

American Literature & Culture
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Indian Institute of Technology, Madras
Mod 05 Lecture Number 32
Lillian Hellman The Children's Hour (Lecture 26)

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(Professor – student conversation starts)

Professor: So yeah, we are on Act 2 now. I will also talk little about the cultural background of this play and in Act 2, 4 weeks later, so what happened 4 weeks before,

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Student: What are you doing here? Well, come on in. Don't stand gaping at me. Have they given you a holiday or did you just decide you would get a better diner here? Can't you even say hello?

Student: Hello Agatha, you didn't give me a chance. Where's Grandma?

Student: Why aren't you in school? Look at your face and clothes. Where have you been?

Student: I got little dirty coming home. I walked part of the way through the woods.

Student: Why didn't you put on your middy blouse and your old brown coat?

Student: Oh, stop asking me questions. Where's Grandma?

Student: Where ought any clean person be at this time of day? She is taking a bath.

Student: Is anybody coming for dinner?

Student: She didn't say anything about you coming.

Student: How could she, stupid? She didn't know.

Student: Then what are you doing here?

Student: Leave me alone. I don't feel well.

Student: Why don't you feel well? Who ever heard of a person going for a walk in the woods when they didn't feel well?

Student: Oh, leave me alone. I came home because I was sick.

Student: You look alright.

Student: But I don't feel alright. I can't even come home without everybody nagging at me.

Student: Don't think you are fooling me, young lady. You may pull the wool over some people's eyes but I bet you have been up for something again. Well, you wait right here till I tell your grandmother. And if you feel so sick, you certainly won't want any dinner. A good dose of rhubarb

Professor: Rhubarb

Student: And soda will fix you up.

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Professor: Mary makes a face in the direction. Agatha has gone and stops sniffing. She looks nervously around the room, then goes to a low mirror and tries several experiments with her face in an attempt to make it look sick and haggard. Mrs. Tilford followed by Agatha enters. Mrs. Tilford is a large dignified woman in her 60s with a pleasant face.

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Student: Why didn't you put some cold water on your chest? Do you want to catch your death of cold at your age? Did you have to hurry so?

Student: Mary, what are you doing home?

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Professor: Mary rushes to her and buries her head in Mrs. Tilford's dress, crying. Mrs. Tilford lets her cry for a moment while she pats her head, then puts an arm around the child and leads her to the sofa.

Student: Dear, now stop crying and tell me what's the matter.

Student: It's so good to see you, Grandma.

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Student: You didn't come to visit me all last week.

Student: I wasn't there but I was coming tomorrow.

Student: I missed you. I was awful homesick.

Student: I am glad that's all it was. I was frightened when Agatha said you were not well.

Student: Did I say that? I said she needed a good dose of rhubarb and soda. Most likely she only came home for Wednesday night fudge cake.

Student: We all get homesick. But how did you get here? Did Miss Karen drive you over?

Student: I, I walked most of the way and then a lady gave me a ride and

Student: Did she have to walk through the woods in her very best coat?

Student: Mary, you mean you left without permission?

Student: I ran away, Grandma. They didn't know.

Student: That's a very bad thing to do and they will be worried. Agatha phone Miss Wright and tell her Mary is here. John will drive her back before dinner.

Student: No, grandma, don't do that. Please don't do that. Please let me stay.

Student: But darling, you can't leave school anytime you please.

Student: Oh please Grandma, don't send me back right away. You don't know how punish you.

Student: I don't think they will be that angry. Come, you are acting like a foolish little girl.

Student: Grandma, please. I can't go back, I can't. They will kill me. They will, Grandma. They will kill me.

Student: Never mind phoning now, Agatha.

Student: If you are going to let her

Student: Stop crying, Mary.

Student: It's so nice here Grandma.

Student: I am glad you like being home with me. But at your age, you can hardly...what made you such a terrible thing about Miss Wright and Miss Dobie? You know they wouldn't hurt you.

Student: Oh but they would. They

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Professor: She breaks off, looks around as if hunting for a clue to her next word then dramatically

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Student: I fainted today.

Student: Fainted?

Student: Yes, I did. My heart, I had pain in my heart. I couldn't help having a pain in my heart, and when I fainted right in class before Cousin Joe and he said I didn't. He said it may be I eat my breakfast so fast and Miss Wright blamed me for it.

Student: I am sure if Joseph said it wasn't serious, it wasn't.

Student: But I did have a pain in my heart, honest.

Student: Have you still got it?

Student: I guess I haven't got it much anymore but I feel little weak and I am so scared of Miss Wright being so mean to me just because I was sick.

Student: Scared of Karen, nonsense. It is perfectly possible that you had a pain but if you had really been sick your cousin Joseph would certainly have known it. It is not nice to frighten people telling them sick when you aren't.

Student: I didn't want to be sick. But I am always getting punished for everything.

Student: You mustn't imagine things like that, child. Or you will grow to be a very unhappy woman. I am not going to scold you anymore for running home this time though I suppose I should. But I want you to wash your face and change your dress. And after dinner John will drive you back. Run along.

Student: I can stay for dinner?

Student: Yes

Student: May be I could stay till the first of the week. Saturday's your birthday and I am here with you.

Student: We don't celebrate my birthday, dear. You will have to go back to school after dinner.

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Professor: She hesitates and then goes up to Mrs. Tilford and puts her arms around the older woman's neck.

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Student: How much you love me?

Student: As much as all the words in all the books in all the world.

Student: Remember when I was little and you used to tell me right before I went to sleep and it was a rule nobody could say another single word after you finished. You used to say wor-ld and then I used to shut my eyesight.

Student: Sometimes you were naughty and didn't shut them.

Student: I miss you awful lot, Grandma.

Student: And I miss you but I am afraid Latin is too rusty; you will learn it better in school.

Student: But couldn't I stay the rest of this term?

Student: After the summer maybe, I won't mind so much. I will study hard and honest

Student: You are earnest coaxer but it is out of the question. Back you go tonight. Let's have no more talk about it now and let's have no more running away from school, ever.

Student: Then I really have to go back there tonight.

Student: Of course

Student: You don't love me. You don't care whether they will kill me or not.

Student: Mary

Student: You don't. You don't. You don't care what happens to me.

Student: But I do care that you are talking this way.

Student: I am sorry I said that, Grandma. I didn't mean to hurt your feelings. Forgive me?

Student: What made you talk like that?

