

PLAYING THE ROLE OF
INSPECTOR GOOLE IN
AN INSPECTOR CALLS
BY J.B. PRIESTLEY

By
Andrew Bailes

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“No man is an island.”
—John Donne

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Abstract of Project in Lieu of Thesis
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May 2012

Chair: Ralf Remshardt

Major: Theatre

English playwright J.B. Priestley wrote *An Inspector Calls* in 1945. Since then, the play has received several successful revivals. In this production of the classic drama, directed by David Young, I played the role of Inspector Goole. The following paper will document my creative process throughout the rehearsal period and into actual performances.

This document is broken into five separate chapters. The first is an introduction in which I offer personal insight into my expectations of this experience. Secondly, I will provide textual analysis of the script along with a brief historical synopsis of when and why it was written. I will then discuss the rehearsal process, including characterization as well as physical and vocal explorations. This is followed by an evaluation of the performance. Finally, I will conclude with an opinion of how this process has developed my acting techniques and strengthened my confidence as a performer.

CHAPTER ONE INTRODUCTION

In my years of experience as a graduate student at the University of Florida, I have employed two words to shape and define my acting technique: economy and ease. Coming from a strong improvisational and children's theatre background, I utilized my commitment to exaggeration in order to tell a story. However, I quickly learned an actor need not work so hard to deliver a successful performance; the playwright has already built that foundation for him. On the contrary, an actor should simply look at his scene partner, find an objective, and utter his lines. With this straightforward technique, an actor will effectively communicate the play's message without interfering with a playwright's intentions.

I now strive to incorporate economy and ease into my performances so that I may selflessly act as vessel for the playwright. Firstly, *economy* means that I need not be boisterous in order to sell a performance. All I have to do is truthfully play my character's objective, working from the core of my being. Through that truthful pursuit, I will create straightforward blocking that is both grounded and effective. Secondly, *ease* means that my job as an actor is to utilize the Alexander Technique in order to achieve an essence of grace. By developing an effective, constructive kinesthetic awareness, I allow a relaxed and graceful state of being. Thus, I am free to create a truthful character and react to my acting partner in moment-to-moment responses.

I was ecstatic to incorporate this newly discovered acting practice into my thesis performance of Inspector Goole. From the first rehearsal all the way into performances, I approached J.B. Priestley's *An Inspector Calls* with respect and reverence, thrilled to engage in thought provoking theatre. Under David Young's insightful direction, I was able to work from

my core and create a character that was grounded in truth. The result was a performance that proudly presented J.B. Priestley's potent message.

CHAPTER TWO TEXTUAL ANALYSIS

The Play

At the opening of *An Inspector Calls*, lights rise to reveal the Birling family dining room. After a formal dinner celebrating Sheila Birling's engagement to Gerald Croft, Mr. Arthur Birling proposes a toast to their many successful years ahead, including, perhaps, a possible business merger between Birling and Company and Crofts Limited. Mrs. Sybil Birling hastily objects to Mr. Birling's extravagant toast, and their son, Eric, scoffs at his father's overindulgence. However, Sheila and Gerald delight in their betrothal. After Mr. Birling lectures the three youths about politics and the rapid growth in industry, Mrs. Birling retreats into the drawing room with Sheila and Eric, leaving Mr. Birling alone to discuss his political agendas with Gerald. When Eric reenters, Mr. Birling pontificates about fending for oneself without looking out for others.

The three are interrupted by the arrival of Inspector Goole, who informs them that a young woman named Eva Smith has committed suicide by swallowing a large amount of disinfectant. Inspector Goole reveals to Mr. Birling that Eva Smith once worked for Birling and Company. After being shown a photograph, Birling admits that he knew Eva Smith, and that he fired her after she organized a strike over miniscule wages. When Sheila returns to the dining room, Inspector Goole informs her about Eva Smith's suicide. Mr. Birling angrily objects to Inspector Goole's unorthodox questioning, claiming that he has no grounds for interrogating the family. Inspector Goole tells Mr. Birling that each family member is connected to Eva Smith's death.

Inspector Goole elaborates about Eva Smith's whereabouts after being dismissed from Birling and Company, stating that after two months of unemployment and living in lodgings, she

found a job at a clothing store called Milward's. Shelia announces that she regularly shops at Milward's. When Inspector Goole tells Shelia that Eva Smith was dismissed after a customer complained about her, Shelia asks to see a photograph of her. Shelia discovers Eva Smith is the same worker she complained about several months ago and that she is responsible for the girl's dismissal from Milward's. She retreats from dining room, hysterical. When Mr. Birling exits after her, Gerald and Eric demand to see the photograph; Inspector Goole refuses, saying that he interrogates one person at a time. Shelia returns and confesses that her complaints over Eva Smith stemmed from jealousy of the girl. Inspector Goole reproaches Shelia for her selfish behavior and elaborates about Eva Smith's life after Milward's, claiming that she then changed her name to Daisy Renton. The mentioning of this name startles Gerald. Inspector Goole departs for the drawing room with Eric in search of Mr. Birling, and Gerald admits to Shelia that he had an affair with a woman named Daisy Renton.

Inspector Goole returns to interrogate Gerald, but is interrupted by the arrival of Mrs. Birling, who insists that she knows nothing about a girl named Eva Smith. Mr. Birling reenters and demands that Inspector Goole continue his interrogation. Inspector Goole asks Gerald to elaborate on his history with Daisy Renton, and Gerald admits that she was his mistress for several months. When Gerald asks to be excused from the Birling home, Shelia returns her engagement ring. She tells Gerald that although their relationship is over, she appreciates his honesty.

Inspector Goole continues his interrogation by showing Mrs. Birling the photograph of Eva Smith. When Mrs. Birling insists that she does not recognize the girl, both Inspector Goole and Shelia accuse her of lying. Inspector Goole reminds Mrs. Birling that a woman interviewed with her charity organization for help, calling herself "Mrs. Birling." Mrs. Birling admits

remembering her case, saying that she refused help to the girl because of her gross impertinence. Mrs. Birling reveals that the girl claimed she was pregnant and needed help because she no longer wanted to take stolen money from the child's father. After Mrs. Birling proclaims that it is solely the father's responsibility and he should be condemned for the girl's death, Eric returns and reveals that he also had an affair with Eva Smith and fathered her child. Eric elaborates on his relationship with Eva Smith and admits that he stole money from Birling and Company so that he may financially support her. When Eric asks Inspector Goole how he knew Shelia was pregnant, Inspector Goole informs him that the girl went to Mrs. Birling's charity organization for help and that she refused that help. Eric accuses Mrs. Birling of murdering Eva Smith and his unborn child.

