

Contemporary Literature

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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, born in 1938, a very contemporary American dramatist. 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, theater of intrusion that 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 theater, his uncles were amateur playwrights, his father who was a very successful banker and financier on wall street, but however he warned John Guare that and to quote his father never to enter either money market or seek any kind of work or job. So, those words remain with John Guare and from a very early part of his childhood, all he wanted was to carve a niche for himself without entering the conventional job market. When he was very young, he read a story in *Life* magazine about two boys who had written, two 12 year old boys who had written a screenplay 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 and from that point onwards, he started working towards a career in arts and letters.

Guare's family soon shifted to New York and where he started getting exposed to stage and theater, remember his family was extremely interested in theater and drama and performance art, performing arts and therefore, he start, he visited theater very often with them and he read a report on Joshua Logan's success on broad way in the *Wisteria tree*, which was based on Anton Chekhov's *The Cherry Orchard* and along with *Cherry Orchard*, he also read Tennessee Williams' *Streetcar Named Desire* and as we have already seen when we were doing Arthur Miller, how influenced, how influential that play, that particular play *Streetcar Named Desire* by Tennessee Williams was on the world of stage in terms of technique and theme. So, prominent influences at least during his earlier days were Anton Chekhov, Tennessee Williams, John Gassner, a very prominent theater practitioner and a theoretician. He was also Guare's teacher, drama

teacher at University of Yale and then Edward Albee. Edward Albee also started an experimental theater for young American playwrights to and 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 Georgetown, he entered a one act play contest and felt that his future indeed lies in becoming a dramatist. He wrote a play a year and became editor of several literary magazines. At Yale, as we were just talking about, he studied with John Gassner, who became a very influential presence in his life. Guare had an Irish background and his Irish roots led him to a more traditional role in the plays and works of Oscar Wilde, Sean O' Casey and Bernard Shaw.

So, the earlier playwrights, you know the non-Irish playwrights, 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. While 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 surreal play, which did not do well. At the same time, Edward Albee fresh from the success of Who's Afraid of Virginia Woolf, he opened a theatre that was six months of the year, put on a new play every week and it was called 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, I will read out a quote from Guare. Where he says, when I got to Feydeau, (these are all European playwrights), Strindberg, Pinter, Joe Orton and the 'disease', (they created disease as in inverted commas), I was home. Pinter's plays 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 Feydeau's hysteria opened the door to Strindberg. I always liked plays to be funny and early on 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 sped up. So, farce is a kind of satire, which is a biting commentary on social structures and therefore, it is nothing short of tragedy, but seen through a different perspective, a different lens. 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 and he has written quite a number of plays, but those are his most well known plays. Among his, what are the traits, 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 ballads of true love or the projections of the media, a dream as imprecise as it is pervasive. So, these are the things that Guare is most critical of, most satirical of. 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? 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 barges in.

We have been talking about funny games quite often in this course. So, perhaps you remember the theme. So, theatre of intrusion, why *Six Degrees of Separation* can be termed as theatre of intrusion is, one reason is that the protagonist, the protagonist falls, he just barges in, 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. And this theme or this very skeletal idea was based on the life story of a real life person, David Hampton, who was caught and convicted of intruding in people's homes and lives for no particular reason.

And he would enter somebody's home and claim to be the son of the famous black actor Sidney Poitier. So, he played this game with the famous designer Calvin Klein and actress Melanie Griffith and got away with it, but soon people started finding something suspicious about the whole game and David Hampton was caught and imprisoned. So, Guare was so fascinated by this story, by this incident and news report about David Hampton, that he decided to turn the incident into a play and the play went on to become a major success. So, successful was the play that David Hampton later demanded a cut in the royalties of the, of the profit that the play had made and he threatened to sue John Gower 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 as in a play form.

And two reasons and two major facets of attraction were, one racial discrimination in America that Guare has always been fascinated with, so race and class. It is often believed 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 trait that attracted Guare about David Hampton's story, race and class. And second was New York.

