lara Macgregor

Two working-class brothers allow a homeless man to stay in their decrepit London flat – an act of compassion that sparks a cycle of cruelties, delusions and shifting loyalties in a desperate struggle over territory.

Pinter's first great success, this play is a psychological study of the confluence of power, allegiance and innocence, powerfully displaying his sharp intelligent, masterful use of language, and uncompromising exploration of life's menace and comedy.

Director Lara Macgregor feels that the increase in homelessness and disappearing mental health facilities makes this play about post war London sadly relevant for today's audiences. She is delighted to be able to tell the story in the wonderfully atmospheric Shed 40 on Dunedin's waterfront.

Once again it has been wonderful to have the Fortune School Ambassadors join us during the rehearsal process and for opening night. Stay tuned for their reviews, thoughts about the production and photos of their experiences on their soon to be launched website.

Please contact me at education@fortunetheatre.co.nz with any thoughts, questions and feedback or if you are interested in becoming a Fortune Ambassador.

All the best,

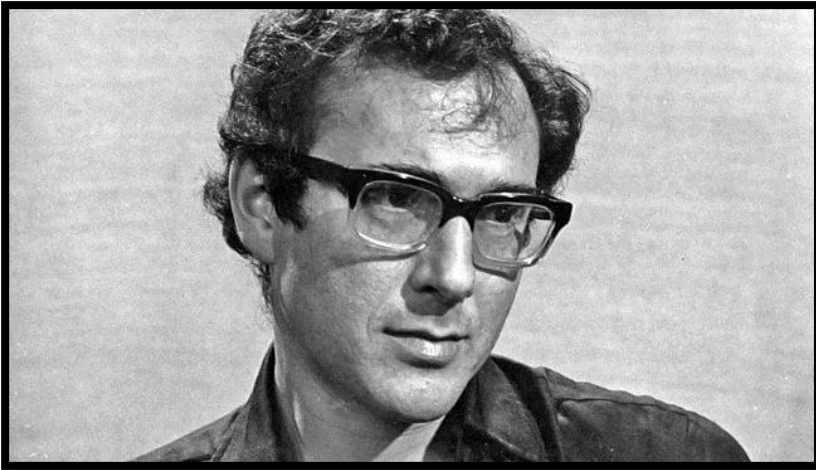
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Harold Pinter



Harold Pinter was born into a working class, Jewish family in the London East End suburb of Hackney in 1930. His father, Hyman (known as Jack), was a women's tailor. He grew up against a background of whispered tales of the treatment of Jews in Hitler's Germany and of street-fighting with Mosley's English fascists. When WWII broke out Pinter was evacuated to a castle in Cornwall. After being allowed to return to London in 1944 he experienced several near misses in the Blitz, taking his cricket bat with him on each occasion that the family had to take shelter. Like many British dramatists (among them Tom Stoppard and Simon Gray who played in Pinter's personal social team) he was a cricket fanatic and allusions to the game and its players can be found in many of the plays. He played cricket, soccer and sprinted at grammar school, acted as Romeo and Macbeth under the direction of his favourite English teacher (English being the only subject he liked) and was taken by him to see Sir Donald Wolfit acting as Macbeth and Lear. This school trip proved to be a

turning point and set Pinter off on a theatrical career. Unable to apply for an Oxbridge education because he had no Latin in his schooling, Pinter took the drama school route into the profession. He lasted two terms at RADA before faking a nervous breakdown and subsequently attending the Central School of Speech and Drama. Before he could take up a theatrical career he twice had to fend off the counter-claim of the English military which wanted him to do compulsory National Service. Because he was an atheist his conscientious objector claims were rejected and his failures to respond to call-ups resulted in two ten pound fines being imposed on him. In the 1950s, as David Barron, he earned the bulk of his income from acting, first on BBC radio, then touring with two of the last great actor-managers, Anew McMaster and Sir Donald Wolfit (Pinter eventually appearing in the production of *King Lear* which he had admired so much as a schoolboy), working in regional weekly, fortnightly and monthly repertory theatres and understudying in the West End. He met and married his first wife, Vivian Merchant,

while working in a repertory company in 1956. Their son is the musician Daniel Brand. Twenty years later she commenced divorce proceedings against him, naming the historian Lady Antonia Fraser as co-respondent. In 1980 the divorce was finalised and Pinter and Fraser married (though it was later discovered that Merchant had failed to sign some key documents so for the first few months of their marriage they were not technically wed at all). Pinter died after a long battle with cancer in 2008.

His stage plays were *The Room* (1957, OUDS 1961), *The Birthday Party* (1958, Globe 1976), *The Dumb Waiter* (1957, OU Drama Dept 2000), *The Hothouse* (1958, staged 1980), *A Slight Ache* (1958, OUDS 1962), *The Caretaker* (1959), *A Night Out* (1959), *Night School* (1960), *The Dwarfs* (1960), *The Collection* (1961, OUDS 1967), *The Lover* (1962, OUDS 1967, Fortune 1977), *Tea Party* (1964), *The Homecoming* (1964, NZ Drama School at Fortune 1986), *The Basement* (1967, Globe 1981), *Landscape* (1967, Globe 1973), *Silence* (1968, Globe 1973, Fortune 1977), *Old Times* (1970, Fortune 1975, Globe 2008), *Monologue* (1972), *No Man's Land* (1974), *Betrayal* (1978, Fortune 1982), *Other Places* [*Family Voices*, *Victoria Station*, *A Kind of Alaska* (1982, Globe 1987), *Precisely* (1983), *One for the Road* (1984, Fortune 1985), *Mountain Language* (1988), *The New World Order* (1991), *Party Time* (1991), *Moonlight* (1993), *Ashes to Ashes* (1996),

Celebration (1999), *Remembrance of Things Past* (from Proust with Di Trevis, 2000), and *Press Conference* (2002).

Pinter also wrote a number of major film scripts in addition to the screen versions of *The Birthday Party*, *The Caretaker*, *The Homecoming* and *Betrayal*. He is particularly remembered for his collaboration with the American director, Joseph Losey, which resulted in his first five films, *The Servant*, *The Pumpkin Eater*, *The Quiller Memorandum*, *Accident* and *The Go Between*. Later scripts include *Langrishe Go Down*, *The Last Tycoon*, *A la Recherche du Temps Perdu* [aka *The Proust Screenplay*], *The French Lieutenant's Woman*, *Turtle Diary*, *Reunion*, *Heat of the Day*, *The Handmaid's Tale*, *The Comfort of Strangers*, *The Trial*, *The Dreaming Child* and the remake of *Sleuth* in which he also starred.

Pinter directed and acted in productions of most of his major plays in Britain, America and on the Continent. In addition he directed the premieres of seven plays by Simon Gray, Robert Shaw's *Man in the Glass Booth* and Ronald Harwood's *Taking Sides*. Other major London productions included Tennessee Williams' *Sweet Bird of Youth*, Reginald Rose's *Twelve Angry Men* and David Mamet's *Oleanna*. In New York he directed James Joyce's *Exiles*, Noel Coward's *Blithe Spirit*, John Hopkins' *Next of Kin* and William Archibald's *The Innocents*. Late in his career he was in the screen versions of Hugh

Whitemore's *Breaking the Code*, Jez Butterworth's *Mojo* and Samuel Beckett's *Catastrophe* (directed by David Mamet).