Inspector Goole informs the Birling family that he does not need to know any more information. He tells them that although Eva Smith committed suicide, they are all responsible for her death. Inspector Goole states that no man lives alone and that people responsible for one another. He insists that if men and women do not one day learn that lesson, then they will be taught it in fire, blood, and anguish. He then departs the Birling residence.

After Inspector Goole leaves, the Birling family questions whether he was a real police inspector. Gerald returns to the residence and says that he just spoke to an officer who claims that no police inspector in town goes by the name "Goole." Mr. Birling confirms this fact by calling the police station. When Gerald dials the infirmary to inquire whether a girl died there by swallowing a large amount of disinfectant, he is informed that no girl has committed suicide in weeks. Gerald, Mr. Birling, and Mrs., Birling delight in the newly discovered news; Shelia and Eric still wallow over their actions. Mr. Birling attempts to lighten the mood, but Shelia scolds him for his callous behavior. The phone rings, and Mr. Birling answers it to discover that a girl

has just committed suicide by swallowing a large amount of disinfectant and a police inspector is on his way over to ask them some questions.

The Playwright

John Boynton Priestley was born on September 13, 1894. The son of a headmaster, Priestley was raised in the wool-merchandizing city of Bradford in Yorkshire. After his mother died during his infancy, Priestley's father remarried and Priestley was raised in what he considered a kind and loving household. "Life in Bradford was surprisingly full, especially for a boy who dreamed of becoming a writer" (DeVitis and Kalson 18). Priestley was highly influenced by his socialist father, a man he described as unselfish and public-spirited. When Priestley left school at the age of seventeen, he took a job as a junior clerk at a firm in the Swan Arcade, a dull position that offered miniscule wages. Priestley spent his time outside of work writing and submitting his literary work. His first publication came in 1913, and he found continued success in the following years.

After serving as a lieutenant in World War I, Priestley studied literature, history, and political science at Cambridge. His first book, *Brief Diversions*, was published in 1922, although it did not sell well. Priestley continued publishing articles and works of criticism in various magazines and journals. His first novel, *Adam in Moonshine*, was published in 1927, and his first play, *Dangerous Corner*, was published in 1932. Throughout his successful literary career, Priestley published over one hundred books. Describing himself as essayist, novelist, and dramatist, Priestley's work helped shape and define twentieth-century English literature.

A passionate supporter of community, Priestley was highly active in public service. "Throughout his life Priestley [had] not merely written about man's responsibility to his fellows;

he [had] demonstrated his commitment to community” (DeVitis and Kalson 20). Priestley was an avid socialist who believed in the strength of public unity, and this philosophy is vastly represented in his work.

Context

After writing *An Inspector Calls*, J.B. Priestley found himself in Russia for the premiere of his new drama; the play was performed simultaneously at two separate theatres. Naturally, Russia served as a welcoming country for the opening of Priestley’s socialist piece. “Any official who objected to it being produced would have been accused of objecting to a moving and powerful exposition of the high ideal of the brotherhood of man” (Braine 121). Playing to Russian audiences in 1945, *An Inspector Calls* did not reach England until the following year. The play made its New York premiere in 1947.

With *An Inspector Calls*, Priestley created a tightly fashioned play that preaches the playwright’s unflinching values. “Returning to an earlier style of apparent naturalism in the well-constructed play of continuous action, in *An Inspector Calls* Priestley displays a firm and vigorous hand” (DeVitis and Kalson 203). Priestley was able to personify his own ideals in the title character, Inspector Goole. Throughout the play, Goole harshly exposes the Birling family and their selfish, egocentric ways. Goole’s gritty and unorthodox treatment of the Birling family exemplifies the playwright’s stark opposition to class separation. In creating Goole, Priestley was able to preach the importance of solidarity, as Goole states:

One Eva Smith has gone – but there are millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, with what we think and

say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when if men will not learn that lesson, then they will be taught it in fire and blood and anguish. We don't live alone. (Priestley 54-5)

Although written in 1945 and set in 1912, Priestley's message is still potent today, especially considering the current Occupy movement that is spreading in cities around the world, even here at the University of Florida with Occupy Gainesville. Frustration over the growing financial gap between the rich and the poor is reaching staggering levels, and Inspector Goole serves as another voice of reason in such societal turmoil.

With Inspector Goole, Priestley created a character that exudes crafty precision and fastidiousness, an uncanny figure that looms over the Birling family and preaches the value of socialism. "Priestley has no sense of personal sin but strong feelings of social responsibility; for him, the eyes of God do not exist but one must avoid, by adherence to the strictest code of morality, putting out the eyes of one's neighbor" (Hughes 199). Audiences are taught the value of cooperation, if only out of fear over the repercussions of greed and self-indulgence, for, in Donne's famous epigram, no man is an island and, as Inspector Goole states, "You see, we have to share something. If there's nothing else, we'll have to share our guilt" (Priestley 30). Such insightful manifestation of responsibility and morality might lead one to believe Goole is ominous or otherworldly, especially when the Birlings discover that he is not really a police inspector. Indeed, even Goole's demeanor is at times mysterious:

Even the *raisonneur*, the enigmatic Inspector Goole, is taken outside time as his very existence is called into question: is Goole a policeman or merely an imposter? Still another possibility exists: Goole is the embodiment of the

Birlings' collective guilt called forth by man's need to account for his actions, to inspect himself – a need which, if he could, he would deny. Goole is one of Priestley's most enigmatic organizers, and *An Inspector Calls* is a brilliant if ironic twist on the common cause, the plot device which he makes use of in so many of his works. (DeVitis and Kalson 203)

Regardless of whether Goole is a police inspector or imposter, human or supernatural, the message of Priestley's play remains clear, and it should be observed and revered for its profound simplicity.

CHAPTER THREE THE PROCESS

Characterization

After reading for director David Young in early June, I was ecstatic to discover that he wanted me to play the part of Inspector Goole. I looked forward to implementing my newly discovered acting process and sinking my teeth into such a juicy role. This character would allow me to exude confidence in my acting skills and create a truthful foundation on which to build the portrayal of an assertive vigilante of justice.

Prior to rehearsals, I read the script several times. I highlighted my lines and familiarized myself with the language of the play. Knowing that Dr. Young planned to trim some dialogue out of the script as well as set the action in the United States rather than England, I made sure not to commit myself entirely to what was written, as I understood that certain changes were to be made. I researched the playwright, identifying with his commitment to preaching the values of solidarity. I also conducted some background information for my character, Inspector Goole.

