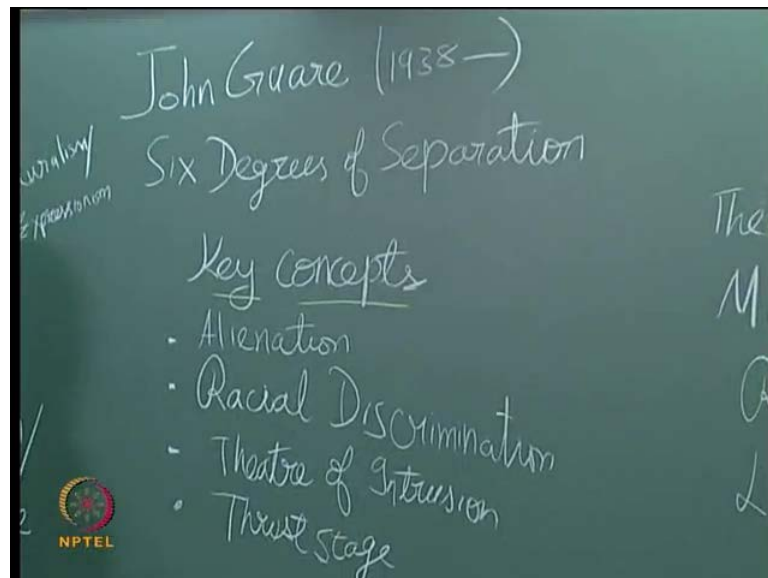


**Contemporary Literature**  
**Prof. Aysha**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Madras**

**Module No. # 01**  
**Lecture No. # 05**

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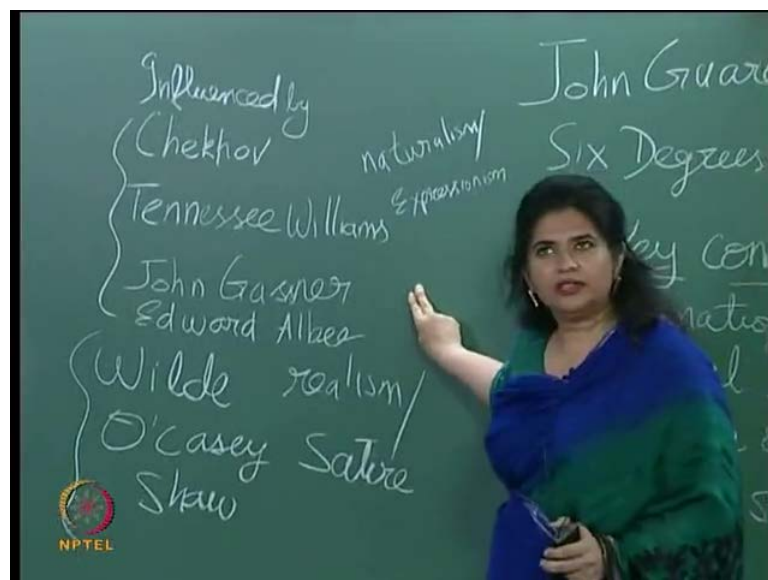
Good morning. We begin with John Guare, an American contemporary dramatist. His very renowned play, “six degrees of separation”, which was released and staged in 1991. John Guare was born in 1938, a very contemporary American dramatist. The key concepts from six degrees of separation would be alienation and estrangement, racial discrimination in contemporary America, particularly America in the 80s and early 90s. Theatre of intrusion, which we will see as we read on and thrust stage; it is a technical term and we will understand what it means; what thrust stage means. A word about John Guare; John Guare was brought up in a family with a strong tradition of drama and theatre. His uncles were amateur playwrights. His father, who was very successful banker and financier on Wall Street, but however he warned John Guare that and to quote his father is never to enter either money market or seek any kind of work or job.

So, those words remain with John Guare and from very early part of his childhood, all he wanted was to carve a niche for him without entering the conventional job market.

When he was very young, he read a story in a life magazine about two boys who had written a; two 12 year old boys who had written a screen play of the novel Tom Sawyer by Mark Twain and Guare was quite impressed that boys who are almost his age they could come up with something so creative. From that point onwards he started working towards a carrier in arts and letters.

