



Education Resources Pre-Production

Sydney Theatre Company and Qantas present

LOOT

By Joe Orton



PRE-PRODUCTION RESOURCES

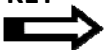
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PRE-PRODUCTION EXERCISES

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Education Resource written by Kerreen Ely-Harper and compiled by Education Coordinator Toni Murphy

KEY



AIM of exercise or section



Extension Exercises



Download and watch



Drama Exercises



English Exercises



Play online

LOOT

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ABOUT SYDNEY THEATRE COMPANY

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ABOUT STCED

www.sydneytheatre.com.au/stced/about

CREATIVE TEAM

Director – Richard Cottrell

Designer – Victoria Lamb

Lighting Designer – Gavan Swift

Composer and Sound Designer – Jeremy Silver

CAST

Fay – Caroline Craig

Truscott – Darren Gilshenan

Hal – Robin Goldsworthy

Meadows – Lee Jones

Dennis – Josh McConville

McLeavy – William Zappa



THEMES

Black Comedy

Farce & Social Satire

British Theatre

LOOT

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Two thieves, Hal and Dennis, have robbed a bank, blowing up a wall of a funeral parlour next door. They have hidden the money in Hal's mother's coffin, unbeknownst to other members of the household.

ACT 1

McLeavy is mourning the death of his wife. Her coffin stands in the centre of the room. Fay, his wife's nurse, suggests McLeavy, find a new wife. She suggests someone like herself, would be the perfect candidate. Hal, McLeavy's son, enters the room and opens a wardrobe and then re locks it. McLeavy questions what is inside, but Hal refuses to elaborate.

Fay questions Hal on his bad behaviour, which has been reported to them by a priest. Hal doesn't deny the reports and says he's going abroad with a friend, Dennis, who works for an Undertaker. McLeavy sees a newspaper report on a bank robbery that has taken place in their neighbourhood. Fay suspects Hal but he dismisses her insinuations.

Dennis arrives with the funeral cars. After viewing the body, Dennis ushers McLeavy and Fay away. He tells Hal he is under suspicion already as Inspector Truscott has paid him a visit. They decide to get rid of the body and hide the money, hidden in the wardrobe, in the coffin. But how will they get rid of the body? Hal argues he's a Catholic and can't handle his mother's naked body. Dennis says' he'll do it then, saying 'I don't believe in Hell'. Dennis reveals he's been having a sexual relationship with Fran and is thinking of marrying her.

Fran has changed into one of Hal's mother's dresses. McLeavy says his final goodbye to his wife. Truscott arrives disguised as a water board inspector. He questions Fran about the violent deaths of her husbands.

Hal returns to let them know they have a flat tyre. While they are waiting Fran tells

McLeavy his wife changed her will and has left the family money to her. McLeavy almost faints with shock. Fran suggests if he marries her, they will avoid a scandal and share the money. Dennis says he wants to marry her. She wants to know if he has any money.

When Fran insists he open the wardrobe. Hal tells her he can't because there is a corpse inside. Fran wants to know where they are hiding the stolen money. Hal threatens to tell his father about her relationship with Dennis if she doesn't help him get rid of the body. They bargain a deal. Undressing the corpse of her shoes, stockings, underwear, false teeth, and an eyeball, she is placed unceremoniously on a bed, hidden behind a screen.

Truscott reappears wanting to know why they both aren't at the funeral. He discovers the body, which Hal claims is a tailor's dummy. Truscott wants to know more about the nature of his relationship with Dennis. When Hal tells him he was involved in the robbery, Truscott at first doesn't believe him. Then suspecting that he might be telling the truth proceeds to beat him up to reveal where the money is.

Fay enters, supporting McLeavy, who is heavily bandaged enters, screaming they have been in a car accident. McLeavy's injuries are not from the accident, but a 'fear-crazed Afghan hound' whose owner had fainted at the scene. McLeavy commends Dennis to Truscott, for his show of bravery at rescuing the coffin from the blazing car. Truscott refuses anyone to leave.

Hal, Dennis and Fran agree to split the money three ways and proceed to switch the body back into the coffin and the money back into the cupboard. McLeavy interrupts them and upon seeing the corpse, shrieks in horror.

