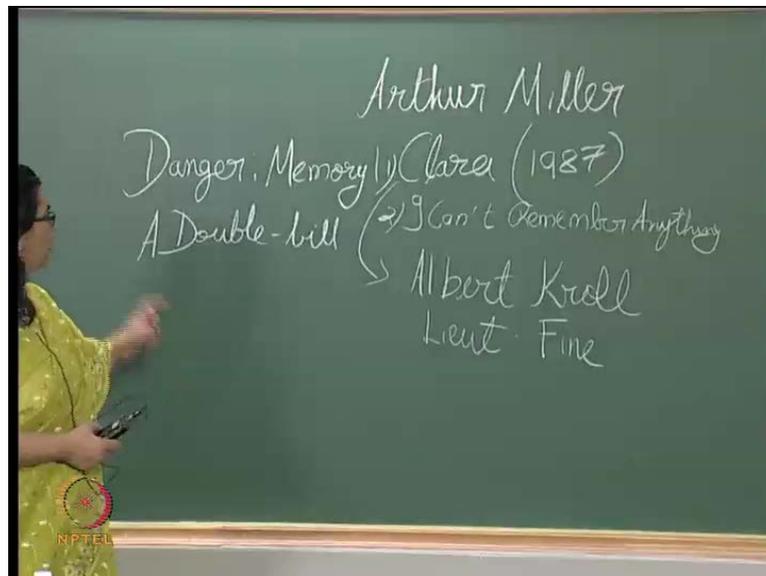


Contemporary Literature
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Module No. # 01
Lecture No. # 17
Arthur Miller Clara Contd

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Arthur Miller's Clara , a play which he wrote in 1987 as a part of double-bill called Danger Memory. As we were talking about it yesterday Danger Memory was a double-bill; a double-bill is a set of plays which is staged on the same day. So, double, the word suggests **two** a set of two plays; the plays are staged on the same day one after the other. So, Clara and I Cannot Remember Anything were staged together in 1987. Clara has two principal dramatist personnel - Albert Kroll and Lieutenant detective Fine.

Now, let us see what happens in Clara. Living room of Clara trawls apartment office. All the action is confined to a small lighted down stage; lighted area down stage. So, Arthur Miller is giving us the stage directions here. It is an apartment cum office; there is dim light on the stage; beyond it, at a distance of the room which in a few feet are swiftly lost

in the surrounding darkness. So, darkness becomes a major symbol of the play. So, at the beginning, at the beginning itself, the play write tells us there is plenty of darkness on stage. What does it mean? We will see. A couple of men are heard quietly talking, in what is probably in adjoining room; then silence.

A man is lying on the floor with **one resist** one arm resting over his eyes; he is in a suit and topcoat and his overturned hat lies nearby; he is Albert Kroll; Albert Kroll is found. So, you can imagine you can picturise the scene - one man is lying on the floor; **he is a overcoat** he is in an overcoat and his overturned hat lies nearby; he is Albert Kroll.

So, detective lieutenant Fine enters from the darkness carrying a file drawer which he sets on small table beside a chair and sits. The reflection of a camera flash illuminates the darkness for a second. Yesterday, we were talking about how during, especially during his later plays Arthur Miller got interested, he got preoccupied with the theme of memory. And you would remember that we were talking about this aspect yesterday that Clara and I Cannot Remember Anything - both are memory plays; as is one of his very recent plays Mister Peter's Connections.

So, Miller during his last days became increasingly preoccupied with the idea of memory as a construct. So, what can memory do to people - that is what we are supposed to understand here. So, reflection of a camera flash illuminates the darkness for a second. Once settled in his chair, Fine glances down at Kroll. Now, look at this stage direction, reflection of a camera flash - what **what** kind of a set or setup or setting could this be? Camera flash **may** and you have the presence of a detective. So, maybe it is a scene of crime; so, that is the idea that is put forward. Then, pulls a folder from the file and opens it, removing letter after letter which he quickly scans. Again, little buzz of quite conversation from the adjoining room and silence.

If you remember, we have also done how extensively Harold Pinter deals with the idea of silence, images of silence, and again in Arthur Miller also we find silence forms a very important part, especially of this play. Aloud saxophone John Coltrane - John Coltrane is a legendary musician. So, his **his** work splits the air. Fine turns in his chair and shouts upstage - somebody is playing a record and detective Fine is disturbed. Fine - hey, who is doing that? Shut it off; the record stops. Tiny, is that you? Out of the darkness upstage Tiny, a young cop enters record envelops under his arm. Tiny - sorry

lieutenant; I happened to touch the button on the turn table. Fine - I want Douglas to dust that record for prints; they may have been playing it.

