

A stylized illustration of a man from the chest up, wearing a dark suit and a light-colored shirt. A thick, dark rope is tied around his neck, forming a knot. The background is a dark, textured red. A black horizontal band across the middle of the image contains the word "ROPE" in a light, serif font.

ROPE

BAG &  
BAGGAGE

# ROPE

by Patrick Hailton

directed by Rusty Tennant

October 8 - November 1, 2015

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Nathan Dunkin ..... Charles Granillo  
Joel Patrick Durham ..... Kenneth Raglan  
Signe Larsen ..... Leila Arden  
Phillip Rudolph ..... Sir Johnstone Kentley  
Victoria Blake ..... Mrs. Debenham  
Michael Tuefel ..... Rupert Cadell  
Alec Lugo ..... Sabot

## CREW/PRODUCTION TEAM

Rusty Tennant ..... Director  
Emily Trimble<sup>†</sup> ..... Stage Manager  
Props Mistress  
Amanda Kishlock ..... Assistant Stage Manager  
Melissa Heller<sup>†</sup> ..... Costume Designer  
Megan Wilkerson<sup>†</sup> ..... Scenic Designer  
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Scott Palmer ..... Sound Designer

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## BAG&BAGGAGE STAFF

**Scott Palmer**

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**Beth Lewis**

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**Arianne Jacques**

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**Cassie Greer**

Capital Campaign Manager

**Emily Trimble**

Company Stage Manager



## INTRODUCTION



*A still from Hitchcock's 1948 film adaptation of "Rope"*

*Rope* was written in 1929 by Patrick Hamilton and it was his first theatrical hit. The play was performed in London's West End and then on Broadway. It was recorded for BBC television in 1938 and made into an Alfred Hitchcock film in 1948.

The year is 1929. The location is an upper-class house in the Mayfair district of London. For the mere sake of adventure, danger, and the "fun of the thing," Wyndham Brandon persuades his weak minded friend, Charles Granillo, to assist him in the murder of a fellow undergraduate, a perfectly harmless man named Ronald Kentley. They place the body in a wooden chest, and to add spice to their handiwork, invite a few acquaintances, including the dead youth's father, to a party, the chest with its gruesome contents serving as a supper table. Dinner conversations involve topics such as crime, justice, punishment, and the value of

life. The horror and tension are worked up gradually; as the evening progresses, Granillo begins to become unhinged and has too much to drink; thunder grows outside, the guests leave, and we see the reactions of the two murderers, watched closely by the suspecting lame poet, Rupert Cadell. Finally they break down under the strain and confess their guilt.

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## HISTORY: 1929 London - Bright and Young

London in the 1920s changed its mood from its pre-World War I agitation and political unrest, to a sense of carefree and modern prosperity. The lifting of wartime restrictions in the early 1920s created new sorts of nightlife in the West End. Entrepreneurs opened clubs, restaurants, and dance halls to cater for the new crazes: jazz and dancing. England's capital began to feel less traditional and more cutting-edge. Electric railways opened up new suburbs for commuting, and local councils and private house builders both redoubled their efforts to build new estates on green-field sites in outer London. Those Londoners who could afford it moved out of the unhealthy inner city as building boomed, and by 1939, one third of all the houses in the United Kingdom had been built just in the past twenty years.

New housing saw an increased demand for electricity, gas, water, and the bureaucracy that served those utilities, so there was an increase in office workers and government departments. Additionally, prime minister David Lloyd George set about an ambitious programme of post-war social reform: the national insurance scheme was extended to cover almost all workers, old age pensions were doubled, local authority house building programmes were subsidised, and in 1919 the Ministry of Health was established.

This was also a transitional period between two kinds of society and two economies. Steam power was gradually replaced by electricity; transport became petrol engine powered; early plastics were often used instead of basic metals; and man made fibres were increasingly supplementing cotton and silk. The resultant expansion of the chemical industry created jobs which helped the economy change from the domination of heavy industry.

