



Frayed Knot Theatre Company
In association with Samuel French Ltd presents

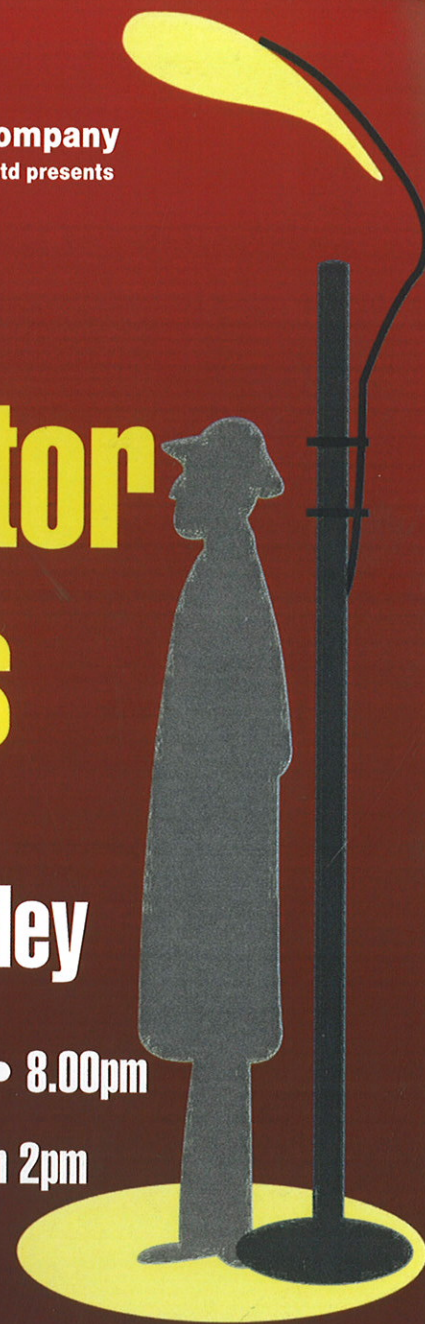
The
Court
Theatre
@
Pendley
Tring

An Inspector Calls

by
J.B. Priestley

Wed 28 - Sat 31 March • 8.00pm

Matinee Fri 30 March 2pm



Station Road
Tring
Hertfordshire
HP23 4QZ

Owned and
supported by
The Grass Roots
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The Court Theatre
is financially supported by
Dacorum Borough Council
through Tring Arts Trust

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Welcome note

Welcome to The Court Theatre and to Frayed Knot's production of *An Inspector Calls*. I do really hope you enjoy the show which of course we could not perform without an audience... so many thanks to you for being here!

Your continued support of this theatre creates opportunities within our local community for many talented and enthusiastic people of all ages and backgrounds to enjoy a variety of roles within the theatre. They are able to work together strengthening personal and social growth, friendships and communication, whilst nurturing Tring's vibrant theatrical presence.

If tonight's performance has whet your appetite to become involved then please don't hesitate to contact us and find out what Frayed Knot is up to next.

Director's Notes

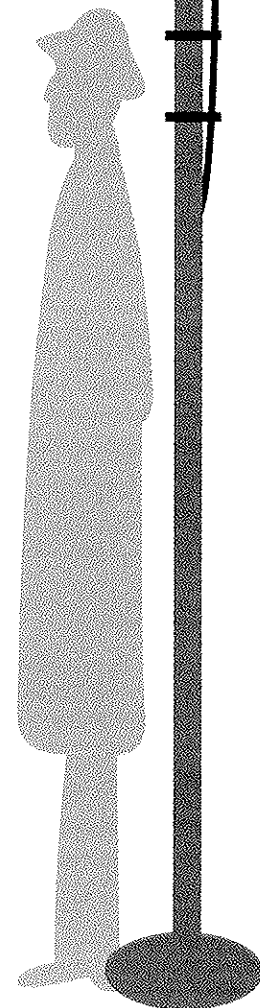
John Boynton Priestley was one of England's great writers -he was a member of the last generation of freethinking British "sages" who contemplated both science and philosophy in their literary output. He founded both the Common Wealth Party and the Campaign For Nuclear Disarmament (CND).