Truscott enters and orders McLeavy outside to an awaiting policeman. He orders Hal and Fay also outside. He confronts Dennis with a list of crimes. Dennis accuses the police of using violence against him when questioned about the robbery. A furious Truscott, tells him to get out and take 'that thing with you'.

Truscott picks up a small object from the ground. On closer inspection, he realizes it is an eye.

ACT 2

Truscott is examining the eye. McLeavy enters with a photo of Pope Pius XII. The water and telephone have been disconnected. McLeavy demands to know who Truscott really is. Truscott reveals his true identity and is under orders from his 'superiors' to search the property. Without enough proof to get a legal search warrant, he had to adopt the disguise of a water board inspector.

Fay tries to implicate McLeavy in the murder of his wife. Truscott reveals Fay's true identity as notorious nurse killer and she finally breaks down and confesses she murdered Mrs. McLeavy by poison. Truscott's partner, Meadows, leads her away.

Truscott calls for a post-mortem. Dennis says that due to the accident, the casket with her remains was destroyed. Without proof, Truscott is forced to release Fay.

Truscott shows McLeavy the glass eye, he found on the floor. Fay at first says it's hers. Truscott says it belongs to the tailor's dummy and demands they return the eye 'to its rightful owner'. Mr. McLeavy recognizes the eye and realizes that Hal and Dennis have been involved in foul play and demands that the coffin be opened.

The coffin is opened and McLeavy collapses in the absence of his wife's body. McLeavy blames himself for what has happened. Without a confession, Truscott leaves, promising to return again soon.

Fay, Dennis and Hal put the money into the empty casket, leaving the naked corpse behind the screen. Truscott returns to resume questioning. McLeavy asks him to leave. A frustrated Truscott lifts the casket, the lid swings open and the bank notes fall out.

Hal suggests bribery to Truscott. They strike a deal with Truscott taking a twenty-five per cent cut. McLeavy demands consideration. He threatens to expose all of them. He will go to the Church if he can't trust the law. McLeavy tries to get Meadows to arrest Truscott. But it is McLeavy who ends up being arrested. Truscott heads home, taking the casket with him for

safekeeping. Hal tells Dennis he is now free to move in. Fran reminds him they will have to move out after they marry to "keep up appearances."

Consider

Black Comedy refers to the humorous treatment of the shocking, horrific and macabre.

Black comedy is a form of drama, which is marked by disillusionment and cynicism.

The characters in Orton's plays are vulgar, grotesque and unlikeable.

Reference: *Dictionary of Literary Term and Literary Theory*, J.A.Cuddon

HISTORICAL AND SOCIAL BACKGROUND OF THE PLAY

British Theatre Revolt

The Second World War had eroded old certainties in British society. The 1950s heralded in a new form of British realism. In 1953, Joan Littlewood took over the derelict Theatre Royal in Stratford East, London to create a vibrant, popular form of working class theatre. The company's *Oh What A Lovely War!*, a comic satire on the realities of war, was a huge success. 1955 witnessed the British debuts of Brecht, Ionesco and Beckett: the premiere of *Waiting For Godot*, in Tom Stoppard's words, "redefined the minima of theatrical validity". The cultural phenomena of the 'Angry Young Man' was born on the opening night of John Osborne's *Look Back In Anger* at the Royal Court on May 8, 1956.

The success of Osborne's 'kitchen sink drama' opened the door to new writers like Joe Orton, Tom Stoppard and Allan Ayckbourn, putting the Royal Court at the centre of the theatrical map. In Stratford-upon-Avon, Peter Hall, created the Royal Shakespeare Company. In London, in 1963, Laurence Olivier established a National Theatre company at the Old Vic. New theatres sprung up throughout Britain - in Chichester, Nottingham, Bolton, Stoke-on-Trent and Edinburgh.

British theatre also shed much of its historical insularity. In 1964, Peter Daubeny set up an annual world theatre season at the Aldwych, London, enabling cross-cultural exchanges in performance practice and style. Peter Brook, with Charles Marowitz, ran a Theatre of Cruelty season at Lamda (London Academy of Music and Dramatic Art), which introduced Artaud to British theatre artists and audiences.

