

Please support our fellow senior, and friend, Becca Hayes for her own senior project!

The Letters to No One Project will be April 30 - May 1 in C.D. Smith III Theater.

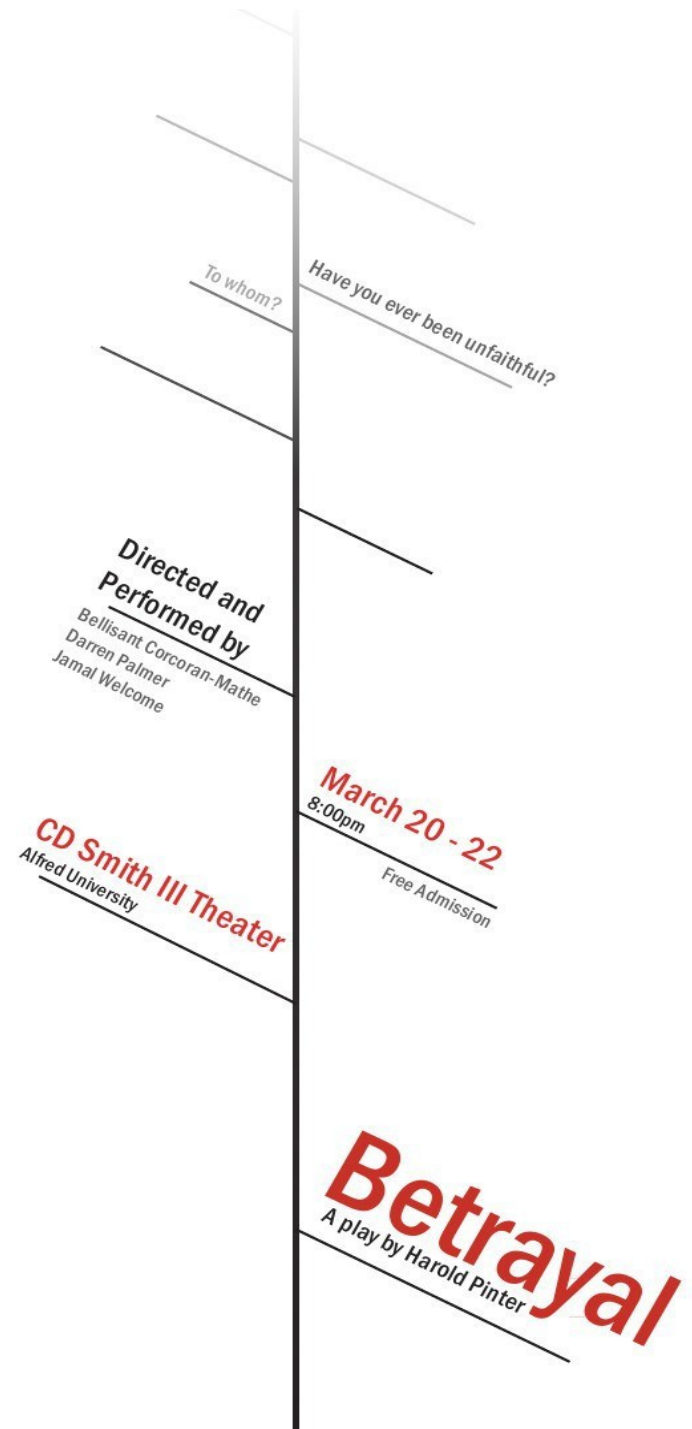
For the comfort and safety of the audience and performers, please refrain from the use of flash photography and recording devices.

Fire Notice

The exit indicated by a green light and the sign nearest to the seat you occupy is the shortest route to safety in the event of a fire or other emergency.

Please walk, *not run*, to the nearest exit.

Please recycle your program after the performance.



Betrayal

by Harold Pinter

Directed by Bellisant Corcoran-Mathe,
Darren Palmer and Jamal Welcome

This performance made possible by the Smith Crapsey
Scholarship Award
and the College of Liberal Arts and Sciences.

Cast (In Order of Appearance)

Emma-----BELLISANT CORCORAN-MATHE
Jerry..-----JAMAL WELCOME
Robert.-----DARREN PALMER
Waiter.-----QUINTIN ALEXANDER REED

Setting

Place: London, England.
Time: Present Day

Scene 1: Spring

Scene 2: Later that evening.

Scene 3: Two years prior. Winter.

Scene 4: Three years prior to Scene 1. Autumn

There will be one 10-minute intermission.

Scene 5: Four years prior to Scene 1. Summer. Venice.

Scene 6: Later that same year. England.

Scene 7: Later that same week.

Scene 8: Six years prior to Scene 1. Summer.

Scene 9: Seven years prior to Scene 1. Winter.

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A word from the playwright...

Language . . . is a highly ambiguous business. So often, below the word spoken, is the thing known and unspoken. My characters tell me so much and no more, with reference to their experience, their aspirations, their motives, their history. Between my lack of biographical data about them and the ambiguity of what they say lies a territory which is not only worthy of exploration, but which it is compulsory to explore. You and I, the characters which grow on a page, most of the time we're inexpressive, giving little away, unreliable, elusive, obstructive, unwilling. But it's out of these attributes that a language arises. A language, I repeat, where under what is said, another thing is being said.

There are two silences. One when no word is spoken. The other when perhaps a torrent of language is being employed. The speech we hear is an indication of that which we don't hear. It is a necessary avoidance, a violent, sly, anguished or mocking smokescreen. When true silence falls, we are still left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness.

