

## NORTH COAST REPERTORY THEATRE

David Ellenstein, Artistic Director Bill Kerlin, Managing Director

PRESENTS

# Harold Pinter's BETRAYAL

**WRITTEN BY**  
Harold Pinter

Set Design . . . . . Marty Burnett  
Lighting Design . . . . . Matt Novotny  
Costume Design . . . . . Alina Bokovikova  
Sound Design . . . . . Melanie Chen  
Props . . . . . Benjamin Cole  
Hair and Wig Design . . . . . Peter Herman  
Stage Manager . . . . . Aaron Rumley\*

**DIRECTED BY**  
Frank Corrado

### CAST

Emma . . . . . Carla Harting\*  
Jerry . . . . . Jeffrey Fracé\*  
Robert . . . . . Richard Baird\*  
A Waiter . . . . . Benjamin Cole

**PLACE:** London and Venice

**TIME:** Various times between 1977–1968  
*There will be one 15 minute intermission*

Produced by special arrangement with Dramatists Play Service, Inc. New York

Season 33 has been made possible  
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North Coast Rep's Great Playwright Series  
Sponsored by the  
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\*The actor or stage manager appears through the courtesy of Actors' Equity Association, the union of professional actors and stage managers in the United States

## PROFILES



**HAROLD PINTER** (Playwright) was born in London in 1930 and died on Christmas Eve, 2008. He was married to Antonia Fraser. He wrote twenty-nine plays including *The Birthday Party*, *The Caretaker*, *The Homecoming*, and *Betrayal*, twenty-one screenplays including *The Servant*, *The Go-Between*, *The French Lieutenant's Woman* and *Sleuth*, and directed twenty-seven theatre productions, including James Joyce's *Exiles*, David Mamet's *Oleanna*, seven plays by Simon Gray and many of his own plays including his last, *Celebration*, paired with his first, *The Room at The Almeida Theatre*, London in the spring of 2000. In 2005 he received the Nobel Prize for Literature. Other awards include the Companion of Honour for services to Literature, the Legion D'Honneur, the Laurence Olivier Award and the Moliere D'Honneur for lifetime achievement. In 1999 he was made a Companion of Literature by the Royal Society of Literature. He received honorary degrees from eighteen universities.



**FRANK CORRADO** (Director) has worked in the theatre as actor, playwright, director, producer and curator for forty years. He has performed leading and character roles in all the major theatres in Seattle, where he has lived since 1981, and at many of the most highly regarded regional venues across the country, including in NCR's productions of *Madagascar*, *The Drawer Boy* and Harold Pinter's *The Dumb Waiter*. In March 2009, shortly after the playwright's death, he launched the popular play-reading series "Pinter Fortnightly" at Seattle's ACT Theatre which over the course of three years presented staged readings of all of the Pinter 'canon.' The success of the series led in 2012 to a festival devoted to full productions of the plays *No Man's Land*, *Old Times*, *Celebration* and *The Dumb Waiter*, as well as many of the playwright's revue sketches, and public screenings of a number of the films which Pinter wrote. In 2010, Mr. Corrado was awarded the Fox Foundation Fellowship for Distinguished Achievement, partly in recognition and in support of his adventures in Pinterland. Mr. Corrado is a proud member of Actors' Equity Association.

**THIS ARTIST IS SPONSORED BY KEN BACA**



**RICHARD BAIRD\*** (Robert) is pleased to return to North Coast Rep where he has appeared in *School for Lies*, *Ghosts*, *Dumb Waiter/The Lover*, *Rashomon*, *Arcadia* and many more. Richard is the founding Artistic Director of New Fortune Theatre Company which premiered with *Henry V* (SD Critics Circle Award for Best Actor and Co Director) elsewhere: *Romeo and Juliet* (Arizona Theatre Company); *The Dolls House* (Old Globe); *A Midsummer Nights Dream* (Portland Center Stage); *Madness of King George* and *Cyrano De Bergerac* (Chicago Shakespeare); the title role of *Macbeth* and Leontes in *Winters Tale* at Kingsmen Shakespeare; Southwest Shakespeare Company; Oregon



# PROFILES

Shakespeare Festival; Shakespeare Santa Cruz and many more. Richard is a proud member of Actors Equity.

