

Wilmet, Don B. Rev. of *The Homecoming* by Harold Pinter. *Educational Theatre Journal*. 21.2

(1969): 221-224. *JSTOR*. Web. 9 Apr. 2013. This review deals with the current season of the Providence, Rhode Island theater company Trinity Square. It addresses the incumbency of artistic director, Adrian Hall and remarks on the season's two previous plays, *Red Roses for Me* and an adaptation of Robert Penn Warren's "Brothers to Dragons." The author did not enjoy this particular production of *The Homecoming* as he found it "tiresome" and "unbelievable."

Gee, Maggie. Rev. of *The Homecoming* by Harold Pinter. *The Times Literary Supplement* 3

(1997): 17. *Literature Resource Center*. Web. 9 Apr. 2013. Gee's review of *The Homecoming* is boastful in its enjoyment. The review begins with a graphic detail of a scene similar to a soft-core gang-bang with the comment that the play "still has the power to shock." The article then has a gendered discussion of the unconscious desires emanating from the nearly all male cast. The author sees the obvious lack of female participation as a cause for the male family's "brutalization and their child-like need for tenderness" which erupt in awkward, almost scary, manifestation at the appearance of the only female character, Ruth.

Evans, Lloyd. "Coward tribute." Rev. of *The Homecoming* by Harold Pinter. *Spectator* (2008):

42. *Literature Resource Center*. Web. 9 Apr. 2013. This review deals mainly with the Cinema Haymarket's production of the Coward play, *Brief Encounter*. It has little to say on the other two plays in the reviewer's agenda: *The Homecoming* and *Under the Eagle*. However, the author does remark Pinter's *Homecoming* is "stark-raving bonkers." And he professes the play is not worthy to comment or analyze: "it just happened.

Explanations irrelevant.” Whether or not Evan’s interpretation is positive or negative is, like his interpretation of the play, “irrelevant.”

Skloot, Robert. Rev. of *The Homecoming* by Harold Pinter, *Mourning Becomes Electra* by Eugene O’Neill, *The Beauty Part* by S.J. Perelman. *Educational Theatre Journal* 21.4 (1969): 456-457. *JSTOR*. Web. 9 Apr. 2013. Skloot packs a lot of review in a short space in this article. He deftly reviews three plays in five paragraphs, ultimately awarding Pinter’s *The Homecoming* the blue-ribbon. Skloot comments on how the comedy of the play allows a defensive look at “our (the audience’s) lives.” He fixates on the “core” of the play as an “indirect strategy” to recognize the “ugliness” of our lives and, unlike many other reviewers, feels the play is “fully comprehensible” although “grotesquely mysterious.”

“Land of No Holds Barred.” Rev. of *The Homecoming* by Harold Pinter. *Time* 89.2 (1967): 45. *Academic Search Premier*. Web. 9 Apr. 2013. “Show and don’t tell” is the captivating line in this review of Pinter’s *The Homecoming*. This is another review that remarks on Pinter’s unique ability to bring to the light the inner demons (or “instinct” if we are to be less critical) of the human condition. Comparing the play to a wound ball of yarn, the author remarks it “never totally unravels” and the audience is left with “psychological speculation” as to the drive of the characters. Like many others, the author focuses on the exploitation of the man-women relationship.

Kauffman, Stanley. Rev. of *The Homecoming* by Harold Pinter. *American Film Theater*. Dec. 1973: 22 and 33. Web. 9 Apr. 2013. Kauffman concludes the play “lives by its ambiguity and ambivalence, by its ability at every moment to be more than what is being said or done.” In other words, we have another reviewer who recognizes the unconscious drive

of the play's characters, or as he calls them "mediums" into the unconscious. He also remarks on the power of the language, and credits Pinter with a maestro's ear for "hearing sounds and rhythms." Nonetheless, the author looks at the deeper potency of the words than just the sounds. He, like others, remarks on the ability of the play to forcefully set up the mirror to the audience, to recognize the "connections with darkneses in us." His unique interpretation comes from his allowing Ruth a place of power, likening her to a "queen of sexuality moving into a kingdom that she been waiting for her and for which she has been waiting."