Also a published poet, novelist and short story writer, he had honorary degrees from 15 universities in Great Britain, America, Italy, Greece and Bulgaria and was the winner of 16 awards, most famously the Nobel Prize for Literature awarded in 2004. He received a CBE in 1966 and was made a Companion of Honour for services to literature in the 2008 Queen's Birthday Honours List. A West End theatre (formerly the Comedy) was renamed the Harold Pinter after his death.

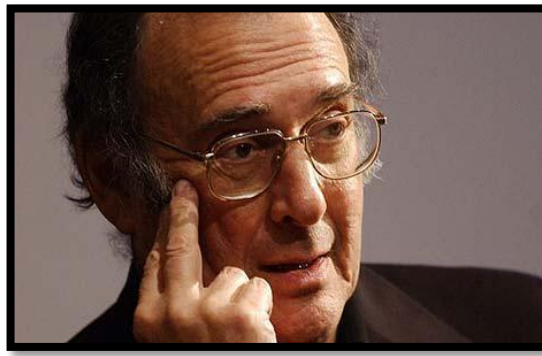
As with many of his plays, *The Caretaker* began with an image. Pinter told his biographer, Michael Billington: "We were living in this first floor flat in Chiswick: a very clean couple of rooms with a bath and kitchen. There was a chap who owned the house: a builder, in fact, like Mick who had his own van and whom I hardly ever saw. The only image I had of him was of this swift mover going up and down the stairs and of his van going Vrooom as he arrived and departed. His brother lived in the house. He was a handyman...he managed rather more successfully than Aston, but he was very introverted, very secretive, had been in a mental home some years before and had had some kind of electrical shock treatment...ECT, I think...Anyway, he did bring a tramp back one night. I call him a tramp, but he was just a homeless old man who stayed there three or four weeks. [...]

I occasionally got glimpses of him in the other fellow's room...he wasn't anywhere near as eloquent as Davies but he was certainly...he didn't seem very content with his lot...The image that stayed with me for a long time was of the open door to this room with the two men standing in different parts of the room doing different things...the tramp rooting around in a bag and the other man looking out of the window and simply not speaking...A kind of moment frozen in time that left a very strong impression." From this strong impression Pinter received the materials with which to fashion a play around his recurring motif of a battle for domination in a room and a household, a battle sustained by the characters' various illusions and delusions and fought with language as its key weapon.

The Caretaker opened in the West End in 1960, initially at the Arts Theatre and subsequently at the Duchess where it ran for 444 performances. It received twelve curtain calls on opening night and was named the *Evening Standard* Best Play of 1960 before transferring to Broadway. The film version by Clive Donner appeared in 1964. It has had one previous Dunedin production by the Southern Theatre Trust at the Playhouse in November 1969. That production was directed by Warwick Slyfield and featured William Bulloch, Burt Nisbet and Bryan Aitken.

Alister McDonald (Fortune Theatre Dramaturg)

Pinter on Writing his Plays



Fortune Theatre Dramaturg, Alister McDonald talked about *The Caretaker* being inspired by a single image that made a strong impression on Pinter. During his acceptance speech for his Nobel Prize, Pinter talked about how his plays and his characters are created or rather appear to him:

“Most of the plays are engendered by a line, a word or an image. The given word is often shortly followed by the image. I shall give two examples of two lines which came right out of the blue into my head, followed by an image, followed by me.

The plays are *The Homecoming* and *Old Times*. The first line of *The Homecoming* is 'What have you done with the scissors?' The first line of *Old Times* is 'Dark.'

In each case I had no further information.

In the first case someone was obviously looking for a pair of scissors and was demanding their whereabouts of someone else he suspected had probably stolen them. But I somehow knew that the person addressed didn't give a damn about the scissors or about the questioner either, for that matter.

'Dark' I took to be a description of someone's hair, the hair of a woman, and was the answer to a question. In each case I found myself compelled to pursue the matter. This happened visually, a

very slow fade, through shadow into light. I always start a play by calling the characters A, B and C. In the play that became *The Homecoming* I saw a man enter a stark room and ask his question of a younger man sitting on an ugly sofa reading a racing paper. I somehow suspected that A was a father and that B was his son, but I had no proof. This was however confirmed a short time later when B (later to become Lenny) says to A (later to become Max), 'Dad, do you mind if I change the subject? I want to ask you something. The dinner we had before, what was the name of it? What do you call it? Why don't you buy a dog? You're a dog cook. Honest. You think you're cooking for a lot of dogs.' So since B calls A 'Dad' it seemed to me reasonable to assume that they were father and son. A was also clearly the cook and his cooking did not seem to be held in high regard. Did this mean that there was no mother? I didn't know. But, as I told myself at the time, our beginnings never know our ends.

'Dark.' A large window. Evening sky. A man, A (later to become Deeley), and a woman, B (later to become Kate), sitting with drinks. 'Fat or thin?' the man asks. Who are they talking about? But I then see, standing at the window, a woman, C (later to become Anna), in another condition of light, her back to them, her hair dark.

It's a strange moment, the moment of creating characters who up to that moment have had no existence. What follows is fitful, uncertain, even hallucinatory, although sometimes it can be an unstoppable avalanche. The author's position is an odd one. In a sense he is not welcomed by the characters. The characters resist him, they are not easy to live with, they are impossible to define. You certainly can't dictate to them. To a certain extent you play a never-ending game with them, cat and mouse, blind man's bluff, hide and seek. But finally you find that you have people of flesh and blood on your hands, people with will and an individual sensibility of their own, made out of component parts you are unable to change, manipulate or distort.”

The entire Nobel speech can be found at the link below. It is more about Pinter's politics than his art and includes disturbing content.
<https://www.youtube.com/watch?v=PH96tuRA3L0>

Pinter always implies that although, yes, he is writing the plays – his characters have a life apart from him.

“You do have a leash, finally, as a writer. You're holding a dog. You let the dog run about. But you finally can pull him back. Finally, I'm in control. But the great excitement is to see what happens if you let the whole thing go. And the dog or the character really runs about, bites everyone in sight, jumps up trees, falls into lakes, gets wet, and you let that happen. That's the excitement of writing plays--to allow the thing to be free but still hold the final leash.”

Pinteresque

Not many writers have their own adjective in the dictionary but, whether Pinter liked it or not, Pinteresque is there, along with Shakespearean, Dickensian, Kafkaesque, and a few others, and it describes his very distinctive style. The following is a look at some of the elements that make his work so Pinteresque.

The Absurd

Theatre of the Absurd is used to describe the work of playwrights like Eugene Ionesco, Samuel Beckett, Jean-Paul Sartre and Jean Genet. You can expect absurdist plays to be both comic and horrific or tragic, set in irrational worlds without meaning, with often unknown menacing forces, futile or meaningless action, language filled with word play, parody and nonsense. It is a rejection of the theatrical norms of plot, logic and realism.

Pinter has been called an absurdist and he has definitely been greatly influenced by these playwrights. However, while you can find some of these elements in his work, he does not quite fit the definition.

Comedy of Menace

This is another label that has been used to define Pinter's work. It is a play on words referring to comedy of manners a style of theatre that satirizes a class of people with an emphasis on lots of witty dialogue.