**THIS ARTIST IS SPONSORED BY STEVE CHAPMAN**



**JEFFREY FRACÉ** \* (Jerry) has appeared as an actor in more than 70 professional productions internationally. He is a former Associate Artist of Anne Bogart's SITI Company, performing with the company for over 10 years. Recent credits include *Rapture*, *Blister*, *Burn*; *Celebration* and *Old Times* (Pinter Festival); and *Lieutenant of Inishmore*, all at ACT Theatre in Seattle. Other credits include the Kennedy Center, New York Shakespeare Festival, American Repertory Theatre, Actors Theatre of Louisville, Alabama Shakespeare Festival, Nashville Shakespeare Festival, Stonington Opera House, Cleveland Public Theatre, Chopin Theatre Chicago, and La MaMa. His directing credits span opera, theatre, and dance; and his original work has been presented in New York, Seattle, Nashville, Cleveland, Boston, and Maine. He is a founding member of the award-winning ensemble Conni's Avant Garde Restaurant, writing for and performing in their shows in New York and nationally. Next, Jeffrey will direct *Merry Wives of Windsor* at Stonington Opera House, and his latest devised work *The Life Model* will premiere at On the Boards in January 2016. MFA, Columbia University. Jeffrey lives in Seattle and teaches acting, movement, and devising theatre at University of Washington.

**THIS ARTIST IS SPONSORED BY DAVID AND GINGER LEVY**



**CARLA HARTING**\* (Emma) is happy to return to North Coast Rep, having last appeared as Becky in *Becky's New Car*. She most recently played May in *Fool For Love* at Cygnet and Ivy in *August: Osage County* at The Old Globe. Her New York credits include the premieres of Sarah Ruhl's *Dead Man's Cell Phone* at Playwrights Horizons and *Eurydice* at Second Stage. Carla has worked on numerous other new plays in New York such as *Jimmy Carter Was a Democrat*, *Freakshow*, and *Late: A Cowboy Song* with Clubbed Thumb, *Kid-Simple* in the Summer Play Festival, and *Be Aggressive* at Soho Rep. She has had the honor of participating in numerous Humana Festivals at ATL, working with such playwrights as Naomi Iizuka, Gina Gionfriddo, Jordan Harrison, and Theresa Rebeck. Carla has performed at Arena Stage, Seattle Rep, Yale Rep, The Wilma, South Coast Rep, San Diego Rep, La Jolla Playhouse, and The Studio Theatre, DC. Her film and television credits include *Never Forever* with Vera Farmiga, "Law & Order" and "Law & Order: CI." Carla received her MFA from UCSD.

**THIS ARTIST IS SPONSORED BY ROBERT AND ADRIENNE FELDNER**



**BENJAMIN COLE** (Waiter) is proud to be Artistic Associate for North Coast Repertory Theatre. Recent local acting credits include: *Faded Glory*, *Who Am I This Time?*, (North Coast Repertory Theatre); *The Christmas Toyshop*, *You're A Good Man, Charlie Brown*, *Sleeping Beauty*, *A Year With Frog and Toad* (North Coast Repertory Theatre PTF); *Ether Dome*, (La Jolla Playhouse); *The Lion in Winter* (Moonlight Stage Productions); *The Foreigner* (Lamb's Players Theatre); *A Midsummer Night's Dream* (Intrepid Shakespeare); *Punk Rock*, *The Mystery Plays* (ion theatre); *Coming Attractions* (Moxie Theatre); *Holiday Spirits*, *Almost, Maine* (Scripps Ranch Theatre). Other theatre nationally: Orlando Shakespeare Theater, Oklahoma Shakespearean Festival, Illinois Shakespeare Festival, Pigeon Creek Shakespeare Company, and Clinton Area Showboat Theatre. Ben also directs and acts in readings for NCRT, and teaches and directs for the Theatre School at NCRT. Education: MFA in Acting from WIU, BFA in Acting/Directing from CMU, Ireland study abroad from NYU.