I did not touch the record; she must have been in the **Peace Corps**; there is a citation on her office wall. Now, who is this she? We still do not know, but then the play is very significantly titled Clara. Clara is a girl's name and there **there** is a reference to a girl. She must have done that. **she was** She must have been in the Peace Corps. She was an avid admirer of music. There is John is part of her music collection.

So, there is a citation on her office lawn. **Fine** Returning to Fine, I know by the way, who is going to feed the Bajji in the kitchen? That bird in the cage, you want it? I mean it is going to die. It is ok. You steal it. Tiny stands to leave, but nobody has to feed those phonograph papers, a flash bell in the dimness for upstage. Here, quite a collection here. Tiny exits. Fine scans letter after letter. It is not getting him anywhere. So, perhaps he is on a trail. He is trying to crack a case. He is not getting any leads. He seems back in the chair staring ahead.

For almost he is on, Fine turns look down at him. How are you coming Mister Kroll? Kroll is silent. You are hearing me now? Kroll manages to get up on his elbows. Feeling any better? He says, upstage in darkness and exploding flash illuminates for a subliminal instant in the air. So, this is the second time we have the image of a camera flashing over the two men; a color photo of the bloody body of a partially stripped woman.

So, you see this is **the this is** very an effective stage effect now you are no told anything, but, you find a women's body, a partially stripped women's body lying up there and there is a camera flashing. So, perhaps now, we can infer that it is a scene; it is a murder scene; it is a scene of a crime and the crime is murder. I cannot understand why I did not think of it. She may be gone **scheme** somewhere. Fine, a pause and with a jested toward upstage, you have seen her; have not you? Kroll now sits up completely starrng. You know who I am?

Now, the lieutenant effect a color photo of a hand mood appears over her lasting a millisecond or so. So, Miller is not still showing us clearly whose dead body it is. First, we find a picture. It is not even a body; it is a colour photograph of a body. Then, you have a hand. We still do not have any name for this body. Why am I seeing the pictures?

They are photographing the body (O). We will escape a bit and we will go on to page 224. Time did you say? Fine - 1.05; Kroll smiles; do not have a look at your watch? Fine - do not have to; you know who I am now. Kroll - oh sure. Sorry, I mixed you up with Bert, but you are almost the spitting image even the way you sit with the legs crossed in the same kind of attitude.

So, memory again, as we have been talking about. Now, detective Fine triggers of some old memories in Albert Kroll and he associates him with someone called Bert and Bert, we never see him on stage, but he is a very important part in Kroll's life. That is what he is talking about. So, with every with each revolution, some memory, some part of memory gets triggered of and he is reminded of someone else and that is how the play unfolds. So, it is a very uniquely structured, constructed play in Miller's works because so far, we have never had any play constructed this way in any any of his earlier works.

So, we have we will be looking at the prime examples and you will find that yes, Clara is quite unique, as far as technique is concerned. Bert and I, I am going back a way now, but we were so damn close for years and years. One morning, out of the blue, this was after I have been doing all this lenses keeping for at least ten years. I never accounted a handshake and that is that. You see how he gets distracted. He starts with talking about Bert and he says that Albert Kroll reminds him of his friend Bert and then he says that he he is in some kind of a kind of a business landscaping and he has always believed in conducting business based on emotional relationships.

So, what he says? I never had a contract with anyone; just a handshake and that is that and that is the way I conduct (O). That says a lot about the kind of man Albert Kroll is. And I show up on this particular Monday morning with my crew and my practice. And he comes out and says what are you doing Albert? And I said we are going to start the grading. He had put up these twenty, thirty houses you see, and he says I got somebody else Albert; I am sorry. And that was that; completely out of the blue. Man was practically my best friend.

Fine - What is the point of that story Mister Kroll? I do not know; I guess I am just talking is that you just cannot ever let yourself rely on anything staying the way it is; things change; that is what.

Perhaps, Albert is unable to come to terms with the recent changes in his life. He is present at a murder scene and there is a dead body somewhere; the **the** police is investigating the case; then Kroll seems to have temporary lapse of memory, but what he can recall are the older incidents, incidents which happened much before this particular murder.

