

**Contemporary Literature**  
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**Module No. # 01**

**Lecture No. # 08**

**Six degrees of separation contd.**

So, we are on page 84, of Six Degrees of Separation. Paul again as his own is devising a new identity for himself. This time he is not the son of Sidney Poitier, but the son of Flanderskittredge who lives **you know** up there in posh central park avenue is counts six windows over there. John Flanderskittredge, his chums call him Flan. Now, I would also like to draw your attention to this cause here. I am sure **you know** this cause that is a way a sentence is constructed or spoken or written and look at the way things the information is given. Short sentence is radical days. He went down south as a freedom marcher to register black boaters. His friends were killed. All these are historically accurate incidents. Our friend Paul, it seems has memorized a number of influential or important, culturally important incidents from American history.

Do not you think? See **(( ))** is an event, the murder of John Lenin, assassination of John Lenin is an event, attempt assassination; attempt on President Reagan's life was an event. A couple of major landmarks from American history and he knows all of those by heart. So, the radical days when America was coming in the grip of the radicalism as well as **you know** freedom for the black people, the right to vote, hippie culture, the Vietnam, all those things are referred to here.

So, he is the child of radical revolutionary, child of a revolutionary spirit. He is a child of radicalism. However, he is not appreciated. On the other hand and at one point, he is here particularly he is lamenting the fact that he is black **right**. He is doing that because my mother was black and my father, my white father, my rich white father, he dumped her and married Ouisa Kittredge, the white rich, a new wife. Just recall the time where he **(( ))** a Sidney Poitier son and then what his black identity has no meaning for him **right**. What is more important? He is a son of a rich and successful man who has overcome all the

odds, so that is more important. So, the way Paul switches identities depending on the situation he is in, depending on the kind of people he is with.

Leaves up there count six windows are over would not see the new wild, the white new, the white wife. Now, see Ouisa. Do not you think Ouisa has always been good to him? Wasn't Ouisa very nice to him when they first met? She was the one who actually was taken by him **right**, but here she suddenly becomes **you know** a sort of wicked step mother. My new mother, she controls my father and she would not have me. Your brothers and sisters, they go to Andover and Exeter and Harvard and Yane. So, they go to all these elitist colleges, whereas I was never given the opportunity. On the other hand, when he was with the Kittredge's, he has been to Harvard and he has been to Switzerland, so he has been to very exclusive schools. So, wherever he goes, whatever social strata he mingles with, he tries to become one of them in order to elicit sympathy and empathy from them.

The awful thing is that my father started out good. My mother says there is a good man inside J. Flanders Kittredge. There is inside K. Flanderskittredge, there is a good man waiting to be brought out, but the wife has, sort of the new white wife has buried the good man inside Flanderskittredge. He will see you if he was that good. He cannot forget you entirely. I call him, he hangs up. Go to his office. He does not have an office, he works out of there. They would not even let me in the elevator. Dress up as a messenger. Say you have a masterpiece for him. I got the Mona Lisa waiting out in the truck. He is an art dealer perhaps that will break the ice. Perhaps, that will gain you an entry. I do not want to embarrass him. Look, this is tacky. You love each other a lot. Rick and Elizabeth touch each other's hands. I hope we can meet again. Paul turns to go. Where do you live? Live? I am home. So, where do you live? I live here. Right here in central park. That means I am homeless, I am shelter less, I have no place to go.

You are not out on the streets. You are such ass holes. Where would I live, stay with us now. Rick: We just have a rail road flat in a tenement. It is over a roller disco. The last of the roller disco's but it is quite by 5am and a great narrow space. So, that is the place they live in. A rail road loft and we could give you a corner, the tubs in the kitchen, but there is light in the morning. Now, who are we dealing with? Extremely poor white people. So, now look at the variety of people New York is inhabited with. So, it is not just the central park crowd, it is not just the Fifth Avenue Broadway theatre visiting crowd, you also

have the very poor black, you also have blacks like Sidney Poitier inhabiting the same space. You have New York which is full of, which is crowded with restaurants from Italian restaurant, Chinese restaurant. Remember, the references to all kinds of **you know** New York is the Venice of the renaissance of 16th century. What you are having the New York **right**.