**THIS ARTIST IS SPONSORED BY JULIE LAZAR OF US BANK**

**AARON RUMLEY**\* (Stage Manager) North Coast Repertory Theatre: *Unnecessary Farce*, *Gunmetal Blues*, *Fallen Angels*, *Faded Glory*, *Who Am I This Time?*, *Broken Glass*, *Two by Pinter: The Lover and the Dumb Waiter*, *THIS*, *The Lion in Winter*, *Heroes*, *Lend Me a Tenor*, *My Name is Asher Lev*, *The Drawer Boy*, *Becky's New Car*, *Voice of the Prairie*, *Ghosts*, *Glorious!*, *Talley's Folly*, *Over the Tavern*, *Rabbit Hole*, *The Dresser*, *Don't Dress for Dinner*, *Madagascar*, *Mornings at Seven*, *String of Pearls*, *Dracula*, *Rashomon*, *Wit*, *A Moon for the Misbegotten*, *Leading Ladies*, *Collected Stories*, *Halpern & Johnson*, *Romeo and Juliet*, *The Bungler*, *The Chosen*, *A Life in the Theatre* and *The Rainmaker*. North Carolina Theatre: *Talley's Folly*, *Picnic*, *The Miser* and *On Golden Pond*. Aaron received a B.A. in Theatre from the University of North Carolina at Wilmington, and is the production manager at the North Coast Repertory Theatre. Aaron is a Member of Actors' Equity Association.

**THIS ARTIST IS SPONSORED BY JAY AND JULIE SARNO**

## DESIGN TEAM

**MARTY BURNETT** (Resident Scenic Designer) Marty begins his 23rd season as Resident Designer/Technical Director at North Coast Rep. He has designed the last 167 shows. Other venues include Laguna Playhouse, Portland Stage Company, Drury Lane (Chicago), Claridge Hotel (Atlantic City), Union Plaza, Sahara Hotel, Hacienda in Las Vegas, Coronado Playhouse, Scripps Ranch Theater, Harrah's Lake Tahoe. Marty is a proud alumni of Creighton University in Omaha, Nebraska.

**MATT NOVOTNY** (Lighting Design) recently designed the lighting for *Unnecessary Farce*, *Gunmetal Blues*, *Freud's Last Session*, *Fallen Angels*, *Romance Romance*,



# PROFILES

**Faded Glory, Mandate Memories, The School For Lies, Who Am I This Time?, Broken Glass, Man with a Load of Mischief, Perfect Wedding, Becoming Cuba, The Odd Couple, Time Stands Still, Educating Rita, The Underpants, Dames at Sea, Two by Pinter: The Lover and The Dumb Waiter, THIS, Visiting Mister Green, Lend Me a Tenor, Five Course Love, My Name Is Asher Lev, King O' the Moon, Ghosts, Glorious, I Love You Because, Old Wicked Songs, Rabbit Hole, Shipwrecked!, The Dresser, Don't Dress for Dinner, Mornings at Seven, Baby and Rashomon** at North Coast Rep. He was the Director of Production for Lyric Opera San Diego. Lighting designs include: *Iolanthe, The Merry Widow, The King and I, Countess Maritza, and The Mikado*. San Diego: *Das Barbecu, The Wiz, West Side Story* and *Rumors*. Regional: *Yankee Doodle Dandy* (Seattle), *Noises Off!* (Boston), *The Game*, (Washington D.C.) and *Primal Twang*, a guitar concert featuring six Grammy-winning artists. Matthew holds a B.A. in Technical Theatre from San Diego State University, and an M.F.A. from Boston University.

**ALINA BOKOVIKOVA** (Costume Design) has designed more than 50 different productions and is proud to be a resident designer at North Coast Repertory Theatre. Her recent credits include *Unnecessary Force, Chapter Two, Gunmetal Blues, Freud's Last Session, Fallen Angels, School for Lies, Romance, Romance, Words By, Broken Glass*. Other favorite works are *Bird Lady* (Link Theatre, Chicago) *A Doll's House* (The Old Globe Theatre), *A Raisin in the Sun* (MOXIE Theatre), *Camino Real* (Patté Award), opera *La Traviata*. Ms. Bokovikova has an M.F.A. in Costume Design from UC San Diego and a Masters Degree in Education from Russia. She is teaching at UC San Diego, Fashion Institute of Design & Merchandising and Grossmont College.