Guare's family soon shifted to New York and where he started getting exposed to stage and theatre. Remember, his family was extremely interested in theatre and drama and performance art, performing arts. Therefore, he started, he visited theatre very often with them and he read a report on Joshua Logan success on Broadway in the Wisteria Tree which was based on Anton Chekov's The Cherry Orchard. Along with Cherry Orchard he also read Tennessee Williams, Street Car Named Desire. As we have already seen when we are doing Arthur Miller, how influenced or how influential that play was that particular play Street Car Named Desire by Tennessee Williams was on the world of stage, in terms of technique and theme.

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Prominent influences, at least during his earlier days were Anton Chekov, Tennessee Williams. John Gassner, a very prominent theatre practitioner and a theoretician; he was

also Guare's teacher drama teacher at University of Yale. Then Edward Albee; Edward Albee also started an experimental theatre for young American, playwrights to and where whereby he would give them some space some kind of encouragement to stage their plays, which no one else would. So, those were the early influences on John Guare. At George Town, he entered one act play contest and felt that his future indeed lies in becoming a dramatist. He wrote a play a year and became a editor of several literary magazines.

At Yale, we were just talking about he studied with John Gassner, who was and who became a very influential presence in his life. Guare had an Irish background and his Irish roots led him to the plays and works of Oscar Wilde, Shawn O'Casey and Barnett Shaw. So, the earlier playwrights, you know the non-Irish playwrights like Chekhov, Tennessee Williams, Edward Albee. They influenced Guare by way of naturalism and expressionism that we have already seen, what are these literary movements and techniques. Wilde, O'Casey and Shaw, the Irish playwrights, they influenced John Guare by way of realism and social satire.

So, all these elements are very clearly found in the works of Guare. Guare's first play was Cop Out, which was a short, a real play and which did not do well. At the same time, Edward Albee, fresh from the success of, *Who's Afraid Of Virginia Wolf*; he opened a theatre that was six months of the year put on a new play every week. It was called Off-Off-Broadway and made it possible for young and new writers with no track record or no success record to write and stage plays for the theatre which was a big encouragement of those times.

I will quote or I will read out a quote from Guare where he says, "When I got to Feydeau, these are all European playwrights, Steinberg, Pinter, Joe Artin and the disease they created disease", as a in inverted commas "I was home. Pinter's play had the rhythm of high comedy trapped in the wrong surroundings. I identified with that. I love the structure of farce, besides liking the sound of an audience laughing, and Feydeaus hysteria open the door to Steinberg. I always like plays to be funny and early on a stumbled upon the truth that farce is tragedy speeded up. The intensity puts it on the edge." So, what do you understand? Farce is nothing but, tragedy speeded up. So, farce is a kind of satire, which is a biting commentary on social structures. Therefore, it is nothing short of tragedy but, seen through a different perspective or different lens.

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Some of his earlier, though major plays are, *The House of Blue Leaves*, which was quite popular in 1971, followed by *Marco Polo Sings a Solo*, *Rich and Famous* and *Landscape of the Body*. In between, he is quite prolific, he has written quite a number of plays but, those are his most well known plays. Among this, what are the trades? What are the themes? So, he is basically a satirist, identifying and mocking a culture, which dedicates itself to the pursuit of happiness. You know pursuit of happiness is one very strong characteristic of American dream. So, pursuit of happiness, with no clear idea of what might constitute such happiness, beyond the saccharine ballets of true love or the projections of the medium, a dream as imprecise as it is pervasive. So, these are the things that Guare is most critical off, most satirical off.

So, *six degrees of separation*, a play of 1991, and the genesis of the play, as we were talking about, it is a theatre of intrusion. What is theatre or drama of intrusion? It is where something just happens and someone just barges in. For example, a movie like *funny games* is a very good example of cinema of intrusion, where two people just bargain. We have been talking about *funny games* quite often in this course, so perhaps you remember the theme. So, theatre of intrusion via *six degrees of separation* can be termed as theatre of intrusion. One reason is that the protagonist Paul, he just barges in the lives of people, for no reason for no rhyme or reason. He is not related to them, he does not know them but, he just wants to make a connection.

This theme or this very skeletal idea was based on the life story of a real life person David Hampton, who was in the caught and convicted of intruding in people's homes and lives for no particular reason. He would another people somebody's home and claim to be the son of the famous black actor Sydney Poitier. So, he played this game with the famous designer Calvin Klein and actress Melanie Griffith and got away with it. But, soon people who started finding something suspicious about the whole game and David Hampton was caught and imprisoned.