Now, remember those lines in the beginning of the play. We are living in 16th century. Italy that is what she said because there is one great restaurant at every corner in New York. So, New York is not just rich New York, New York is not just Harlem New York. New York also has one particular group of people, very rich whites and the very poor whites also. So, you have all kinds all categories of people in New York. Therefore, Six degrees of separation has been often referred to as one of the best place around New York City. It captures the spirit of the New York City that is what it has been said and we will see how. So, he is offered a place with Elizabeth Henrique. They are the young strugglers. They are both trying to make it big in theatre and he did. The light changes to the loft.

Now, Paul to Rick: This is the way you must speak. Now, remember go back to trend Conway days. It is when he was learning how to speak from Trend Conway. Hear my accent. So, look at the replica of the same speed what Trend Conway taught. Paul: Hear my voice. Never say you are going horseback riding. You say you are going riding and do not say couch, say sofa and you say bodd-ill. It is bottle. Say bottle of beer. So, whether it is rich, whether it is a poor white or a poor black, they are all alike. That is what Guare is saying. So, it is not just about racism. Yes. There is racism, but there is also a class issue. There is also an economic issue. So, not all whites are the privileged whites. That is what Guare is trying to tell us. There are extremely poor whites who are in the same predicament as the poor black. So, it is more the question of money rather than race. Bottle of beer, I never be afraid of rich people. You know what they love? A fancy part of jam. That is all. Get yourself a patron. That is what you need. You should not be waiting tables. You are going, wake up one day and the temporary job you picked up to stay alive is going to be your full time life.

Elizabeth embraces Paul gratefully. You have given me courage. I am going to try and see him right now. Paul goes. Who? He is now. You have given me courage Elizabeth by giving me shelter and today, I am going to meet my father. Who is this father? That is

the imaginary father again, Flanders Kittredge. Rick and Elizabeth lay on their backs and dream. Now, he has taught them to dream, otherwise there were no imagination. They were just trying to save up some money and be very practical.

Rick: I will tell you all the parts I want to do. Vanya in Uncle Vanya. Whose play is it? Shikhaov, Antenn Shikhaov. Uncle Vanya. So, now imagination is soaring. Earlier, they would not have dreamt of. They were doing bit parts in small theoretical productions. Now, they want big time roles, the lead role. It is not just any role they want. Masha in Three Sisters. So, Masha again is the lead role in Three Sisters, again by Shikhaov. No, I have enough. By the way, John Guare himself is a huge admirer of Antenn Shikhaov. He loves his structure and he feels that nobody writes the dialogue and constructs the plot the way Shikhaov does. So, no Irina first. So, I also wanted to look at the references that John Guare makes. The number, can you just count to them? The literary, the cultural, the political references that are made in Guare's play. Think of all those and there will be a complete list. The young one who yearns for love, then Masha who loves, then the oldest one, Olga, who never knows love.

Rick: I like a shot at Laertes. Who is Laertes? Laertes is an immortal character from Shakespeare's Hamlet. I think it is a much better part. Reference, the reference is to Hamlet. Compared to Hamlet, Laertes is a much better part. Who is Laertes? Laertes is the son of Polonius. Polonius, he is the minister in King Claudius's court and Hamlet is in love with Polonius's daughter Ophelia, but the love, they could never express their love for each other. Ophelia dies by committing suicide and Laertes blames Hamlet for the death of his father as well as for his sister. He takes revenge on Hamlet by killing Hamlet at the end. So, Hamlet dies at the hands of Laertes. So, I think Laertes is a much better part because the reference is very clear. Perhaps, Laertes acts swiftly and Hamlet, we all know to be or not to be, he thinks too much. He procrastinates too much. So, perhaps maybe Rick is being a John Guare's own mouth piece, the Laertes is a better part.