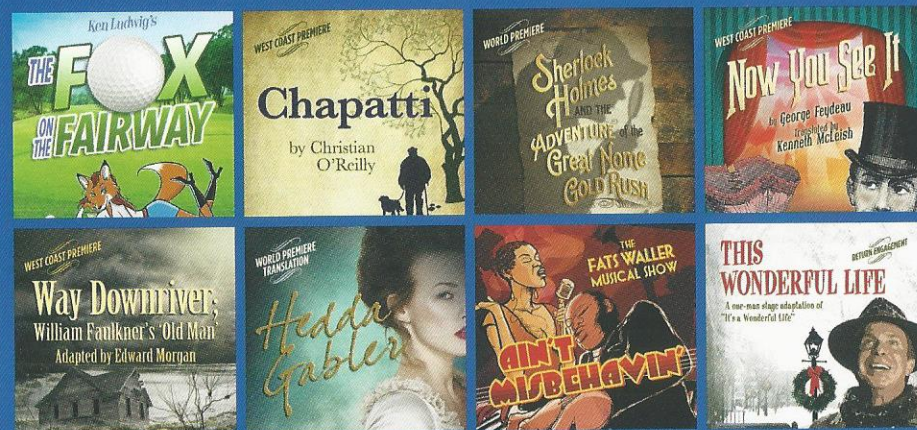
**MELANIE CHEN** (Sound Design) is thrilled to be working with North Coast Rep again! She is a San Diego based freelance sound designer who has designed over 50 productions in San Diego, Los Angeles, and San Francisco. Select San Diego credits include: *Plays by Young Writers Festival 2015* with Playwrights Project, *Pericles: Prince of Tyre* with the USD MFA Program, *Summer Shakespeare Intensive 2014* (The Old Globe); *A Streetcar Named Desire* (University of San Diego); *Unnecessary Farce, Freud's Last Session* (North Coast Rep); *Passion, Bug, Bengal Tiger at the Baghdad Zoo, Blasted* (Craig Noel Nomination), *Angels in America* (Craig Noel Award for Outstanding Sound Design) (ion theatre company); *Baby with the Bathwater* (Diversions Theatre); *Crumbs from the Table of Joy* (Craig Noel Nomination) (Moxie Theatre). Also check out her work on *The Whale* at Cygnet Theatre in Old Town San Diego and *Sylvia* at New Village Arts in Carlsbad. Coming up, Melanie will be working with the La Jolla Playhouse and San Diego Museum of Man on their site-specific theatre piece about immigration, *Border Crossing*. Later this summer, she will be assisting Tony Award nominated designer Sten Severson on The Old Globe's 2015 Summer Shakespeare Festival on the Lowell Davies Festival Theatre stage. Melanie holds an M.F.A. in Sound Design for Theatre & Dance from UC San Diego. For more info, visit her website at [www.melaniesound.com](http://www.melaniesound.com).

**BENJAMIN COLE** (Properties Designer/Set Dressing), is proud to be part of the North Coast Rep family as Artistic Associate. Additional Properties Designs/Set Dressing at North Coast Rep include: *Unnecessary Farce, Chapter Two, Gunmetal Blues, This Wonderful Life, Freud's Last Session, Fallen Angels, Romance/Romance, Faded Glory, Mandate Memories*.

**JOHN FINKBINER** (Scenic Artist) John has been a member of the North Coast Repertory Theatre staff for more than six years. His favorite shows are *Halpern and Johnson, SHIPWRECKED!, The Dresser and Jacques Brel*. John received his BA degree at UCLA's School of Theater, Film and Television in 1991. John is also an accomplished singer/songwriter and performs with his band, the Stereotypes. His music has been featured on Showtime's "Californication," Fox's "Bones" and NBC's "Knight Rider," among others. John lives with his wife Judi and his son John Gibson in Leucadia.

THANK YOU JULIANA HAHN (COSTUME INTERN)

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## DIRECTOR'S NOTES

In the interval that followed the writing and first production of *No Man's Land* in 1975 and the composition of *Betrayal* in 1978, Harold Pinter suffered a writer's block. It was a period that also coincided with the commencement of Pinter's adulterous love affair with the writer Lady Antonia Fraser, famous for her biographies of Mary, Queen of Scots; Oliver Cromwell; and Marie Antoinette, among others.