Comedy of menace refers to the underlying tension and unease in Pinter's work. There is an ever-

present sense of an unknown threat, the feeling that sudden violence could erupt, silences filled with mysterious subtext, characters who seem both vulnerable and dangerous.

Language

Much of the menace comes from Pinter's use of language, particularly from what is not said. The Nobel Committee said that Pinter, "allows us to eavesdrop on the play of domination and submission hidden in the most mundane of conversations."

He brilliantly captures the idiosyncrasies of ordinary, everyday speech and turns it into something poetic, mysterious, unsettling, or wonderfully funny.

There is a lot of repetition, unfinished sentences and, of course, pauses. This is how people really talk but on stage it is strangely captivating. The language is very deliberately like poetry, but words are used ambiguously, to conceal what's going on rather than to make things clear.

There is a lot of talking in *The Caretaker* but as Lara Macgregor said, "the three characters fail brilliantly at communicating with one another." They use language for deception and self-deception and self-defence. We really can't believe anything they say.

They also use language as a

weapon to intimidate, confuse and degrade. Mick delights in his ability with words. He may be talking about interior decorating, but he is using language to belittle and confuse Davies and, at the same time, show his own superiority as a man who knows about, "afromosia teak veneer".

Pinter said, "*The speech we hear is an indication of that which we don't hear. It is a necessary avoidance, a violent, sly, and anguished or mocking smokescreen which keeps the other in its true place... a constant stratagem to cover nakedness.*"

The Pause

When words are used to deceive, overpower, or hide, we sometimes find that what is really going on is in the pauses. Pinter said:

"I think we communicate only too well, in our silence, in what is unsaid, and that what takes place is a continual evasion, desperate rearguard attempts to keep ourselves to ourselves. Communication is too alarming. To enter into someone else's life is too frightening. To disclose to others the poverty within us is too fearsome a possibility."

There is mystery, menace and a lot of subtext in silence.

While the script for the last Fortune Theatre production *Lungs*

"I have mixed feelings about words myself. Moving among them, sorting them out, watching them appear on the page, from this I derive a considerable pleasure. But at the same time I have another strong feeling about words which amounts to nothing less than nausea. Such a weight of words confronts us day in, day out, words spoken in a context such as this, words written by me and by others, the bulk of it a stale dead terminology; ideas endlessly repeated and permuted become platitudinous, trite, meaningless" - Harold Pinter

had no stage directions, in fact, barely any punctuation at all, Pinter has given us plenty of instructions. He is famous for his pauses, dubbed “The Pinter pause”. There are 149 in *The Caretaker*, each written for a specific reason. The actors and director need to think about what is happening in these pauses. Is it a realisation, a decision, confusion, intimidation, thinking, plotting, a change in motivation, or just holding for a laugh?

At the same time the Pinter pause should be treated lightly and naturally. In *Working with Pinter* on BBC 4, Pinter said, “*These damn silences and pauses are all to do with what's going on ... and if they don't make any sense, then I always say cut them. I think they've been taken much too far these silences and pauses in my*

Jonathan Pryce was interviewed for the New York Observer about his performance as Davies in a 2012 production of *The Caretaker*. He talked about working with Pinter on an earlier production. “Mr. Pryce, now 65, has waited for his crack at Davies since 1980, when he played Mick in a production supervised by Pinter. The playwright’s advice: don’t worship the text. “He hated the kind of sterile Pinter performance which people refer to as Pinteresque,” Mr. Pryce said. “He never understood that word and never wanted it to be used.” Scholars may swear by the famous “Pinter pause,” but the playwright told Mr. Pryce to take or leave them as he saw fit. Often, their purpose is not to heighten dramatic effect, but to leave room for a laugh.”

Read more at <http://observer.com/2012/05/pinter-s-laugh-track-for-jonathan-pryce-the-caretaker-is-personal/#ixzz3EQ4YULkY>



plays. I've really been extremely depressed when I've seen productions in which a silence happens because it says silence or a pause happens because it says pause. And it's totally artificial and meaningless. When I myself act in my own plays, which I have occasionally, I've cut half of them, actually.”

Along with his pauses Pinter has given other detailed stage directions. For example, here are the directions for the moment when Mick is taunting Davies by taking his bag and Aston is giving it back to him...

Aston: Here you are. (*Aston offers the bag to Davies.*) *Mick grabs it. Aston takes it. Mick grabs it. Davies reaches for it. Aston takes it. Mick reaches for it. Aston gives it to Davies. Mike grabs it.*

Pause.
Aston takes it. Davies takes it. Mick takes it. Davies reaches for it. Aston takes it.

Pause.
Aston gives it to Mick. Mick gives it to Davies. Davies grasps it to him.

Pause.

Mick looks at Aston. Davies moves away with the bag. He drops it.

Pause.

They watch him. He picks it up. Goes to his bed and sits. Aston goes to his bed, sits, and begins to roll a cigarette. Mick stands still.

Pause.

A drip sounds in the bucket. They all look up.

Pause.

How did you get on at Wembley?

The actors have said it’s almost like following a musical score.

A lot goes on between the lines. Silences and pauses are filled with subtext.

Truth and Lies

In *The Caretaker* Mick certainly speaks the truth when he says to Davies, “*Honest. I can take nothing you say at face value. Every word you speak is open to any number of different interpretations. Most of what you say is lies.*”

Mick could just as easily be talking about himself. Aston seems more straight-forward, but we are not quite sure if we can trust his understanding and memory of things.

We know so little about the characters. Davies, if that really is his name, still uses his assumed name, Jenkins, and won't even say where he was born.

Aston: Where were you born?

Davies: (darkly). What do you mean?

Aston: Where were you born?

Davies: I was... uh... oh, it's a bit hard, like, to set your mind back... see what I mean... going back... A good way... loses a bit of track, like... you know...

Davies has told so many lies for so long, his stories have become a kind of truth. It is well established that if he could get a pair of decent shoes and if the weather would clear up, he could get down to Sidcup to get his papers and references even, prove his identity, get a valid insurance card and a job as caretaker.

"This man I left them with", "it was in the war", "If only I could get down to Sidcup!", "I could prove everything."

The more he talks about it the less sure we are that he ever had any papers in Sidcup,

Pinter said *"There are no hard distinctions between what is real and what is unreal, nor between what is true and what is false. A thing is not necessarily either true or false; it can be both true and false."*



It seems that Davies' story about his quest to get his papers sorted, Aston's plan to build the shed and Mick's dream of decorating the flat aren't lies, they are fantasies that they need to keep them going. It allows them to pretend that someday something could happen. It is self-deception as a survival mechanism. Mick seems to be most in touch with reality. Perhaps that is why he explodes and smashes the Buddha. He knows that his dream for creating a fabulous flat, where he can live a comfortable life with his brother is never going to happen.

There is almost no exposition to tell us what to believe. Aston's monologue recalling the horrors of what happened to him in the psychiatric hospital is really the only exception to this. At the end of the second act, we do get some insight into what has happened to Aston and even a glimpse of the brothers' earlier life. This is a rare moment when we are certain we are hearing the truth, even

though we can't be sure of Aston's somewhat muddled memories.

Memory

Nothing blurs what is true and false like memory. Pinter's

Nobel Prize presentation speech says, "Memories – invented, manipulated or real – flow as a hot undercurrent through Pinter's plays. We model the past to respond to the demands of the present and to form our future.