So, Guare was so fascinated by the story, by this incident and news report about David Hampton that he decided to turn the entire incident into a play. The play went on to become major success; so successful was the play that David Hampton later demanded a cut in the royalties of the profit that the play had made. He threatened to sue John Guare and but, that is a different story. So, Guare first heard of Hampton when one of his friends was also taken for a ride by this man and then he felt that this is a story that deserve to be written in a play form. Two reasons and two major facets of attraction were when racial discrimination in America, that Guare has always been fascinated with; so race and class. It is often believe that American society is a classless society.

Unlike the British society, but according to Guare this is not quite true. American society is racist as well as extremely class dominated. That is what he tries to suggest in six degrees of separation, so that was one trade that attracted Guare about David Hampton story, race and class, and second was New York. See six degrees of separation is a play of New York city and why it is so called we are going to see soon, because take it out, take this place to somewhere else, situated somewhere else, and the result is not going to be quite so dramatic or as striking. So, it is a play that demands this particular setting; New York high society and other societies of New York City as well.

So, this is a play, which demanded to be written because John Guare is a New Yorker and he wanted to write a play about the city. Guare also felt that Hampton story also touched on emerging theories about the effects of technology on social networks. How technology impacts social relationships? Guare at one point said, "I have always loved this statistical theory that everyone in this world is just a few steps away from someone else". So, that in other words it means all of us are separated just by six peoples; therefore, this theory of six degrees of separation. Guare says it seem that you could find anybody in the world through a chain of six people unless you are black in America. It is

absolutely possible to slip through the cracks, which means that the entire universe is connected through just knowing the six right kind of people and if you know them you can be led to the most powerful person in the world; if you know the right kind of six people, unless you are black in America and that is a different story all together.

Let me repeat, themes of alienation, race and class, New York City, theatre of intrusion and then technically Guare uses the term, 'thrust stage'. Now, what is thrust stage? Thrust stage is nothing but a stage, which is so intimately created that audiences sit very close to the stage. They are so close that they can actually participate in the happenings on the stage. Therefore, the term thrust stage; is very beastie and we have already seen what is the A effect or the alienation effect in a burst and that is something that is very often used in this particular play.

So, we will begin in italics and let me tell you this is also a play, which has very few stage directions. You really have to look very carefully for a stage directions and just compare it to the play that you have read by Epson and Arthur Miller or even Tennessee Williams, where there is so much of detailing, so much of stage directions. Bernard Shaw, for example, he is a master of stage directions and they are reams and reams of pages devoted just to giving elaborate stage directions, but not in Guare, in particularly not in this play six degrees of separation. So, we find very few stage directions and it begins. A painting revolves slowly over the stage and the painting is by Kandinsky, reference to Wassily Kandinsky, a Russian artist. He has painted on either side of the canvas in two different styles; one side is geometric and somber, the other side is wild and vivid.

The painting stops; it revolves and opts for the geometric side; so geometric and vivid. Now, what does geometric side suggests? Something, which is very ordered and symmetrical, on the other hand, you have wild and vivid, just stark opposite of symmetry and geometrical pattern. That is what the play is all about. It is a play about binaries. In every respect of the word, it has so many distinctions and so many oppositions that the presence of Kandinsky's this particular painting is very relevant because that is what the play is all about, suggesting two sides, two opposite sides of life. One is wild and another is ordered, very structured.

A couple runs on stage in night dress, very agitated. Flanders Kittredge is 44; Louisa Kittredge is 43. They are very attractive, they speak to us. Now, mark this; they speak to us. So, Guare tells us at the outset that we are being addressed. So, he does not say that they speak to the audience. He makes it very clear that the Kittredge speak to us, very brustian, directly addressing the audience you know, in a way destabilizing the conventional narrative strategies, where we do not find such techniques happening or happen very often. But, here Guare is blatantly brustian. There all the conventions have broken down at the very beginning.

Ouisa: tell them

Flan: I am shaking.

Ouisa: You have to do something. It is awful. Is anything gone?

Flan: How can I look? I am shaking.

Ouisa: to us, Did he take anything? Would you concentrate on yourself.

Ouisa: I want to know if anything is gone.

Flan, to us: We came in the room, I went in first. You did not see what I saw? Calm down, we could have been killed; the Silver Victorian **inqued**. How can you think of things? We could have been murdered.