The quality of the writing distinguished the 1960s. Theatre tickets were affordable and people went to the theatre for popular entertainment. Theatre was also understood to be an oppositional force, something that questioned the status quo, institutions – government, law, church - policies, social values and beliefs.

The Royal Court's 1965 production of Edward Bond's *Saved*, in which a baby is stoned to death in its pram, prompted a prosecution by the Lord Chamberlain. *Saved* like Orton's *Loot* attacked the creation of an educationally deprived underclass and police corruption.

Orton was compared to Oscar Wilde and achieved enormous success in what was tragically a short career. British audiences and critics applauded his amoral and sensationalist dark comedy of manners.

Reference: The Players, Michael Billington, The Guardian, 6th July, 2002

Joe Orton (John Kingsley) was born into an English working class family in 1933. Although he didn't do well academically at school he developed a passion for music and reading. Orton dreamed of being an actor from an early age. In 1949, he wrote in his diary, "to be connected with the stage in some way, with the magic of the Theatre and everything it means. I know now I shall always want to act and I can no more sit in an office all my life than fly."

In 1951, he was accepted into the Royal Academy of Dramatic Arts, where he met Kenneth Halliwell. Halliwell was seven years his senior, an ambitious writer and student of the classics. Their relationship was obsessive and turbulent. Orton was an unconfident actor and had limited success. Orton and Halliwell began writing novels and plays. They gained notoriety for stealing and defacing public library books. In 1962, both were arrested and imprisoned for "maliciously damaging" more than 70 library books, including removing more than 1,650 plates from art books.

The BBC accepted a radio version of his script *The Ruffian on the Stair* in 1963. Orton went on to write numerous works, the most well known being *Entertaining Mr. Sloane*, *Loot* (which won the 1967 Evening Standard Award and Plays and Players Award as best new play of the year) and *What the Butler Saw*. His works combined black comedy, farce and sardonic humour to attack British social conformity and sexual guilt. Orton singled out the church and the law for special attention as bastions for corruption and hypocrisy.

On August 10, 1967, Halliwell murdered Orton with a hammer and then committed suicide by swallowing sleeping pills. Orton's biographer, John Lahr, writes, 'At the time, Orton's death was more famous than his plays. But the years and our farcical history have reversed this situation.'

Nobody came closer than Orton to reviving on the English stage the outrageousness and violent prankster's spirit of comedy and creating the purest (and rarest) of drama's by-products: joy.'

Reference: *Prick Up Your Ears: A Biography of Joe Orton*, John Lahr, 1980

Additional Resources

LOOT on Film

Loot, directed by Silvio Narizzano, 1972

On Joe Orton

Joe Orton, A Genius Like Us: A Portrait of Joe Orton

<http://www.youtube.com/watch?v=qNe2LuOkYWQ&feature=related>

Official website

http://www.joeorton.org/Pages/Joe_Orton_Timeline1.html

Interview with Joe Orton 1962

<http://www.youtube.com/watch?v=rWmVsEEHIPc>

Prick Up Your Ears: The Biography of Joe Orton, John Lahr, 1980

Prick Up Your Ears, film version, featuring Alfred Molina as Orton, 1987

Director David Grindley discusses Orton's influence on him, *The Observer*, 2005

<http://www.guardian.co.uk/stage/2005/jul/10/theatre1>

Popular Black Comedy Television Programs

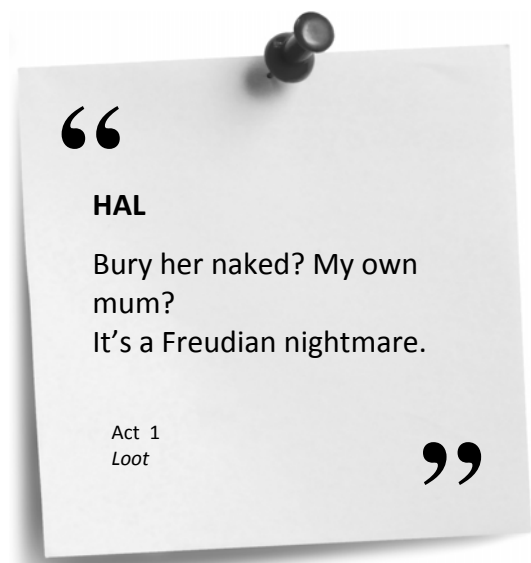
Blackbooks

Summer Heights High

Angry Boys

Little Britain

Come Fly with Me



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An Orton Cheat Sheet

The League of Mary — (or Legion of Mary), established by the Roman Catholic Church for the sanctification of its members, men and women, by prayer and active apostolic work.