Pinter, himself had this to say about memory.

"There are some things one remembers even though they may never have happened."

and

"The past is what you remember, imagine you remember, convince yourself you remember, or pretend you remember."

The Room

Pinter is famous for his one room plays where his characters battle for dominance over each other and their place in the room.

In this production, take a look at who has possession of the arm chair as the status of each character swings up and down. Aston says that he is in charge of the room in the beginning of the play and after all the jostling and manipulating he is still calmly in possession at the end.

In Rehearsal

The Fortune Ambassadors were delighted to be able to watch a Saturday rehearsal right in the middle of the rehearsal process. The cast and director had blocked and worked through the entire play and were now going back to do some table work on Act Three. They were looking at each beat, paying particular attention to when something shifts, where intentions change.



Starting at the top of Act Three, Ken Blackburn set the scene by telling us that Davies had taken possession of the chair and was working on excluding Aston from the rest of the apartment and with Mick's infrequent visits, felt he could take over the whole place. They read on, looking carefully at the shifts. For example, the moment when the stakes get much higher for Davies; when Mick tells him who would be living in his dream flat. "My Brother and me." Davies realises here that things aren't as good as he had hoped and he has to work harder on Mick if it is to be him and not Aston that is to be part of the dream of the decorated flat. They also took a careful look at the moments when Kip Chapman as Mick is playing his



game with Davies and when real moments of truth come out.

After reading through the act and discussing important moments at the table, the actors worked through the act on their feet.

"It's so delicate, isn't it," Lara Macgregor said thoughtfully. She was talking to Jason Whyte about the moment when Aston gives the present of shoes to Davies and the fine balance between Aston giving Davies the shoes because he wants Davies to leave and his genuine pleasure in giving the shoes. The first time through this moment, Lara thought there was a little too much of Aston giving the shoes in order for Davies to leave. "Let all that feeling be there but let it happen through the characterisation of this very generous man. Yes, it's time for Davies to go but the simple, pure generosity and wanting to solve the problem is top most.



Then move on to the next problem to solve – the laces are wrong - go out to look for the right coloured laces."

Jason Whyte followed this direction with such a wonderful adjustment, that some of the ambassadors gasped!

They also talked about Davies utter lack of gratitude; he doesn't want to owe Aston anything, this could undermine his power and status and there is never a possibility that the shoes would work. "If they did, I'd have to be off to Sidcup", actor Ken Blackburn explained.

It was a wonderful opportunity for the ambassadors to see the actors and director doing such detailed work. The ambassadors found that even a subtle change in an intension, movement or facial expression, could make a big difference.



Set Design and Environmental Theatre

Set designer, Peter King not only had to create the room inhabited by Davies, Aston and Mick, he also had to create an entire theatrical space inside a boat shed.

The set itself is a very realistic creation of a room at the top of an old walk-up building somewhere in West London in the early 1960's. The room is filthy, leaking, falling apart and piled with rubbish, broken furniture and appliances and odd items, all of which are Aston's unfinished projects and collected objects. Pinter gives a detailed account of what it is to look like and contain in the script, so there was a lot to work with.

Like the characters themselves, everything looks unstable and off kilter, for example, Peter has Aston's bed hanging off the side of the stage, propped up with rubbish. The beds are hospital beds reminding us of Aston's time in the asylum. Although the walls of the set are, in actual fact, freshly painted, just looking at them makes you feel dirty. You can see what looks like decades of old paint jobs, leaks and dirt. An effect given by many layers of paint and washes made to run down the walls. The window behind Davies bed, with its useless bit of sack as a curtain, is propped open. From here the characters look down to a garden where Aston plans to build his shed and through this window comes the constant rain and a draft that is a big point of contention for Davies.



Peter has created such a realistic world, right down to rigging a water tank so there is actually rain coming down and through the window. It can be heard, seen and even felt, by the actors. Kip Chapman, who plays Mick, said it is so detailed that it feels more like a film set. There are parts of the space where the audience is unsure what is set and what is actually part of the boat shed.

This set could have been built on the Fortune main stage; instead it is in a drafty, old, slightly smelly, industrial boat shed on a wharf. The atmosphere and mood created by Peter's set does not end at the edge of the stage. It spills out into the audience and envelops the whole space creating an immersive environment. Peter wanted the audience to be brought into this world, to get into the character's heads. Even the chairs and couches that the audience sits on and the odd cups that they are served at the bar, look like they are part of Aston's collection.



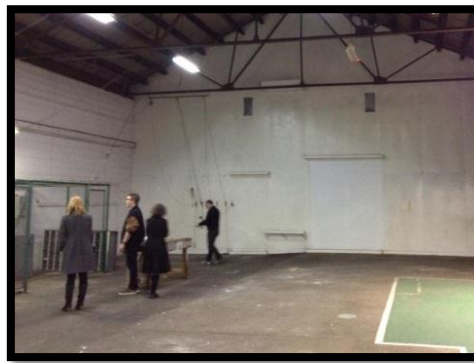
Peter King created these wonderful paintings to show the director, actors and other designers the feel and mood he had in mind for the set and set pieces.



Director, Lara Macgregor said she has wanted to do *The Caretaker* in a non-traditional theatre space as a piece of environmental theatre for a long time.

There is a broad definition for **environmental theatre**. It can include anything from performing *A Midsummer Night's Dream* in a forest or *Hamlet* in a Danish castle, or a play set in a café actually performed in a café (this is also called site specific theatre) to reconfiguring a traditional theatre space so the actors move among the audience or the audience moves among the actors. A traditional play can be produced as environmental theatre while some plays are written to be environmental theatre. For example, *Fefu and Her Friends* by Maria Irene Fornes is set in a country house. The audience, in a real house, splits into small groups and travels from room to room to watch scenes unfold around them, the scenes are in a different order for each group which intimately shares the space with the actors. Whichever form environmental theatre takes its purpose is to break down the barriers between actors and audience and the real world and the world of the play and to create an immersive experience for the audience.

Lara Macgregor spoke about the importance of the environment, saying that the actors and the audience are both affected by and interact with the space. The industrial, rough, out-of-the-way nature of the location gives the right feel for these lonely, lost, damaged, characters. She said she wanted the audience to be engulfed by Pinter's Story.

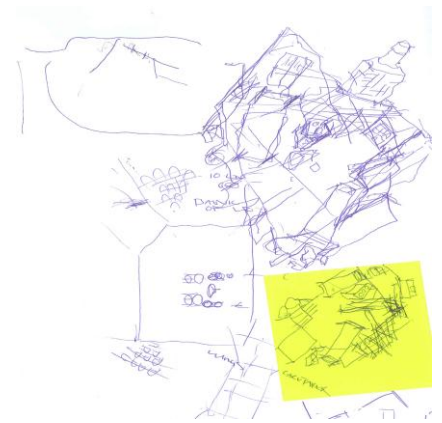


A before and after look at Shed 40.



Peter King has created a space in this cold, dim and grimy boat shed in which the audience should very much feel they have entered the characters world. There is little room to move for all of Aston's rubbish which is also piled in cages along one wall, encroaching on the audience's assortment of mismatched seats. Lara talked about this rubbish reflecting Aston's own mental clutter. Peter said the characters, "Live in rubbish, pick things out of rubbish, collect rubbish, are rubbish." These men have been discarded, and failed by society one way or another.