Elizabeth gazes in a mirror. Elizabeth: Do you think it will hurt me? What will hurt you? My resemblance to Liv Ullmen. Who is Liv Ullmen? Swedish actress. She is favorite or a Paraniyaline whose films the great Swedish director Ingmar Bergmann. Ingmar Bergmann would frequently cast Liv Ullmen. So, now look at her, the flight of imagination. She not only wants the best part in Shikhaov's play, she also starts looking

seeing herself as extremely beautiful. Here, I mean you think Liv Ullmen and you feel is the best. So, I am. I look like Liv Ullmen, so that is the magic of Paul whoever he touches.

Paul runs in, he wrote me, I wrote him and he wrote me back. He is going to give me a thousand dollars. So, look at the way the sentence is constructed. It is all in caps, bold caps. He is so excited. Do you think that Flanders Kittredge actually wrote him? No, but he is a good actor. You see that is his beauty. That is the charm of Paul. He can act, he can imagine. His imagination knows no depths, no bounds. He is going to give me a thousand dollars and that is just for his starters. He sold a Cezanne to the Japanese and made millions and he can give me money without her knowing it. So, he knows that little bit of that information she already has, that Cezanne has been sold. That happened in Paul's presence and my father has made quite a deal, quite a cut and I am going to get some money. I knew it I am moving out of here. You cannot. No, but I am going to give you the money to put on a showcase of any play you want and you will be in it. Agents will come and see you. Look at this, the construction of this particular paragraph.

Can you comment on this? Can you just take a moment and comment on it? You will find several such examples throughout the play the way this particular sentence paragraph is constructed. Look at the sentence, look at the syntax, but I am going to give you the money to put on a showcase of any play you want and you will in it. Agents will come and see you. You will be seen and you will be started. When you win Oscars, both of you, you look in the camera and thank me. Excited? This happens quite frequently in this play whenever the characters are very excited. They ramble on in similar fashion, non-stop. They do not take a pause. All sentences are constructed or joined by and. It goes and all, but when they have something serious to say, something that really matters, something that is very real and practical, it is all in a (( )) short sentences. Look at the difference.

Guare has been very sensitive to the syntax in this play and when you thank me, so **you know** a typical Oscar speech, I want to thank Paul Kittredge. Thanks Paul. One hitch. I am going to meet him in Maine. He is up there visiting his parents in Dark Harbor. My grandparents whom I have never met, he is finally going to tell my grandparents about me. He is going to make up for lost time. He is going to give me money. I can go back home, get my mom that beauty parlor she wanted all her life. One problem, how am I

going to get to Maine? The wife checks all the bills. He has to account for the money. She handles the purse strings. Where the hell am I going to get two hundred and fifty dollars to get to Maine?

So, it is always the same problem. In case, small amounts of money two hundred and fifty dollars not really very big, but for Rick and Elizabeth, yes it is. So, he tries to get little bit of small amounts of money from everyone. So, this is one. You see my father is going to give me thousand dollars. That is big. I am going to help you put up a play and you will be noticed by some agent. One day you will land up in a big time movie, big time role and we will win an Oscar. He shows them all these dreams. So, imagination that is what he has been talking about all along and then, now come down to the grass, real grass root realities. I want to see my father, but he is right now not in New York, in Maine. How do I go to Maine? How long would you need it for? I will be gone a week, but I could wire it back to you. Rick quite. We could lend it to him for a week. We cannot if something happens. Rick quite. You are like his stepmother. These women holding on to all the purse strings.

Elizabeth: No, we worked too hard to save that. I am sorry; I will meet you both after work. If your father loves you, he will get you that ticket up there. So, she is perhaps the more sensible, more practical of the two. Rick to us: We stop by the bank. I withdrew the money. He took it. See this couple, they had a joint account and Rick had the power to withdraw the money. He does and he gives the only small amount of money they actually had. He withdraws the money and gives to Paul. Paul: Let us celebrate. Elizabeth appears now to us. I went to a money machine to get twenty dollars and I could not get anything. The machine devoured my card because there is no money in the account. I called up the emergency number and the voice said my account was closed. It happens very frequently **right**. It is a very real life situation.