The Fraternity of the Little Sisters — religious order of the Catholic church, spread over thirty countries, with special responsibility for the care of the aged.

Catholic Truth Society — organization of members of the Roman Catholic Church, the aims of which are to spread information about their faith by means of the publication and distribution of pamphlets and books.

bird — young woman

crumpet — sexually desirable women

Picture of the Sacred Heart — used by Catholics as a devotional aid, a picture representing the heart of Christ, usually shown as bleeding, which symbolizes His sacrificial love.

cobblers — testicles

'strewth — mild oath (literally, 'God's truth') expressing distress.

Effing and blinding — swearing and uttering obscenities

The money is putting on . . . , still waiting — Hal's reworking of a verse from the fifteenth chapter of St. Paul's First Epistle to the Corinthians which is used in the funeral service: ' . . . the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.' (Hal means that it is the loot that is being interred while the corpse itself still awaits burial.)

Grass — turn informer, provide the police with information.

Burke and Hare — two notorious early nineteenth-century body-snatchers (and murderers) who sold corpses to Edinburgh anatomists.

Kip — sleep.

Take the mickey — attempt to make fun of, tease in a mocking or annoying way

Piss-taking — attempts to mock, make a fool of somebody

Blown to buggery — totally destroyed

Put them in the club — make them pregnant

On sus — on suspicion, as a possible suspect

Pope Pius XII — Eugenio Pacelli (1876-1958), Pope (1939-58). His stance towards the Axis powers during the Second World War had been the source of some controversy.

Interplanetary rag — practical joke on a huge, cosmic scale.

Mix it — fight it out in a roughhouse style, give as good as they get

Nicking — arresting

Holloway — prison for women in north London.

Sons of Divine Providence — religious order of the Catholic church which runs colleges, worker hostels, hospitals and homes for the sick, infirm and handicapped.

A pasting — severe battering.

Stroppy — awkward, difficult to deal with

Three walls — the usual phrase is ‘no farther than these four walls’, which means that the subject under discussion must not be disclosed to anybody not present; here the ‘fourth wall’ is beyond the proscenium arch — i.e. the audience.

Reference: Program Notes, Birmigham Festival Theatre, January 2011



AIM: To understand and examine the role of the artist and works of art in making social comment.

The Art Of Vandalism

Orton's dark comic vision, combined farce and political edge aimed at affronting the social and moral conventions of British society. Entertaining and shocking theatre audiences out of complacency, Orton also vandalized library books.



Research Joe Orton's infamous library book covers

[http://www.joeorton.org/Pages/Joe Orton Gallery13.html](http://www.joeorton.org/Pages/Joe_Orton_Gallery13.html)

Discuss Orton's motivations in defacing library books.

Research other artists who have defaced or encouraged others to deface literary or visual works of art. For example, in 2009, two artists held an exhibition at the Gallery of Modern Art (Goma) in Glasgow, where they invited the public to write comments on the Christian Bible.

<http://www.telegraph.co.uk/culture/art/5892500/Art-gallery-invites-visitors-to-deface-the-Bible.html>

See also, the controversy surrounding Andres Serrano's *Piss Christ*, 1987.



Debate the ethics of artists defacing books and artworks.



Role-play a mock trial where Orton's case is being re-opened due to claims of a possible miscarriage of justice.

Write & Perform Orton's defence speech to the court jury and judge.

Members of the jury, how do you find the defendant – guilty or not guilty?

Dramatic Irony

Orton uses dramatic irony to show up the immorality of his characters. Dramatic Irony is where the audience understands the implication and meaning of a situation, or significance of what is being said, while the characters do not. For example, Inspector Truscott threatens Dennis, after he discloses that he's been beaten by police:

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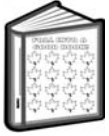
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If I ever hear you accuse the police of using violence on a prisoner in custody again, I'll take you down to the station and beat the eyes out of your head.