Student: I am scared, Grandma. I am scared. They will do dreadful things to me.

Student: Dreadful, nonsense. They will punish you for running away. You deserve to be punished.

Student: It's not that. It's not anything that I do. It never is. They, they just punish me anyhow; just like they got something against me. I am afraid of them, Grandma.

Student: That is ridiculous. What have they ever done to you that is so terrible?

Student: A lot of things, all the time. Miss Wright says I can't go to the boat races and

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Professor: Realizing the inadequacy of the reply, she breaks off, hesitates, hunting for a more telling reply and finally stammers.

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Student: Something more happened today.

Professor: You mean something else besides your naughtiness today to faint and then running away?

Student: I did faint. I didn't pretend. They just said that to make me feel bad. Anyway it wasn't anything that I did.

Student: What was it then?

Student: I will not tell you.

Student: Why?

Student: Because you were just going to take their part.

Student: Very well, now run upstairs and get ready for dinner.

Student: It was. It was all about Miss Dobie and Mrs. Mortar. They were talking awful things and Peggy and Evelyn heard that. And Miss Dobie found out and they made us move our rooms.

Student: What has that to do with you? I don't understand a word you are saying.

Student: They made us move our rooms. They said we couldn't live together anymore. They are afraid to have near them. That's what it is. And they are taking that on me

Student: They are scared of you?

Student: For a little girl, you are imagining lot these things. Why should they be sacred of me at all? Am I such an unpleasant old lady?

Student: They feel you will find out.

Student: Find out what?

Student: Things.

Student: Run along Mary. I will get more (()) as you get over there.

Student: Alright there are lots of things. They have secrets or something. I will find out and tell you.

Student: It's not necessarily anything wrong with people having secrets.

Student: They have got funny ones. Peggy and Evelyn heard Mrs. Mortar telling Mrs. Dobie that she was jealous of Miss Wright marrying Cousin Joe.

Student: Now she shouldn't be saying things like that.

Student: That's what she said Grandma. She said it was unnatural for a girl to feel that way.

Student: What?

Student: This is just what she said. She said there is something funny about it and Miss Dobie has always been like that even when she was a little girl and it was unnatural.

Student: Stop using that silly word.

Student: That is what she kept using Grandma and then they got mad and told Mrs. Mortar she had to get out.

Student: That is probably not the reason at all.

Student: I bet it was, because honestly Miss Dobie does get cranky every time Cousin Joe comes and today I heard her say to him God damn you. And then she said she was just a jealous fool and

Student: You have picked these very fine words, haven't you Mary?

Student: That's what she said, Grandma. And one time Miss Dobie was crying in Miss Wright's room and Miss Wright was trying to stop her and she said that all right, maybe she wouldn't get married right away.

Student: How did you know all this?

Student: We couldn't help hearing because they, I mean Miss Dobie was talking awfully loud; and her room is right next to ours.

Student: Whose room?

Student: Miss Wright's room, I mean you can just ask Peggy and Evelyn whether we didn't hear. Almost always Miss Dobie comes in, after we go to bed and stays a long time. I guess that's why they want to get rid of us or me because we hear things. That's why they are making us move our room and they are punishing all the time for

Student: For eavesdropping, I should think.

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Professor: She has said that mechanically with nothing definite in her mind. She is making an effort to conceal the fact that Mary's description of the life at school has shocked her.

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Student: Now I think we have had enough gossip, don't you? Dinner is almost ready and I can't eat with a girl who has such a dirty face.

Student: I heard other things too.

Student: What, what did you say?

Student: I heard other things, plenty of other things, Grandma.

Student: What things?

Student: Bad things

Student: Well, what were they?

Student: I can't tell you.

Student: Mary, you are annoying me very much. If you have anything to say then say and stop acting silly

Student: I mean I can't say that loud.

Student: There couldn't be possibly be so terrible that you couldn't say it loud. Either tell the truth or be still.

Student: Well, a lot of things I don't understand but it is awful and sometimes they fight and they make up and Miss Dobie cries and Miss Wright gets mad, and then they make up again and there are funny noises and we get scared.

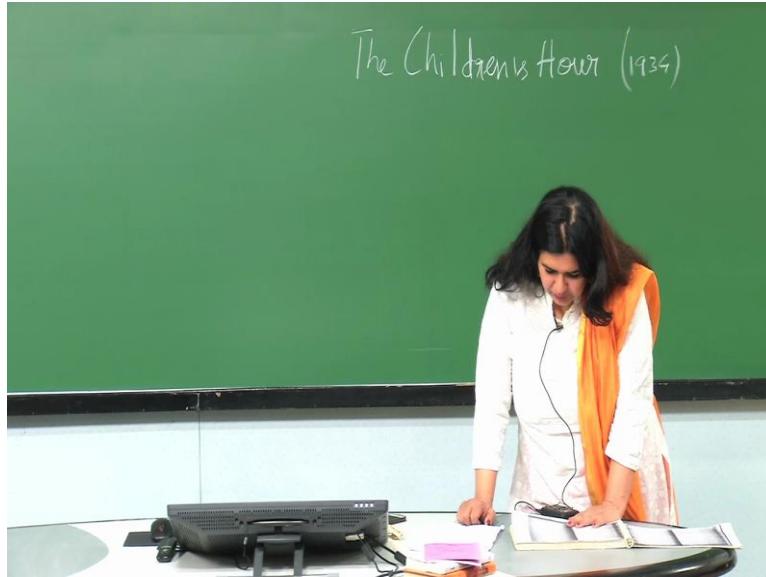
Student: Noises, I suppose you girls have happy time imagining a murder.

Student: I have seen this too; funny things. I would tell you but I got to whisper it.

Student: Why must you whisper it?

Student: I don't know. I just got to.

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Professor: Climbs on to sofa, next to Mrs. Tilford and begins whispering. At first the whisper is slow and hesitant. It gradually works itself up fast excited talking. In the middle of it, Mrs. Tilford stops her.

Student: You do know what you are saying?

Professor: Without answering, Mary goes back to whispering, Mary goes back to the whispering until the older woman takes her by the shoulders and turns around to stare in her face.

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Student: Mary, are you telling me the truth?

Student: Always, always. You just ask Peggy and Evelyn and

Professor: After moment Mrs. Tilford gets up and begins to pace about the room. She is no longer listening to Mary who keeps up running fire of conversation.