You have blown up all your money. The account is closed and a mechanical voice tells you that your account is no more there. They had withdrawn all the money and closed the account. I went to that apartment on Fifth Avenue. Now, Fifth Avenue, where Kittredge's live because once there was a time Paul had shown, pointed out to that apartment. Look at that sixth floor apartment.

I told the doorman, I want my money. I work tables, I work hard. Now, look at the construction, the syntax of this particular paragraph. When you are very serious, short pity sentences. I saved. I am here trying to get to meet people. I am stranded. Who do I know to go to? The quality of mercy is not strained? Remember, this is what we talked about. She wants to be Shakespearean actress and she quotes, the quality of mercy never strained. One of the greatest parts ever written for a woman Portia by Shakespeare in Merchant of Venice.

She said, come on the quality of mercies is not strained. Now, look at the irony of the sentence. We were being merciful to this ball and what did he do to us? We are left stranded. She goes, Rick appear. Rick to us: He told me, he had some of his money; own money and he wanted to treat me. We went to a store that rented tuxedos and we dressed to the nines. We went to the rainbow room. We danced high over New York City. I swear he stood up and held out my chair and we danced and there was a stir. Nothing like this ever happened in Utah. You see Utah is a conservative place. You cannot have two men dancing there **ok**, but New York, after all it is cosmopolitan. Anything goes.

So, we danced in a bar, in a restaurant and we could get away with that. We danced and I will tell you nothing like that must have ever happened at the rainbow room because we were asked to leave. I tell you it was so funny and we walked out and walked home. I knew Elizabeth was waiting for me. I would have to explain about the money and calm her down because we will get it back, but I forgot because we took a carriage ride in the park. **You know** Ok, but New York after all is cosmopolitan. Anything goes has these centers carries us that take you for a round of the city, especially in the elitist areas.

You know carriage ride almost like a very retro kind of an experience, driving around the town in a carriage. In New York, it still has those beautiful carriages and for the first time in his life Rick feels liberated enough to spend that kind of money. It was the greatest night I ever had and before we got home, he kissed me on the mouth and he vanished. Later, I realized he had no money of his own. He had spent my money, our money on that night at the rainbow room. How am I going to face Elizabeth? What have I done? What did I let him do to me? I wanted experience. I came here to have experience, but I did not come here to do this or loose that or be this or do this to Elizabeth. I did not come here to be this. My father said I was a fool and I cannot have him be right. What have I done? He goes into the dark.

Would you like to comment on this particular situation? Yes, Raiza. He the stay that call take so much money from people up yeah when from Flan and Ouisa (( )) for me fifty dollars. That is what they offer. Yeah yeah yeah

He does not actually ask for any money. In case, just like fifty you know we do not want you to go and walk around the town without any money. So, what if your father's plane is late, flight is late. So, you just keep fifty dollars, just walk about money. So, they give and two hundred and fifty dollars is all they have, this young couple and he takes them all ok. What is here because see when the play was first staged on broad way, there is the theater critic. One of those you know very top theater critics Frank Richhe. He reviews plays for the New York time, the vulnerable New York Times.

Now, if a play is reviewed well in New York Times that means it is made, but if New York Times runs it down and every other newspaper praises it, it does not really amount to anything. Frank Rich is that powerful person who writes for the New York Times, the theater critic. What did he say about this play? His first comment is that it is a play about racism in the United States. Now, having them all this I mean, we are coming to the close of the play. Do you think it is a play nearly about racism and about class distinctions or is it something else or is it more something rather?

Yes, there is class. Yes, there are racial references. There are class, yes economic discrepancy is yes, but is there anything else that Guare is telling us or is it too simplistic explanation of the play? Just to call it a play about two races in America. What do you think?

Yes rehan and I will also take its. It is (( )) more about just races (( ))(( )) good I think we stands out for its originality in bring out a how how mostly (( )) is dominated by (( )) yeah and and how doping one important name or an important date can seemly reveal a schools stages and society. Why true which is what called as which is how (( )) yeah and I can also the death of imagination how the class how the constitutes disconnection among into (( )) effected captures the big gap between families yes and their children yeah despite everything that there is no bond (( ))).