Peter said that living in this world of Aston's collections of junk for so many weeks has made him feel he has really gone into Aston's head and he hopes the audience will feel this way too.



Above is Peter King's first quick sketch of the set and below is a later draft in Google Sketch Up. This is an excellent program to experiment with building your own set designs and is a free download from Google.



Lara said she wants the audience to become completely immersed in this world and to feel they are part of the play perhaps more than they would in a theatre seat in the auditorium.

Hopefully as the audience leaves the boatshed they will find the boundaries of the world of the play and the real world a little blurred and these three men and Pinter's words will follow them home where they may feel grateful for a nice hot shower.

Costume Design

Costume designer Maryanne Wright-Smyth was planning to make more of a mess of Aston's suit. "He is trying to get it right with the suit, but he never quite hits the mark". She said that he was looking just a touch too put together, so she was going to distress the suit jacket sleeves a bit more and age the shoulders and lapels a little with some clay dust. "The tie is wrong for the suit so that works, and the shoes are fine - a little worn and his knitted vest is torn when he takes off his jacket."

Maryanne said she would ask Jason Whyte if he would not do the tie up exactly right or maybe leave a little bit of shirt untucked. She said when she had discussed the costume with the director, Lara Macgregor, they had talked about the feeling that Aston has it in his mind that he might get a job and need a suit.

Mick, she describes as a hustler and a player who would be careful with his look. "That smart 60's look." She feels he would want to look sharp, like he has everything together and that he has the ability to pull that off.

She wanted to place Aston and Mick's costumes clearly in the early 1960's but Davies costume is more timeless – it could be much older. She has distressed his overcoat and made it look filthy and stained. So there is no mistaking that Davis is homeless and has been "kipping out". There have been old fashioned long



Fortune Ambassadors, Taylor Aitken-Boyle, Megan Robson and Pippi Miller look at Maryanne's collection of photos that helped inspire the costumes.

underwear steeping in tea in the Fortune Theatre kitchen to get a good aged and stained look.

Maryanne said she had Davies and Aston in quite dark colours, while Mick's costume was somewhat lighter but there was nothing colourful and the costumes blended in with the dull, earthy colour palette of the set. "Everything is quite dull, except for the red velvet smoking jacket, it is the only thing that is bright and colourful, and stands out on the set. It is the only beautiful thing in the room." She also commented that it is Aston who gives it to Davies.

As well as the all-important shoes, Aston gets Davies a bag with some shirts and the smoking jacket. Lara and Maryanne decided that these clothes would be nicer than anything Aston owns; donated to a shop by a rich person. This highlights Aston's generosity and Davies' ingratitude, as well as his

aspirations, his sense of entitlement and need to feel and show superiority.

If this was an Ancient Greek play, putting on the beautiful and luxurious red velvet smoking jacket, meant for a different class, would surely be hubris, angering the gods and insuring a tragic end of his own making for Davies. This modern, post-war play may have something of that in it too.



Maryanne puts together Davies costume.



Psychological Acoustic Manipulation

This is how sound designer Matthew Morgan describes his craft.

For *The Caretaker*, Matthew is working with “tones” rather than music. When he was watching a run in the Fortune’s rehearsal space, a large vaulted room in the old King Edward Technical College, rain was coming down the whole time and the old heating system was making noises. “It’s was exactly what I was after!” He said.

His sound design starts with the almost constant sounds of rain. Davies often complains that there is no break in the weather, “The weather’s so blasted bloody awful...”. This is one of his excuses for not being able to go to Sidcup to get his papers. Matthew also feels it helps with the sense of being trapped inside the room as well as the room being a



shelter from the outside world. He also uses the sound of blood pumping in your ears to underscore the tension in the play as well as creaks and clangs; “Little noises – non-specific industrial waste noises.” Matthew stressed that none of this would be overbearing; “Nothing the actors have to fight against.” He said he wanted his tones to subtly add to the natural soundscape of the ambient noises of the wharf.

He stressed that the audience should not notice any of his sound effects but be affected by it. “Psychological acoustic

manipulation, that’s what it is all about.”

There is one exception to the rule that the sounds should not take the audiences focus. The sound of water dripping into the bucket gets both the characters’ and the audience’s full attention.

There are also the carefully selected fart noises that will come from a strategically placed on-stage speaker, part of the “noises” that Davies makes in his sleep.

The sound surrounds the audience coming from different directions and blending with noises coming from outside the shed. Sometimes the audience is not sure if sounds are real or coming through the speakers. All this further immerses the audience into the world of the play.

The sound in *The Caretaker* is a good example of a technology used to create atmosphere, mood and tension as well as supporting themes of the play.





The Buddha and the Props Master - Making a Symbol

There were many difficult finds for George Wallace the property master. Everything had to be from before the early 1960's or made to look like it was. A fake roll-your-own cigarette that looks realistic when smoked had to be made. This was "massively challenging" according to George. The ODT was kind enough to collect papers that would usually be recycled until they had a pallet of 1000 for George who then aged them using tea and spray paint. But without question the most challenging and time consuming prop was the Buddha.

George had to have a Buddha that could be broken for each performance. During rehearsals they used a wooden Buddha that had been split in half and glued back together only enough so that it could break when thrown, but the director was unimpressed with the somewhat anticlimactic break and wanted something that would be more shocking when it smashed or shattered.

So George got to work. He found and bought a smiling Buddha and made a latex mold from it by patiently painting on layers and layers of latex. He then had to cast and paint 30 plaster copies of the Buddha. There was a lot of trial and error. A solid plaster Buddha would not smash properly – so a hollow Buddha was required, but a Buddha that was too thin would break as it came out of the mold. So George cut the mold in half and crafted a cunning plaster case to keep the two sides together. Then each Buddha had to dry overnight so it was a long and careful process. George is now a master of the plaster Buddha – though he wanted to smash a few himself on the journey.

The Buddha sits prominently on the old disconnected gas stove by the bed used by Davies. A lovely object amid the debris piled up in the room. It certainly seems to be an important symbol. It could symbolise Aston's generosity, and simplicity, perhaps it represents the mysterious, spiritual goodness and unreachable qualities in Aston.

Davies talks about Aston smiling at him. "I wake up in the morning and he is smiling at me! He's standing there, looking at me, smiling... What the hell's he smiling at?" The Buddha is also smiling at him from the same spot.