Discuss what comment Orton is making about the law through the use of dramatic irony? What do we know, that the characters don't?

Read the scene between Truscott and McLeavy.

Discuss what social commentary is being made by Orton on the theatre, the law, human behaviour and religion.

Act 2

MCLEAVY: Has no one considered my feelings in all this?

TRUSCOTT: What percentage do you want?

MCLEAVY: I don't want money. I'm an honest man.

TRUSCOTT: You'll have to mend your ways then.

MCLEAVY: I shall denounce the lot of you!

TRUSCOTT: Now then, sir, be reasonable. What has just taken place is perfectly scandalous and had better go no farther than these three walls. It's not expedient for the general public to have its confidence in the police force undermined. You'd be doing the community a grave disservice by revealing the full frightening facts of this case.

MCLEAVY: What kind of talk is that? You don't make sense.

TRUSCOTT: Who does?

MCLEAVY: I'll go to the priest. He makes sense. He makes sense to me.

TRUSCOTT: Does he make sense to himself? That is much more important.

MCLEAVY: If I can't trust the police, I can still rely on the Fathers. They'll advise me what to do!

Performance Reflection

Look for examples of Orton's use of dramatic irony to reveal *Loot's* character's immorality.



AIM: To understand and be able to apply the genre conventions of black comedy .

Sick Jokes

Black comedy is associated with absurdism. The characters may have no convictions or hope, with their lives regulated by fate or some outside or incomprehensible force. Human beings are shown to be in an 'absurd' situation.

The 'sick joke' pervades.



What turns a joke into a 'sick joke'?

When does a joke become offensive rather than funny?



The Comedy Rule Book

Name your favourite comedy television program or film.

What makes the program/film comic?

Read & Discuss the 'Comedy Rules'

Apply the 'Comedy Rules' to your program/film.

Give specific examples for each rule.

Comedy Rules

1. Comedy resides in the weakness of human character and its relationships to the outside world.
2. Characters in comedy are often defined primarily in terms of their society and their role within it.
3. Comedy deals in humanity and social order, where the conflict comes out of the social rules and structures a society has defined for itself.
4. Comedies often end with a restoration of social order in which one or more characters take a proper social role.



Define your understanding of black comedy?

Name a black comedy – film, television show, book, youtube clip?

What makes it a black comedy rather than another form of comedy, such as romantic, slapstick or situation comedy?

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Write 4 Rules for the 'Black Comedy Rule Book'

+ Extension

Write 4 Rules for the 'Joe Orton Black Comedy Rule Book'

Select a serious subject.

Devise & Perform a 1minute scene where you treat the subject matter in a humorous manner.

Refer to your 'Black Comedy Rule Book'

+ Extension

Repeat the scene, where you treat the subject manner in a socially and morally appropriate manner.

Discuss the different outcomes and audience responses to both approaches.

Reflection

How much does comedy rely on human frailty?

Is all comedy essentially black?





AIM: To explore the actor's approach in playing a comic role.

Comedy usually doesn't work if the actor thinks he's funny

Jack Lemmon

I think the most boring thing in the world is to play results. If you play the laugh rather than the character, it is never funny.

Louise Latham



Discuss these statements with reference to your understanding of what skills are required by actors when approaching a comic role.



Chicken In The Middle

Arrange chairs in a circle, leaving one chair in the centre of the circle. There needs to be a chair for each player.

Leader/Teacher plays music or a musical instrument as the players move around the chairs outside the circle.

When the music stops, players sit on the empty chairs.

The player who misses out on sitting in a chair on the outside circle, must sit on the chair in the middle and act like a chicken.

As soon as everyone laughs, the player in the middle is released, the music resumes and the cycle repeats.



Extension

Pull a chair out with each round, eliminating players so that the only player left, who is the chicken, is also the winner.

Reflection

What did it feel like to have to play the role of the chicken and make people laugh?

The Double Act

The 'Double Act' in comedy refers to two characters, similar in gender, age, ethnicity and profession but with opposite personality traits who play and react off each other for comic effect. One is the 'straight' character - reasonable, serious, normal. The other character is referred to as the 'funny' man/woman, or the comic foil. The straight character's role is to set up the jokes for the comic character.