Not long after the affair began, Pinter informed his wife, the actress Vivien Merchant, that he was in love with Antonia; Antonia made a similar admission to her husband, the Conservative MP Hugh Fraser. Shortly thereafter, Pinter and Antonia took up residence together and Vivien proceeded to become one of the tabloids' most prolific informants. The result was a great deal of public scandal-mongering, personal recrimination, and sensational headlines in the yellower journals.

But Pinter and Fraser eventually obtained divorces from their respective spouses, married and lived together until the playwright's death late in 2008. *Betrayal*, then, is the work that was born out of this tumultuous period and perhaps not surprisingly is replete with autobiographical resonances most of his plays either conceal or avoid altogether.

*Betrayal*'s bare essentials are: Robert, a book publisher, and Jerry, a writers' agent, both products of 'Oxbridge' literature departments, are best friends. Robert's wife is Emma. But unbeknownst to Robert, Emma is also Jerry's lover, Robert knowing nothing of his wife's affair with his best friend for the first five years of its seven year duration.

Now, in Pinter's own life between the years 1962 and 1969, he engaged in an affair with Joan Bakewell, at the time a popular British TV 'news presenter' and arts journalist. Her husband, Michael Bakewell, was a prominent film, television, radio and theatre producer—not to mention an early champion of Pinter's work.

As does Robert in the play, Michael Bakewell learned of his wife's affair some five years into it but said nothing about it to Pinter. And like Jerry in the play, when Pinter found out that Bakewell knew of the affair but kept it to himself, the playwright admitted to having been "deeply distressed." So the variations on the theme of betrayal that are so artfully presented in the work took seed from Pinter's own experience.

Still, though Pinter's art may have imitated certain obvious elements of his life, his art transformed those elements into a springboard for a dramatic construct that evolved into something else altogether. Pinter the dynamic, forceful, multi-talented, world-famous man of the theatre (who would be awarded the Nobel Prize for Literature in 2005) seems to bear little

if any resemblance to Jerry, the somewhat soft-centered literary agent whose talent, Robert wryly intimates, is for "uncovering talent." If anything, Pinter might be said to have more in common, as a man, with Robert, a character whose acerbic locutions and sense of humor sound a bit like the playwright's own. That said, Robert's disgust with life—the book publisher who hates books—stands in stark contrast to the absolute relish Pinter derived from writing, acting, directing and, later in life, political activism.

As for Emma, rather than being a direct representation of Joan Bakewell or Vivien or Antonia, or even a composite of all three, she strikes me as being very much her own person: capable, poised, intelligent, complex, warm and, at least in the fraught context of conducting a protracted affair with her husband's best friend, courageous, however recklessly so. No question, Emma "betrays" her husband with Jerry—and Jerry betrays his wife and Robert with Emma—but we eventually learn that Robert has had numerous affairs of his own, unbeknownst to his wife and best friend!

I suppose some of the more Morally Impeccable among us might reflexively sniff and look askance at all this, but they'd be depriving themselves of the pleasure of a play that is deliciously theatrical and compelling, very funny in places, touching in others, provocative throughout. But even the Devoutly Uxorious might be hard-pressed to deny that in the famous Venice scene Pinter's craft reaches heights of dramatic irony, innuendo and sheer emotional impact that demonstrates the sublime transcendence of art above and beyond the bare facts of life.

(Oh, by the way, *Betrayal* tends to run in reverse chronological order: which is to say, from the aftermath of the affair in 1977 to its inception in 1968—albeit with several scenes moving conventionally forward along the way. But don't fret, thanks to the work of our design team, carefully observing the playwright's directions, you should be able to follow the proceedings without a score-card.)

On a personal note, I would like to thank David Ellenstein, for thirty years a great friend and treasured artistic collaborator, for inviting me to direct this extraordinary play by my favorite writer. That a cast has been assembled of the quality and caliber of Carla Harting, Richard Baird, Jeffrey Fracé and Ben Cole is altogether cause for further gratitude. As Harold might have said: "They really know their onions."

  
Frank Corrado