When the rest of the actors were cast in August, Dr. Young assigned each actor a character analysis to complete before rehearsals began (see Appendix C). A portion of the questions were taken from Uta Hagen's Six Steps, an excellent questionnaire that encourages actors to discover their character by determining an objective and creating an analysis stemming that objective as well as given circumstances from the play. "We must learn what our character wants, from whom and under what circumstances, if we are to be propelled into genuine verbal action" (Hagen 72). In completing this analysis, I made distinctive decisions about my character. I determined that Inspector Goole is a strong-willed socialist vigilante vowing to expose the evil deeds of greedy capitalists who abuse their power over the lower class.

Although I enjoyed creating this background information, I understood that I could not indulge in too much creative license, for any overindulgence might interfere with the playwright's message. On the contrary, once rehearsals began, I decided to strip away all of this embellishment and solely play my objective: I want to expose a family of their selfish wrongdoings and lecture them on the significance of creating an equal society. I knew that it was of the utmost importance that I keep my objective simple and straightforward so that it became effortless to both recall and maintain throughout rehearsals and in performances. Playwright David Mamet elaborates on this practice: "As we strive to make our intentions pure, devoid of the desire to manipulate, and clear, directed to a concrete, easily stated end, our performances become pure and clear" (Mamet 24). I realized that I should play Inspector Goole from my core, relying on my own strengths to provide characterization.

This approach helped me to diminish fears of overanalyzing my acting process, a habit of which I am often guilty. Throughout my tenure at the University of Florida, I have been encouraged not to intellectualize my characters but instead simply play their objectives from the core of my being. Although intellectualizing characters might serve some actors in their individual rehearsal process, I would often think too much and become "heady" or overly thoughtful. However, throughout this particular rehearsal process and with the help of many acting professors, I felt I finally succeeded with creating Inspector Goole.

It certainly was not an easy process. There were several highs and lows throughout the journey of creating a cohesive play. Often times during the rehearsal run, I felt as though each actor was in a different play, performing their own stylistic interpretation. There was also a cast member who fell ill and missed the first week of rehearsal. His absence brought forth disastrous results when he returned without his lines memorized, and it took him several weeks to acclimate

himself once he returned. This actor's lack of preparation led to uneasiness amongst the cast. Halfway through rehearsals, one of my acting professors, Tim Altmeyer, watched a rehearsal and gave us sobering notes about our lack of unity. Even though Tim's notes were insightful, it became obvious that he and my director had differing opinions about how the show should be directed. I soon found myself conflicted between trying to please two well-respected professors, and I became extremely frustrated. However, I soon decided that I could not please both Dr. Young and this other professor; what I could do, though, was own my work, and do it for myself. This insightful discovery brought forth tremendous results, and I soon became confident with the character I was playing. The cast was also finally able to get on the same page and work together, and by tech week, we had a viable show.

Vocal Explorations

Upon starting rehearsals, Dr. Young gave me three words that he thought described Inspector Goole: dry, dangerous, and mysterious. He also told me to watch George Sanders' portrayal of Addison DeWitt in the film *All About Eve* for further inspiration. While watching Sanders' terrific performance, I observed the actor's slight Boston Brahmin accent, and I decided to implement the lilt into my own vocal exploration. I soon realized that in order to realistically portray this quality of voice as well as incorporate the three words Dr. Young encouraged me to explore, I needed to delve into the lower third of my vocal range. Thankfully, I had been working with Yanci Bukovec and the Lessac System in order to achieve this vocal dexterity. I discovered that by warming up with a Y-buzz prior to every rehearsal, I was able to bring my voice into the lower third, thus creating a bone-conducted tone that achieved a vocal quality that both pleased my director and filled the performance space.

In the first few rehearsals, I noticed that I was falling into a slight vocal cadence, and I was afraid that I might lose the strength of Inspector Goole's speeches by becoming too melodious with my language. To remedy this pattern, I decided to concentrate on playing my objective and remember that I am talking to other actors on stage rather than absentmindedly reciting lines. I understood that if I actively listened to each actor, responding moment to moment, I would remain active in my speeches and therefore make bold choices that will lead to interesting line deliveries. I knew that keeping the action moment-to-moment was imperative to creating grounded and truthful performances.

I also concentrated on playing with various vocal energies, actively picking operatives in my speeches in order to vocally achieve my objective. Rather than commit myself entirely to one single line interpretation, I explored several readings throughout the rehearsal process, keeping in mind Yanci's passionate reminder to constantly "experiment, explore, and discover." Dr. Young also reminded me of this fact several times while encouraging the cast to never settle with their first choices. Instead, I treated the rehearsal process as a vocal playground, experimenting and playing as freely and openly as possible.

Physical Exploration

As rehearsals continued, I quickly realized that Inspector Goole's physicality would perhaps be my biggest challenge as an actor. With Dr. Young insisting that I create a larger-than-life character, I soon realized that I needed to create a powerful inspector while at the same time maintain an easy, present demeanor.

My Alexander Technique professor, Kathy Sarra, gave me some terrific advice on how to enlarge my character while working from my core. Kathy told me to think forward and up,

allowing space between my arms and torso rather than artificially creating it. I also realized that at times during rehearsal, the contemplative demeanor of Inspector Goole often created a downward pull during my performance because I would look the floor for inspiration before stating my next line. Kathy suggested that I look up to the heavens for inspiration rather than the floor, which was a terrific idea. When thinking up and out, even while “thinking” as the character, the body is properly aligned, thus creating a better working entity. All of this, of course, stems from proper usage of Primary Control. “The Alexander Technique encourages the lengthening of habitually contracted muscles of the spine, with the result that the upright posture is supported by a better balance the skeletal and muscular system” (Gelb 50). With a better sense of self, I was able to work from my core and create a dominating character that towered over his surroundings, all the while remaining truthfully grounded and present.

An excellent warm-up exercise that helped me achieve an active Primary Control was floor work. Meeting privately with Kathy, I recorded her conducting a floor work exercise taken from Andrea Olsen’s *Bodystories: A Guide to Experimental Anatomy*. In this exercise, I lay on my back with my knees elevated, spending fifteen minutes in constructive rest. This exercise encouraged upright posture by releasing tension from contracted muscles, enabling me the freedom to create an easy and present sense of self. “Our ability to plan and to shape our environment makes us responsible for what we create and for how we choose to live in that creation. Thus, our responsibility is to remain able to respond, moment to moment, to the choices which occur” (Olsen 28). Creating this constructive kinesthetic awareness, I was free to actively engage with my fellow actors, responding moment to moment with confidence and ease.

Another visceral state of physical awareness that I implemented into my work was borrowed from my movement instructor, Tiza Garland: while performing, an actor should

envision their body reflected in the ground underneath them and they are attached by the soles of their feet; therefore, the actor must remain connected to that second body by anchoring their feet to those of their mirrored self. Imagining this constant physical connection always reminded me to remain grounded, a key element in creating a dominating character.