Student: They know too and maybe there are other kids who know but we have always been frightened and so we did not ask and one night I was going to go to find out and we went to bed early so we didn't hear. Sometimes we could not help it but we never talked about it much because we thought they would find out and, Oh Grandma, don't make me go back to that awful place.

Student: What?

Student: Don't make me go to that place. I just couldn't stand it anymore. Really grandma, I am so unhappy there. Only if I could stay out the rest of the term, why then

Student: Be still a minute. No, you won't have to go back.

Student: Honest?

Student: Honest.

Student: You are the nicest, loveliest grandma in the entire world. You are not mad at me?

Student: I am not mad with you. Now go upstairs and get ready for dinner.

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Professor: Mary kisses her and runs happily and left. Mrs. Tilford stands staring after her for a long moment. Then very slowly she puts on her eyeglasses and crosses to the phone. She dials a number.

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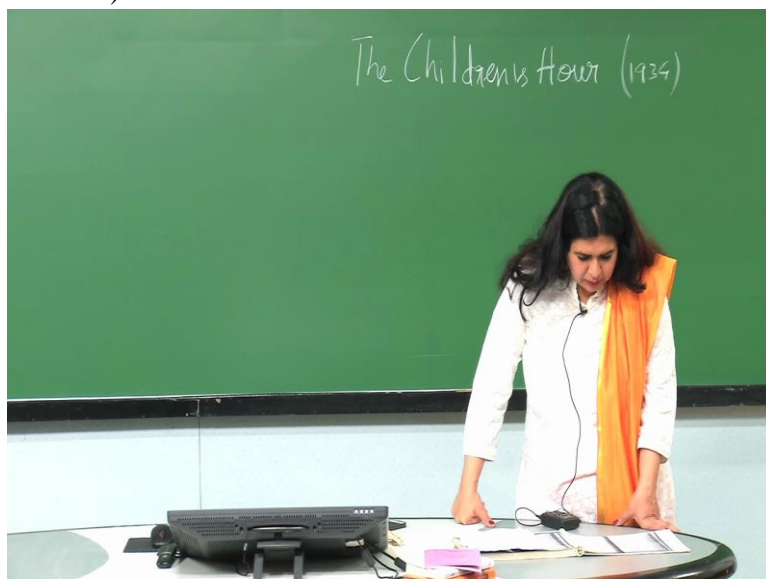


Student: Is Miss Wright in? Never mind, never mind

Professor: Dials another number.

Student: Doctor Cardin please, Mrs. Tilford.

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Professor: She remains absolutely motionless while she waits. When she does speak her voice is low and tense.

Student: Joseph, Joseph.

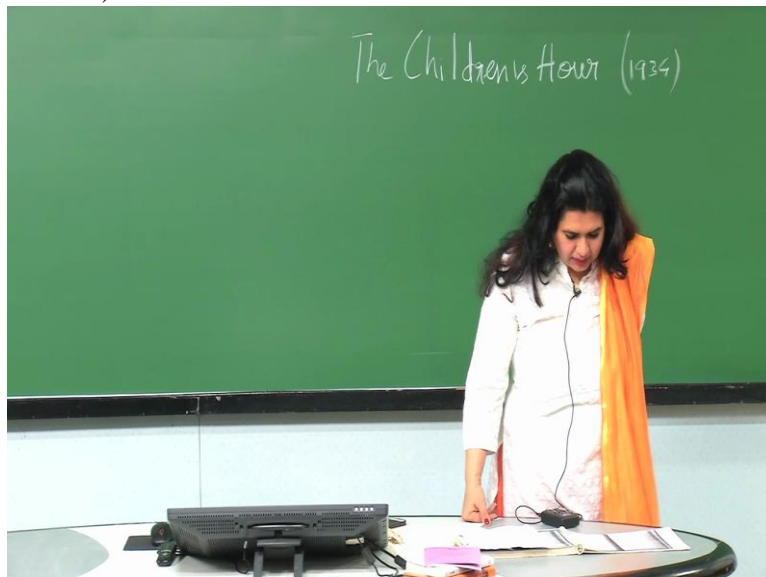
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Student: Can you come to see me right away? Yes, I am perfectly right. No, but it's important, Joseph, very important. I must see you right away. I can't tell you over the phone. Can't you come sooner? It's not about Mary's fainting. No, I said it is not about Mary, Joseph. In one way it is about Mary. But will the hospital take you long? Very well, Joseph, make it as soon as you can.

Professor: Hangs up the receiver, sits for the moment

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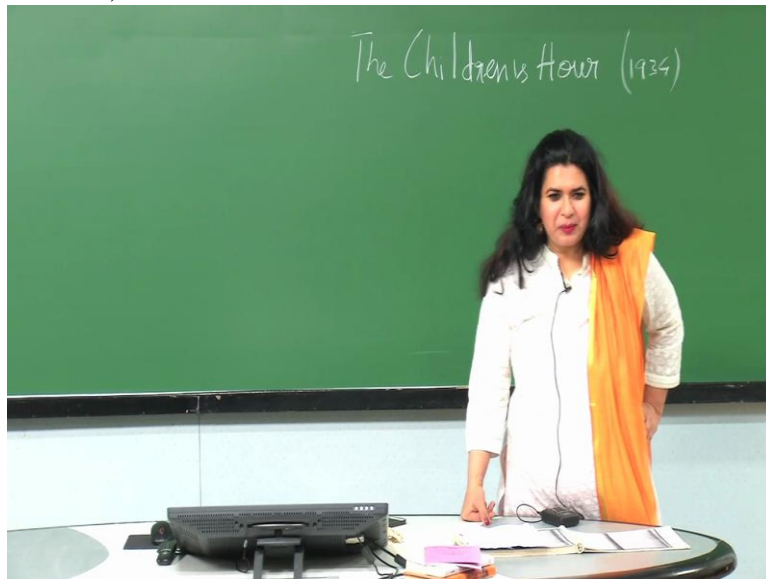
Professor: undecided. Then takes a breath, she dials another number.

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Student: Mrs. Munn, please. This is Mrs. Tilford. Miriam? This is Amelia Tilford. I have something to tell you, something very shocking I am afraid. Something about the school and Evelyn and Mary

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Professor: So now she is dialing Evelyn's mother, Mrs. Munn. And you know what it is about. but my question to you is that, now I will talk a little about the cultural context of The Children's Hour but, so we know what the rumors are, what the gossip is and how its' conveyed to the unsuspecting grandmother; so two questions here. Now the play has often been critiqued very heavily on one ground, and you can look up all the reviews of the play. Can 60 year old grandmother be so credulous of a 12-year old girl's narrative? What do you think? Is it possible or is it the way that she speaks her lies?