Yeah. So, it is not a play just about racism in America. So, it is a very simplistic definition to our explanation to say that Six degrees of separation is about separation



between races. It is not. What about human tendency like she rightly pointed out the social climbing aspect, the names doping aspect **ok**. Something to **you know** getting into the spot light. You must be familiar with that famous expression fifteen minutes of fame. You just get **you know** your something may be **you know** Paul swindles this young couple, so that he can now enter. Where? The rainbow room must be quite an expensive place to visit which he would, otherwise not be able to. He needed that kind of experience and without thinking what he is actually doing to this young couple, he just goes there.

I mean he just takes their money, swindle, manipulates them emotionally in such a way, shows them big dreams, Oscar and Shikhaov and Shakespeare and all those names. Somehow manages to take the money and gain an entry in rainbow room otherwise, and wear a tuxedo. Perhaps, this is the first time he is wearing a tuxedo, but he may be he has always wanted to wear this. It has got lots to do with money. He goes into the dark. Larkin and kitty appears. Kitty and I were at a roller disco. Now, remember roller disco is the place. Above that place is a small loft, apartment of Elizabeth Henrique and two clients opened. It was a Valentine's Day. A quite ironic this Valentine's Day and we came out and we saw a body on the street.

My legs very still shaky from the roller skating which I have not done in I hate to tell you how many years. We knew the body had just landed there in that clump because the blood seeping out and not reached the gutter yet. So, someone has just jumped to death and the body was so fresh that the blood has still not started spilling out. You could see the blood just oozing out slowly towards the curb. The boy had jumped from above. The next day we walk through the park by Gracie Mansion and it was cold. We saw police putting a jacket on a man sitting on a bench. Only we got closer and it was not a sweater. It was a body bag. A man just a homeless man, a shelter less man sitting on a bench out in the opener, very cold night. Valentine's Day, so February. Perhaps in a cold and a man just died freezing of cold, bitter cold and the police is putting his body in a body bag.

A homeless person had frozen during the night. An everyday occurrence in New York nothing new. Somebody committing suicide, nothing new. Was it that cold? Sometimes, there are periods when you see death everywhere. Darkness. Ouisa and Flan. So, now we are talking about the dark side of New York. So, it is not just discos, when it is not just

clubbing and it is not just fancy restaurants and museums and art circles, but we also have shelter, homeless people dying on a street in bitter cold. No one to care for them.

Ouisa and Flan appear in their robes with the detective and Elizabeth. Detective: This young girl came forward with the story. She told me the black kid was your son lived here. It all seemed to come into place. What I am saying is she will press charges. So, the same detective who they would approach earlier and the detective would be every contemptuous of these rich people. He would say, actually you are the one who invited pollen. So, there are no charges. We cannot press charges. There is no case, but now there is a case because Rick has committed suicide. The body which Kitty and Larkin find, it belongs to Rick. He has jumped to death. So, Elizabeth is now pressing charges because Paul has also taken the money. Now, there is a case. What I am saying is she will press charges.

Elizabeth: I want him dead. He took all our money, he took my life. Rick is dead. You bet your life, I will press charges. We have not seen him since that night. Find him. We have a case. I will release it to the papers, I have friends. I can call the Times, so again New York Times. I have friends there. I have general friends in the media. I am going to run a story on that guy. Ouisa to us: Which is what happened? That Flan actually has influence his media friends and they ran a story on Paul. Flan to us: The paper of note. It is not any minor paper, the paper of note. So, again names dropping the Times. So, there cannot be any New York without the high load New York Times.

The Times ran a story on so-called smart sophisticated tough New Yorkers being boondoggled by a confidence man now wanted by the police. Who says New Yorkers do not have a heart? That was the title of the story you see **you know** rich new Yorkers. They are letting in just poor man who just enters his house, their house and claiming that he has been wounded in a fight. Who says that New Yorkers are heartless and cold people? They do. They do have a heart. They promised it would either run in the living section or in the home section.