I also worked with several rehearsal costume pieces and stage properties, which are a crucial element in discovering character work early in and throughout the rehearsal process. The costume department gave me a rehearsal trench coat to work with, and it helped add more definition to my character. Indeed, rehearsal clothes are a necessary commodity; they help the actor prepare for what to expect when their actual costume arrives, and the transition into that costume is relatively seamless. The large trench coat was also instrumental in helping me develop that larger-than-life characteristic Dr. Young encouraged me to explore. I also used a notepad and pencil early in the process, which were great props to work with. Playing with the props gave me a feel for my character because it allowed me to perform motivated tasks as Inspector Goole.

CHAPTER FOUR THE PRODUCTION

Performance

In the rehearsals leading up to opening night, I felt more and more connected with the show and my character. As my confidence grew, so did my ownership of Inspector Goole. The trick, of course, was to remain active in every performance, listening to each line as if it were the first time I heard it. I actively pursued every objective, each one differentiating with the characters I interrogated. I found various methods of accosting Mr. and Mrs. Birling as well as Shelia, Gerald, and Eric. I attacked Mr. Birling, menacingly towering over his bear-like figure, both figuratively and literally. I would sharply undercut Mrs. Birling, outplaying her wit as if it were a game of chess. With Shelia, I remained warm and open, manipulatively hooking her into my questions until the truth of her actions was finally revealed. I was blunt with Mr. Croft, never once granting him permission to take a single step ahead of me. Finally, I sympathized with Eric while never really condemning his actions; his drunken desperation had already crumbled him and I was simply there to play checkmate. I found pure enjoyment, both as the character and an actor, in listening and actively responding to each family member while playing individual objectives. In turn, I owned the moment, and it became more and more fun with every performance.

In regards to listening to each confession, which was of the utmost importance to me, Dr. Young also advised me to watch other character's reactions while someone else was talking, which he insisted was an old detective trick. Although for the sake of giving proper focus to the individual talking on stage, I could not shift my energy towards another actor the entire time. However, I found it was a great tactic for my character in sorting out the truth, and it helped in playing the mysterious quality with which Dr. Young desired me to experiment. I also found

some small moments to play my creative opinion of Inspector Goole's back story, which was that he was a vigilante of justice who exposed greedy, upper-class plutocrats on a regular basis. For example, during Gerald's confession of how he met Eva Smith in the bar at the Palace Variety Theatre, he mentions that the girl was entrapped by an alderman named Joe Meggarty. At that moment, I would take out my notepad and write down the perpetrator's name, determining that he would be my next case. All of these active perusals kept the performance fresh and engaging.

After smooth and easy technical rehearsals, opening night had finally arrived. I was sure to keep myself properly hydrated and well-fed, ensuring that I did not fall victim to sickness during the run of the show. My opening night routine consisted of arriving at the theatre two hours before curtain and meditating in order to relax my mind after a busy day of anticipation and preparation. After that, I played Kathy's recording from Andrea Olsen's *Bodystories*, and I commenced in fifteen minutes of constructive rest. This led to vocal warm-ups, a series of Y-buzzing and call exercises. Finally, I was ready to get into costume. Normally a loud and boisterous person, I spent the moments leading up to curtain quiet and relaxed, which I believe led to a focused performance. I hugged every member of the cast and crew and wished them a successful show, and I went to my place of entrance at five minutes before curtain.

As the lights came up on my entrance, I remained free and easy. Rather than focusing on who was in the audience, I remained within the world of the play, concentrating on my objective: to expose the Birling family. I relished in accomplishing my objective, and the result was a confident and graceful character that forwarded the action of the play.

In achieving my character's objective, I accomplished my own. When the lights came down, I was proud of the character I had created. Fortunately, the production became better and

better with every performance. I do not think I have ever worked on a show that improved so greatly from opening to closing night. However, that is not to say that the show was of poor quality when it opened. The show simply became richer, more alive, with no one in the cast becoming rote in the middle of the run. We all remained active and present, which led to an amazing string of performances of which I am truly proud.

Self-Evaluation

Closing night brought upon a whirlwind of bittersweet emotions. I was thrilled to complete a process that achieved my every goal. On the other hand, I was saddened to finish what was to be my last performance at the University of Florida. Wrapping up my final monologue, I could not help but choke back tears mixed with both joy and sorrow. Indeed, this was a show that I would remember forever.

After discussing my performance with several peers and faculty members, I was ecstatic to discover that they were delighted with my work. My classmates said that I owned my character with graceful ease. One of my former students told me that he was blown away by the show and that he would have paid the price of a Broadway ticket to see it; he came back a second time. Another student said she thought I dominated the stage. Many students came up to me asking the meaning of the play and my theory of who Inspector Goole really was, and I found myself happy to discuss my opinions as well as their own. Humorously enough, I received many compliments about my handlebar mustache, which was my own personal grooming choice.

More than anything, I was humbled to hear praise from Tim Altmeyer, the acting instructor who came into rehearsals with notes contrary to my director's. Tim told me that he loved the show and said that I had improved tremendously from what he saw during the rehearsal

period. I almost cried. He said that I was present and actively listening, taking control of the room. He also mentioned that the cast did a wonderful job layering tension throughout the entire performance. His compliments led me to believe I accomplished my goal of implementing economy and ease into my performance.

Above all, I was proud of the fact that I took ownership of my role, for I believe taking ownership is the key to creating a truthful and engaging performance. I played Inspector Goole from my core, conjuring confidence from within myself and implementing it into an active and graceful performance, all while remaining free and easy the entire time.