The new economy provided consumer goods for the masses and began to market entertainment as leisure increased. This meant that the wireless and gramophone soon reached ordinary households, and people began to make their own judgments listening to entertainment, music, news and current affairs. Distributive trades began to thrive as the demand for products like cereals, household goods, and ready-made clothing grew.



*A view of Trafalgar Square from the steps of St. Martin in the Fields.  
Photo by George Reid in the late 1920s.*



The popular ragtime music of the beginning of the century developed into a cultural obsession with jazz in the 1920s, and young people flocked to dance halls and jazz clubs. The mass-marketing of the gramophone and the crystal radio allowed “instant” music to help popularize dance worldwide, and young people in particular could be found constantly dancing - at home, at afternoon teas, in evening dance palaces, and in late-night clubs.



*Some Bright Young People enjoy a treehouse tea.*

Amid this blossoming of the Jazz Age, an eclectic set of young socialites issued in an era of irresponsibility and gilded fun. Known as the Bright Young People (or Bright Young Things), this group of aristocrats, middle class adventurers, and bohemian artists lived large and furnished the press with a stream of snippets and invented “youth culture.” The exploits of the Bright Young People played out in print as newspapers scrambled to cover the exploits of various “it” girls, and thus was born the media focus on celebrity culture that carries on today.

London’s Bright Young People embraced a life of partying. By the most generous estimate, there were never more than 2,000 souls among their ranks, and by most accounts, these were self-absorbed, self-mythologizing and terribly jaded. Their defining exploits included elaborate fancy dress parties, boisterous treasure hunts through nighttime London, extravagant hoaxes, and heavy drinking and drug experimentation. They excited the public imagination - and incited a moderate moral panic - with their fast living and reflexive flippancy.

In *Rope*, Brandon and Granillo are described as wealthy, classy, and expensively dressed, and as young people, they would likely have been familiar with the exploits of their London peers. But Patrick Hamilton, the playwright, is sure to tell us in the stage directions that Brandon is “plainly very well-off, and seems to have used his money in making a fine specimen of himself instead of running to seed.” These Oxford students have clearly been able to reap the benefits of coming of age in the post-war years, though they are more deliberate and calculating in their lifestyle and leisure activities.

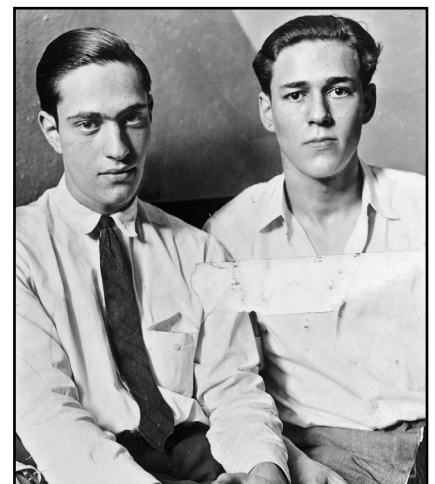
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### **HISTORY: Leopold & Loeb and the *Rope* story**

“I have killed for the sake of danger and for the sake of killing,” says Brandon at one point in the play. This is one of the key lines that readers and audiences point to when drawing parallels between *Rope* and the Leopold and Loeb murder case; and though it’s unclear whether playwright Hamilton ever explicitly said so, his play is commonly regarded as having its inspiration in Leopold and Loeb.