Obviously, you know we are talking about theatre of intrusion here. So, somebody had come and somebody has taken something. I mean something has happen, someone whose presence was not expected or desired by this fabulously well be coupled and he has included on the scene. What we are witnessing is the aftermath of the scene of that event where somebody, where this particular somebody, has come and left. Now, these people are left wondering, what would have happened had this person just pushed the boundaries and kill them; it was quite possible.

Now, they are one wondering about thing that could have been stolen, the valuables. Remember, that they are very rich people, so the house is full of very expensive objects and now they are worried about the Victorian Inkwel. An actor appears for a moment

holding up and ornate Victorian inkwell kept by a silver beaver. So, that means the no one had stolen the Victorian inkwell; it still in tag it is there.

But, an actor appearing and holding it up for all of us to see, very **brustier**.

This the Inkwell, silver beaver, slashed. Our throat slashed.

Now, they calm down.

The inkwell is safe and they go back to the earlier anxiety about being murdered in the sleep.

Another actor appears for a moment, holding up of framed portrait of a dog, say a pug. So, there is a frame water color of a dog and that is also intact. Perhaps, this is one way of telling us that the couple has a dog at home and there is the water color, our dog. go to bed at night happy and then murder. Would we have woken up?

Now, I lay me down to sleep. The most terrifying words just think of it. It could have been very ominous. I am laying myself to sleep, it could be not just an ordinary normal sleep but, it could have meant that I am resting in peace, forever. I pray the lord, my soul to keep. The night may apart, if I should die before I wake, if I should die, I pray the lord my soul to take.

So, they are praying, as said that this trauma has made them remember their prayers and they are agitated. It is awful; we are alive, thank god for that.

Flan stops frightened, suddenly listening.

Hello. He holds her. Hello, you do not call out hello, unless I think you tell is someone else going here. We did not all night. Oh! It was awful, awful, awful; so this reputation and notice very little punctuation, very little stage directions; so Guare is definitely experimenting with theatrical conventions and language as well. Linguistic experimentation, you will find a plenty in this particular play. And again next you see a very **brechtian** style convention. They pull of their robes and are smartly dressed for dinner.



Remember, when we were doing **brust**, we were told that how the machinery, the stage machinery, the scenery, would always be exposed on stage, because the idea was to create a minimalistic kind of setting, unlike the classical kind of a stage narrative, where you are suppose to feel, the audiences suppose to feel almost one with the story, with the narrative. **Brechtian** theatre of Yale, the epic theatre was meant to alienate the audience from the stage. Therefore, they would resort to using these devices, where stage props and machinery would be expose to be audience, just conveying the message that look you are watching a play; your witnessing a play and I am not actually involved in, do not get involved in the story of this particular play.

Dressing on stage and undressing on stage was another **brechtian** device and again it was meant to create the same kind of alienation effects. So, that is what we see, they remove their night dresses and underneath they are dressed for dinner and now we are taken into flashback; the night before, whatever, happen the night. Flan to us, “we were having a wonderful evening, last night a friend we had and seen for many years came by for dinner.”

Flan portentously; portentously means you know being very pretentious, being very weighty about certain things. A friend, he is no ordinary friend, is someone very special and very prominent; a friend from South Africa. Do not say it so portentously. A friend from South Africa, do not be gaga. Flan to us: I am an art dealer; private, sale, purchases. So, look at a total lack of elaborate sentences. So, Guare, not only does the way with theatrical stage directions, but also with grand speeches. You do not have to, in real life people do not talk that way.

And therefore, to create a similar impact or effect, people here just talk very normally and sometimes in mono syllables. Ouisa to us: We know our friend from South Africa. Flan: Through our children, when they all leave in New York, they had all; they had gone back to South Africa. He was here in New York briefly on business and asks us to ask him for dinner. His king Midas rich; literally gold mine, so he deals in gold in South Africa and he is extremely rich, we are very proud of having someone like him, as our friend. Seventy thousand workers in just one gold mine, but he is always short of cash because his government would not lets his people; its white people, its white people take out any money.

So, it is like taking in a war baby. When he called it was like a bolt from the blue, as I heard a deal coming up and was short by; Ouisa: two million. So, Ouisa and Flan, they deal in art sales and purchases and they are about to buy very expensive painting, which the plant to put up for exhibition, later and they are short of cash and that cash is exactly precisely two million dollars. And Geoffrey, their rich friend, their wealthy friend from South Africa is like a God sent, because he is so rich.