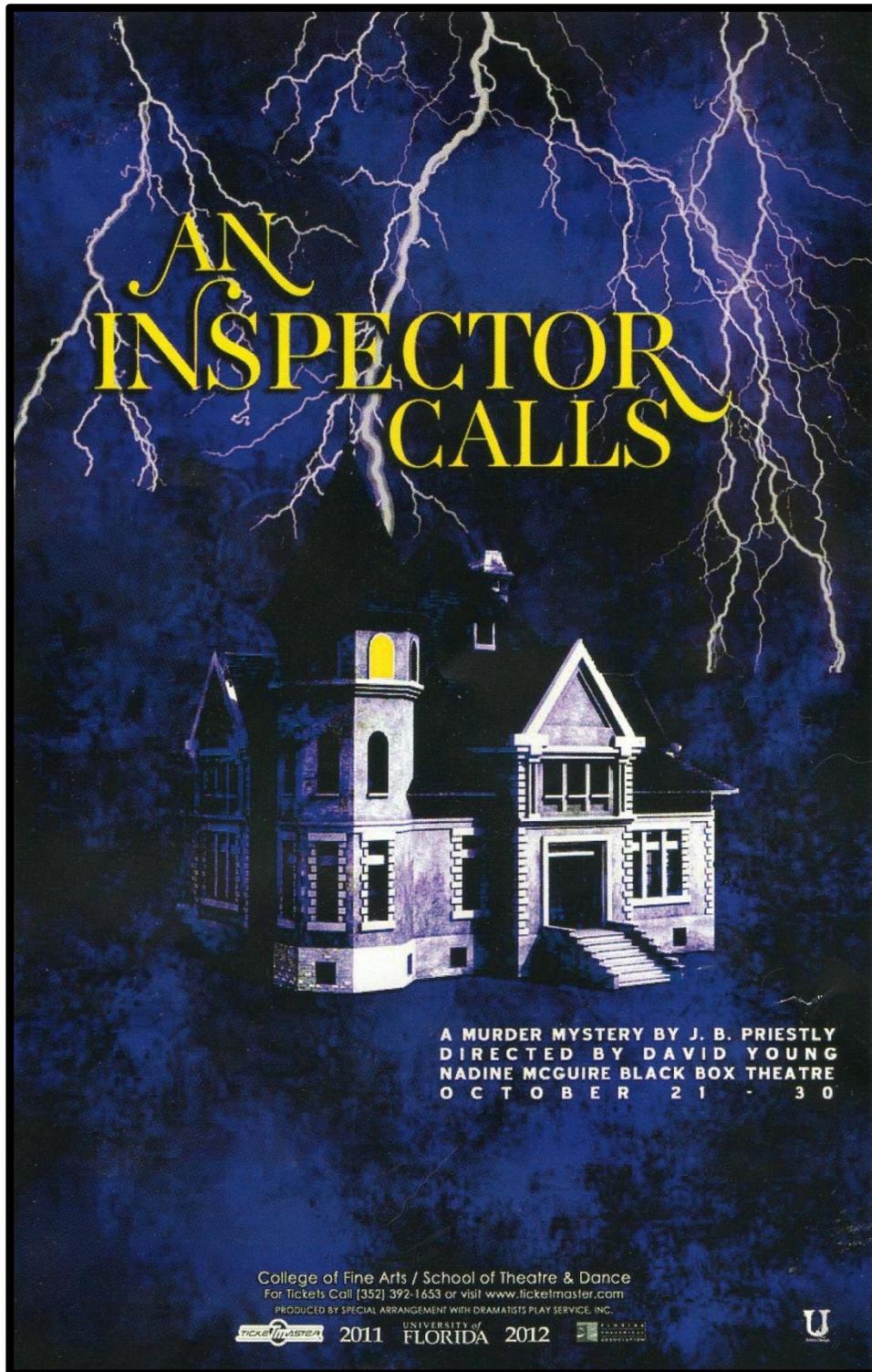
CHAPTER FIVE CONCLUSION

Although I am saddened to see *An Inspector Calls* end, I am thrilled to pursue my next theatrical endeavor, for I know I will carry this performance with me along with the years of training that has led me to this point. With several courses teaching me the value of economy and ease, I have built a foundation upon which I will thrive as a performance artist. I look forward to the years ahead, but I know that I will always look back on this performance and remember the seminal moment when I finally discovered how to make a character my own; and I will smile, thanking the performance faculty at the University of Florida for teaching me the value of confidence, grace, economy, and ease.

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APPENDIX A – PRODUCTION PROGRAM



AN A MURDER MYSTERY BY
J.B. PRIESTLY
INSPECTOR
DIRECTED BY
David Young
CALLS

Lighting/Chandelier Design

Timothy Reed

Costume Design

Adriana Fernandez

Scenic Design

Tim Watson

Sound Design

Mike McShane

Properties Design

Ali Akbarian

Stage Manager

Tiffany McKenzie

Special Thanks

Paul Favini, Tim Altmeyer, Charlie Mitchell,
Mihai Ciupe, Stan Kaye, Lisa Davis, Zak Herring,
Tony Berry, Todd Bedell

Special Thanks for Coaching

Kathy Sarra and Karl Wildman

THERE WILL BE (1) TEN-MINUTE INTERMISSION

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DRAMATIST PLAY SERVICE, INC.

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DRAMATIST PERSONAE

Arthur Birling	Michael Martinez-Hamilton
Sybil Birling	Michelle Bellaver
Sheila Birling	Jessamyn Fuller*
Eric Burling	Linden Taylor#
Gerald Croft	Paul Sabayrac
Inspector Goole	Andrew Bailes*
Edna	Rebecca Hamilton

** Denotes work in partial fulfillment of MFA Thesis Project
Appears courtesy of Actor's Equity Association*

PRODUCTION CREW

Assistant Stage Manager	Joselyn Oliva
Assistant Lighting Designer	Topher Stumreiter
Sound Board Operator	Terrance Jameson
Light Board Operator	Erin Connolley
Technical Director	Zak Herring
Master Carpenter	Tony Berry
Scenic Studio Assistants	Jovon Eberhardt, Molly Iiten, Anne Tully, Tim Watson, Jaime Frank
Costume Studio Manager	Lisa Davis
Asst. Costume Studio Manager	Kate Glennon
Costume Studio Assistants	Lee Martin, Tracy Floyd, Becky Strafford
Master Electrician	Todd Bedell
Light Shop Assistants	Timothy Reed, Mike McShane, B Lussier Topher Stumreiter
Director of Operations	Sarah White
Poster & Program Designer	Joseph Urick, Chase Milner
Stage Crew	Kevin Roost, Luisa Pedro, Robert Barkley, Candice Alvarrao, Katherine Arston-Kynn
Wardrobe Crew	Andrea Erkelens, Alexina Cyr, Pete King, Alexander Johnson, Athena Patterson-Orazem,
House Management	Students of THE 4950

DIRECTOR'S NOTES

An Inspector Calls has been a fascinating murder mystery since it opened in 1946. The play has 2 main themes: the family and the Inspector. By the time the play ends, the Inspector has transformed the family into a skeleton of its former self.

The play focuses on the problems that develop between people when they cut the heartfelt bonds of compassion and drift into a world of greed and fear. Ultimately the play calls for a return to a deeper sense of ourselves in relation to each other.

The play operates on the theory of six degrees of separation. That each of us is no more than six steps away from every other person on the earth. I can quote T.S. Eliot, the famous playwright / poet. "Time present and time past are both perhaps present in time future, and time future contained in time past". And by contrast, I will quote Yogi Berra who said, "The future ain't what it used to be".