So, he starts off with talking about Bert. So, what is the point of story? I do not know. I guess I am just talking. It **is it** is that part - never let yourself rely on anything staying the way it is. He suddenly cries out in paroxysms of horror and clamps his hands over his eyes and continues crying out with great heaves of breath. Fine does not move; watching him as gradually his cries weaken and he goes silent.

Fine - it is up to you, but in my experience, it is generally better to talk about it. What you cannot change, you would better learn, better face or it will start changing. Do you know what I mean? I appreciate if we could talk right now because whoever did this has a big head start on me and I would like very much to catch up with him. So, we need your help in solving this mystery; mystery of this case. I think she was robbed once before; no robbery this time; no. I remember now; that is right.

Fine - there are two cups on this stove with tea bags and the kettle is melted. There was a fight, but no sign of post entry and there is still over a hundred dollars in her pocket book and the TV and the rest are all intact. It was somebody she was making tea for; you are with me? You are following me? There was no forced entry. Somebody came. **some** There was a fight, but she let the person enter the house. So, it was not breaking and entering; it was very much a person who was familiar to her, who was known to her making tea for. Have I called my wife, not to my knowledge, would you like me? Oh no, no please. I will do it. Go ahead. I cannot talk. Someone she was making tea for.

Fine - you are clear about what has happened, right. Kroll - it has started to slip away now and then. See, he is in a state of shock; he cannot comprehend the situation completely and perhaps psychologically he is in such a stage that he is unable to come to terms with the crime. So, perhaps that is caused because of this lapse of memory. Try to hold on to it. Clara has been attacked and murdered. So, now, a Clara has been attacked and murdered and this is the first time we hear the word Clara spoken aloud. So, Clara has been attacked and murdered. So, now, it all connects; these photographs, we see of

you know this blooded hand, this blooded body, they belong to Clara . The records, **you know**, at the scene of crime; you have the records; you have a citation; they all belong to Clara .

Kroll - I have no idea funny. I was in the middle of a Zoning board meeting. He is in landscaping, remember. Last night, I guess **yeah** last night and I got the sudden feeling of I felt lonely for her. So, I called here. When I got home and there was no answer. So, there was a kind of telepathy; father and daughter - Albert Kroll, Clara Kroll. So, he **he** just has some kind of a premonition that something is wrong somewhere and he just pays her a visit; so, I called here. When I got home, when there was no answer and this morning, St. Francis had not heard from her either. **same** St. Francis is the name of the reformatory she works for. She is a social activist. She is a social worker and she worked for an organization **organization** called St. Francis.

She is one the of the not that we have been in touch that often than not that we have been in touch that often that you know with this kind of a neighborhood I decided to come down back. **back** Mind is straightening up nothing just psychosomatic. I have been trying to decide whether to retire; my body seems to be **(())**. What will you do? What they all do? Sit looking at the ocean somewhere, wondering where my life went.

What was an idea, moving into an idea like this do you know? So, Fine has his own story; Fine, the way he comes across; he is a very practical, very down to earth kind of a person. **he has** He is also aging. He is around the same age as Kroll and now he wants to retire because perhaps he has seen enough of crimes and murders and he is tired. Also, physically he is not keeping very well. He wants to retire, wondering where my life went. It has been according to him a very successful, a very eventful life and he is not happy.

What was an idea of moving into an area like this? Do you know? This constant reference to the neighborhood, perhaps this is one of the toughest neighborhoods of New York; perhaps this is one of the most crime infested area of the city; perhaps that is what we have been talking about. It goes better long way with her. She was hardly 15,16 when she got this job going into back earliest in all of the night, teaching these women how to take care of children, nutrition so on; just never knew what we here was; so, that was

Clara . Even when she was a teenager, she started getting involved in all kinds of social activities.

She liked to train or perhaps **you try to** she try to be in touch with those people with the under privileged with those who are not as fortunate as her; teaching women how to take care of children, teaching them about nutrition; so, she was; she was a social worker and this is what she was always interested in. Just never knew of here was the very fact that she chose to work with those people who had a crime record. She was never afraid of going to those places where even men would be scared to go, but Clara knew no fear.