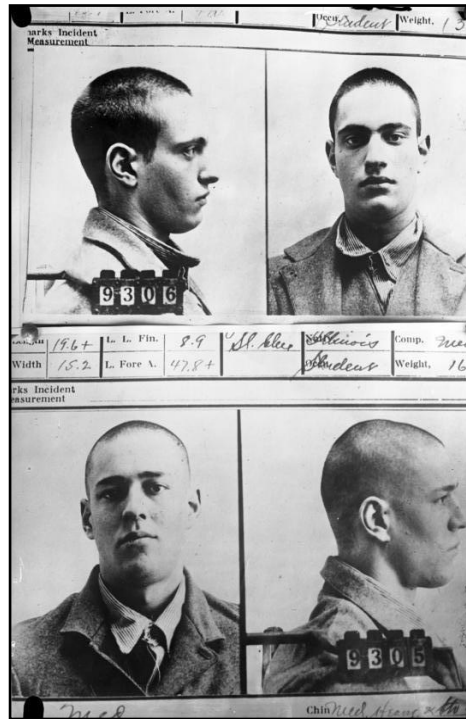
Nathan Freudenthal Leopold, Jr. and Richard Albert Loeb were two wealthy students at the University of Chicago who kidnapped and murdered 14-year-old Robert “Bobby” Franks in Chicago, in 1924, in what was widely described as “the crime of the century”. They killed Franks, they said, to demonstrate their supposed intellectual superiority by committing a “perfect crime”.

The two young men grew up with their respective families in the affluent Kenwood neighborhood on Chicago’s South Side - Leopold the son of a millionaire box manufacturer, and Loeb the child of a retired Sears Roebuck vice president - and though they knew each other only casually while growing up, their relationship flourished at the University of Chicago, particularly after they discovered a mutual interest in crime. Leopold was particularly fascinated by Friedrich Nietzsche’s concept of supermen (Übermenschen): transcendent individuals, possessing extraordinary and unusual capabilities, whose superior intellects allowed them to rise above the laws and rules



*Leopold (left) and Loeb (right) in the early 1920s.*

that bound the unimportant, average populace. Leopold believed that he was one of these individuals, and as such, by his interpretation of Nietzsche's doctrines, he was not bound by any of society's normal ethics or rules. Before long he had convinced Loeb that he, too, was an *Übermensch*. In a letter to Loeb, Leopold wrote, "A superman ... is, on account of certain superior qualities inherent in him, exempted from the ordinary laws which govern men. He is not liable for anything he may do."



Leopold's and Loeb's 1924 mugshots

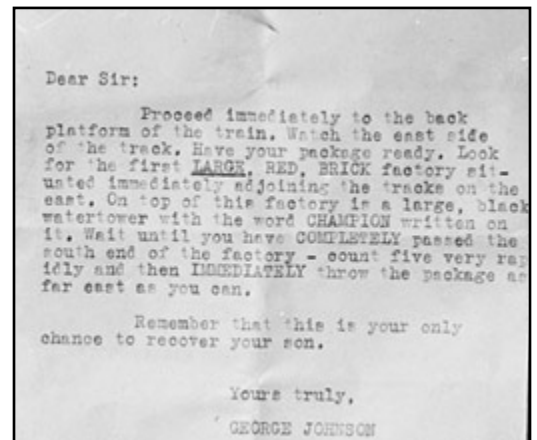
The crime that captured national attention in 1924 began as a fantasy in the mind of eighteen-year old Loeb, who, despite his intelligence and standing as the youngest graduate ever of the University of Michigan, read mostly detective stories. He read about crime, he planned crimes, and he committed crimes (although just minor ones, until the spring of 1924); for Loeb, crime became a sort of game, and he wanted to commit the perfect crime just to prove that it could be done.

Together, Leopold and Loeb discussed and fantasized about *Übermenschen* and criminal acts, ultimately deciding that murder was a necessary element if they were to commit the perfect crime. They spent seven months planning every detail of their escapade, including the kidnapping of a child of wealthy parents; the murder method and weapon; the eventual disposal of the body; the demanding of a ransom, and collecting the ransom after it was thrown off a moving train as it passed a designated point; and several other painstakingly specific elements.