However, the fact is he never carries cash with him like most rich people. the figure is superfluous. Ouisa: I hate when you use the word superfluous, I mean he needed two million and we had and seen Geoffrey in a long time, and while Geoffrey might not have the prize of a dinner, he easily might have two million dollars. Flan: the currents were last night was very thorny. We would not be sucking up; we like Geoffrey. Is it not that awful of having truly a rich hope for friends? Face it, the money does get in, only if you it. The fact of the money should not get in. Having a rich friend is like drowning and your friend makes a life boats, but the friend gets very tetchy if you say one word. Life boat that is very euphemism for money, so never mention the word money in front of a wealthy friend.

Well just two words, we were afraid our South African friend might say,” You only love me for my life boats, not money”. But, we like Geoffrey. It was not a life frightening evening, it was very pleasant; things were going on very well and we were having a very good time with our friend Geoffrey. Rich people can do something for you, even if you are not sure what it is you want them to do, hardly, alive good evening. So, we were not talking money, we were happy, we were just having a good conversation and we were about to go out for the dinner. Ouisa sings the song portentous but, when he called and asked us to take him for dinner he made a sudden pattern lies in little tea leaves, because who wants to go to banks. Geoffrey called and our tempest settle into showers and life was manageable; what more can you want? Geoffrey is there, an elegant impeccably British, South African slightly older than Ouisa and Flan.

Flan passes (( )): Listen it always amazes me when New York is so quite.

Ouisa: with the kids away we get use to a lower noise quotient.

Flan: Geoffrey, you have to move out of South Africa, you will be killed. Why do you stay in South Africa?

Geoffrey: One has to stay that to educate the black workers and we will know we have been successful when the killers plan.

Planning the revolution that will destroy you, you do not think of it like that. I wish you would come and visit.

Ouisa: But, we visit you and sit in your gorgeous house planning trips into the townships, demanding to see the poorest of the poor. Are you sure they are the worst of? I mean, we have come on this way we do not want to see people just mildly victimized by apartheid. We demand shock; it does not seem right sitting on the east side talking about revolution. So, we do not want to be one of those armchair, intellectuals or you know people who discuss politics sitting in the comfort zone. We want to come to South Africa, we want to see riots, murders and mayhem and apathy; real thing real deals. On a day to day basis and up close and personal, we want to witness that and the worst kind. You see this is a typical attitude of the first world through towards the third world. So, they always expect the worst and we demand to see the worst. We do not want to sit in very comfortable surroundings and discuss poverty; we want to witness it firsthand.

Flan: only (( )) small murky (( )) for, the **Pepe Le Moko** here. Ouisa: no **la peso soneria**; I will come to South Africa and built (( )) and lean against them singing and the people would follow; follow, follow. What is that song? It is a reference to contemporary Christian song of dedication. Flan: The way Gorbachev cheered on the striking coal miners in the Ukraine. Yes, you must strike. It is your role in history to dismantle this system. Russia and Poland, you cannot believe the developments in the world; the fantastic's. It is a reference to a television show where the seemingly warring families, they plot for their children to fall in love and get married. So, fantastic!

So, Russia and Poland, they are compared to those warring families.

Follow follow, follow:

Ouisa: China, despair, oh way China as my grandmother would say, **let o is me** China is suffering miserable. (( )), a role in history and we offer over selves up to it. This is your

role in history not our role. 'A role in history', to say that so easily. Flan to Geoffrey: do you want another drink before we go out.

Ouisa: the phrase is striking coal miners. You see it is full of puns; striking coal miners, we can be striking as actually going on strikes or as she says, 'I see all these various striking coal miners modeling the fall fashion'. So, for a lady, for very elitist lady living in Manhattan, New York, the first thing that comes to our mind would be a the fall fashions or the autumn winter collections and here she thinks of this various; not just is striking, but very striking to look at, striking a pose that kind of coal miners, which is so far away from their reality. But, that is what she thinks of. Where should we and they do not even respond to this statement and there is good (( )). So, they are talking about Chinese food now.