The play itself is set in 1912 because the author, J.B. Priestley, loved that time period. The most famous production was a 1992 revival directed by the famous director, Stephen Daldry which ran in London almost continually for the next decade. It played at the Royal Theater on Broadway for an additional 454 performances where the play won several Tonys including Best Revival. The film version was released in 1954 starring Alastair Sim as the Inspector.

With Thanks to the Shaw Festival in Canada

MEET THE CAST

Andrew Balles (Inspector Goole) is a third-year MFA Acting candidate. Previous UF credits include *The Grapes of Wrath* (Pa Joad), *Noises Off* (Garry), *In the Blood* (Doctor), and *Streamers* (Billy). Having directed *BASH* for Florida Players last semester, he looks forward to directing *This is Our Youth* later this fall. He also directed and performed in *An Evening of Improv* this past summer. Prior to UF, Andrew was a Resident Actor and Teaching Artist at Florida Studio Theatre. He received his BA in English and Theatre Arts from Flagler College. Infinite love and thanks to Elle. This one is for the third-years.

Michelle Bellaver (Mrs. Birling) Recent: world premiere of *Olive Kitteridge* at ZSpace/Word for Word and West Coast premiere of Rajiv Joseph's *All This Intimacy* at Renegade Theatre Experiment. Los Angeles: *Circles* (NoHo Theatre Festival). San Francisco: *The Malpractice Heart* (Alcazar Theatre). Film: *The Selling* (SFIFF, SIFF) and *Final Remains*. SAG. EMC. AFTRA.

Jessamyn Fuller (Sheila Birling) is an MFA Acting candidate from Buffalo, NY. This is her third and final year in the program. Past UF Credits include: *Romeo and Juliet* (Lady Capulet); *A Melancholy Play* (Frances); *Circle Mirror Transformation* (Theresa); *Robots VS. Fake Robots* (War Propaganda); *The Mousetrap* (Molly Ralston); *Oedipus* (Greek Chorus); *The Women* (Mary Haines). Thanks to Dr. Young and the cast. Endless love to the MFA Class of 2012.

Rebecca Hamilton (Edna) a senior BA student, is proud to make her UF debut with *An Inspector Calls*. Thanks to my friends and family for their support (because they're awesome like that), and to Dr. Young for giving me this amazing opportunity. No power in the 'verse can stop me!

Michael Martinez-Hamilton (Mr. Birling) Previous roles include: Eddie in *Lost in Yonkers*, Oberon in *A Midsummer Night's Dream*, Friar Laurence in *Romeo and Juliet*, Malvolio in *Twelfth Night*, Don Pedro in *Much Ado About Nothing*, King Alonso in *The Tempest*, Dalton in *Equus*, and every role in the West Coast premiere of *Eat the Runt*.

Paul Sabayrac (Gerald Croft) considers himself incredibly fortunate to have a family that supports his pursuits both on the stage and the water. He would like to thank his parents, Bill and Laura, whose love can never be appreciated enough. Will, his brother, for keeping him strong. The cast and crew for their friendship and guidance. Lastly, Paul thanks Dr. Young for giving him the opportunity to end his career at UF with a much needed smile.

Linden Tailor (Eric Birling) is a 1st year MFA Acting candidate: Regional: *Eurydice* (Round House Theatre), *The Other Room* (The Kennedy Center), *A Christmas Carol* (Synetic Theatre), *A Midsummer Night's Dream* (PA Shakespeare Festival), *Hip-Hop Anansi* (Imagination Stage), *If You Give a Cat a Cupcake* (Adventure Theatre), *Who Killed Captain Kirk?* (Capital Fringe Festival); Training: BFA Theatre Performance, Virginia Commonwealth University. Much love to God, my family and Nicholeta.

MEET THE CREW

Ali Akbarian (Properties Design) enjoys designing scenery and props for UF shows.

Adriana Fernandez (Costume Design). Adriana is BFA in the costume design program. Her past credits include Riverside Theatre Shakespeare Festival (Intern Stage Manager), *Floyd Collins* (Stage Manager), *GI Holiday Jukebox* (Costume Design) and *City of Angels* (Assistant Costume Design). Adriana would like to give a special thanks to her friends, family and mentors who have supported her throughout her time at the University of Florida and for the opportunity to work with such a talented design and production team. In the Spring, Adriana will be working with the Riverside Theatre in Iowa City in both stage management and costume design.

Tiffany McKenzie (Stage Manager) Tiffany would like to thank Dr. Young, her parents, friends (esp. Cariffany, Dani, Shaneka & Travis) and the cast & crew for making her life beautiful! Love you guys!

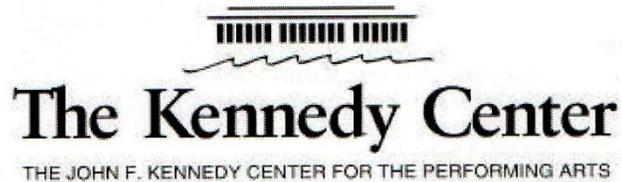
Mike McShane (Sound Design) is a third year MFA candidate in Lighting Design. His designs include: *Gem of the Ocean*, *Crumbs from the Table of Joy*, *The Elephant Man*, and *The Votive Pit*. His films *The Votive Pit* and *You are Not Frank Sinatra* have screened in film festivals internationally.

Joselyn Oliva (Assistant Stage Manager) is a first year BA theatre student. She has worked on over 30 productions in Miami and Boston, in both performance and technical theatre. Special thanks to her family and friends, the cast, Dr. Young, and Tiffany for making this a great experience.

Timothy Reed (Lighting/Chandelier Design) received his BA from Weber State University for Musical Theatre Performance and Design and is currently a second year MFA student in the Lighting Design area here at the University of Florida. He has designed lights over the past nine years in Maine, Utah, Idaho, Wyoming, Nevada, and California. Timothy spent this past summer as the Associate Artistic Director and resident lighting designer at The Arundel Barn Playhouse, and looks forward to a bright future.

Tim Watson (Scenic Design) is currently pursuing his MFA in Scenic Design.