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, take this play somewhere else, situate it somewhere else and the result is not going to be quite so dramatic or striking. So, it is a play that demands this particular setting, New York high society and other society. So, 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's 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 seems 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. So, that brings let me repeat themes of alienation, race and class, New York City, theater 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 and they are so close that they can actually participate in the happenings on the stage. So, therefore, the term thrust stage is very Brechtian and we have already seen what is the A effect or the alienation effect in a Brecht 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. I mean you really have to look very carefully for stage directions and just compare it to the plays that you have read by Ibsen 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 there are reams and reams of pages devoted just to giving elaborate stage directions, but not in Guare and 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, references to Wassily Kandinsky 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 wide and wide and vivid. The painting stops its revolve and opts for the geometric side.

So, geometric and vivid. Now, what does geometric side suggest? Something which is very ordered and symmetrical. On the other hand, you have wide and vivid, just stark opposite of symmetry and the other side is a geometrical pattern. So, 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 Idris, very agitated. Flanders Kittredge is 44, Louisa Kittredge is 43.

They are very attractive. This piece 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's speak to us, the very directly addressing the audience in a way destabilizing the conventional narrative strategies where we do not find such techniques happening happen very often, but here Guare is blatantly where all the conventions are broken down at the very beginning.

Louisa, tell them, Flan, I am shaking. Louisa, you have to do something. It is awful. Is anything gone? Flan, how can I look? I am shaking. Louisa, to us, did he take anything? Would you concentrate on yourself? Louisa, 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 inkwell, how can you think of things? We could have been murdered. Obviously, we are talking about theater of intrusion here. So, somebody had come and somebody has taken some, I mean something has happened, someone whose presence was not expected or desired by this fabulously wealthy couple and he has included on the scene and this, what we are witnessing is the aftermath of that scene, of that event 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 killed them, which was quite possible. So, now, they are wondering about things that could have been stolen, the valuables.

Remember, they are very rich people. So, the house is full of very expensive objects and now, they are worried about the Victorian inkwell. An actor appears for a moment holding up an ornate Victorian inkwell kept by a silver beaver. So, that means, no one had stolen the Victorian inkwell. It is still intact. It is there, but an actor appearing and holding it up for all of us to see very brushed here.

There is the inkwell, silver beaver slashed, a throat slashed. So, now, they are calmed down. The inkwell is safe and they go back to their earlier anxiety about being murdered in their own way. Another actor appears for a moment holding up a framed portrait of a dog, say a pug. So, there is a frame water color of a dog and that is also intact or 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 mean that I am resting in peace forever.

I pray the lord my soul to keep the nightmare path. If I should die before I wake, if I should die, I pray the lord my soul to take. So, they are praying. 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 if someone else were here.

We did not all night. It was awful, awful, awful, awful. So, this repetition and notice very little punctuation, very little stage direction. So, Guare is definitely experimenting with theatrical conventions and language as well and linguistic experimentation you will find a plenty in this particular play. And again, next you see a very Brechtian style convention. They pull off their robes and are smartly dressed for dinner.

Remember, when we were doing Brecht, 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 supposed to feel, the audience is supposed to feel almost one with the story, with the narrative. Brechtian theater of the epic theater was meant to alienate the audience from the stage. So, therefore, they would resort to using these devices where stage props and machinery would be exposed to the audience just conveying the message that look you are watching a play, you are witnessing a play and are not actually involved in the, 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 a flashback and the night before, whatever

happened the night before. Flan to us, we were having a wonderful evening last night. A friend we had not seen for many years came by for dinner. Flan, portentously, portentously means very being very pretentious, very weighty about certain things. A friend, he is no ordinary friend, he is someone very special, 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 sales purchases. So, look at total lack of elaborate sentences. So, Guare not only does away 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 monosyllables. Ouisa to us, we knew a friend from South Africa, Flan. Through our children, when they all lived in New York, they had all, they had gone back to South Africa. He was here in New York briefly on business and asked us to ask him for dinner.