Ouisa: The sign painters screwed of the sign; instead of the **unine** walk, he painted the human walk. Since, there is so little knowledge of other cultures, so this is the one very pertinent theme in six degrees of separation that the neighbors do not know the next door neighbors, so how do you expect people to understand cultures, which are so alienated or so alien or so remove from their own culture, specially, Americans who are so insular.

Geoffrey: God, the restaurants, New York has become the Florence of the sixteen century; genius and every corners. New York is full of exotic restaurants. And it is a pleasure to be such a place. It is like the sixteen century, Florence, natively where there was art everywhere, which ever we use to look you would find art so similarly, like wise today's New York, especially, where its cuisine is concerned, is like an art, but you have an art on every street, in every corner. I do not think genius has kissed the human walk. The new Italian look cheery, good, we made reservations. They are talking to us. There rapt, they are really up like salt water toughie, fix on a plate for a few hundred dollars. You have to come to South Africa, so I can pay you back. I will take you on my plane into the Okavango swamps.

Did you here to take back to Johannesburg out in East Hampton last weekend? A guy goes into one of the better food stores; Dean and DeLuca. One of the Dean and DeLuca look a likes, gets a pack of cigarettes and an ice cream bar, goes up front, sees there is a line at the register, slaps down two twenty dollars bills and goes out. We sent it to the times. They have the joke page of things around New York. They send you a bottle of

Champaign. They all laugh brightly. We want to auditioning, but I kept thinking; two million dollars, two million dollars. Now, the evening is going on very pleasantly and Ouisa and Flan, they are trying the best to make a very pleasant, very cheerful kind of small talk with Geoffrey.

they had they have already planned a dinner out, they have made reservations and they are telling them jokes, light hearted jokes of New York times joke section; the trivial stories about how people just get fed up of waiting in queues and all that and New York times also has it policy of sending you a bottle of Champaign, if you send them a very entertaining and interesting story. So, things were going on very well and what was there exactly on our minds; two million dollars. We want auditioning, we want to rehearse or practicing, but the thought was there very much on our minds.

Flan to us: It is like when people say do not think about elephants and all you can think about is elephants; two million dollars, two million dollars. They laugh brightly, the door bell rings.

Ouisa to Flan: whatever you do, do not think about elephants.

Geoffrey: elephants; the Ouisa is dada manifesto. She talks in abstractions.

Geoffrey: tell me about this Suzanne.

Flan: with period, Suzanne is a reference to a painting by Suzanne. The idea is that Geoffrey does not know this, but Flan and Ouisa, they are planning to buy a Suzanne and they are short by two million dollars and therefore, they are trying to cultivate Geoffrey. So, about Suzanne; mid period a landscape of a dark green forest, in the far distance, you see the sunlight. One of his first uses is of a pale color being forced to carry a weight of the picture, the experiment that would pay off in the apples. A bust of colors asked to carry so much that the Japanese do not like anything about it, except it is a Suzanne. The idea is again very racist. What would Japanese know about it? But, they have the money and they are going to buy and the others buying the brand; the brand Suzanne.

Although they may not appreciate, its symmetry, its design, its colors, but they want it for its name, for its brand value. Lean black man, Paul enters. Now, we were talking about drama of intrusion and here we find an intruder, who does not really appear or

comes across as an intruder as of known. Supported by the doormen, Paul is in his early twenties, very handsome, very preppy. He has been beaten badly, blood seeps through his white Brooks Brothers shirts. So, he is wearing a nice expensive branded shirt; Brooks Brothers' shirt.

Ouisa follows (( )); the doorman helps Paul to the sofa and he stands at the door verily, "I am sorry to bother you, but I have been hurt and have lost everything and I did not know where to go. Your children, I am a friend of. Remember, David Hampton, he would always find one special friend or a relation of the people in whose house he would intrude. He would barge in and here again, the reference is to the Kittredge's children. Ouisa to us: and he mentions our daughters name, plan to us and school where they went. Harvard, you can say Harvard.

Flan to us: we do not want to get into level.

Now, see it is a satire, so perhaps Guare is commenting on the state of affairs, in such a litigation happy society that even children can sue their parents from mentioning the name of the college they go to or even their own names. But, then, Paul: I was mugged out there in central park by the statue of that Alaskan Husky. I was standing there trying to figure out why there is the statue of a dog, which save lives in the icon in central park and I was standing there trying to puzzle it out when, are you ok. They took my money and my briefcase; I said my thesis is in there. His shirt is bleeding, his shirt is not bleeding. He is bleeding.

