

Contemporary Literature

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So, we are on page 84 of Six degrees of separation. Paul again as he is own to is devising a new identity for himself and this time he is not the son of Sidney Poitier, but the son of Flanders Kitteridge who lives you know up there in a posh Central Park Avenue. Count six windows over there, John Flanders Kitteridge, his chums call him Flan. Now, I would also like to draw your attention to the discourse here. I am sure you know discourse, there is a way a sentence is constructed spoken or written. And look at the way things the information is given. Short sentences his radical days, he went down south as a freedom marcher to register black voters, his friends were killed.

All these are historically accurate incidents and our friend Paul it seems has memorized a number of influential or important culturally important incidents from American history. Don't you think so? See Catcher in the Rye is an event, the murder of John Lennon, assassination of John Lennon is an event attempt assassination attempt on president Reagan's life was an event. So, 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 you know 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 revolutionary child of a revolutionary spirit, he is a child of radicalism. However, he is not appreciated. On the other hand, now at one point he is here particularly he is lamenting the fact that he is black. Is he doing that because my mother was black and my father, my white father, my rich white father, he dumped her and married the LOuisa Kittredge, the white rich new wife. But just recall that time where he masquerades as Sidney Poitier's son and then what his black identity has no meaning for him.

What is more important? He is the 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, counts six windows over, would not see me, the new wife, the white new, the white wife.

Now, see LOuisa, do not you think LOuisa has always been good to him? Was not LOuisa very nice to him when they first met? She was the one who actually was taken by him, right.

But here she suddenly becomes a sort of a wicked step mother. My new mother, she controls all the, you know, controls my father and she would not have me. Your brothers and sisters, they go to Andover and Exeter and Harvard and Yale. 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 socialist 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.

So, there is inside J. Flanders Kittredge, there is a good man waiting to be brought out, but the wife has sort of, the new white wife has sort of buried the good man inside Flanders Kittredge. He will see you if he was that good. He cannot forget you. He is 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 Tucky. 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 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 assholes.

Where would I live? Stay with us. Now, Rick, we just have a railroad flat in a tenement. It is over a roller disco, the last of the roller discos, but it is quiet by 5 AM and a great narrow space. So, that is the place they live in. A railroad loft and we could give you a corner.

The tubs in the kitchen, but there is light in the morning. So, 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 theater 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, Italian restaurants, Chinese restaurants. Remember the references to all kinds of New York is the awareness of the renaissance of sixteenth century. What you are having the New York right now.

Remember those lines in the beginning of the play. We are living in sixteenth 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 of all categories of people in New York. Therefore, six degrees of separation has been often referred to as one of the best plays about New York City. It captures the spirit of the New York City. That is what it has been sent.

We will see how. So, he is offered a place with Elizabeth and Rick. They are the youngest strugglers. They are both trying to make it big in theater 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 Trent Conway days when he was learning how to speak from Trent Conway. Hear my accent. So, look at the replica of the same speech. What Trent 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 bottle. It is bottle.

Say bottle of beer. 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 and never be afraid of rich people.

You know what they love? A fancy pot of jam. That is all. Get yourself a patron. That

is what you need.

You should not be waiting tables. You are going to 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 now you know you have given me courage Elizabeth by giving me shelter and all.

Today, I am going to meet my father. Who is this father? The imaginary father again, Flanders Kittredge. Rick and Elizabeth lay on their backs and dream. Now, he has taught them to dream. Otherwise, there was no imagination. They were just trying to save up some money and be very practical.

I will tell you all the parts I want to do. Vanya in uncle Vanya, whose play is it? Chekhov, Anton Chekhov, uncle Vanya. Now, imagination is soaring. Earlier, they would not have dreamt of. They were doing bit parts in a small theatrical productions.

Now, they want big time roles. So, the lead role is not just any role he wants. Masha in three sisters. So, Masha again is the lead role in three sisters again by Chekhov. No, Irena first by the way, John Guare himself is a huge admirer of Anton Chekhov. He loves his structure and he feels that nobody writes the dialogue and construct the plot the way Chekhov does.

So, therefore, this homage to Chekhov you find here. So, no Irena first. I also want you to look at the references that John Guare makes. The number can you just count them, the literary, the cultural, the political references that are made in Guare's play. Think of all those and you know there will be a complete list.

The young one who learns for love, then Masha who loves, then the oldest one Olga who never knows love. Rick, I like a shot at Lattice. Who is Laertes? Laertes is an immortal character from Shakespeare's Hamlet. I think it is a much better part.