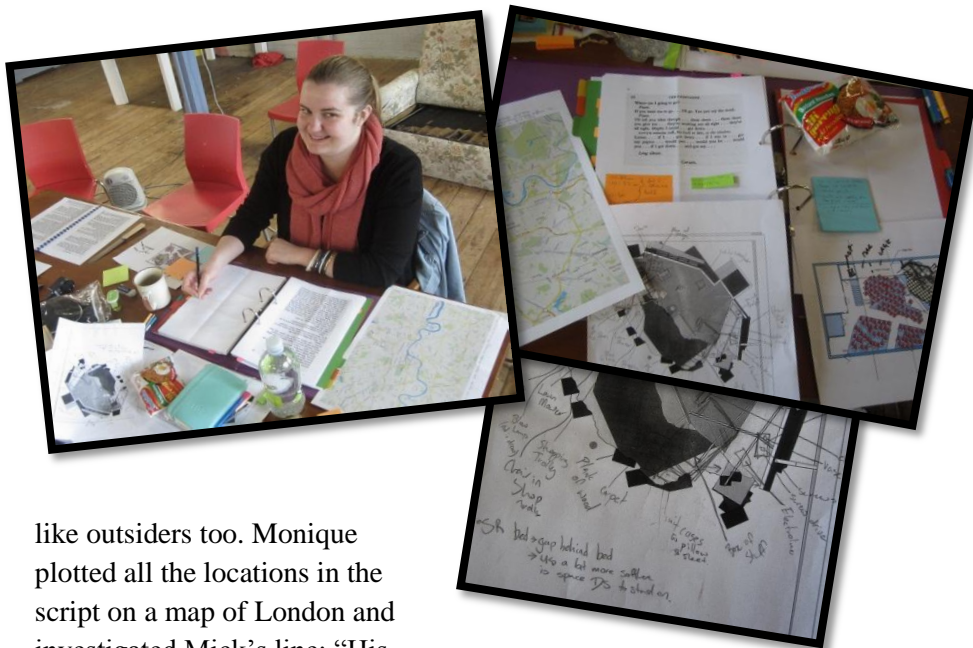
It is Mick who smashes the smiling Buddha at the end of the play. Does he see Aston in the smiling Buddha? Does he smash it in a fit of frustration with Aston, for being a burden and a worry, for stopping him from fulfilling his aspirations of building his business and decorating the house or for Aston's inability to take care of him? Or is it anger that his aspirations for himself and his brother are going nowhere?



The Stage Manager

Note taker, list maker, scheduler, time keeper and go-between, the stage manager is busy from the first rehearsal until closing night. *The Caretaker* stage manager, Monique Webster, said it's her job to make sure the actors and director have everything they need during rehearsal. Her responsibilities include making sure everyone is on the same page with a rehearsal schedule, creating a scene break down showing which actors are on stage for each scene and keeping a record of each actor's blocking; where the actor moves on the set, she must keep a list of the props; including where they are set, where they move and who moves them, as well as another list for any changes to the set. She also makes a list of all the sound and lighting cues. She prompts actors needing lines during rehearsal and takes note of which lines are dropped or stumbled over. She needs to make sure communication is flowing between all parties, for example, when costume fittings, interviews, or photo shoots need to be scheduled. She is responsible for making sure the actors have a comfortable rehearsal room and green room or backstage space, which in the case of *The Caretaker* means the hire of a port-a-loo.

She also helps find answers to questions the actors and director may have. Mick has a wonderful speech filled with an intimate knowledge of London localities. He uses this to confuse and intimidate, to show he is an insider, he belongs and Davies is an outsider. It made the cast feel

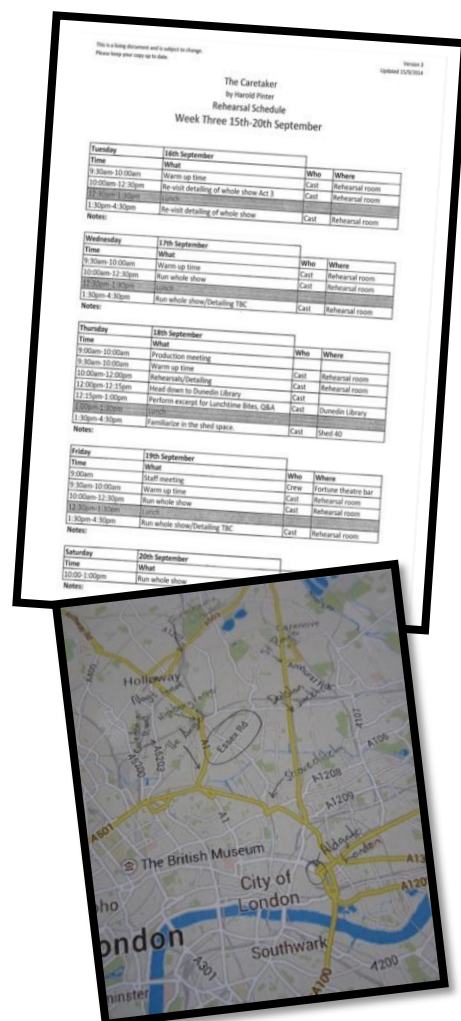


like outsiders too. Monique plotted all the locations in the script on a map of London and investigated Mick's line: "His old mum was still living at the Angel". What is the Angel? - An important crossroads and junction for busses, as it turns out, or maybe an old inn called The Angel that sits in the same spot, an inn that features in Dickens' *Oliver Twist* and is now an office block.

She is also in charge of health and safety. She helped Fortune's production manager, Lindsay Gordon, create the fire evacuation and fire safety plan in co-ordination with the fire department for the Shed 40 location. She makes sure first aid kits are stocked and actors, crew, staff and audience are as safe as possible. This is more challenging with an off-site production requiring such things as renting barriers to remind patrons not to fall into the harbour.

Finally, once the show is in performance, she is in charge of making sure the show runs smoothly and on time; co-ordinating the actors, operators and front of house staff.

Stage manager, Monique Webster, sits amongst her notes, lists, script, maps and schedules with her water bottle filled with chia seeds "Omega 3 for the brain," she said "I need all the help I can get!"



A Note from the Director

Many people over the past few weeks have asked me why a revival of 'The Caretaker'? Why now? When I cast a broad brush stroke view around and see diminishing social services, an increase in homelessness, and disappearing mental health facilities, the reasons seem obvious. I marvel that a political post-war 1960's view of London can resonate so strongly today.

There is little I can add to the volumes of academic dissection on Pinter's work. While much of this has been helpful insight as we manoeuvred our way through the rehearsal period, attempting to find playable actions in order to master the ambiguity, the true power is in the performance. Without three masterful actors to tackle head-on the subtext, humour, and natural absurdity this play demands, it would be genius on the page only. My sincere thanks to Ken, Jason and Kip whose focus, talent and tenacity has inspired me daily. Our quiet awe of the text served us well as we gently dug below the surface to find these three disparate characters.

There is no other production this year that compares to the vision, creativity and commitment the design, technical, production and administration team at Fortune have applied to this show. Essentially Peter King and his team have built another theatre, in three weeks.

Gratitude is too small a word.

And then there is the boat shed itself. My sincere thanks to Port Otago for supporting Dunedin's own professional theatre, and making it possible for us to create this immersive experience.

It is my deepest desire that the water front bug kicks in and in the near future Fortune can make a permanent home on the waterfront, paving the way for a most exciting and forward thinking Dunedin harbour future. Perhaps our existing building will become a much needed home for any number of social services.