Bobby Franks was the unfortunate victim that was settled upon, the 14-year-old son of wealthy Chicago watch manufacturer Jacob Franks, as well as Loeb's second cousin and across-the-street neighbor. On May 21, 1924, Leopold and Loeb lured Bobby Franks into their car, killed him with a chisel, and stuffed his body in a culvert. The next morning the Franks family received a special delivery letter: a ransom note demanding \$10,000 in unmarked bills for the return of the boy. Before Mr. Franks could pay the ransom, police discovered the child's body. There was nothing linking the criminals to the crime except for a single pair of glasses, which the police traced to a Chicago optometrist who had prescribed them for Nathan Leopold. If he hadn't lost his glasses, Leopold and Loeb might have indeed gotten away with murder.

Americans read every detail of the Leopold and Loeb trial with fascination and repulsion. Chicago's WGN radio considered broadcasting the trial live, but decided it wasn't appropriate "entertainment" to send to families in their living rooms. The Leopold and Loeb families had hired the best and most expensive criminal attorney they could find, Clarence Darrow, who, knowing the boys were guilty, fought to save them from receiving the death penalty. The trial reached its climax with Darrow's closing argument, delivered over twelve hours in a sweltering courtroom. Law professor Phillip Johnson sums up the main defense like this: "Nature made them do it, evolution made them do it, Nietzsche made them do it. So they should not be sentenced to death for it." Darrow convinced the judge to spare his clients, and Leopold and Loeb both received life in prison.

Richard Loeb was killed in 1963 in a prison fight with another inmate. In 1958, after thirty-four years behind bars, Nathan Leopold was released. He died in 1971.



The ransom note sent to the Franks family.

## THE PLAYWRIGHT: Patrick Hamilton



Born Anthony Walter Patrick Hamilton to writer parents on March 17, 1904 in the Sussex village of Hassocks (in southern England), this playwright and novelist is notable for his capture of atmosphere and the Cockney dialect traditionally associated with the East End of London. Due to his father's alcoholism and financial ineptitude, the family spent much of Hamilton's childhood living in boarding houses on the outskirts of London; his education was patchy, and ended just after his fifteenth birthday when his mother withdrew him from Westminster School. Hamilton began acting at the age of seventeen and then, fascinated by theatrical melodrama, took to writing. His earliest published piece, a poem titled "Heaven," appeared in the respected journal *Poetry Review* in 1919; his first novel, *Monday Morning*, followed in 1925; but it wasn't until 1929 when he wrote *Rope* that Hamilton achieved his first real literary success.

In August 1930, on the heels of his father's death, Hamilton secretly married Lois Martin. Lois seemed to have a good effect on him - she took over his finances, suggested a move to the countryside, and limited (and eventually temporarily banned) his consumption of alcohol. Despite his newfound responsibility, tragedy struck in 1932, while walking with his sister and wife in London. Hamilton was struck by a drunk driver and dragged through the street, sustaining devastating injuries. After a three-month hospital stay, multiple surgeries, and a period of convalescence, Hamilton suffered physical and emotional scars that would continue with him for the rest of his life. His accident appeared in his work after he added a drunken driving accident into the *Siege of Pleasure* before its late 1932 publication, and little hints at a loathing of modernity made their way into his other work from this time period. Yet despite his strong distaste for the culture in which he operated, Hamilton was definitely a popular contributor to it. *Rope* achieved wide international success, and his later theatrical thriller, *Gas Light* (written in 1938, and known as *Angel Street* in the United States) was also hugely popular. Both plays were made into successful films in the 1940s, leaving Hamilton a wealthy man.

In 1933, Hamilton began to study Marxism, possibly stemming from his brother Bruce's letters during a trip to the Soviet Union, or his reading of Karl Marx and Lenin. Hamilton's interest in Marxism and his compassion for the "semi-proletariat" - his term for people living life on the margins - explain his humanistic tendency to tell stories of the poor and underrepresented.

After 1937, Hamilton enjoyed a productive few years publishing a range of successful and critically acclaimed novels and plays including *Impromptu in Moribundia* (1939), *Money with Menaces* (1939), *To the Public Danger* (1939), *Hangover Square* (1941), *The Duke in Darkness* (1943), and *The Slaves of Solitude* (1947). Additionally, in 1947 Hamilton advised Alfred Hitchcock on the production of the film version of *Rope*; however, the relationship soured due to Hamilton's perceived lack of influence over the film, and he was eventually so displeased with the final result that he went on an alcoholic binge resulting in a brief stay at a nursing home to recover.