We have heard many times that tired, grimy phrase, "failure of communication", and this phrase has been fixed to my work quite consistently. I believe the contrary. I think that 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.

-This is an edited extract from a speech made at the National Student Drama festival in Bristol, 1962, collected

This play is set today in London, U.K. It centers around the extramarital affair of Emma and Jerry. Emma whom is married to Robert for 15 years, is also Jerry's friend. Jerry has been in love with Emma since the first time they have ever met. When Jerry finally decides to express his love to Emma, several years after her marriage to Robert, they become entwined in a love affair that lasts seven years. As Emma tries to fill the romantic hole in her life with the serene and poetic Jerry, she yet again begins to experience the pain that drove her into the affair, the need to be in limitless love. Though Robert may not be able to show he truly loves her, the demanding life of a successful publisher leaves not room for the expression of love in his heart.

-J.W.

Over the past two months we have been hammering and molding this project into our own interpretation of Harold Pinter's *Betrayal*. *Betrayal* follows highlights of the affair between Emma and Jerry and their relationship with Robert (Emma's husband). The play is quite stressful because of all the cheating and deceitfulness. Working with Harold Pinter's silences and pauses causes stress levels to heighten even more. No, we did not forget our lines and yes, we meant to do that. The set is minimal because it is intended for you to focus on the acting. I hope you enjoy our interpretation.

-D.P.

Production Crew

Set Design -----Mark Anderson
Light Design ----- Rob Lamb
Sound Design ----- Chloe Theodosiou, Quinn M. Porzio
----- Bellisant Corcoran-Mathe
Costume Design -----The Performers
Poster Design ----- Nick Labate
Stage Manager-----Lydia Prabucki
Assistant Stage Managers and Crew ----- Sunny Cho
----- Quintin Reed
Board Operator ----- Casey Hall

A Few Words on C. Duryea Smith III

In many ways, performing arts at Alfred University started with C. Duryea Smith III, who joined the faculty in 1937, retiring in 1970. For all but one of his 33 years at AU, he served as chairman of the University's Department of Speech and Drama. He was a founder of the New York State Theatre Conference and an advisor to the New York State Community Theatre and to the Chelsea Theatre in Brooklyn, and was a member of the National Theatre Conference. He was the director or technical director of over 100 plays at AU, and gave special emphasis to arena staging. For three decades he also administered the program of cultural events that brought professional theater, dance and music productions to the Alfred campus.

Special Thanks

Jessica Antrobus
The Division of Performing Arts
The College of Liberal Arts and Sciences
Alfredian Dramatists
Alfred University Residence Life
The Collegiate Diner
Alfred Liquor Store

Actor Bios

Bellisant Corcoran-Mathe (Emma) has performed in many productions over the past three years at Alfred University and is proud to have this phenomenal experience. Past roles include Beatrice (*Much Ado*), Dora (*Death to the Book Club*) and Mrs. Fainall (*Way of the World*). Upon finishing her final semester this spring, Ms. Corcoran-Mathe plans on pursuing a career in acting in either Chicago or Philadelphia.

Darren Palmer (Robert) is a senior theater major here at Alfred University. He came in his first year with the intent to play lacrosse and discover what he wanted to do with the rest of his life. He could not continue his lacrosse career and was introduced to acting as a major. He found it was similar to athletics and he liked the correlation. After graduation he plans to act in New York City for a little while, whether it be film, theater, commercials, etc. He is grateful for all of the experiences and opportunities Alfred University has given him and is excited to apply it to the rest of his life.

Jamal Welcome (Jerry) grew up in Georgetown, Guyana, but currently lives in Brooklyn, New York. He is a Theatre and Political Science major, here at Alfred University. This is his fourth performance as Jerry in Harold Pinter's *Betrayal*, with past performances in *The Way of the World*, *The Majestic Players Take Kansas City by Storm*, and *Almost, Maine*. Please enjoy the show and thank you all for coming.

Quintin Reed (Walter) grew up in Hartford but wanted to be in the green wonder he knew as the great outdoors. He applied in Alfred to fulfill this want and has been satisfied. He is a first year Political Science major. He very much enjoys all that is here to be offered and plans on staying until graduation.

Artists' Notes....

Betrayal is often referred to as one of Pinter's "memory plays". This term brings the entirety of the play into question since memory is not known for the most honest of natures. Jerry and Emma's relationship may in fact have been very different than was it remembered here. Who's memory we are glimpsing is impossible to know since none of the three characters are in every scene (although Jerry gets close).

The idea of the play as a memory makes its reverse chronological structure even more intriguing. Remembering what most recently happened is easiest for us to do and thus it makes sense to why it's organized the way it is.

This play is one of Pinter's most personal as it was inspired by his own seven year extramarital affair. Many of the details of Emma and Jerry's affair were exact replicates of Pinter and Joan Bakewell's relationship. Pinter was Jerry in his real life mirror and Jerry's pondering is the most information we get about the playwright from this work. Overall, this play and the information surrounding it raises more questions than it answers. This, however, is what the play revolves around... what is unknown to us. This powerful ambiguity lets each audience member see a different play depending on their viewpoint.

-B.C-M.

The image we often have of an extramarital affair reflects the ideas of personal selfishness and deceit. In *Betrayal*, Harold Pinter presents a questionable theme, of whether it is justifiable to pursue love outside of a committed relationship. Is it selfish and deceitful to be with someone else who make you happier than your spouse?