That is the page 3 or page 4, whatever. Kitty to us: The story ran in the B-section front page. A smart New Yorkers. We never heard from Sidney Poitier. All the attempts to contact him would have failed. Six degrees, six degrees, whoever say that there are only six people who can (( )) that is a theory that exist. That **you know** it just takes six people

to connect us to the right person. Anyone you know, but Sidney Poitier such a famous person and we are in the **you know** same class, **you know** belong to the same category, the same class. It is not like they are nobody's, but Sidney Poitier would not respond to us because there is no such thing as human beings are separated just by six people. There is got to be something more. The Sidney Poitier never responded to us. They all go except for Ouisa and Flan who pull up their ropes. They are dressing for the evening.

Ouisa to us: We are bidding to night on Henry Matisse. Flan to us: We will go as high as. Do not tell all the family secrets. So, this is the old habit. They do not want. **You know** do not say, do not tell people. Well, over twenty five million out of which he will keep. Flan to us: I will have to give most of it away, but the good part is it gives me credibility in this new market. I mean David Hackney prints sold for a hundred bugs. Fifteen years ago went for thirty four thousand dollars. A print of flower **you know** Geoffery, our South African. Ouisa to us: It is a black tie auctions at Sotheby's. Again, names dropping. We are going to the Sotheby's. We are going to purchase a Matisse. I know we will get it.

Ouisa noting the time. Flan: I know the Matisse will be mine for a few hours, then after Tokyo or Saudi. You know what Flan does deal in? He deals in art. He is going to buy very prestigious painting from an auction and then he is going to sell it to a very wealthy client, may be in Tokyo where Japanese or the Arabs. There are only two wealthy people according to the play. So, Flan leaves us as Ouisa phones Tess. Ouisa to Tess: I am totally dolled up the black. Have you seen it? I have to tell you the sign I saw today. Cruelty free cosmetics, a store was selling cruelty free cosmetics. So, something like **you know** eco friendly stuff and **you know** all those things, so now a new kind of cosmetics. It is just a marketing strategy **right**. So, I store **you know** a new line of makeup, a new range of makeup cruelty free cosmetics. Not animal tested and all the wealthy ladies are rushing to buy that range of cosmetics.

Mother: That is such a beautiful thing. Do you realize the agony cosmetic companies put rabbits through to test eye shadows? The rest and know that I am only talking about the freeze. Cruelty free cosmetics should take away all the evidence of time and cellulite. So, we are going to look young and without any feelings of guilt. Without any burden on our conscience because not just these cosmetics own make us look good, but they are also eco friendly.

Mother: I am getting married. I thought you are going to Afghanistan. Do you remember, earlier on she tells that I am going to Afghanistan. One country at a time, you thought getting married. Either you get married or go to Afghanistan. You cannot make too blunders the same time immediately. So deeply negative. I know everyone **you know** and you are not marrying any of them. Tess: The arrogance that you would assume you know everyone, I know the way you said. I know everyone you know. Ouisa: Unless you met them in the last two days, you cannot hold the secret. The other line rings. Wait, I am putting you on hold.

No one ever calls on that number. Wait, hold on. Mother: Hello. Paul appears frightened. Paul: Hello. Paul: I saw the story in the paper. I did not know the boy killed himself. He gave me the money. The reference is to Rick committing suicide. Let me put you on hold. I am talking to my child. If you put me on hold, I will be gone and you never hear from me again. Ouisa pauses. Tess fades into black. Ouisa: You have to turn yourself in the boy committed suicide. You stole the money. The girl is pressing charges. They are going to get you. Why not turn yourself in and you can get off easier. You can strike a bargain. Learn when you are trap. You are so brilliant. You have such promise, you need help. Paul: Would you help me? What would you want me to do? Stay with you. That is impossible. Why? My husband feels you betrayed him? Do you?

Ouisa: You are lunatic and picking the drake of the street. Are you suicidal? Do you have Aids? Are you infected? Paul: I do not have it. It is a miracle, but I do not. Do you feel I betrayed you? If you do, I will hang up and never bother you again. Where have you been travelling? Ouisa: You are not in trouble, I mean more trouble. No, I only visited you. I did not like the first people so much. They went out and just left me alone. I did not like the doctor. He was too eager to please and he left me alone, but you and your husband, we all stayed together. What did you want from us? Everlasting friendship. Nobody has that. You do. What do you think you are? You are going to tell me secrets. You are not what you appear to be, you have no secrets.