Although Hamilton was succeeding professionally, personally his life became more and more chaotic, with an extra-martial affair with Ursula Stewart (an author who published under the name Laura Talbot), his eventual divorce and remarriage, and the subsequent remaining love triangle that stuck with him for the rest of his life. Hamilton's final years were unproductive and difficult, as his alcoholism and dysfunctional private life eventually led to a severe bout of depression. On the advice of Stewart's former husband, Hamilton underwent electroshock therapy, but to no avail. Still plagued by alcoholism, Hamilton died September 23, 1962.



Hamilton in his rooms at *The Albert* in London during WW II



## TERMS TO KNOW



*A feature on a Mayfair home in a 1929 issue of Country Life Magazine.*

**Coliseum:** (aka “Coliseum Music Hall”) now home to The English National Opera Company, Coliseum was originally built as a Variety Theatre for musical revue kinds of performances which included songs, dancing, comedians, jugglers, magicians, and so on.

**University of Oxford:** The first University in the English-speaking world, it has been around for nine centuries and is considered to be one of the leading universities in the world.

**Mayfair:** an area of West London, by the east edge of Hyde Park, in the City of Westminster. The district is now mainly commercial, with many offices in converted houses and new buildings, including major corporate headquarters, a concentration of hedge funds, real estate businesses and many different embassy offices. Rents are among the highest in London and the world.

**Gin and Italian:** (aka “gin and it”) an alcoholic cocktail made with gin and Italian vermouth.

**Angostura bitters:** a highly concentrated food and beverage flavouring that can be combined with many kinds of alcohol for a tangy beverage.

**Gin and French:** a martini comprised of gin and French dry vermouth.

**P.G.Wodehouse:** (1881-1975) a British humorist whose body of work includes novels, short stories, plays, poems, song lyrics and numerous journalism pieces.

**Outre:** a term for passing the bounds of what is usual or considered proper; unconventional; bizarre.

**Frinton-on-Sea:** a small seaside town in the Tendring District of Essex, England. In the first half of the 20th century, the town attracted many visitors from high society as well as the Prince of Wales and even Winston Churchill.

**Cassone:** a large Italian chest of the Middle Ages and Renaissance, usually highly ornamented and decorated.

**Folio:** Folios are large, tall volumes of collected literary works. *William Shakespeare’s Comedies, Histories & Tragedies* is the 1623 published collection of Shakespeare’s plays, commonly referred to as the First Folio. Shakespeare was also published in Quartos - smaller collections, roughly half the size.

**Bacon:** Francis Bacon (1561-1626) was an English philosopher, statesman, scientist, lawyer, and author.

**The Haymarket:** a street in the St. James district in London connecting Pall Mall with Piccadilly. Historically, as the name suggests, The Haymarket was chiefly used as a street market for the sale of fodder and other farm produce; by 1929, it was the location of a variety of restaurants, the Theatre Royal and Her Majesty’s Theatre.

**Jupiter:** also known as Jove, in ancient Roman religion and myth, is the king of the gods and the god of sky and thunder. He is the equivalent of the Greek god Zeus.

**William Powell:** (1892-1984) an American actor who was a major star with the MGM studio.



*A late 17th century Italian cassone.*

**John Gilbert:** (1897-1936) an American actor and a major star of the silent film era.

**Ronald Coleman:** (1891-1958) a British actor who appeared on the stage as well as film, television and radio.

**The Merry Widow:** an operetta. The story concerns a rich widow and her countrymen's attempts to keep her money in the principality by finding her the right husband.

**Robert Montgomery:** (1904-1981) an American actor and director. In 1954, he took an unpaid position as consultant and coach to American president Dwight D. Eisenhower, advising him on how to look his best in his television appearances before the nation.