Student: It's frightening is how

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Professor: Convincing?

Student: Convincing, may be yes.

Professor: Accurate?

Student: Yeah, and slightly because of her age, that she believes Mary but she could not possibly make up such things.

Professor: Ok

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Professor: and how does she make up, because what does she say, that we hear things. And we hear noises. And we also what the reference, what kind of noises she is talking or

referring to. And sometimes we also see certain acts being performed next door and we are so scared to spell out these things out aloud. So therefore because the place frightened me and overwhelming so I had to, I must leave that place. Therefore I need some...

That is the only trick that could have worked with her grandma. That was the last; you know that ace up her sleeve that she uses. Now how would, now coming to your response, that how would a girl of 12 know so much about these intimate acts of lesbianism. What is her reference? I mean they did not have so much of television and this kind of exposure, so how would she know? Reading books Ok, yeah and Sharath, continue?

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Student: Reading that book

Professor: Now go to page 27 and there is a reference.

Student: Yeah

Professor: There is a reference and very interestingly, it's a French book.

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Professor: It's a typical American thing to do; that whenever there is something very gross or explicit sex, it has to be French. Yeah, that's the stereotype. Of course, you know, America being what, it was and even the Mid West still is, by and large a puritanical country, Ok. But French have always been associated with free sex, free ideas, free thinking. So *Memoirs of a Woman of Letters*, Ok and this is a book that is in demand, in great circulation among these little girls; and giving them certain facts of life. Perhaps it has collection of short stories or more. Perhaps you can look it up if there was a book like this and what were the contents of the book. Yeah, so and this is very typical of hostel girls reading the so-called forbidden books and getting some ideas about sex and intimacy from such kinds of books.

Therefore, she cooks up certain things. You know she takes references from here, there, from gossips, the kind of things that children talk but it's an, it is very pointedly an all girls' school, Ok. They don't even have a shadow or they won't have any male shadow except this good doctor Joe who is already betrothed to one of the teachers. Apart from that they must be having caretakers and janitors but they don't have any male teachers around. They don't have anyone, it's a kind of exclusive schools that...you know you must have seen Julia Robert's *Mona Lisa Smile*, Ok, so you, you, can you make some kind of cultural comparison between them? Because more or less that movie is also set in the same time, the early twentieth century, the Midwest. Now talking about the cultural context of the play, so this was written in 1934 and homosexuality was considered illegitimate in America during the, till the 50s. Actually what was the defining moment for gay rights and gays coming out in the open? When was that? The Stone Wall riots, how many of you do not know about Stone Wall?

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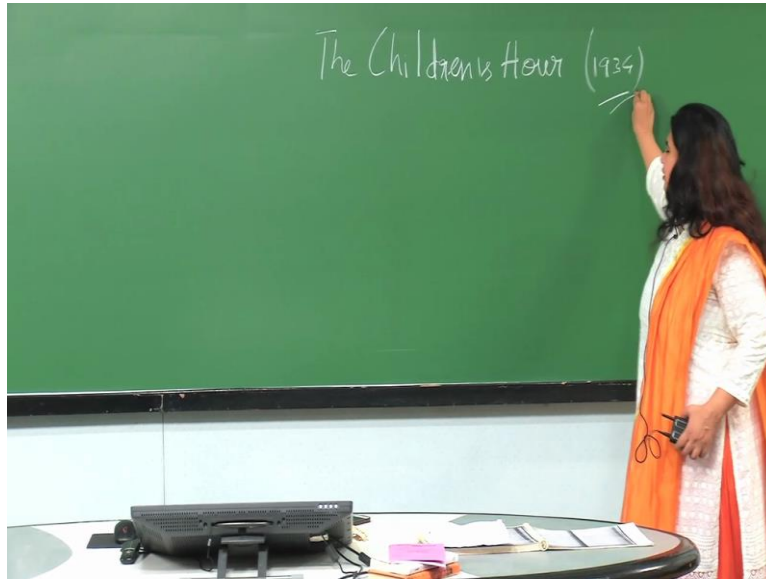
Professor: You do not know about what is a Stone Wall. Ok, I will talk about that also but

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Professor: remember very interestingly 1934

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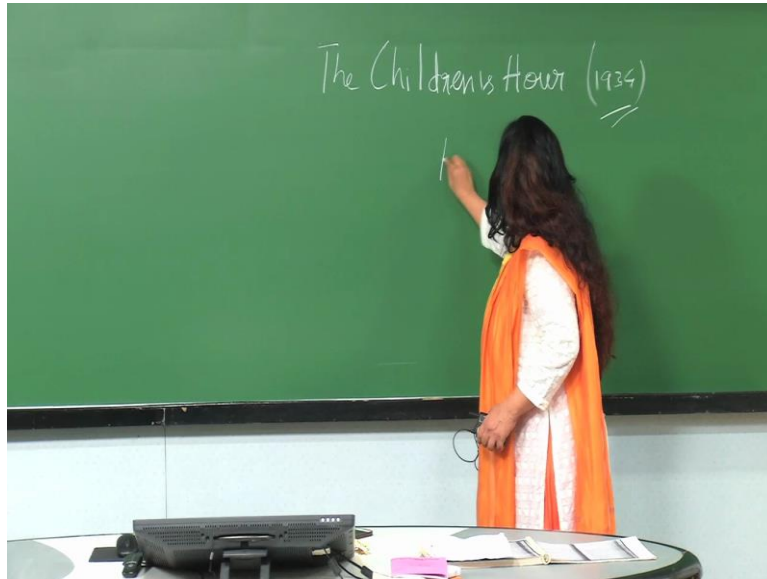


Professor: was the time when censorship came in a big way on the American screen in Hollywood in cinema. Before that, censorship was not that strict. It wasn't really too much or so excessive. But there came a point when censorship became very strict and that was from 1934 onwards. So and there was something called Hollywood production code which banned all representation of homosexuality in all films; earlier there were references, there were depictions. But from 1934, there was a complete and utter ban on depiction of homosexuality.