Arohanui,
Lara



Lara Macgregor – Director

Lara has worked as an actor, director and drama coach in New Zealand, Australia and the United States. She studied in New York City with Uta Hagen, Anthony Abeson and Alec Reubin. She is a member of the Actors' Equity Association, and has appeared in over thirty productions throughout the United States. Lara holds a Post-Graduate Diploma in Directing from The National Institute of Dramatic Art in Sydney and has directed productions in New York, Sydney and Melbourne. She was Head of Drama at the Eastern Institute of Technology Performing Arts in Napier in 2004 and in addition has coached students through audition preparation for National Institute of Dramatic Art (Australia), Western Australian Academy of Performing Arts and Victorian College of the Arts, Toi Whakaari and UNITEC. In 2008 Lara completed a twenty-five week Creative New Zealand, Artistic Direction Internship at The Court Theatre in Christchurch and in 2009/2010 became Associate Artistic Director. As Associate A.D. at The Court Theatre, Lara was instrumental in the development of new New Zealand work and directed shows such as: *The Tutor* by Dave Armstrong, *Saving Grace* by Duncan Sarkies, *A True Account of the Regrettable Circumstances* and *Mysterious Demise of Edgar Allan Poe* by Jeff Clarke, *On The Rocks* by Amy Rosenthal and *The Perfumed Garden* by Dean Parker. She appeared as Thilde in Michelanne Forster's world première *Don't Mention Casablanca*, and as Veronique in *God of Carnage* by Yasmina Reza alongside Mark Hadlow and Rima Te Wiata and most recently as *Elizabeth* in *When the Rain Stops Falling* by Andrew Bovell. In 2011 Lara became the Artistic Director at Fortune Theatre. Some of Lara's directing highlights at Fortune Theatre are; *Red*, *In the Next Room or The Vibrator Play*, *Play*, *Tribes* and *Souvenir*.



The Cast

Ken Blackburn - Davies



Ken is from Auckland and has a theatre, film, television and writing career spanning nearly 50 years. Theatre highlights include roles in Auckland Theatre Company's *Anne Boleyn*, The Court Theatre's *4 Flat Whites in Italy*, *Entertaining Mr Sloane*, and *Who Wants to be 100?* and *Milo's Wake*, *The Cherry Orchard*, *Bright Star*, *Democracy* and *Foolish Acts* at the Circa Theatre. He also appeared in *Death of a Salesman* and *Othello* for Peach Theatre Company.

Film credits include *Skin Deep*, *Bad Blood*, *Ngati*, *King Kong*, *Rest for the Wicked* and *Sunset Song* and television appearances include *The Forgotten*, *Legend of the Seeker*: season 2, *The Strip*, *Atlantis High*, *Xena: Warrior Princess*, *Hercules*, *White Fang*, *Shortland Street*, *Steel Riders* and *Gliding On*.

Ken has won numerous awards including Best Actor for *Waiting for Godot* in the 1999 Chapman Tripp Theatre Awards and an MNZM for Services to the Performing Arts in the Queen's Birthday Honours in 2005.

Jason Whyte - Aston

Jason is absolutely rapt to return to Fortune Theatre. He was last seen at the Fortune in the highly acclaimed *In The Next Room, or the Vibrator Play*. A Wellington-based actor, Jason has performed extensively throughout New Zealand at all of the major theatre companies.

Highlights include *Peninsula*, *August*, *Osage County*, *When the Rain Stops Falling*, *The Lead Wait* and *Apollo 13 Mission Control*. He has been seen on screen in *Avatar*, *Second Hand Wedding*, *Kombination*, *Insider's Guide to Happiness*, and *War News*. He has received numerous acting and writing accolades for his screen and film work. Jason is currently staying in beautiful Karitane with his wife and two children.



Kip Chapman - Mick



Kip Chapman grew up in Christchurch and trained at The School of Performing and Screen Arts in Auckland. His film and television work includes the major role of Luke Mitchim in Jane Campion's mini-series *Top of the Lake*. His theatre work has included: *Play 2.03*, *The Talented Mr Ripley*, *Equus*, *Romeo and Juliet*, *The Twits*, *Black Confetti* (ATC), *A Clockwork Orange*, *The Goat or Who is Sylvia*, *Lobby Hero*, *The Pride* (SILO), *Flagons and Foxtrots*, *The Glass Menagerie* and *The American Pilot*.

Kip has worked extensively with SILO (*The Pride*, *Lobby Hero*, *The Goat*) and Auckland Theatre Company (*Equus*, *The Twits*, *Black Confetti*) and is founder of the Auckland Theatre Awards.

Kip is the co-creator/director/ writer of the internationally successful *APOLLO 13: Mission Control* which has been performed over 200 times to world-wide acclaim. Fellow cast mate from *The Caretaker* Jason Whyte has the lead role and has performed in every show.

A potent mix

By Charmian Smith, Otago Daily Times, 25 Sep 2014

Kip Chapman, Ken Blackburn and Jason Whyte star in the Fortune Theatre's production of Harold Pinter's "The Caretaker".

A comedy of menace presented in a cargo shed full of junk, where you are not quite sure what's happening, is an exciting Fortune Theatre project for Arts Festival Dunedin. Charmian Smith reports.

Harold Pinter's *The Caretaker* was one of the plays that changed the face of British theatre in the late 1950s and early 1960s.

Presented by the Fortune Theatre at Shed 40 in Fryatt St, it opens on Saturday and is part of Arts Festival Dunedin.

Before Pinter, John Osborne and other "angry young men", theatre in Britain had been drawing-room comedies and drama with nicely dressed, well-spoken characters.

Pinter and others took theatre to the grubbier parts of the house, the kitchen sink and working-class characters.

"It suddenly touched the pulse of the people," says actor Ken Blackburn. "Pinter and Osborne and others put their finger on the absurdity of life and the mundanity of life that people were actually experiencing. Here



was a chance to enjoy that and share it at a level of reality which they hadn't experienced with nicely costumed plays up to that point," he said.

Director Lara Macgregor said they so enjoyed presenting Beckett's *Play* at the previous festival, she wanted to try a bigger event with a work of the same era and to perform off site to expand on what they did last time.

"But I suppose the fundamental thing is the play's great and it hasn't been done for a long time, but apart from all that, I love the junk," she said with a laugh.

The play is set in a shabby flat full of junk and Shed 40 would support the nature of the play, she said. "I wanted the audience to not have any idea what's going on, to have a bit of a laugh but also have a little bit of fear with the uncertainty of it all, and to be surrounded and immersed in this - really what it is is mental health junk. Audiences will be seated on random bits of furniture. It will be cold - they are probably going to need to wear thermals and bring a hot water bottle, if they are smart."

collected by Aston for goodness knows how long and saved for a rainy day. Much of it is unfinished projects, she said.

"Even the opening moment, when Davies comes into the room for the first time with Aston and the place is so filled you can barely move for junk and Aston says 'sit down', there's actually nowhere to sit - it's very funny."

The Caretaker is about two working-class brothers who allow a homeless man to stay in their decrepit London flat, an act of compassion that sparks a cycle of cruelties, delusions and shifting loyalties in a struggle over territory.

Macgregor and the cast, Ken Blackburn, Kip Chapman and Jason Whyte, call it a comedy of menace.

"It's quite funny and charming in a terrifying way," Chapman said.

"Menace is a lot more interesting than violence, I think, because menace plays on your imagination. Violence is a blunt thing, whereas menace is a lot more layered and complex."

Macgregor adds: "You are never sure what can happen; you are not sure who's going to come in the door; you are not sure who is lurking in the dark; you are not sure what this relationship is. Davies and Aston are the first characters we get to know and you are just not quite sure what that relationship is and where it's going to go; the uncertainty, the instability of not only these three human beings, but the environment they are in."

Whyte, who plays Aston, a man isolated in his own mind who has been given electric shock treatment at one stage, says he's been noticing lonely people in the street. "They have lives too, but what are those lives?" He was affected by the recent Ashburton Winz shooting and wonders if social services have moved on from the 1960s. "I keep thinking about the man - also the poor families of the people who were at work - but I think about the man and what factors made him do that."