The reference is to Hamlet. Compared to Hamlet, Lattice is a much better part. Who is Laertes? Laertes is the son of Polonius and Polonius has, he is the minister in King Claudius's court and Hamlet is in love with Polonius's daughter Ophelia, but the love you know he 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 and he takes revenge on Hamlet by killing Hamlet at the end. So, Hamlet dies at the hands of Laertes 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 in a way Rick is being John Guare's own mouthpiece, the Lattice 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 Ullman.

Who is Liv Ullman? Swedish actress. She is a favorite or a perennial in whose films? That great Swedish director Ingmar Bergman. Ingmar Bergman would repeatedly frequently cast Liv Ullman. So, now look at her, the flight of imagination. She not only wants the best part in a Chekhov play, she also starts looking, seeing herself as extremely beautiful.

I mean you think Liv Ullman and you feel the best. I look like Liv Ullman. So, that is the magic of Paul, whoever he touches. So, 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.

He knows that little bit of that information he already has. The Cezanne has been sold that happened in Paul's presence and he says 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 know, 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 and agents will come and see you and look at this, the construction of this particular paragraph. Can you comment on this? Can you just take a moment and comment on it and you will find several such examples throughout the play, the way this particular 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 be in it and agents will come and see you and you will be seen and you will be started and when you win your Oscars, both of you. You look in the camera and thank me. Excited and this happens quite frequently in this play. Whenever the characters go are very excited, they ramble on in similar fashion, nonstop.

They do not take up pause. It is all sentences are constructed or joined by and it goes on, but when they have something serious to say, something that really matters, something that is very real and practical, it is all in a speculative, short sentences. Look at the difference. So, 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 mama that beauty parlor she is 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 250 dollars to get to Maine? So, it is always the same problem.

Small amounts of money, 250 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 know, you see my father is going to give me 1000 dollars. That is big. I am going to help you put up a play and you will be noticed by some agent and one day you will end up in a big time movie, big time role and you 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 quiet, we could lend it to him for a week. We cannot if something happens. Rick quiet, you are like his step mother. These women holding on to all the purse strings.

Elizabeth, no, we work too hard to save that. I am sorry. I will meet you both after work. If your father loves you, he will get you the ticket up there. So, she is perhaps the more sensible, more practical of the two.

Rick to us, we stopped 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 and he does and he gives the money to the only small amount of money they actually had and 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 your mechanical voice tells you that your account is no more than.

They had withdrawn all the money and closed the account. I went to that apartment on fifth avenue. Now, fifth avenue where the Kittredge's live because there was a time when 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 pithy 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 a strain. I remember this is what we talked about. She wants to be a Shakespearean actress and she quotes the quality of mercy is never strain. One of the greatest part ever written for a woman, a Portia for by Shakespeare in merchant of Venice and she says come on the quality of mercy is not a strain.

Look at the irony of the sentence. We were being merciful to this Paul and what did he do to us? We are left stranded. She goes Rick appears, Rick to us. He told me he had some of his own money and he wanted to treat me. We went to a store and rented tuxedos and we dressed to the nines.

We went to the rainbow room. We danced high over New York city. I swear. I 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, but New York after all is cosmopolitan. Anything goes. So, we danced in a bar in a restaurant and we could get away with that and we danced and I will tell you nothing like this 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 and I knew Elizabeth was waiting for me and I would have to explain about the money and calm er down because we will get it back, but I forgot because we took a carriage ride in the park. You know New York has these carriages that take you for a round of the city especially in the elitist areas. You know carriage ride is almost like a very retro kind of an experience driving around the town in a carriage and New York 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 lose 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.

It takes so much money from people who are poor. He takes only 50 dollars. That is what they offer. He does not actually ask for any money. It is just like 50. We do not want you to go and walk around the town without any money.

What if your father's plane is late, flight is late? You just keep 50 dollars. Just walk about money. They give and 250 dollars is all they have with young couple and he takes them all. When the play was first staged on Broadway, there is a theatre critic, one of the very top theatre critics Frank Rich. He reviews plays for the New York Times, the venerable New York Times. 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 theatre 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 done all this, I mean we are coming to the close of the play. Do you think it is a play merely about racism and about class distinctions or is it something else or is it something more rather? Yes, there is class.

Yes, there are racial references. There are class. Yes, economic discrepancies. 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.

It is not a play just about racism in America, it is a very simplistic definition to say or 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 dropping aspect 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 them manipulates them emotionally in such a way shows them big dreams Oscar and Chekhov and Shakespeare and all those names and somehow manages to take their 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 appear Kitty and I were at a roller disco now remember roller disco is the place and above that place is the you know small loft apartment of Elizabeth and Rick and two clients opened and it was valentine's day quite ironic its valentine's day and we came out and we saw our body on the street. My legs were still shaky from the roller skating which I have not done in I hate to tell you how many years and we knew the body had just landed there in that clump because the blood seeping out had 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 toward the curb the boy had jumped from above. The next day we walked through the park by Gracie mansion and it was cold and 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 just sitting on a bench out in the open a very cold night valentine's day. So, February perhaps you know still 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 and everyday occurrence in New York nothing new.