Now, by the late 40s and the early 50s especially in the Mid West, the anti-homosexual feelings were on the rise and they were prohibited, banned, entering public places. I mean if you are openly gay or homosexual, you cannot enter a restaurant, for example. Or even a bar or a pub. What was this Stone Wall place? It was a bar, yeah, it was a bar and pub kind of a place. Now interestingly, even if people were accused of homosexuality, even their homes were raided and people were to, their names would come out in the local newspapers and they had to be shunned.

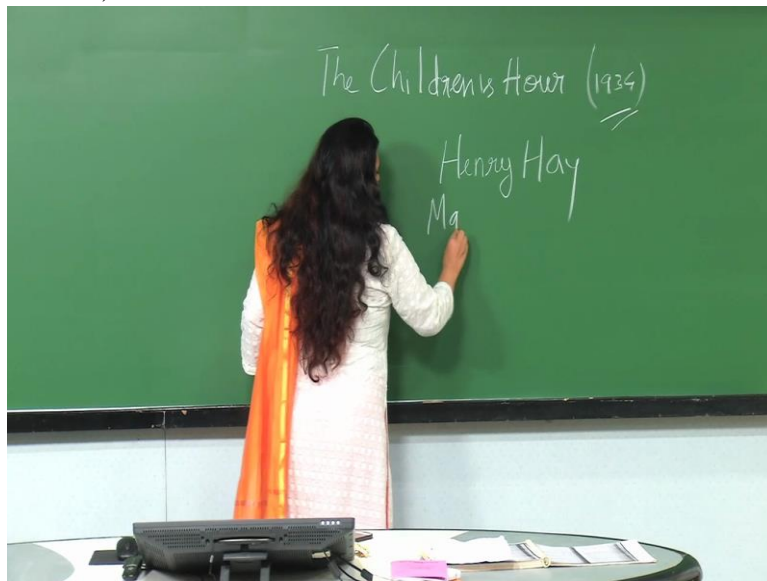
Yeah, so it was that strong. Today it is unimaginable. Ok, but we are talking about, and then when the play *Cat on A Hot Tin Roof* came out, it was, Tennessee Williams himself was closet homosexual, in the beginning and later on he came out about his homosexuality. But *Cat on a Hot Tin Roof*, many people said that it was like giving expression. Brick is Tennessee Williams. Ok, someone who has been conditioned to repress his feelings for his lover.

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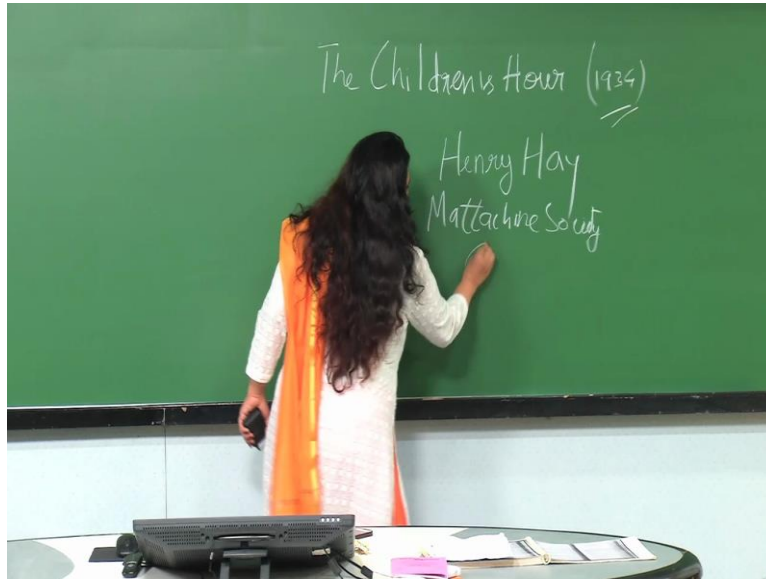
Professor: There was a person called, and this name you should know, Henry Hay, Ok. He founded something called the Mattachine Society

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Professor: a society of and for gay people and they launched very significantly in 1953, something called

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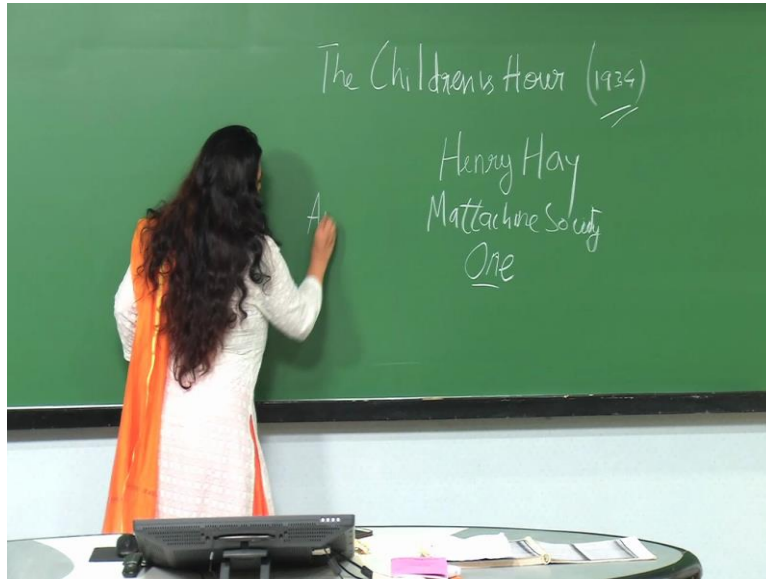
Professor: ONE magazine. It was called ONE

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Professor: by Mattachine Society with Henry as its founding member and its aim was to give scientific and historic references to homosexuality, to some informed ideas about homosexuality. This was first of a kind thing to come out, a magazine, a full-fledged magazine and a society that came and it openly called itself gay and idea was to give scientific, historical, and critical point of use so they would publish scientific articles, historical articles and as well as stories about people, about gay and lesbian people. And of course Lillian Hellman's Children's Hour came out in 1934 but also there was in 1954 a play called The Immoralist. It was an adaptation of