Blackburn, who plays Davies, says the homeless man who is taken in by the brothers and offered the job of caretaker is a survivor and manipulator. "Creative ways in which to survive is part of Davies' philosophy of manipulating people in order to get by. He's got a comfortable hole here. The longer he can stay, the better he'll be pleased. In fact, if he can end up taking over, that would be supreme," he said.

"I can identify with Davies' intention, if not his condition, because he's a survivor, he's a manipulator. I reflect quite a lot back on childhood, when I went through the Blitz in the Second World War. You learned to become streetwise and a survivor in a situation like that. I might say children handled it better than adults at the time. For kids, it was more of an adventure for a while. But you had to learn to survive. Then the evacuation process put you in the hands of unwelcoming foster parents all around the country, so you learned how to manipulate adults, how to lie, how to cheat, how to steal, within certain boundaries. By stealing, I mean things like scrumping, which was pinching apples from the orchards then hiding them in the toilet cistern so you always had something to eat when you needed." He was about 6 at the time and often went hungry, he said.

Pinter's is the language of everyday, with repetition and

unfinished thoughts, and the play is as much about miscommunication as anything. The three characters don't listen to each other or understand each other, Macgregor says.

It's also about manipulation and power and ambiguity, and a person sitting in seat 36 may come away with something quite different from the person in seat 37, but hopefully people will go away with lots of questions and talk about it, she said.

"They might go 'that was great but what was it about?' They might go 'I have to come back and see this again so I can figure out what it really is about'. I hope they do that.

"I hope they have a laugh and are a bit afraid at the same time, because they are not sure what they are laughing at or why, and is that laughter going to turn into a scream at any moment. Just the unknowing, the lack of certainty, and I hope that unsettles the viewer," she says.



Discussion Questions

1. What elements or influences of theatre of the absurd can you find in *The Caretaker*? Would you call it an absurdist play?
2. What effect does the set and the environment of the theatre space in Shed 40 have on the audience? How would this be a different production if it was in the usual main stage space at Fortune Theatre?
3. Does the style of the language put these characters in a particular genre or period? Does it make them unmistakably Pinter characters? What makes the language pinteresque?
4. Davies is untrustworthy, racist, ungrateful, calculating and cruel. What makes us feel sympathetic towards him?
5. Davies is asked to be the caretaker by both brothers but he fails even to take care of himself. Who tries to be a care-taker in the play?
6. What makes us laugh? *The Caretaker* is filled with very serious themes and issues, but we spend a lot of time laughing. Does our laughter protect ourselves from the darkness in the play or does it highlight the issues and help us to care for these characters?

Leonard Russell, The *Sunday Times* book reviewer, wrote an open letter to Pinter after seeing a performance of the first production of *The Caretaker* in 1960. He wrote:

“I will go so far as to admit that I found it a strangely menacing and disturbing evening. It was also a highly puzzling evening; and here I refer not to the play but to the behaviour of the audience. On the evening I was present a large majority had no doubt at all that your special contribution to the theatre is to take a heart-breaking theme and treat it farcically. Gales of happy, persistent, and, it seemed to me, totally indiscriminate laughter greeted a play which I take to be, for all its funny moments, a tragic reading of life. May I ask this question—are you yourself happy with the atmosphere of rollicking good fun?” (*The Sunday Times*, Aug. 14. 1960.)

Naturally, Pinter answered him:

“Your question is not an easy one to answer. Certainly I laughed myself while writing *The Caretaker*, but not all the time, not “indiscriminately.” An element of the absurd is, I think, one of the features of the play, but at the same time I did not intend it to be merely a laughable farce. If there hadn’t been other issues at stake the play would not have been written. Audience reaction can’t be regulated, and no one would want it to be; nor is it easy to analyse. But where the comic and tragic (for want of a better word) are closely interwoven, certain members of an audience will always give emphasis to the comic as opposed to the other, for by so doing they rationalise the other out of existence. On most evenings at the Duchess there is a sensible balance of laughter and silence. Where, though, this indiscriminate mirth is found, I feel it represents a cheerful patronage of the characters on the part of the merry-makers, and thus participation is avoided. This laughter is in fact a mode of precaution, a smoke screen, a refusal to accept what is happening as recognisable (which I think it is) and instead to view the actors (a) as actors always and not as characters and (b) as chimpanzees. From this kind of uneasy jollification I must, of course, dissociate myself, though I do think you were unfortunate in your choice of evening. As far as I’m concerned, *The Caretaker* is funny, up to a point. Beyond that point it ceases to be funny, and it was because of that point that I wrote it.”

Interesting Links

Reviews

Fortune Theatre's production

<http://www.theatreview.org.nz/reviews/review.php?id=7412>

<http://www.odt.co.nz/entertainment/arts/317522/review-interpretation-pinter-classic-triumph>

Other productions

<http://observer.com/2012/05/pinters-laugh-track-for-jonathan-pryce-the-caretaker-is-personal/>

<http://www.theguardian.com/culture/2009/oct/08/the-caretaker-everyman-liverpool>

<http://www.nytimes.com/2012/05/07/theater/reviews/the-caretaker-by-harold-pinter-at-bam.html?pagewanted=all&r=0>

Nobel Prize links

http://www.nobelprize.org/nobel_prizes/literature/laureates/2005/presentation-speech.html

http://www.nobelprize.org/nobel_prizes/literature/laureates/2005/bio-bibl.html

Obituaries

<http://www.theguardian.com/culture/2008/dec/27/harold-pinter-obituary-playwright-politics>

<http://www.nytimes.com/2008/12/26/theater/26pinter.html?pagewanted=all>

<http://www.telegraph.co.uk/news/obituaries/3949227/Harold-Pinter-the-most-original-stylish-and-enigmatic-writer-in-the-post-war-revival-of-British-theatre.html>

<http://news.bbc.co.uk/2/hi/entertainment/1805113.stm>

YouTube clips

Life, Death, and a Good Pair of Shoes: Jonathan Pryce on Harold Pinter's The Caretaker

<https://www.youtube.com/watch?v=v4Yjb5oqPU0>

Nigel Williams's film biography explores Pinter's life

<http://www.youtube.com/watch?v=fW9NqgY2WCc>

Colin Firth performing Aston's famous speech

<https://www.youtube.com/watch?v=VsIIVbjFvLA>

Pinter's pre-recorded Nobel Prize acceptance speech.

<https://www.youtube.com/watch?v=PH96tuRA3L0>

Essays

<http://www.english.fsu.edu/jobs/num05/Num5knowles.htm>

Harold Pinter website

<http://www.haroldpinter.org/home/index.shtml>



Ambassador Pippi Miller looks at Peter King's art work for The Caretaker set.



Ambassadors Taylor Aitken-Boyle and Megan Robson look through Peter King's sketches for set pieces.



Peter King talks about his concept for the set and location to the cast, crew and ambassadors and (right) he elaborates on his art work for ambassadors Michael Glover, Amber Procter, Eleanore Hamel and Caroline Moratti.





The ambassadors also joined the cast and crew for the first read-through. Here ambassadors Michael Glover, Amber Procter, Taylor Aitken-Boyle and Megan Robson can be seen enjoying the actors work.