Trent Conway told me what your kids have told me over the years. What has the kids told him about us? I do not tell that I save that for blackmail. I know a lot. Now, he is getting desperate **you know**. Just take me in your house. Take me. Give me a place to live. I want to be with. I know a couple of your secrets through your children who told your secrets to Trent Conway. So, are you trying to blackmail us and he says no not now,

but perhaps later. I am saving up. Then, perhaps I better hang up. No, I went to a museum. I liked Toulouse-Lautrec. As well you should. I read the Andy Warhol dairies.

Now, he is making all the references. He knows that they are in the art business and of course, all these are Toulouse-Lautrec another painter and Andy Warhol's dairies. You know who is Andy Warhol's in his book? I am going. You have become an aesthete. Are you laughing at me? No, I read them too. I read the agony and the ecstasy by Erving Stone about Michelangelo painting, The Sistine chapel. You are ahead of me there. Have you seen The Sistine chapel? Oh yes, even gone to the top of it in a rickety elevator to watch the men clean it.

You have been to the top of The Sistine chapel? Absolutely, stood right under the hand of god, touching the hand of man. The work men said, hit it, hit it. It is only a fresco. I did. I slapped god's hand. Do you know the paint? That painting by Michelangelo. David touching the hand of god that famous painting and what is the reference here now? I went up there in the rickety elevator and the work men were cleaning a top off the Sistine chapel and I went there and I stood write under the hand of god, the paintings up there and I slap the hand of god.

What does it mean? What is she trying to? What is Guare trying to tell us or is it just a casual statement? All this is happening when Paul is in deep trouble. He has just led indirectly a young man to suicide. The police is pressing charges. Elizabeth is there, right there breathing down his neck and he knows his time is now. Time is running out on him and they are talking art and Erving Stone and they are talking about Sistine chapel. What could be the relevance of it? The product on text of the play. Does it mean anything? **All the different restrictions were played and time and place.** Perhaps I could just go and slap god's hand. It is as simple as that. Anything is possible. You know six degrees per they are not much of a separation. We are not all that separated from god himself. You did. You know what they clean it with? All the technology queue tips and water where the basic things they take. It is with all the technology around us. They are such priceless work of art which is treated so shabbily. No. Clean away the years of grime and soot and paintovers. Q tips and water changing the history of western art, vivid colors. Take me to see it. Take you to see it? Paul, they think you might have murdered someone. You stole money. Flan appears needing help with his studs. Honey, could you give me a hand. Ouisa mouse to Flan: It is Paul. Flan goes to the other phone.

I will call the detective. The other line rings. Tess appears. Then we were cut off. I am getting married. Darling, could you call back? I am getting married and going to Afghanistan. We cannot talk about this now. I am going to ruin my life and get married and throw away everything you wanted me to because it is the only way to hurt you. So, that is the connection between parents and children **ok**. Parents have no time. Parents have other things on their minds. The child, the only way she can respond to this disconnect is by perhaps hurting her parents more. I am going to ruin my life perhaps that would teach you a lesson.

Tess goes. The detective appears. I have got that kid on the line. Find out where he is? The detective goes. Let us stop here and we will continue, but I would like you to ponder more over your work for on this play. Now, we are going to finish it on Thursday hopefully. Make a list of all the cultural references that Guan makes in the play. It could be literary; it could be political, artistic, religious all the things that are said that are mentioned. Just make high culture, low culture, rock culture, high music whatever, pedestrian art whatever because see Andy Warhol's is not extremely high culture. It is a part after all. Make a list. Try to come up with some answers to this.

How many references are because it is a play about quotation? The quote even you know a Paul quotes extensively from all over. So, six degrees of separation basically is the play which references a lot, which quotes a lot. So, we will deal with it in greater depth on Thursday. Thank you.