Somebody committing suicide nothing new was it that cold sometime there are periods when you see death everywhere darkness. So, now we are talking about the dark side of New York. So, it is not just discourse and it is not just clubbing and it is not just fancy restaurants and museums and art circles, but we also have homeless people dying on a street in bitter cold no one to care for them. And 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 seem 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 very contemptuous of these rich people and he would say actually you are the one who invited Paul in.

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 found, it belongs to Rick. He has jumped to death. So, Elizabeth is now pressing charges because they have also Paul has also taken their 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's 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. Again The New York times. I have friends there. I have friends in the media I am going to run a story on that guy who is that to us which is what happened that is Flan actually influenced 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. Again he's name dropping the Times. So, you there cannot be any New York without the hallowed New York 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 this poor man who just enters his house their house and claiming that he has been wounded in a fight and who says that New Yorkers are now 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 three or page four whatever. Kitty to us the story ran in the B section front page smart New Yorkers we never heard from Sidney Poitier. All the attempts to contact him would have failed. Six degrees six degrees. Whoever says that there are only six people who can there is a theory that exists that you know it just takes six people to connect us to the right person anyone you know but Sidney Poitier is such a famous person and we are in the you know same class you know we belong to the same category the same class we are also we are it is not like they are nobodies but Sidney Poitier would not respond to us because after so there is no such thing as human beings are separated just by six people there is got to be something more because Sidney Poitier never responded to us.

They all go except for Ouisa and Flan who pull off their ropes they are dressing for the evening Ouisa to us we are bidding tonight on an Henry Matisse. Flan to us we will go as high as do not tell all the family secrets so this is the old habit we 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 a credibility in this new market. I mean a David Hockney print sold for a hundred bucks fifteen years ago went for thirty four thousand dollars. a print, a flower. you know Geoffrey a South African. Ouisa to us it is a black tie auction sadh bhi's again names dropping we are going to the sadh bhi'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 off to Tokyo or Saudi. You know what Flan does deal in deals in art he is going to buy a very prestigious painting from an auction from the auction and then he is going to sell it to a very wealthy client may be in Tokyo Japanese or the Arabs there are only two wealthy people according to the play the new no one else ok. So, Flan leaves 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, 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 cosmetic. Mother that is such a beautiful thing do you realize the agony cosmetic companies put rabbits through to test eye shadows. Dearest I know that I am only talking about the phrase cruelty free cosmetics should take away all the evidence of time and cellulite. So, we are going to look young and without any you know feelings of guilt without any burden on our conscience because not just it is not these cosmetics would not just 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 are not getting married either you get married or go to Afghanistan you cannot make two 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 say it I know everyone you know. Ouisa- unless you met them in the last two days you cannot hold a 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 will 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 trapped 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 that drag off 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 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 we 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 have that 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 you 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 said no not now but perhaps later I am saving up. Then perhaps I had better hang up no I went to a museum I like to lose lot of way as well you should I read the Andy Warhol diaries now he is making all the references he knows that they are in the art business and of course all these are to lose a lot another painter Andy Warhol diaries you know what who is Andy Warhol in his book I am going oh you are becoming an East head are you laughing at me no I read them too I read the Agony and the Ecstasy by Irving 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 workman said hit it hit it it is only a fresh curve I did I slapped God's hand. Do you know the paint that 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 the workmen were cleaning the you know the top of the you know the Sistine Chapel and I went there and I stood right under the hand of God the paintings are up there and I slapped 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 happening when Paul is in deep 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 now they are talking art and Irving Stone and they are talking about Sistine Chapel what could be the relevance of it the broader context of the play does it mean anything? It is a very simple thing that he has surpassed all the all the different restrictions of play 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. They not much of a separation and we are not all that separated from God himself. If you did and you know why what they clean it with all this technology? Q-tips and water very basic things they take with all the technology around us they and such priceless work of art which is treated sociably no cleaner in the ears of grime and suit and paint overs. 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 with.

Ouisa mouths to Flan it is Paul. Flan goes to the other phone I will call the detective the other line rings stress 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 be because it is the only way to hurt you. So that is the connection between parents and children 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 and find make a list of all the cultural references that Guare makes in the play so it could be literary it could be particular 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 they know because see Andy Warhol is not extremely high culture is pop art after all make a list try to come up with some answers to this how many references are made because it is a play about quotation the quote even you know Paul quotes extensively from all over so six degrees of separation basically is a play which references a lot which quotes a lot so we will deal with it in greater depth on Thursday thank you. Thank you.