**Joan Crawford:** (1905-1977) an American actress in film, television and theatre. She was voted the tenth greatest female star in the history of American cinema by the American Film Institute.

**Mary Pickford:** (1892-1979) a Toronto born motion picture actress, cofounder of the film studio United Artists and one of the original 36 founders of the Academy of Motion Picture Arts and Sciences. She was one of the Canadian pioneers in early Hollywood and made a significant contribution in the development of film acting.

**Liverish:** disagreeable; cranky; melancholy

**Elan:** impetuous energy

**The Rover:** a novel written by English novelist Joseph Conrad in the early 1920s.

**Matthew Arnold:** (1822-1888) a British poet and cultural critic who worked as an inspector of schools.

**Carlyle:** Thomas Carlyle (1795-1881) was a Scottish satirical writer, essayist, historian and teacher during the Victorian era.

**Wireless:** the British term for radio

**Pearl White:** (1889-1938) an American film actress, the so-called "Stunt Queen" of silent films, most notably in the serial *The Perils of Pauline*.



*A 1929 photo of Joan Crawford.*



*Pearl White being pulled from a manhole in an episode of "The Perils of Pauline".*

**The Old Bailey:** London, England's Central Criminal Court.

**Pierre-Joseph Proudhon:** (1809-1865) a French politician, considered by some to be one of the most influential theorists and organizers of anarchism.

**Achilles heel:** a portion, spot or area that is especially vulnerable; a term for one's hidden weakness.

**Love's Young Dream:** the name of a very old poem by Thomas Moore, lauding the beauty of first love, and lamenting its fleeting nature.

**South Kensington:** a neighborhood in central London housing several museums, the Royal Albert Hall, royal parks, the High Street shopping district, and a variety of upscale hotels.



**Hampstead:** commonly known as Hampstead Village, Hampstead is a neighborhood in north-central London. Known for its intellectual, liberal, artistic, musical and literary associations - and for Hampstead Heath, a large, hilly expanse of parkland - Hampstead has some of the most expensive housing in the London area.



"A Glass of Wine with Caesar Borgia" (1893), Oil on canvas.  
By John Collier

**Omarism:** a 1911 poem by Victor Daley fantasizing about the lifestyle of a writer.

**The Mighty Mahmud:** from *The Rubaiyat of Omar Khayyam*, an 11th century poem.

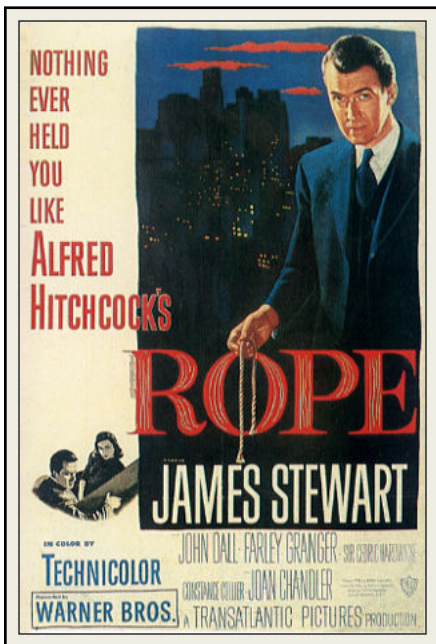
**Nightpiece:** a reference to the essay "A City Night Piece" written by Oliver Goldsmith in the 18th century. "Nightpiece" offers a haunting and compassionate view of the city of London.

**Macabre:** gruesome, horrible, or horrifying; having to do with death, especially its grimmer or uglier aspect; suggestive of the allegorical dance of death

**The Borgias:** a European Papal family of Italian and Spanish origin who lived during the 15th and 16th centuries. In their search for power, they were accused of many different crimes, including adultery, theft, rape, bribery, incest and murder (especially by arsenic poisoning).

**Friedrich Nietzsche:** (1844-1900) a German philosopher who challenged religion, contemporary culture, philosophy, science and traditional morality. He believed that there were individuals in the world who were of higher standing than others: the "superman" or "overman".