Dr. David Young (Director) is currently, and for the past 18 years, a Graduate Research Professor in the School of Theatre and Dance at the University of Florida. He was, for 15 years, the Producing Director of the Kennedy Center American College Theatre Festival, a national education program whose network includes 450 colleges and universities. He has directed over 100 productions throughout the United States and internationally, including *Amadeus*, *Company*, *Six Characters in Search of an Author*, *The Last Days of Judas Iscariot*, *Private Lives*, *Vincent in Brixton*, *Most Happy Fella*, *Crumbs from the Table of Joy*, *How I Learned to Drive*, *The Clean House*, *Circle Mirror Transformation*, and *An Inspector Calls*. He is a Fellow of the American Theatre and has been Artistic Director for the Presidential Scholars in Washington D.C. His book *How to Direct a Musical*, is published by Routledge Books and available nationally and internationally. For many years, he was a professional stage and television actor in New York City. He has worked with such talents as Colleen Dewhurst, Richard Thomas, William Gibson, Anne Meara, Ming Cho Lee, and Marshall Mason. He toured in a production of *Love Letters* with Dr. Judith Williams to London and Winchester England, Edinburgh, Scotland, Moscow, Russia, the Salzburg Festival in Austria, and South Africa. Dr. Young was a consultant for the US Department of State and the Fund for Arts and Culture. While in Ekaterinburg, Russia in the Ural Mountains, he assisted in providing information for the rebuilding and development of many theatre companies.



The Kennedy Center
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

**The Kennedy Center American College
Theater Festival™**

XLIII

The Kennedy Center American College Theater Festival is sponsored by the U.S. Department of Education; Dr. Gerald and Paula McNichols Foundation; The Honorable Stuart Bernstein and Wilma E. Bernstein; the Kennedy Center Corporate Fund; and the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturges, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2011.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



2011

UNIVERSITY of FLORIDA 2012



You Can't Take It With You

written by moss hart & george s. kauffman
directed by charlie mitchell
constans theatre • september 23 - october 2

AN INSPECTOR CALLS

WRITTEN BY J. B. PRIESTLY
DIRECTED BY DAVID YOUNG
NADINE MCGUIRE BLACK BOX THEATRE
OCTOBER 21 - 30



CHICAGO

MUSIC BY JOHN KANDER • LYRICS BY FRED EBB
BOOK BY FRED EBB & BOB FOSSE
DIRECTED BY TONY MATA
MUSICAL DIRECTION BY ANTHONY OFFERLE
CHOREOGRAPHY BY ADAM DYER & JUDY SKINNER
CONSTANS THEATRE • NOVEMBER 11 - 20

A MUSICAL VAUDEVILLE

AGBEDIDI 2011

DIRECTED BY MOHAMED DACOSTA
CONSTANS THEATRE • DECEMBER 2 - 4



written by bernard-marie koltés / translated by martin crimp
directed by ralf remshardt

ROBERTO UCCO

nadine mcguire black box theatre
january 27 - february 12

SPRING DANCE SHOWCASE 2012

CONSTANS THEATRE
FEBRUARY 17 - 26



SHE STOOPS TO CONQUER



WRITTEN BY OLIVER GOLDSMITH
DIRECTED BY JUDITH WILLIAMS
CONSTANS THEATRE • MARCH 30 - APRIL 7

APPENDIX B – PRODUCTION PHOTOS



Inspector Goole (Andrew Bailes)



Inspector Goole (Andrew Bailes)



Shelia Birling (Jessamyn Fuller) and Inspector Goole (Andrew Bailes)



Gerald Croft (Paul Sabayrac) and Inspector Goole (Andrew Bailes)



Sybil Birling (Michelle Bellaver) and Inspector Goole (Andrew Bailes)



Gerald Croft (Paul Sabayrac), Eric Birling (Linden Taylor), Shelia Birling (Jessamyn Fuller), Edna (Rebecca Hamilton), Inspector Goole (Andrew Bailes), Arthur Birling (Michael Martinez-Hamilton), and Sybil Birling (Michelle Bellaver)

APPENDIX C – CHARACTER ANALYSIS

1.) *How does your character get up in the morning, eat, go through the day, and go to bed at*

night? Inspector Goole wakes up early, at 5:00 every morning. He follows a rigid, militant schedule of scouring the newspapers for potential cases, researching existing files, exercising, and eating a well-balanced breakfast. His diet consists of lean and healthy meals, providing enough substance so that he is not distracted by an empty stomach. Eggs, soup, meat, and vegetables furnish Goole with the necessary nutrition to accomplish the day's duty. Always ready to face a challenging task, Inspector Goole prepares himself incessantly, ready to take on the most unexpected turn of event. His daily rituals include studying the stories of victims found in newspapers; familiarizing himself with cases so that he can confront those responsible and bring them to justice. After an endless number of hours learning the facts, he then seeks out those criminals so that they are forced to admit their crime. Goole wants society to exist harmoniously, and he feels the need to balance the world by ridding it of evil. Simply put, he is a superhero. With all of his "going good" for society, Inspector Goole sleeps soundly, peacefully dreaming of all the reconciliation he has brought to victims everywhere.

2.) *Write what happens to your character between the scenes and before the play begins.*

Before the play begins, Goole familiarizes himself with the case of Eva Smith and the Birling family. He makes sure that he has every fact checked before entering the house, ready to pounce on the family like a lion, forcing them to admit their evil deeds. Upon his exit, Goole drops an anonymous tip to the rightful authorities about Eva Smith and her ties to the Birling family so that a legitimate inspector will arrive to take the family's guilty statement. Goole is ultimately the device through which a perpetrator admits their

wrong; without him, many deceitful criminals are able to weasel out of numerous crimes. He has the uncanny ability to peer through one's deceit and shed a harsh light on the bleak truth.

3.) *Where do you shop, and what does your block look like?* Concerning himself with justice more than vanity, Inspector Goole rarely spends time toying with frivolous material possessions. However, he does realize the importance of dressing the part, and so he purchases ornate and intimidating garments that establish deference between him and those individuals he is interrogating. Understanding the importance of timing, Goole never leaves without his pocket watch. His small apartment is tucked away on a quiet block so as not to reveal his secret identity, that of an everyday superhero seeking to bring common upper-class criminals to the justice they deserve. He lives alone and rarely interacts with his neighbors, although he does give them a nod and smile before retreating into the brick building surrounded by oak trees.

4.) *Think of how your character might dance; think of an animal that your character reminds you of; find your character's walk. Be prepared to get up and demonstrate any of the above.* Although he is gracious and full of ease, Goole would never admit to being a dancer. He does waltz to the phonographs collecting dust in his apartment, although it is only with himself and by himself. To Goole, dancing is a sign of weakness, one of which he would never reveal outside of the privacy of his own home. As previously mentioned, Goole attacks his perpetrators with a vengeance, pouncing on them as if he were a lion. An elegant creature that possesses as much menace as ease, the lion is oft revered as the king of the jungle. So it is with Goole, who dominates his assailants with an iron fist. Goole walks with grace and strength, intimidating his antagonists by using an air of

confidence and coolness that is inebriating. He leads with his chest and almost floats in the air.