Fine - I notice that there is only one lock on the door which is extremely courageous. There is only one lock on the door because this is a tough neighborhood; so, there should be more locks; that is what he means. I am surprised there is that one because Clara normally would not have even one lock. Even as a child this great big dog came charging down the street snarling snapping people running into their houses. They thought it was rabbit may be and there is Clara playing in the front yard with her doll and just holds out her hand and that dog stopped in his tracks, quite it right down and just sat. That is Clara . Even as a child, she was an extremely brave child, a very courageous child and this is an example. There was a rabbit dog attacking the neighborhood and she just silence the dog with just by just holding out her hand.

Clara enters out of the darkness holding up a bird cage and extending one finger; crosses and vanishes. Now, this is interesting. Suddenly, you see Clara. Now, this is not a ghost. Perhaps, this is what, this is the way the father chooses to remember his daughter. She comes holding up a bird cage. Now, what could be the symbol because the bird cages motive is repeated several times during the play. So, bird cage and this is Clara's first appearance - holding a **...**. There would be many more such appearances; remember, this is not a ghost; this is not a ghost play at all; this is a murder mystery and father unable to recollect things about Clara. He can go back in time, but he cannot remember image details. That is because of the sudden shock and now he sees Clara approaching him; that is in his mind. That is the way he sees Clara.

Kroll - I do not think. So, maybe we could get somebody to **...** one of the cops wanted it. Good. Same thing with that bird; always had to have a bird and that is Clara; she has to have; she had to have a bird and let us get them out and holds out her finger and they

come right back and she pops them into the cage. I do not know where she gets that from. This is significant. Kroll is unable to come to terms with Clara's murder. Notice the way he keeps on referring to her in the present tense as she is still alive.

You say I have not called my wife? Fine, you have been lying there since I came in. How do you feel? Do you think you could answer a few questions? I simply cannot believe it; she loves everybody. Fine - glancing about it as that atmosphere, she never seems to have been married; is that right? Kroll - Married? No No. Something you want to say? No, no. I thought I heard voices. There is a man dusting for finger prints. You are clear now about who I am and where you are, right. The detective is not very sure about Kroll's state of mind. Perhaps, Kroll has been having these blackouts very frequently. So, the detective wants to ensure that Kroll recognizes him.

Kroll - and your name, again I am sorry. He forgets his name. He has just been told his name. Fine - that is all right. You are Fine. That is why my friend was Bert Fine. So, they share - the detective as well as his best friend, who is not his friend anymore, they both share the same name; the same surname Fine. How old was Clara by the way? Kroll - she is let see. Fine - was; Kroll - what she was? So, perhaps, Fine is now trying to... with this change of attitude, he wants to pound this packed home that Kroll should recognize that Clara is dead.

Kroll - oh yes, god 28 last year. Clara enters closing the door of a cage in which there is not a bird. She passes behind Kroll and a look of intense love passes over a sublime smile on her face and she moves away in the darkness. This is Clara's second appearance. This is the way the father chooses to remember his daughter. She has She is still she still having the the bird cage. She now closes the door of the cage. She smiles at her father and there is a look of intense love on her face. So, that is, that is the father-daughter relationship.

And while we are at it, let me also tell you that yesterday while were discussing the thematic concerns in Arthur Miller, we talked about how family relationships always form the crux of most Miller's plays, but family relationship between whom? relationships with whom?. So, you had father-son, you have brother-brother and perhaps you had mother and son as you have seen in Death of a Salesman, All My Son.

But Clara happens to be the only play of Arthur Miller at least still 1987, which tackles a father daughter relationship; this is very important to remember. So, Clara is noticed especially for the way Miller tackle the father daughter relationship and this was the first time he handle this. In 1987, when Clara was written and subsequently daughters form an important part in his plays, then we also have Mister Peter's Connections and one of his last play is Resurrection where daughters play an important part; otherwise, in all of his previous plays, there is no daughter. There has never been any daughter in Miller's plays at all till Clara.

And what could have what this change What could have brought about this change? That is very important to think about because see Miller had two children from his first marriage, but when he married ((O)) after the failure of his marriage with Marilyn Monroe, he had a daughter Rebecca. In most of his later plays, you find in most of his later plays you find hints of Rebecca. So, even in Clara, Clara by by writing Clara perhaps Miller was trying to dig into the worst tears a father can have about a daughter who lives independently. So, that was the time when Rebecca was growing up. She was extremely rebellious. She was living on her own. So, this could have prompted Miller to write this play. So, a change in his own personal life and this is which is reflected in his plays also.