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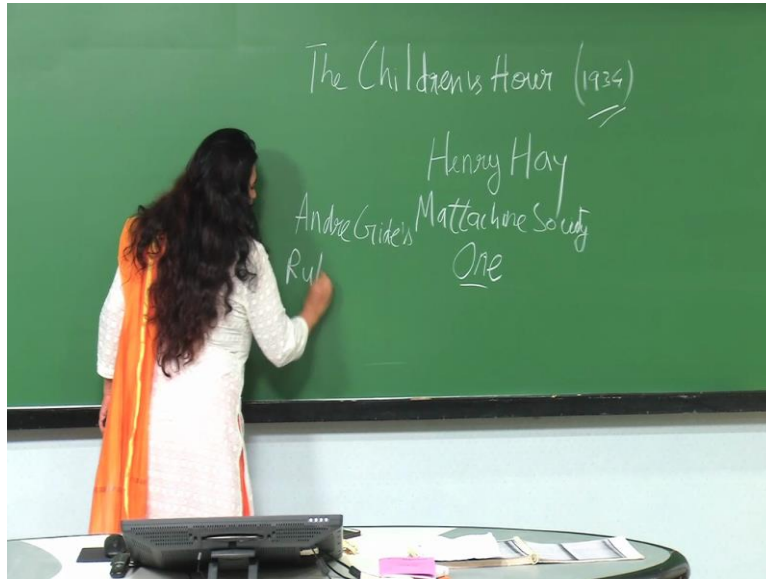
Professor: André Gide's novel called

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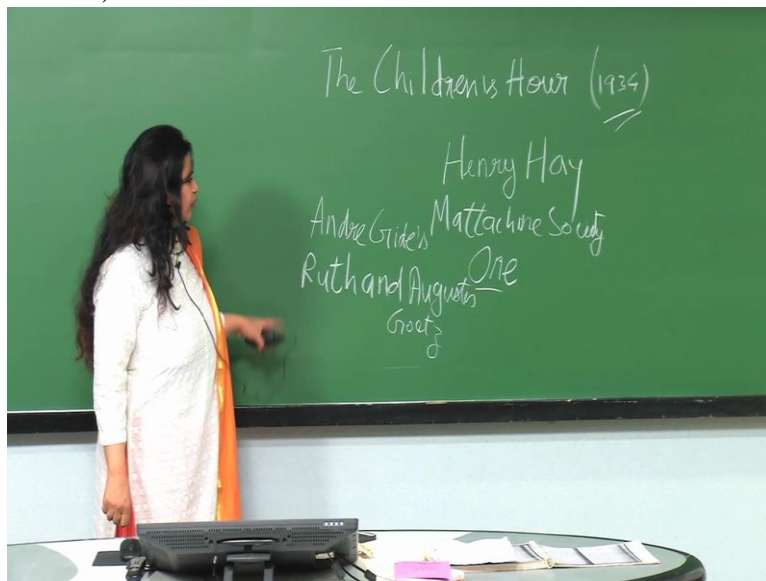
Professor: The Immoralist. And there was a play based on it and it was, the play was or the adaptation was done by someone

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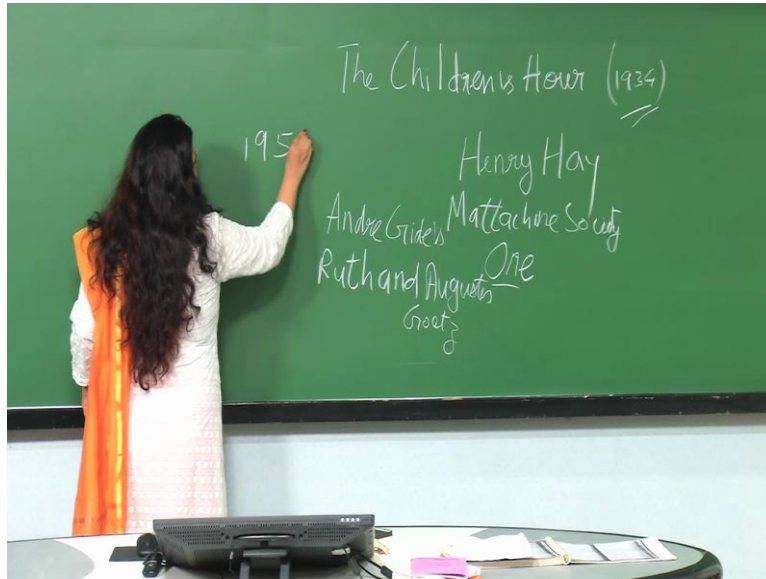
Professor: a pair of people, Ruth and Augustus Goetz. So André Gide, the Immoralist

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Professor: was turned or adapted into a play. And The Immoralist also has strong overtones of homosexuality. André Gide himself was homosexual. So it was about the explored, the so-called concept of homosexuality as well as the prevalent homophobia. All these anti-homosexual feelings in America, and then in 1953

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Professor: there was a play called Tea and Sympathy; Tea and Sympathy, what a lovely sounding name, tea, so I will offer you tea as well as my sympathy. The playwright was Robert Anderson and this became, you know, a radical play for those times. We are talking about 1953. Now it's about a boy and it's again about an all-boys' school, that kind of an establishment. And this boy, he doesn't play football.

He doesn't bully others. He loves art and music and literature, and he is also less muscular and shorter, more feminine than other boys and naturally in an All boys' school, such kind of a person sticks out and is mercilessly bullied and ragged and even sometimes beaten up by other boys in the school. Now, there is a very tyrannical kind of a headmaster in that school. He also punishes the boy and bullies the boy frequently because he is treated as a some kind of a pansy or fairy, you know the terms. So he is ridiculed for not being a man enough, or manly enough or masculine enough. We have done Judith Butler and gender performativity. We know the idea so gender is also a performance. That's the basic idea and this boy falls short on that performativity, that performance.

There are certain scenes in the play which were considered quite shocking for those times because he is actually encouraged by friends to indulge in some kind of a sexual encounter with woman but he is so frightened, so intimidated by now that he fails to perform. And that seals his fate that he is indeed a homosexual. And he is completely now, by this time, his eradication, the process of exclusion is quite complete. Now, then we have a new character, the headmaster's young wife. She is also his second wife and then we realize she is bullied

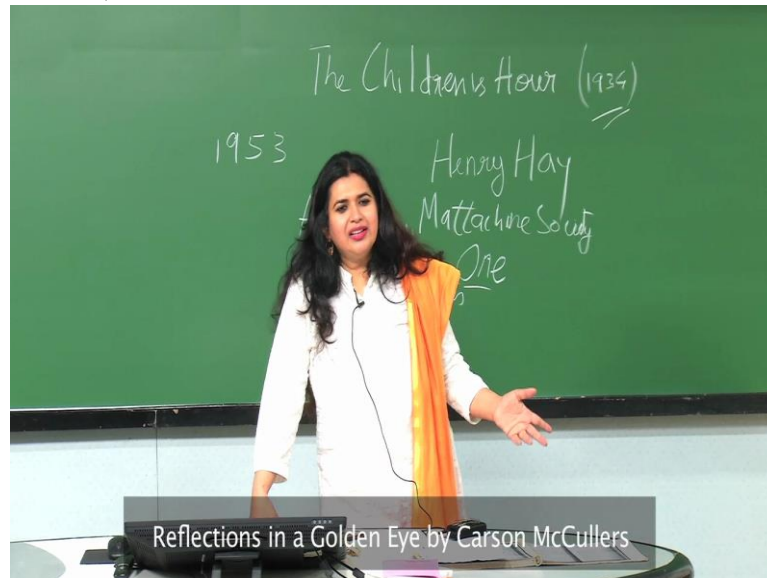
and traumatized by this husband who performs the role which is completely opposite to this young boy's.