- 5.) *Try to find some music that reminds you of your character.* Richard Wagner's *Ride of the Valkyries*. Written as a famous battle cry, the number has served many soldiers throughout history in igniting a passion and fervor before entering the battlefield. The same is true for Inspector Goole, as he prepares himself for war with the Birling Family, ready to bring them to justice.
- 6.) *What is your character's rhythm? Physically? Emotionally?* Inspector Goole appears to float about physically, as if he were a ghost. He exudes confidence, and his composure consists of so much grace and ease that he is almost completely without tension. He is careful not to reveal emotion, especially while interrogating individuals; therefore, he is stern and very nearly emotionally vacant. However, his emotional void is only a game he plays with perpetrators so that they see him as a brick wall, one who is both menacing and domineering regardless of the stakes.
- 7.) *Find your character's sense of humor and explain.* Goole only utilizes humor to best serve his agenda. If it does not bring Goole closer to solving a case, he will not come close to taking part in a joke. Goole's first priority is bringing justice to an individual, and he will not sacrifice that integrity for the sake of a joke. He simply will not stand for it, and will not support it among others.
- 8.) *How does your character serve the playwright?* Inspector Goole personifies J.B. Priestley's attitude towards class separation and the importance of equality. Goole represents a socialist idealism that Priestley hoped to impart among upper-class theatre

audiences. Just as Goole lectures the Birling Family on class equality, so too does Priestley wish to educate society on the dangers of capitalism and class separation.

9.) *What do you think the play is about? Why did J.B. Priestley write it?* As already mentioned above, *An Inspector Calls* is essentially a drawing room drama preaching the values of socialism over a capitalistic society. J.B. Priestley utilized Inspector Goole as a symbol of socialistic ideals. Through Goole's exploitation of the wicked Birling Family, Priestley was able to point a finger at the dangers of capitalism and its negative effects on class separation and segregation.

10.) *Complete Uta Hagen's Six Steps:*

- a. *WHO AM I?* I am a strong-willed socialist vowing to expose the evil deeds of greedy capitalists who abuse their power over the poor, lower class. Through my confident and diligent investigations, I impersonate inspectors in order to interrogate perpetrators about their wrongdoings. After hearing a confession, I then contact the proper authorities so that they may properly punish the criminal for their heinous crimes.
- b. *WHAT ARE THE CIRCUMSTANCES?*
 - i. *What time is it?* It is an evening in the spring of 1912. At this time in history, the gap between the rich and poor is widening, and the upper-class society shuns the lower working class. It is a historical event that sounds all too familiar.
 - ii. *Where am I?* I am in the cold, upper-class estate of the Birling Family, a dining room of fairly prosperous proportions.

- iii. *What surrounds me?* A massive dining room table adorns the center of the room, and an ornate fireplace layered with expensive artwork and sculptures lies behind me. Massive doors leading to other elaborate rooms surround me. The room is well decorated, yet gives off a stale, sterile aesthetic.
- iv. *What are the immediate circumstances?* I have interrupted the Birling Family's dinner to deliver the news that Eva Smith has died in a horrible suicide, and I suspect that the family is to blame for Smith's dreadful demise. I plan on interrogating each family member about their connection with the victim until they admit their guilt in causing Eva Smith to take her own life. The family is perturbed that I spoiled their evening, yet I could care less about their selfish feelings when taking into account the horrible death of such an innocent victim.
- c. *WHAT ARE MY RELATIONSHIPS?* To Eva Smith: the obligation of rectifying her death through exposing the Birling Family's guilt. To the Birling Family: they are the perpetrators of this awful crime, and they encompass the evil horrors of a vicious capitalistic society.
- d. *WHAT DO I WANT?*
 - i. Main Objective – I want to expose the Birling Family of their selfish wrongdoings and lecture them on the importance of creating an equal society.
 - ii. Immediate Objective – I want to interrogate the Birling Family on their connection to Eva Smith's death.

- e. *WHAT IS MY OBSTACLE?* The Birling Family believes that they are not at fault. They possess a sense of self-righteousness that will be difficult to crack. In their successful financial growth from middle to upper class, they earnestly believe that they are entitled to elite deference from the poor.
- f. *WHAT DO I DO TO GET WHAT I WANT?* I interrogate. I reveal. I strategize. I show them their wicked, selfish ways. I lecture. I yell. I reiterate. I lecture. I cross-examine. I preach.
- 11.) *What is your character thankful for?* Goole is thankful for the many lives he has rectified by diligently seeking out the evil capitalistic perpetrators who caused their demise, including one Eva Smith. Through his exposing and lecturing, Goole has found peace.
- 12.) *What style do you feel the play fits into?* J.B. Priestley's *An Inspector Calls* fits the mold of drawing room drama, yet at its core is a message of warning to society: class separation is evil. Priestley created a dark, twisting plot that delivers a simple theme, that all of society is created equal and should be treated as such.

BIOGRAPHICAL SKETCH

Andrew Bailes graduated from Flagler College with a Bachelor of Arts in English and Theatre Arts. Upon graduation, he joined the artistic staff at Florida Studio Theatre in Sarasota, FL. Serving as a Resident Actor and Teaching Artist, Andrew's responsibilities included conducting playwriting workshops in Sarasota and Manatee County schools, teaching numerous acting and improvisation classes, and performing in several children's theatre productions through FST's prestigious WRITE A PLAY Program. Other responsibilities included composing study guides, co-organizing the Young Playwrights Festival, stage managing professional productions, and house managing the Gompertz Theatre. Andrew was also a member of the critically acclaimed FST Improv Troupe.

While at the University of Florida, Andrew performed in *Streamers* (Billy), *In the Blood* (Doctor), *Noises Off* (Garry), and *The Grapes of Wrath* (Pa Joad). Andrew was also an active member of UF's student theatre organization, Florida Players. He directed two shows for Florida Players, Neil LaBute's *BASH* and Kenneth Lonergan's *This is Our Youth*. He also had two original plays staged through Florida Player's New Works Festival, *Shotgun Party* and *Front Porch Play*. Andrew directed and performed in *An Evening of Improv*, a two-act improv show that had a successful three-night run at the Constans Theatre in July, 2011. Along with these performance, playwriting, and directing credits, Andrew also had the privilege of teaching several undergraduate courses at UF, including Theatre Appreciation (THE 2000), Oral Performance of Literature (ORI 2000), Acting for Non-Majors (TPP 2100), Acting One (TPP 2110), and Improv and Social/Political Issues (TPP 3124).

Andrew looks forward to a brisk spring semester in Chicago, where he will be interning at Victory Gardens Theater.