Straight vs Deception



Straight Version

A – you are dying

B - responds as you would in real life.

Deceiving Version

A - you are not really dying, but trying to convince the other person you are.

B – responds accordingly

Reflection

Which version is funnier? Why?

Double Act: Park bench



A is the straight character – normal, every day, naturalistic, reasonable

B is the obsessive character - extreme, not normal, anti-social, odd ball

A sits on the bench. B enters and sits next to A.

B begins to behave strangely, do strange things etc, causing A to leave.

B moves to the A character's position on the bench, and a new B character enters.

Reflection

Which character do you prefer to play in the double act – the straight or comic character?

Why?

How much does comedy rely on opposites?

Performance Reflection

Who are the straight characters in *Loot*? Who are the foil characters?

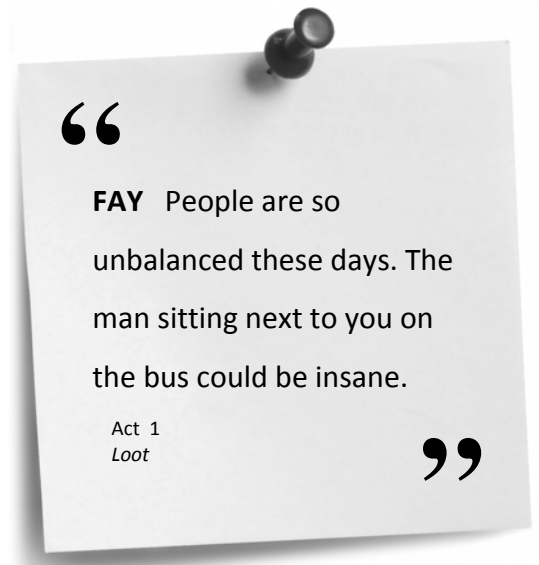
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AIM: To explore Ortons' grotesque realism as a form of social satire and commentary on middle-class values.



Define your understanding of the term 'middle-class'.

Who typically belongs to the middle-class? Do you?

List 5 Australian middle-class values.

How is the middle-class represented in the STC production?

Consider

Set Design

Staging

Costume

Performance Style

Loot's characters pretend to have a refinement, tact and gentility that they do not actually have. Their attempts at politeness and socially appropriate behaviour consist of well-worn clichés, slogans 'and all the other verbal junk of a liberal, democratic society'.

Here is an example of Ortons' use of the cliché 'getting away with murder' for the purposes of dramatic irony.

MCLEAVY: Is she going to get away with murder?



List 3 other examples of Ortons' use of clichés, slogans and verbal puns.

Give 3 examples of when what a character says contradicts what we know about them.

For example:

FAY: My husbands died. I've had seven altogether.

One a year on average since I was sixteen.

What is Fay *not* saying to Truscott?

Hidden Conflicts

At the end of *Loot* social order is restored under the guise of the characters adopting a social appearance that is based on the maintaining a false mask of respectability.

The play's satire relies on the audience's awareness of the characters disregard for conventional morality.

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Form pairs

Decide on WHERE, WHO & WHAT

Each player takes on a hidden conflict or want.

Do not reveal what the hidden inner conflict/want is to the other player

For example:

Where – Kitchen

Who – Husband & Wife

What – Breakfast

Hidden Conflict - Husband wants to take the day off work.

- Wife wants him to leave as she is expecting a visitor.

Let the audience know each player's hidden conflict.

When the hidden conflict is stated, the scene is over.



Extension:

Each player takes on a problem that involves a crime or immoral act

For example:

Hidden Problem – Husband has been fired from his job under suspicion of
embezzling money from his employer

- Wife is having an extramarital affair and wants him to leave as she
is expecting a visit from her lover.

Ref: *Improvisation For The Theater*, Viola Spolin

Keeping Up Appearances

In *Loot* the character's hidden conflicts and wants are made known to the audience. The character's desires are always around satisfying greed, power and self-gratification. We the audience, observe how the characters try to keep up the pretence of socially appropriate behaviour while behaving immorally.

“

FAY

People would talk. We must
keep up appearances

Act 2
Loot

”



Augusto Boal's *The Embassy Ball*

*Can be enacted as role –play OR Creative Writing task.