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Professor: I mean, what is this, headmaster to be a man, for him is to be aggressive, to be a bully. That's what a man should be all about. Ok and but this woman is actually, you know, there is no kind of intimacy between this man and woman and she starts falling in love with this student, yeah and she starts inviting him over and, much younger to him, to her sorry. And then she starts inviting him over. And she has to make an excuse. So she tells her husband that because I feel sympathy or sorry for the boy, I will offer him tea and sympathy. But then it leads to something else. That is there and as you can infer, it was quite a radical play for 1952. And then of course you have Stone Wall Riots. Sometime during the late sixties or early seventies, exact date if you remember, was it 1970 or 1971, yeah perhaps, yeah so, Stone Wall Riots and what was happening there? There was a police raid on this bar, on this pub where, which was basically an all gay club, Ok and then there was a police raid. What was generally done? When police would raid such kinds of bodies or association, they would disperse or get quietly arrested and then later on, released. Ok, that was their fate. That day they resisted. Therefore riots. They resisted by hitting back at the police, so there was, there were some acts of violence. They refused to get arrested. They fought back; therefore the sudden attention on the plight of gays and lesbians, so that was the background. You remember Dog Day Afternoon, Ok. The movie was made in the aftermath of Stone Wall riots. Before that, depiction of homosexuality was not, before that there was

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Professor: hardly any references made to, yes there is a movie, a late 60s movie called Reflections in a Golden Eye, that is also based on the novel, a women novelist, Reflections in a Golden Eye where Marlon Brando is married to Elizabeth Taylor. It is a John Huston movie but, and he is an army officer. He is a Major or a sort of General and we are told that, just like Cat in a Hat, this woman is left unfulfilled because her husband has desires for a younger cadet. It's an army kind of, Containment establishment and he starts having, but the boy, his love towards the younger man is unrequited because the younger man falls in love with his wife. It becomes more complicated. Reflections in a Golden Eye, based on a great novel and really a very good film, which didn't really get that kind of appreciation, that would have got it, in spite of the presence of Elizabeth Taylor and Marlon Brando at his best but the movie just remains one of those unsung gems.

So if at all you get the opportunity, do watch it. Yeah, so that's what we were talking about, so gradually homosexuality coming out of closets with films and literature like this. So yeah and The Children's Hour was also made into a great film, twice actually. It was made into movie and both interestingly; well there was an adaptation of a real life story. It was called Those Three; Those Three. It was the love triangle Those Three, yeah. It was directed by William Wyler, and later on who directed The Children's Hour, starring Shirley MacLaine as Martha and Audrey Hepburn as Karen, yeah and the movie as movies are prone to, it was quite delicate in its referencing the word homosexuality, Ok so they tried to skirt around it but we know, the end here something says something else. I mean if you have read the entire play, then at the end, there is a sort of a twist.

So I think that movie tried to gloss over it. But still it was considered controversial for 1961 and there was a very conservative film critic called Bosley Crowther, are you familiar with the great film critics? We have André Bazin in France and we have Truffaut and Godard, they all started their careers as film critics but that was France. In America, you had people like Bosley Crowther and he was known for his extremely conservative ideas and he ripped the movie, he did not like the movie at all because he felt that all this, you know, the movie is touching on a subject that is not really, that really doesn't deserve to be discussed. That was the idea.

And same Bosley Crowther was extremely critical of another ground-breaking movie called Bonnie and Clyde, yeah and what's the problem with Bonnie and Clyde apart from its violence? They weren't married and also the fact that the hero is impotent and then openly discussing impotency on screen or something that, you know the hyper masculine, the mid western America did not really like. There has to be typical concept of masculinity and all this? So after that you had very enlightened critics, for example Pauline Kael, so you should be familiar with these names and who started accepting, you know giving review to films which were so offbeat in treatment, yeah so how critics also influence what kinds of films should be made. That's an interesting study there, alright. We will continue with scene 2 now. We have, we will continue with Mary and Agatha and then we need Rosalie so Liza can continue being Rosalie.

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Professor: The same as scene 1, the curtain has been lowered to mark the passing of a few hours. Mary is lying on the floor playing with the puzzle. Agatha appears lugging blankets and pillows across the room, almost at the door, she stops and gives Mary an annoyed look.

Student: (()) dirty

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Student: and let her wear your green pajamas.

Student: Who?

Student: Don't you ever keep your ears open? Rosalie. Rosalie Wells is coming over to spend a night with you.

Student: You mean she is going to sleep here?

Student: You heard me.

Student: What for?

Student: Do I know all the crazy things that are happening around here? Your grandmother phones Mrs. Wells all the way to New York, 3 dollars and 85 cents and family starving

Professor: Yeah, do you get the humor here?

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Professor: For no reason, your grandmother is making long distance phone calls while family is starving. Do you think that, a semi-educated house keeper is much more, much smarter than Mrs. Tilford, yes?

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Student: And family starving and Mrs. Wells wanted to know if Rosalie could stay here until tomorrow.

Student: Oh, couldn't Evelyn Munn come instead?

Student: Sure, when have the whole town over to entertain you.

Student: I won't let Rosalie Wells wear my new pajamas.

Student: Don't tell me what you won't do. You will act like a lady for once in your life. Come in Rosalie. Just go in there and make yourself at home. Have you had your dinner?

Student: Yes Ma'am.