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Almost twenty years after Hamilton wrote his play, in 1948, Alfred Hitchcock directed a film version of *Rope*, starring James Stewart, John Dall and Farley Granger. *Rope* is one of Hitchcock's most experimental films, shot in extra long takes on a single set, with almost no editing - all of which were highly unconventional, almost unheard of, filmmaking techniques.

Hitchcock uses the length of film in his cameras (ten minutes) as the basis for the length of each shot. During this time, the camera continuously pans from actor to actor, and every other segment ends by panning against or tracking into an object - a man's jacket blocking the entire screen, or the back of a piece of furniture, for example - thus masking half the cuts in the film.

The walls of the set were on rollers and could silently be moved out of the way to make way for the camera, and then replaced when they were to come back into shot. Crew men constantly had to move the furniture and other props out of the way of the large Technicolor camera, and then ensure they were replaced in the correct location. A team of soundmen and camera operators kept the camera and microphones in constant motion, as the actors kept to a carefully choreographed set of cues.

The backdrop of the set was the largest ever used on a sound stage, and included chimneys that actually smoked, lights in buildings that turned on and off, a fading sunset, and fiberglass clouds that changed position and shape eight times.

The 1948 *Rope* was unavailable for decades because its rights (together with four other pictures of the same period) were bought back by Alfred Hitchcock and left as part of his legacy to his daughter Patricia. These films have long been known as the infamous "5 lost Hitchcocks" amongst film buffs, and were re-released in theatres around 1984 after a 30-year absence. The others are *Rear Window* (1954), *The Man Who Knew Too Much* (1956), *The Trouble with Harry* (1955), and *Vertigo* (1958).

## THEMES & THOUGHTS from director Rusty Tennant

### Time and The Grandfather Clock:

Like Hitchcock, I too am fascinated by the use of time in this piece. The looming grandfather clock, its pendulum constantly swinging like justice, quietly ticking like a time-bomb throughout the piece. This is an overarching theme, and is reflected in many more subtle, smaller ways throughout the entire play.

In my mind, Rupert's monologue about it being "25 to 11" is the apex of the piece - the way it carefully treads into a meta-theatre world while still keeping us firmly rooted in the reality of this moment of Naturalism.

### Risk:

Stemming from the first theme, the simple notion of *how we use time* is a driving force in this play. Brandon seems to operate out of boredom which is little more than the manifestation of the pressure of time. In a society like ours, people are bored; this boredom causes us to seek risks. This play, at its core, is about the thrill-of-risk in a constant pendulum swing with the price-of-risk. Every time someone dies climbing Mt. Everest, zip-lining, or bungee-jumping, they suffer a similar undoing that Brandon suffers. He is bored; he craves stimulation. I was recently reminded of this when I had the misfortune of seeing someone die because they felt they could swim across a body of water that they could not. Nietzsche wrote volumes on this need to live fully, and how it is often shadowed by the reality of death:

*Lightning and thunder require time, the light of the stars requires time, deeds require time even after they are done, before they can be seen and heard. This deed is still more distant from them than the distant stars - and yet they have done it themselves.*

"Parable of a Madman"

F. Nietzsche

### Naturalism and "Slice of Life" Theatre:

I've had much to say about Realism as a style and its effect on the current state of theatre, but as a style, it is its corollary, Naturalism, that really excites me. Naturalism is best defined as a "slice of life" and as an actor it is those rare opportunities when we can live a life fully, without interruption, that tend to be the most psychologically satiating. The fact that this play starts and stops without an interruption in time is central to its genius.

### Perspective is Everything

We, as the audience, have a unique perspective on the story - we have all the information from the beginning; we see the characters move around the stage from room to room; we are complicit with Brandon and Granillo, but we are also removed.

Each character has a perspective on the activities and events of the evening, they each have an agenda to pursue.