An Inspector Calls is considered to be one of Priestley's many 'Time Plays', so called because an alternative theory of time becomes the central metaphor or theatrical device of the play, the characters' lives being affected by how they react to the unusual temporal landscape they encounter. The play's time concept is believed to be based upon J W Dunne's "An Experiment with Time". Priestley builds upon these theories and hypothesises that time is somewhat more complicated than we have previously thought and that there is more than one dimension of time which result in humans experiencing a different quality of time, just as there is more than a single dimension of space, and that we can experience each type of time at different parts in our lives. This led him to an investigation of Dunne's theories of precognitive dreams ("memories of the future"), which Priestley had experienced some years back. Dunne's study was based on his own precognitive dreams. He concluded that many people have them without realising it, perhaps because they do not recall the details or fail to properly interpret the dream symbols.

Such theories, however, are always in danger of clouding what is taken to be Priestley's chief intention in writing the play - to show human social interconnectedness and the fragility of the human spirit in a world of booming capitalism, perhaps summed up in the inspector's final speech. Perhaps the most certain provenance of the Inspector is to be found in Priestley himself, whose socialist views find the perfect mouthpiece in the family's interloper. Written in 1945 right after the Second World War it demonstrates his attitude towards a human socialism that had no conception in the play's 1912 pre-Welfare State society.

Our hope is to bring you an interpretation that conveys through performance, set design and costume, both of these elements - a mergence of a dream like transcendence of time with Priestley's weighty socialist message "We are members of one body. We are responsible for each other". All that remains for you to do is to decide exactly who this *Inspectre Ghoul* is?

Naomi Glasser



Cast

Arthur Birling	Rob Farrow
Sybil Birling	Karen Whitworth
Sheila Birling	Siobhan Durcan
Eric Birling	Kevyn Connett
Gerald Croft	Stephen Davies
Edna	Gillian Sanderson
Inspector Goole	Dan Clucas



All three acts, which are continuous, take place in the dining-room of the Birlings' house in Brumley, an industrial city in the North Midlands.

It is an evening in spring, 1912.



There will be an interval of approximately twenty minutes.

Crew

Director	Naomi Glasser
Producer	Kate Blanchard
Stage Manager	Sarah Amsden
Assistant Stage Managers	Gillian Sanderson and Matt Brown
Lighting	Chris and Viv Cooper
Sound	Chris Cooper
Set Design	Sylvie Carstairs
Costumes	Kike Ajoni
Props	The Team
Hair	Margaret Sabatini
Front of House Manager	Keith Evans
Poster Design	ImageHouse

Special thanks to: Becky Beckett; Simon Blanchard; Richard Cox; Inga Glasser; Simon Ruck; Jamie Scott; Becky Wright; The Kings Arms

Frayed Knot Theatre Company

Why not join us?