Going back page 227, look Mister Kroll if I am going to get anywhere; Kroll - no no, please, I am with you; it is just so unreal to me that I understand, but every minute counts in a thing like this. Now, what can you tell me about Clara? For instance, these files do not indicate any female patients because Clara is in Clara's job is to rehabilitate people who are suffering from some kind of a mental disorder and the detective points out that there are there are no female patients.

Oh, well, she was mainly interested in prisoner rehabilitation. She worked for three years in in Bots Ford penitentiary and also Mount Carmel. Good, that is good information and then I suppose she worked with these men after they got out. So, the nature of her work is also extremely dangerous. She works for the rehabilitation of prisoners. So, she has worked for years in several kinds of several different penitentiaries, reformatories, prisons which also act which are also reformatories. So, she has been working there and then I suppose she worked with these men after they got out. Yes helped a lot of them, had wonderful letters from them; they idealized her. So, all these prisoners, she did her best to rehabilitate them and she had a very good relationship with them.

I can imagine you sound very proud of her.

Now, this is again a very telling comment - you are very proud of her. They just understand whenever Clara does any act of bravery or courage, it is reflected in Kroll's attitude. So, remember that scene where he talks about how proud he was when Clara tamed a wild dog. The same way, now, when he talks about how, what a have major roll she played in helping these dangerous criminals get rehabilitated and he is extremely proud of that.

So, it say tells us a lot about the father-daughter relationship; the father's attitude. Perhaps, he is proud of the fact and therefore, she wants to make a father more proud of her and therefore, this tendency to get involved in all kinds of dangerous acts and dangerous missions.

Oh I guess so. **I just** you just cannot help worrying about her that is all.

Well, you had reason. Did you kill your daughter Mister Kroll?

What?

I just wanted you to notice how clean and direct that answer was; can you feel it?

Sorry, if I shocked you, but why do not you try to give me clean direct answers like that.

Yes. Please answer me in yes or no; we are running out of time.

So, therefore, he wants to shock him out of his and asked him point blank - did you kill your daughter and he said of course not. And why do not you give me answers like **yes in no** yes or no.

Kroll - I am not trying to **...** I realized you are all upset. Good god, I have to call my wife why would not I be upset. It is amazing, the way you say that is exactly like Bert.

Fine - well there are just so many human types you know. I just thought of something to ask you, but I am embarrassed to. Well, go ahead. Well, come on. Let us get to know each other. Do you have all your toes?

Fine silent for a moment.

No.

Kroll - does that depress you? Is it the left foot?

Fine - what is so amazing after all we have got interchangeable kidneys, hearts and a couple of ten years from now, we will all be working for two or three big corporations. So, your friends and I have missing toes. So, what? I do not think I am anything special; you think you are a something special? I cannot believe this is happening.

Why? He probably lost them in the war, right? That is right, France.

Well, you realize the number of men lost toes on their left foot in all the wars. You just made me realize something I never thought of this way, but for two or three years before we broke up, he was really turning into a first class son of a bitch.

Well, you have learned something tonight anyway.

Oh **ya** he really started cheating his suppliers and nobody could collect on him without threatening to go to court. I should be glad to have gotten rid of him instead of **...**

You have got a real sentimental history; do not you? Well, you like to give people the benefit of the doubt, I mean by the same token, Bert could turn around and be **you know** warmhearted and generous and god intelligent.

Yeah and then slit you right up the belly.

Kroll - looks looking out aware, you know, in the old days I cannot remember people being this complicated.

Fine - why complicated? **Ah** You mean **...**

Sure; nothing has changed. I like to get back to your daughter; can we?

Now, see these constant digression, these constant thoughts about Bert, what do they suggest?

One - Kroll's inability to come to terms with changes. And both *I Cannot Remember Anything* and *Clara* are plays about changes, value laden past and value bereft present. So, the two plays act as a bridge between the two. In both these plays, you will find the characters discussing the past which was beautiful with all its problems, which you you they talk about war, the second world war, the Vietnam War; Still they feel that the past was much better than the present which they they realized that present has lost, all the present society has lost its morals and that is the conflict all about. Perhaps, this could be one of the reasons why Kroll is unable to come to terms with his situation.

So, Fine being the more practical type, says that nothing has changed. People were bad even in the so called good old days.

You have children?

One.

Did not kill himself; did he?