And, most strikingly, there are many perspectives on death. This play specifically references Nietzsche; he's supplied us with so many quotes on death, but this one really sticks with me when I think of Brandon's state of mind:

*There is a certain right by which we may deprive a man of life, but none by which we may deprive him of death; this is mere cruelty.*



## QUESTIONS AND PROMPTS

1. Why do you think Patrick Hamilton named his play *Rope*? What images are brought to mind by that title, and what do you think their significance is as they relate to this play?
  2. In what ways did you notice the “time” theme being manifested throughout the play? How did this affect your experience of watching the story unfold?
  3. At the beginning of *Rope*, Brandon says:  
*I have committed murder. I have committed passionless – motiveless – faultless – and clueless murder. Bloodless and noiseless murder ... And immaculate murder. I have killed. I have killed for the sake of danger and for the sake of killing. And I am alive. Truly and wonderfully alive.*  
How did you feel about Brandon when you heard him say these lines? In what ways did you feel differently about Brandon by the end of the play?
  4. What are some ways that you notice people around you attempting to live fully by taking risks? Do you think the risk is ever worth the experience of being “truly and wonderfully alive” in that one moment?
  5. Brandon and Granillo aim to commit the “perfect crime”...
    - a. Do you think they did, in fact, commit a perfect crime?
    - b. At what point did you realize their plan was beginning to unravel?
    - c. Do you think there is such a thing as the “perfect crime”?
  6. How was your experience of the play influenced by your knowledge, from the very beginning, of who was guilty? Did you want to see them get caught? Why or why not?
  7. Who were your favorite and least favorite characters in the play? What is it about those characters that makes you identify them that way? Do you think you would still feel the same way if you had a different perspective on this story?
  8. What would you say are the main messages and themes in *Rope*?
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## SOURCES AND FURTHER READING

Read blog posts from the cast and crew at <http://bagnbaggage.org/category/blog-bloggage/>  
Inventory of the Patrick Hamilton collection at UT Austin: <http://norman.hrc.utexas.edu/fasearch/findingaid.cfm?eadid=00367>  
Patrick Hamilton on Historyeye: <http://www.historyeye.ie/#!genealogy-by-gaslight/c1sdl>  
*The Guardian's* 2005 *Rope* film review: <http://www.theguardian.com/film/2005/mar/12/books.featuresreviews>  
Exploring 20th Century London: <http://www.20thcenturylondon.org.uk/timeline>  
“Let Frivolity Reign: London’s Roaring 1920s” on NPR: <http://www.npr.org/templates/story/story.php?storyId=99799765>  
*The Telegraph* article on the Jazz Age: <http://www.telegraph.co.uk/culture/tvandradio/9845702/Why-the-Jazz-Age-still-has-us-in-its-sway.html>  
*Bright Young People* ‘Teenage’ excerpt from *T Magazine*: <http://www.nytimes.com/video/t-magazine/100000002762242/teenage-excerpt-bright-young-people.html>  
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“Nietzsche’s Übermensch” from *Philosophy Now*: [https://philosophynow.org/issues/93/Nietzsches\\_Ubermensch\\_A\\_Hero\\_of\\_Our\\_Time](https://philosophynow.org/issues/93/Nietzsches_Ubermensch_A_Hero_of_Our_Time)  
Leopold and Loeb on about.com: <http://history1900s.about.com/od/1920s/qt/Leopold-Loeb.htm>  
Leopold and Loeb on *PBS American Experience*: [http://www.pbs.org/wgbh/amex/monkeytrial/peopleevents/e\\_leopoldloeb.html](http://www.pbs.org/wgbh/amex/monkeytrial/peopleevents/e_leopoldloeb.html)  
Leopold and Loeb from *Smithsonian Magazine*: <http://www.smithsonianmag.com/history/leopold-and-loeb-criminal-minds-996498/?no-ist>  
Douglas Linder’s Leopold and Loeb collection: <http://law2.umkc.edu/faculty/projects/ftrials/leoploeb/leopold.htm>