We're always on the lookout for
actors, directors, producers
and backstage crew

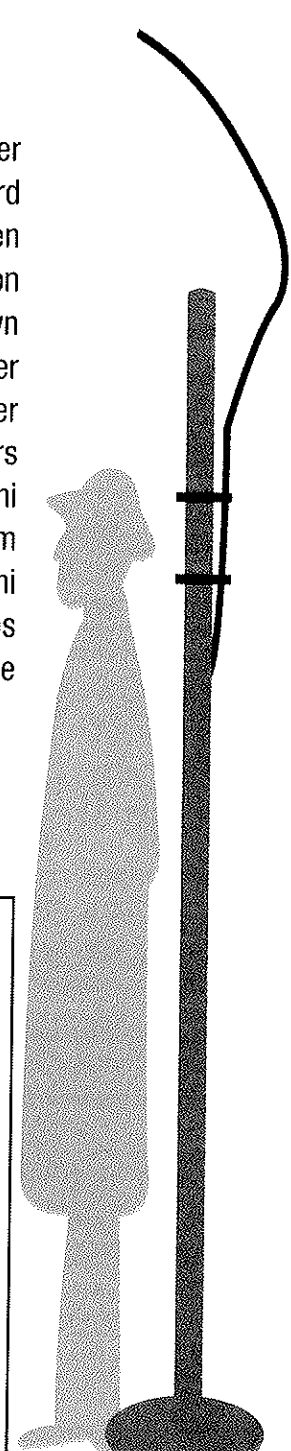
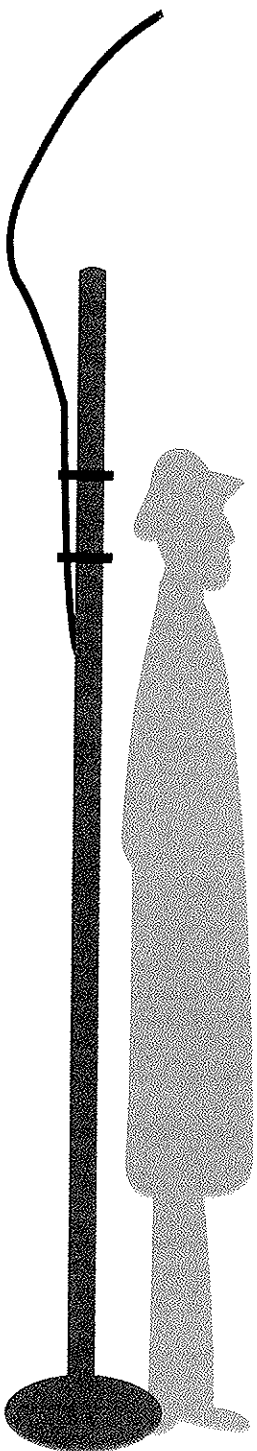
Previous experience is not required but enthusiasm is a must!

Membership is £5 per year – Give us a call

Naomi Glasser (Chairman) 07720 295852

Kate Blanchard 07971 404465

or email on frayed-knot@hotmail.com



Previous Productions

1991	Marreau & the Chocolate Policeman	1998	Marreau & the Chocolate Policeman
1992	Marreau and the African Moon	1999	How the Other Half Loves
1993	Marreau and the Curse of Cardiff D.F.C./Moby Dick : Double Bill		Trivial Pursuits
1994	Marreau and the Bloody Carpet Blithe Spirit	2000	Habeas Corpus
1995	Marreau and the Sword of Carthage Sweeny Todd, The Demon Barber	2001	They Came From Mars...Famdale Ave
1996	Farndale...Macbeth	2002	Requiem for Marreau
	Marreau and the Clouds of Death Party Piece	2002	Lady Windermere's Fan
1997	The Importance of Being Earnest Three Comedies		Marreau & the Tregalleon Inheritance
	Farndale...A Christmas Carol	2003	Saving Ardley
1998	Arsenic and Old Lace	2004	Fish out of Water
1998	A Murder Has Been Arranged	2004	Marreau and the Terror of Tring A Tomb with a View
		2005	Lend Me A Tenor
		2006	The Full Monty
			Neville's Island
		2007	An Inspector Calls



When I consider every thing that grows
Holds in perfection but a little moment;
That this huge stage presenteth nought but Shows
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheered and checked even by the self-same sky:
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory;
Then the conceit of this inconstant stay,
Sets you most rich in youth before my sight,
Where wasteful time debateth with decay
To change your day of youth to sullied night,
And all in war with Time for love of you,
As he takes from you, I engraft you new.

William Shakespeare, Sonnets

"You can understand other people only as much
as you understand yourself and only on the level
of your own being."

P. D. Ouspensky, The Psychology of Man's
Possible Evolution

"Be clever: Remember yourself."
P. D. Ouspensky

In human affairs, there is a direct relation
between the apparently opposed concepts of
time and eternity. Eternity, which is sometimes
confused with infinite extension of time, is
actually not extension at all, but rather the
moment, the eternal now. Eternity is always here
now, while time is never here now, but always in
the future, or in the past.



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