Kroll presses his fingers to the eyes. Nothing to be depressed about; a good number of them did that themselves during Vietnam, probably hundreds. Or statistics probably crossed your friend and I; it is bound to happen somewhere on the graph; same as your daughter; probably nine times out of ten she would have been perfectly down here, but she might have said the wrong thing to the wrong guy at the wrong minute and we are all one step away from a statistic.

What does it mean? No one is secure in the world in this world. We are just one step away from becoming a number - a statistic because you never know the world we live in is so precarious, so instable that anything is possible and we might just stand up becoming a number somewhere; a statistic. So, it should not come as a surprise. But for Kroll, this is very difficult to comprehend; this is very difficult to live with.

Did you ever meet any of her friends or associates, anybody she knew?

Kroll frightened now, well, let me think.

Fine - this is what I am referring to Albert. Do you really have to cloud up like this before you answer that question - did you ever meet any of her friends?

Well, I am trying to remember.

Albert, it is this simple. You are all I have got. If you are not going to level with me, I am out of business. What is it? You afraid of something embarrassing?

No. I just...

What is the problem? You want to find this man. Do not you?

I heard something drop on piano keys before.

Yes. I heard it; probably Douglas; he is dusting for prints, but I do not think Clara had a piano. This is her apartment; is not it?

It seems like it.

I am not following you.

I am just wondering; maybe I should wait before I answer any more questions.

Wait for what?

Ah oh you mean it might all go away, Well not go away exactly, but not be so definite. To be honest, I still do not see the necessity. I mean she is not the type of girl who... I cannot explain what I mean; I mean there was no necessity for this.

I understand.

Do you?

But it is Clara. Why else would you be here? Why would you have passed out cold. I think you probably forgot there is a piano here.

But everybody loved Clara.

Except one; just one in the whole city.

That is all you need; one makes it a necessity.

You know, I do recall now. I played on that piano one evening.

Of course, tell me when you say you did meet friends of hers, how would that come about? Did she ever bring them home?

Yes, home. In fact, this last Christmas, a fellow. **I am not** I am not trying to hide anything from you.

Good. So, was this an associate a patient?

Well, he had been in prison, but he was out a number of years.

So, she had a friend who has been to prison and she brought him home and what kind of relationship - acquaintance or what? Were they just good friends or was the friendship much deeper?

Kroll – No. I guess it was more than that.

Yes.

Kroll – murder.

Who did he murder? Did they say, a girlfriend? So, the friend that Clara had brought home was in jail for murder and who had he murdered? His girlfriend; so, ten years or something like that; I do not recall what was his name.

So, this is a possible suspect. Perhaps he is the person who murdered Clara. **He was already in** he has been to jail for murdering a girlfriend. So, the detective, you know, points out, tries to figure out whether this could be possibly the murderer. **I have** I will have to think for a minute.

Go ahead. She worked at Abbotsford you say. Yes. She is in that. They had last summer oh, they held her hostage, had a knife to her juggler and he laughs.

So, again, as we were talking about whenever Clara indulges in anything risky, anything life threatening, Kroll is proud of her and now they recall a riot **that was** that had broken

out in the prison last summer and Clara was held hostage. One of the prisoners, he held her the hostage with a knife at her jugger, but then Kroll is not scared. Kroll is not at all frightened of remembering that incident. He is extremely proud. He loves; he just loves it all and when it was over, she went right back in.

Guess, you could not talk to her what can you say? Yeah, especially when deep down you were proud of her doing that. Well, in a way, sure. Clara is entering with the bird cage wagging her finger at the bird. So, this is Clara's third appearance.

What is the use?

I should always give you the same answer - If my work requires me to be in a place. He continued mouthing the words, as and now we hear Clara. People somehow know it and they never hassled me. She moves into darkness. Now, he sits staring at the air. Fine keeps going through the file. You are trying to remember that name right.

Name? oh yes, yes. It will come to me.

You are in the landscaping business?

Not for some years now. My legs, I could not take it anymore.

You actually did the work?

Oh sure. I did a lot of digging in my time; pick the shovel and gets you in the knees finally.

Retired now?

No. I am with (()) industries.

Fine – Resurry? A ressurry construction, road building, bridges, heavy stuff, new England down here to onthay that sped; see the brother right. He had a little trouble there for a while.

Yeah. Right. You are not an easy man to put together; are you? What do you do for resurry?

General factotum. I hold down the central office, Poughkeepsie. I am with Charley; not Petsie; Petsie went away for a while, did not he?