Paul: a wave of noisier, I get this wear on blood. Not on the rug, I do not mind the money, but in this age of mechanical reproduction. You know is the reference to Walter Benjamin's famous essay, work of art in the age of mechanical reproduction. They managed to get the only copy of my theses. Had he get the doctor? No, I will survive. You will be fine. Flan helps Paul out of the room, the doorman goes. Ouisa to us: we bathe him we did first aid. Geoffrey is leaving: it has been wonderful seeing you. Ouisa, very cheery, no, no, no, stay to us, two million dollars, two million dollars. They may have soft hearts, they may want to help this young man who is bleeding, but they still want Geoffrey to stay and help them out with two million dollars. My time is so short before I leave America, I really should see, where on the bandages? At the Red Cross, advises, the edges of the wound formally together wash area with water.

Geoffrey: may I use your phone, you darling old poop. just sit back. This will only take a min. Flan: go into Woodies room and get him a clean shirt. Geoffrey: have you seen the new book on Suzanne. To us: I ran down in the hall to get the book on Suzanne, got the gauge for my bathroom, gave the Suzanne to Flan, who wanted the gauge, gave the gauge to Geoffrey who wanted Suzanne; two million dollars, two million dollars. So, you see Kandinsky, two sides of Kandinsky painting; one is all ordered and a structured and the other side is wild and totally emotional and unstructured. So, the minute, the moment Paul steps in their lives, it the geometry, the symmetry is gone, and it is all chaos and confusion.

Flan comes back in the room: he is going to be fine and peace was restored. Paul enters slightly recovered, wearing a clean pink shirt. He rinses as he pulls on his blazer. Your children said you are kind. All the kids were sitting around the dorm; one night dishing the shit out of their parents, but your kids was silent and said not our parents, not Flan and Ouisa, not the Kittredge's. The Kittredge's are kind, so after the mothers left, I looked up and saw these fifth avenue apartments. It is a very exclusive, very elitists kind of, you know habited place to live in Manhattan. Now, who are the people? Who are the inhabitants of this place? Misses Onassis lives there; reference to Jacky Onassis, widow of President John F Kennedy, who later married the Greek tycoon Aristotle Onassis. I know the Babcock's live over there, the oaken clauses live there but, you lived here, I came here.

So, this is the place full of the rich and famous people, publishers, writers, socialites, still I choose to come to your house when I was in need, when I was in despair. Can you believe what the kids said? We mentioned our kids' names. We can mention our kid's names. Our children are not going to sue us for using the names. But your kids, I love them, Talbot and Woody, mean the world to me. He lets you call him Woody. Nobody has called him Woody. So, you know, just trying to cultivate, just kind to create the sense of personal attachment. He is so close to their kids that he is on very first name very nick name basis with them.

They describe this apartment in detail. The Kandinsky that is a double one painted on either side. We flip it around for variety, it is wonderful. Flan to us and now like a typical art dealer: Roselyn Kandinsky, born 1866, Moscow, (( )) exhibition 1914. He said it is clear that the choice of object that is one of the elements in the harmony of the form must

be decided only by a corresponding vibration in the human soul. Died in 1944, France.  
Paul: is the way they said it would be.

Geoffrey had been silent up to now: did you (( )) your parents. Paul: as a matter of fact, no. Your kids and I, we both like the parents, loved. Look, am I getting in the way. I bust in here hysterical blood. I did not mean to. No, tell us about our children. Flan to us: three, two at Harvard, one girl at Groton. How is Harvard? Well fine it is just there. Everyone is in a constant state of luxurious despair and constant discovery and paralysis we ask him where home was. Out west, he said, although, I have lived all over. My folks are divorced, he is remarried, and he is doing a movie. He is in the movies. He is directing this one, but he does act. What is he directing? Cats.

Someone is directing a film of cats, do not be snooty, you have seen it. T.S. Eliot; well yes, yes, years ago, a benefit from some disease or school. Surely, they cannot make the movies of cats, of course, they can. Paul: they are going to try. My father will be here auditioning.

So, now he is giving out some details, some facts about him, and these facts may not be true. Remember, that because he is just using his fabricated identity as a means to reach out to these very wealthy people and then he reveals the names, Sydney Poitier, the first black super star of Hollywood and he claims that he is his son. So, thank you very much, will continue next class.