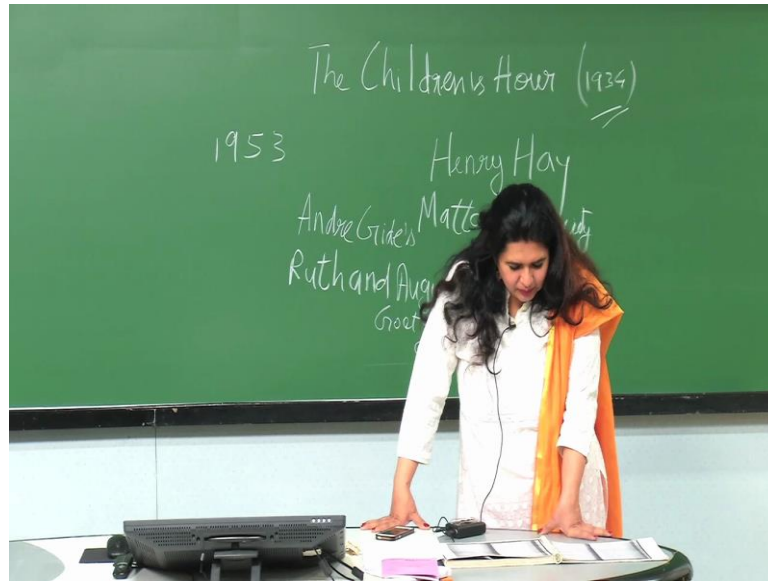
Student: Hang up your pretty coat. Have you had your bath?

Student: yes ma'am, this morning.

Student: Well, you better have another one.

Professor: She is climbing the stairs

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Professor: as Rosalie comes into the room. Mary, lying in front of the couch, is hidden from her. Gingerly, Rosalie sits down on a chair. Now

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Professor: why should Rosalie appear suddenly?

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Student: She has (())

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Professor: She has been taken out of the school, therefore this girl, mischievous character, Mary asks where is Evelyn? So she should also be coming. So she expects and now that she has taken her revenge on Karen and Martha. So mothers are now slowly, parents are now slowly taking the children out of that school. And you know how hard it was for these two women. They didn't come from very rich background. Ok, so they, I mean there was a reference that how we have been saving money and how hard we have struggled to build up this place finally. They are also in debt, yes.

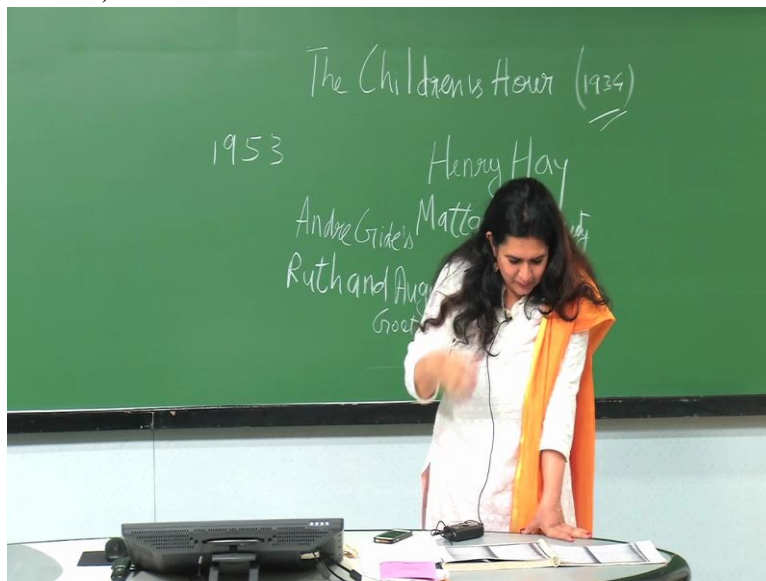
Student: Whoooo, Whooo

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Professor: Rosalie frightened, starts hurriedly for the door.

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Professor: Mary sits up, laughs.

Student: You are a goose.

Student: Oh so, it is you

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Student: well who likes to hear funny voices at night? You could have been a werewolf.

Student: A werewolf wouldn't want you.

Student: You know everything.

Professor: Mary laughs

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Rosalie comes over, stands staring at puzzle.

Student: Isn't it funny about school?

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Student: What's funny about it?

Student: Don't act as if you come home every night.

Student: May be I can from now on. May be I am never going back.

Student: Am I going back? I don't want to stay home.

Student: What will you give to know?

Student: Nothing, I will ask Mamma

Student: Will you give a free T. L if I tell you?

Student: Alright Lois Fisher told Helen that you were very smart.

Student: That's an old one. I won't take it.

Student: You got to take it.

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Professor: Here that is like slang. Give me a compliment. So Mary's character, I mean she is the most interesting of all, peculiar.

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Student: (())

Student: Everyday growling at everybody else; everybody growling at everybody else. (())

Student: We are talking like people waiting for the muffins to be passed. What's the matter?

Student: I have something to tell you.

Student: It is a very hard thing to say Joseph.

Student: Hard thing to say to me? Don't be worried about me. I guess she ran home to tell you about your faint. (()) He is very clumsy man, Agatha. I mean he is terribly spoiled.

Student: I heard about the thing. That's not what is worrying me.

Student: Niece in trouble?

Student: We all are in trouble, bad trouble.

Student: We, you mean, what is the meaning of we?

Student: When did you last see Karen?

Student: Today, this afternoon.

Student: Oh, not since 7 o'clock.

Student: What happened since 7 o'clock?

Student: Joseph, you have been engaged to Karen for a long time. Are your plans more definite than a year ago?

Student: You can get ready to buy the wedding present. We will have the wedding here, if you don't mind. The smell of clean little girls and boiled linen would worry me.

Student: Why has Karen decided so suddenly to make it definite?

Student: She has not suddenly decided anything. The school is pretty well on its feet and now that Mrs. Mortar is leaving

Student: Yes, I have heard about their putting Mrs. Mortar out.

Student: Putting her out? Well may be but a nice sum for a trip and a promise that a good niece would support you the rest of your life is an enviable way of being put out.

Student: Don't you find it odd, Joseph, that they want so much to get rid of that silly harmless woman?

Student: I don't know what you are talking about. But it isn't odd at all. Lily Mortar isn't a harmless woman. Although God knows, she is silly enough. She is a nasty, tiresome spoilt old bitch. If you are forming a Mortar Welfare Society you are wasting your time.

Professor: It's not like you

Student: It is not like you to waste your time. Now what's it that is really on your mind?

Student: You must not marry Karen

Professor: Ok we stop here.

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(Professor – student conversation ends)