But, they are completely separate organizations. Charles never had any trouble. I mean there is no hit involved here. If that is what is him,

What do you mean? What do you say? We really concentrate on this name, this man's name who she brought home.

Would your wife remember?

No no do not. I will call her if I cannot remember.

I know I will get it though; call her yourself if you like.

No. I will do it in a while.

Why do not Why do not we try to reconstruct it? You live where - in the town out in the country in the **the** country I used to have my nursery next to the house.

What sort of fellow - Jewish, Irish, Italian?

Now, Fine is closing in. He is trying his best to help Kroll remember the name of the man who Clara brought home to introduce to her parents. For some reason, Kroll is not able to remember the name and Fine is doing his best to help him remember. Now, this technique in films, theater and literature is called a dragnet. So, Clara is a dragnet play where through conversation, some kind of a secret is brought out.

So, as you can see that through questioning through interrogation, detective Fine is doing his best to bring out the name to help Kroll to remember the name that might give them some clues and it is quite possible that Clara's boyfriend was actually her murderer. **murdered**. So, his panic.

Fine - Hoseh, Pablo, Fredrico, Louis?

No.

Short, tall, medium? She drive him up?

Yes. They rented a car.

And what happened?

She pulled up.

So, he is trying to recreate, reconstruct the entire scene for Kroll.

So, he said, you know they came home as she pulled up in the drive and got out.

And did you come out to meet them?

I was out. I was on the tractor ploughing **sound and plowing** snow.

Sorry and what she kissed you? Shake hands?

No. She kissed me and said – daddy, call you daddy; a pop, no daddy. Daddy, I want you to meet...

Who? So, he is trying reconstructing the entire scenario for Kroll's benefit.

Clara touches his forehead, shaking his **slight a** head slightly. You know about mental blocks, do not you? You have been to college, have not you?

No, just high school.

You seem like a college man.

No. I tried to work. Generally, you probably know we block things we are ashamed to remember.

I know.

So, now, **this is getting** remember, Fine is trying to probe deep into Kroll's mind. He is playing psychological game to get the name out of his head and Kroll is doing his best to resist; not intentionally, but deep down. Perhaps there is a mental block that is preventing the name to come out and this is what the entire plot is about.

Things that make us feel guilty; you know what I mean? It will come to me. I am a still kind of... this animal is digging in deeper and deeper into the haystack as we sit here Albert.

I am trying. I want to help you. It is just hard to keep. I understand they stayed the night. Yes and Kroll looks at him silent.

They sleep in the same room?

Yes.

You could have just told me that; could not you?

Well, I have.

But I am pulling one tooth of to another; why strings out a glow of light opens over their heads. What do you want me to make out of this Albert?

Are you trying? Are you with me or we going for a walk or fly a paper? Louis appears over head and quickly fades out.

Kroll – Louis, good man.

Louis what?

But why did I see it like on a screen?

May be the shock; now, let us go for the second one. This helps a lot. Albert, tell me if you do not mind.

Now, see, suddenly this name flashes on the screen. Therefore, this technique lights flashing, camera lights flashing; this is frequently repeated motif in Clara and suddenly as if he is seeing a polo rider picture. The name Louis appears on the screen of his mind perhaps.

Aand he comes and he says – yes. The fellow's first name was Louis and Kroll is extremely sorry Fine is extremely pleased with this because his tactics are working now; Whatever psychological input he is giving to Kroll that it is working. this is as Now, let

us start working on the second name. So, Louis what? What was his name? Why are you not able to come to **to come up** with that name?

This might help a lot Albert. Tell me if you do not mind. How do you feel about them sleeping together in the house and incidentally how would he has been dressed windbreaker regular jacket and over coat?

Windbreaker; like a short make, you know.

Good and you understand if any of these questions are sensitive, it is only to help bring back.

I understand.

Where is your wife all this time? She had gone out in the car?

No. She was in kitchen, cooking dinner.

So, the three of you went inside right and Clara says mother I like you to meet Louis. She must have said his second name right then, did not she? Kroll knits his brows trying.

How did your wife react to him? Was not he the first x in mate Clara had brought home?

No. He was the first.

So, this is very important. This is the first time that Clara, who is a social worker who is a very brave girl, she actually brought home a man and this man could possibly be a murderer and his name is Louis. We will stop at that and we will continue with this tomorrow.

Thank you very much.