Each person chooses a high social status character to play – a judge, politician, business person, etc. A ball is being held at the embassy, or office – any ritualized gathering – and all these characters attend, and are on their best behaviour, dressed in their best clothes. They are announced at the door, they meet, they mingle.

Unbeknowns to the guests, the waiter is a member of a revolutionary movement; he hands around drinks and slices of cake which have been spiked with a hallucinogenic drug.

A first serving of cake is distributed, loosening the inhibitions of the guests, who start behaving oddly.

A second serving of cake is served and the guest reveal more of themselves, behaving as they would really like to; their desires come to the surface and override their masks of respectability.

The third round of cake drives them to wild extremes of behaviour.

Finally they get a last slice of cake, which contains an antidote which brings them down and returns them to their socially acceptable selves.

Reflection:

How did you character's behaviour change over the role-play?

What did you observe about other character's behaviour?

What was your character's hidden conflict?

Post Performance Reflection:

How did the actor's embody Orton's grotesque form of realism?

Which acting performance did you most enjoy? Why?

Consider

Characterization

Costume

Gesture

Physical Exaggeration

Voice

+ Extension:

The recent riots in London have revealed sharp divisions and social unrest in contemporary British society. Many of the people involved in the riots are young, white, educated and employed residents of inner London communities.



See *Unmasked face of riots a surprise*, Andrew Gilligan, August 12, 2011, Telegraph
<http://www.smh.com.au/world/unmasked-face-of-riots-a-surprise-20110811-1ioqp.html>

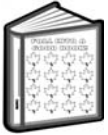


Discuss the London riots with reference to Orton's attack on the British middle-class and their social values in *Loot*.



AIM: To examine the immorality of Orton's characters in *Loot*.

A rogue's gallery refers to a police collection of pictures or photographs ('mug shots') of criminals and suspects for identification.



List all the crimes the characters are guilty of in *Loot*

Name the most immoral character.

Give 3 reasons why you regard them as the *most* immoral character.



'The vulgarity of Orton's characters is primarily moral'.

Discuss this statement with reference to all the characters in *Loot* who desire to extort their share of the stolen money.



List 5 wants for each of the six characters.

List 3 actions taken by each character to satisfy their wants.

What to do with the object?



Form pairs

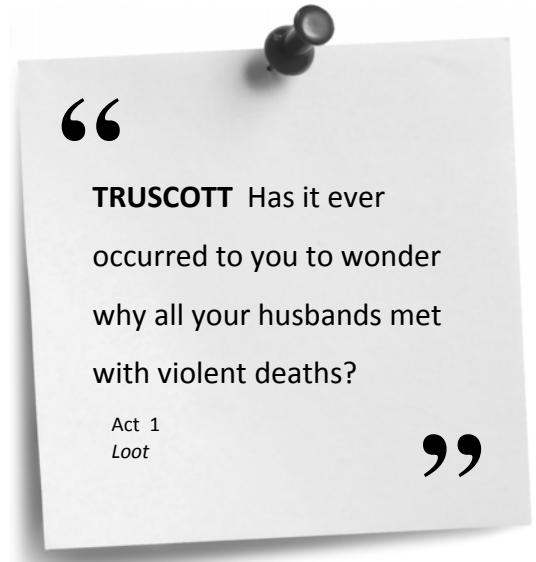
Agree on the object – car, baby, corpse, bag of gold, false teeth, bomb

Set the object in motion by agreeing to – selling it, destroying it, building it, hiding it.

Post Performance Reflection:

What are the objects of conflict and desire in *Loot*?

Describe the journey of an object in *Loot*.



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Objects and conflict



Form pairs

Agree on the conflict over an object both characters want - refer to previous list or add new objects of desire.

Decide on why your character wants the object and feels they should have it.

Decide on how far your character will go to achieve their want.

Will you break a social rule?

Will you commit an immoral or criminal act?



Extension:

Add another character/s who take sides.

Post Performance Reflection:

How do the characters in *Loot* achieve their wants and why do they resort to immoral acts?

To what degree are the characters in service to Orton's own cynicism toward the law?

Ref: *Improvisation for the Theatre*, Viola Spolin