He is king Midas rich, literally gold mine. So, he deals in gold in South Africa and he is extremely rich and we are very proud of having someone like him as our friend. 70,000 workers in just one gold mine, but he is always short of cash because his government would not let 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 had a deal coming up and was shot by Ouisa, 2 million. So, Ouisa and Flan, they deal in art sales and purchases and they are about to buy a very expensive painting which they plan to put up for exhibition later and they are short of cash and that cash is exactly precisely 2 million dollars.

And, Geoffrey, their rich friend, their wealthy friend from South Africa is like a godsend 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 2 million and we had not seen Geoffrey in a long time and while Geoffrey might not have the price of a dinner, he easily might have 2 million dollars.

Flan, the currents last night were very chummy. We were not sucking up, we liked Geoffrey. Is not that awful of having truly rich folk for friends? Face it, the money does get in the, only if you let in. The fact of the money should not get in. Having a rich friend is like drowning and your friend makes life boards, but the friend gets very touchy if you say one word, life boards, that is euphemism for money. So, never mention the word money in front of a wealthy friend.

Well, that is two words. We were afraid, a South African friend might say you only love

me for my life boards, not money, but we like Geoffrey. It was not a life threatening 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 a life board 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. We were singing songs, but when he called and asked us to take him for dinner, he made a certain pattern in life's little tea leaves because who wants to go to banks. Geoffrey called and our tempest settled 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.

Listen, it always amazes me when New York is so quiet. Ouisa, with the kids away, we get used 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 there 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 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 all 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 their comfort zone. We want to come to some South Africa. We want to see riots and murders and mayhem and real things, 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 our very comfortable surroundings and discuss poverty. We want to witness it first hand. Flan, only small murky cafes for Pepe Les Mocos here, Ouisa, no, La Pasionaria. I will come to South Africa and build barricades and lean against them singing and the people would follow, 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 fantastics. It is a reference to a television show where two 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, oh, China, as my grandmother would say, like woe is me, China is suffering, miserable.

They all laugh. Our role in history and we offer ourselves 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 striking coal miners, you see, it is full of puns, striking coal miners. They can be striking as actually going on strikes or as she says, I see all these very striking coal miners modeling the fall fashion.

So, for a lady, for a very elitist lady living in Manhattan, New York, the first thing that comes to her mind would be the fall fashions or the autumn winter collections and here she thinks of these various, not just striking, but very striking to look at. In this case, 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? They do not even respond to this statement. There is good and so they are talking about Chinese.

The sign painter screwed up the sign instead of the union walk. He painted the human walk. Since there is so little knowledge of other cultures, so this is 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 the cultures, which are so alienated or so alien or so removed from their own culture, especially Americans who are so insular? Geoffrey, got the restaurants. New York has become the Florence of the 16th century, genius on every corner. New York is full of exotic restaurants and it is a place where you can have pleasure to be at such a place.

It is like the 16th century Florence in Italy, where there was art everywhere, where whichever way you look, you would find art. So, similarly, likewise today's New York, especially where its cuisine is concerned is like an art work. You have an art on every street in every corner. I do not think genius has kiss, but it is the human walk.

The new Italian look cheery, good. We made reservations. They are talking to us. They wrap regularly up like salt water taffy, six 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 hear 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 lookalikes 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 champagne. They all laugh brightly. We were not 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 their best to make a very pleasant, very cheerful kind of small talk with Jeffrey.

They have already planned a dinner out. They have made reservations and they are telling them jokes, light hearted jokes, New York Times joke section, trivial stories about how people just get fed up of waiting in queues and all that. New York Times also has a policy of sending you a bottle of champagne 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 rehearsing 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 doorbell rings. Ouisa to Flan, whatever you do, do not think about elephants. Geoffrey, elephants, Lou is a Dada manifesto. She talks in every abstractions. Geoffrey, tell me about the Cezanne Flan.

Mid period, Cezanne is a reference to a painting by Cezanne. The idea is that Geoffrey does not know this, but Flan and Ouisa, they are planning to buy a Cezanne and they are short by two million dollars and therefore, they are trying to cultivate Geoffrey. So, about Cezanne, mid period, landscape of a dark green forest. In the far distance, you see the sunlight. One of his first uses of a pale color being forced to carry the weight of the picture.

The experiment that would pay off in the apples. A burst of color asked to carry so much. The Japanese do not like anything about it except it is a Cezanne. The idea is again very racist. What would Japanese know about it, but they have the money and they are going to buy it and they are just buying the brand. The brand Cezanne, although they may not appreciate its symmetry, its design, its colors, but they want it for its name, for its brand value.

A young 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 now. Supported by the doorman, Paul is in his early twenties, very handsome, very

preppy. He has been beaten badly. Blood seeps through his white Brooks Brothers shirt.

So, he is wearing a nice expensive branded shirt, Brooks Brothers shirt. Ouisa follows at a loss. The doorman helps Paul to the sofa and he stands at the door verily. I am so 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 and 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 it and here again the reference is to the Kittredge's children, Ouisa to us and he mentioned our daughter's name.

Flan to us and the school where they went, Harvard, you can say Harvard, Flan to us. We do not want to get into label. Now, see it is a satire. So, perhaps Guare is commenting on the state of affairs. It is such a litigation, happy society that even children can see you their parents for 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 a statue of a dog who saved lives in the Yukon in central park and I was standing there trying to puzzle it out when are you ok.

They took my money and my brief case, I said my thesis is in there. His shirt is bleeding. His shirt is not bleeding, he is bleeding. Paul, a wave of nausea, 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 it is a 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 thesis. Eddie, 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 bathed him.

We did first aid. Geoffrey leaving. It has been wonderful seeing you. Ouisa very cheery. No, no, no. Stay to us. 2 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 2 million dollars.

My time is so short. Before I leave America, I really should see where are the bandages. The Red Cross advises this edges of the wound firmly together wash area with water. Geoffrey, may I use your phone? You darling old poop, just sit back. This will only take a minute. Flan, go into Woody's room and get him a clean shirt. Geoffrey, have you seen

the new book on Cezanne to us? I ran down the hall to get the book on Cezanne, got the gauze from my bathroom, gave the Cezanne to Flan who wanted the gauze, gave the gauze to Geoffrey who wanted Cezanne.

2 million dollars, 2 million dollars. So, you see Kandinsky, two sides of Kandinsky painting. One is all ordered and structured and the other is wild and totally emotional and unstructured. So, the minute, the moment Paul steps in their lives, he is gone. It is 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 winces as he pulls on his blazer. Your children said you were kind. All the kids were sitting around the dorm one night, dishing the shit out of their parents, but your kids were silent and said not our parents, not Flan and Weezer, not the Kittredge's.

The Kittredge's are kind. So, after the mothers left, I looked up and saw these fifth avenue apartment. It is a very exclusive, very elitist kind of you know, a place to live in Manhattan. Now, who are the people who are the inhabitants of this place? Mrs. Onassis lives there.

Reference to Jackie Onassis, widow of president John F. Kennedy, who later married the Greek tycoon Aristotle Onassis. I know the Babcock's live over there. The Auchinlaus live there, but you lived here. I came here. So, this is a place full of the rich and famous people, publishers, writers, socialites.

Still, I chose 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 kids' names. Our children are not going to sue us for using their 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 near. So, you know, just trying to cultivate, just trying to create this sense of personal attachment. He is so close to their kids that he is on very first name, very nickname 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. Plan to us and now like a typical art dealer. Wassily Kandinsky, born 1866, Moscow, Blue Rider exhibition 1914. He said, it is clear that the choice of object that is one of the elements in the harmony of form must be decided only by a corresponding vibration in the human soul.

Died 1944, France. Paul is the way they said it would be. Geoffrey had been silent up to now. Did you bit your parents, Paul? As a matter of fact, no. Your kids and I, we both liked our parents, loved our, look, am I getting in the way? I burst 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 asked him where home was. Out west, he said, although I have lived all over, my folks are divorced. He is remarried. 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, years ago. A benefit from some, for 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 himself and these facts may not be to 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 name Sidney Poitier, the first black superstar of Hollywood and he claims that he is his son. So, thank you very much. We will continue next class. Thank you.