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JAZZ

TONI MORRISON

JAZZ

a novel

Toni Morrison

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for R W

and

George

I am the name of the sound
and the sound of the name.

I am the sign of the letter
and the designation of the division.

“Thunder, Perfect Mind,”

The Nag Hammadi

FOREWORD

“She stood there licking snowflakes from her top lip, her body shaking everywhere except the left hand which held the knife...”

It didn't work, this opening sentence to *Jazz*, because it made what could follow mechanical and predictable: the inevitability of “Then she...” seemed inappropriate for this project. I was interested in rendering a period in African American life through a specific lens—one that would reflect the content and characteristics of its music (romance, freedom of choice, doom, seduction, anger) and the manner of its expression. I had decided on the period, the narrative line, and the place long ago, after seeing a photograph of a pretty girl in a coffin, and reading the photographer's recollection of how she got there. In the book *The Harlem Book of the Dead*, the photographer, James Van Der Zee, tells Camille Billops what he remembers of the girl's death: “She was the one I think was shot by her sweetheart at a party with a noiseless gun. She complained of being sick at the party and friends said, ‘Well, why don't you lay down?’ And they took her in the room and laid her down. After they undressed her and loosened her clothes, they saw the blood on her dress. They asked her about it and she said, ‘I'll tell you tomorrow, yes. I'll tell you tomorrow.’ She was just trying to give him a chance to get away. For the picture, I placed the flowers on her chest.” Her motives for putting herself at risk by waiting, for accepting a lover's vengeance as legitimate, seemed so young, so foolish, so wrapped up and entangled in the sacrifice that tragically romantic love demanded. The anecdote seemed to me redolent of the proud hopelessness of love mourned and championed in blues music, and simultaneously, fired by the irresistible energy of jazz music. It asserted itself immediately and aggressively as the seed of a plot, a story line.

Beloved unleashed a host of ideas about how and what one cherishes under the duress and emotional disfigurement that a slave society imposes. One such idea—love as perpetual mourning (haunting)—led me to consider a parallel one: how such relationships were altered, later, in (or by) a certain level of liberty. An alteration made abundantly clear in the music. I was struck by the modernity that jazz anticipated and directed, and by its unreasonable optimism. Whatever the truth or consequences of individual entanglements and the racial landscape, the music insisted that the past might haunt us, but it would not entrap us. It demanded a future—and refused to regard the past as “...an abused record with no choice but to repeat itself at the crack and no power on earth could lift the arm that held the needle.”

For three years the cast had been taking shape—an older couple born in the South; the impact of them of a new urban liberty; the emotional unmanageableness of radical change from the menace of post-Reconstruction South to the promise of post-WWI North. The couple would be forced to respond to a girl who introduces into their lives a new kind of risk—psychological rather than physical. The

reproduce the flavor of the period, I had read issues of every “Colored” newspaper I could for the year 1926. The articles, the advertisements, the columns, the employment ads. I had read Sunday School programs, graduation ceremony programs, minutes of women’s club meetings, journals of poetry, essays. I listened to the scratchy “race” records with labels like Okeh, Black Swan, Chess, Savoy, King, Peacock.

And I remembered.

My mother was twenty years old in 1926; my father nineteen. Five years later, I was born. They had both left the South as children, chock full of scary stories coupled with a curious nostalgia. They played the records, sang the songs, read the press, wore the clothes, spoke the language of the twenties; debating endlessly the status of The Negro.

I remember opening the metal trunk sitting like a treasure chest in the hall. The lock, clasped shut but not key-locked, was thrilling; its round head, the cylinders—everything fit and clicked and obeyed. The lid was heavy, but silent on its hinges; an appropriately stealthy entrance into the treasure that I have been cautioned never, ever, to approach. I am too young to be in school, and the days are endless without my sister. She is solemn and important, now that she has a daily appointment (first grade) and I have nothing to do. My mother is in the backyard. No one else is in the house, so no one will know how accommodating the lock is, how quietly the lid rises. The treasure I believe hidden there does not disappoint. Right on top of crepe dresses is an evening purse, tiny, jeweled with fringe dangled in jet and glass.

My mother hears the scream but I don’t. I only remember the crack of pain as the trunk lid smashes my hand, then waking up in her arms. I thought she would be angry at me for my disobedience, but she is not. She is soothing, sings a little, as she massages my hand, rubs it with a triangle of ice. I had fainted. What an adult thing to do! How jealous my sister will be when I tell her about the pain, how grown up I felt and how loved. But seeing, examining the purse, the treasure—I would not describe that to her. I would keep this glimpse of my mother’s world before I was born to myself. It was private. It was glittery. And now, it was mine as well.

Following *Beloved*’s focus on mother-love, I intended to examine couple-love—the reconfiguration of the “self” in such relationships; the negotiation between individuality and commitment to another. Romantic love seemed to me one of the fingerprints of the twenties, and jazz its engine.

Although I had a concept, its context, a plot line, characters, data, I could not establish the structure where meaning, rather than information, would lie; where the project came as close as it could to its idea of itself—the essence of the so-called Jazz Age. The moment when an African American art form defined, influenced, reflected a nation’s culture in so many ways: the burgeoning of sexual license, a burst of political, economic, and artistic power; the ethical conflicts between the sacred and the secular; the hand of the past being crushed by the present. Primary among these features, however, was invention. Improvisation, originality, change. Rather than be about those characteristics, the novel would seek to become them.

My effort to enter that world was constantly being frustrated. I couldn’t locate the voice, or position the eye. The story opened with the betrayed wife intent on killing her rival. “She stood there licking

snowflakes from her top lip....” Okay, perhaps. Perhaps. But nothing that could pull from the material or the people the compositional drama of the period, its unpredictability. I knew everything about the wife and, angered by my inability to summon suitable language to reveal her, I threw my pencil on the floor, sucked my teeth in disgust, thinking, “Oh, shoot! What is this? I know that woman. I know her skirt size, what side she sleeps on. I know the name of her hair oil, its scent....” So that’s what I wrote effortlessly without pause, playing, just playing along with the voice, not even considering who the “I” was until it seemed natural, inevitable, that the narrator could—would—parallel and launch the process of invention, of improvisation, of change. Commenting, judging, risking, and learning. I had written novels in which structure was designed to enhance meaning; here the structure would *equally* enhance meaning. The challenge was to expose and bury the artifice and to take practice beyond the rules. I didn’t want simply a musical background, or decorative references to it. I wanted the work to be a manifestation of the music’s intellect, sensuality, anarchy; its history, its range, and its modernity.

She sang, my mother, the way other people muse. A constant background drift of beautiful sound took for granted, like oxygen. “Ave Maria, gratia plena... I woke up this morning with an aching head/My new man has left me just a room and a bed.... Precious Lord, lead me on... I’m gonna buy me a pistol, just as long as I am tall.... L’amour est un oiseau rebel.... When the deep purple falls over hazy garden walls... I’ve got a disposition and a way of my own/When my man starts kicking let him find a new home.... Oh, holy night....” Like the music that came to be known as Jazz, she took from everywhere, knew everything—gospel, classic, blues, hymns—and made it her own.

How interesting it would be to raise the atmosphere, choose the palette, plumb the sounds of her young life, and convert it all into language as seductive, as glittery, as an evening purse tucked away in a trunk!

Sth, I know that woman. She used to live with a flock of birds on Lenox Avenue. Know her husband, too. He fell for an eighteen-year-old girl with one of those deepdown, spooky loves that made him so sad and happy he shot her just to keep the feeling going. When the woman, her name Violet, went to the funeral to see the girl and to cut her dead face they threw her to the floor and out of the church. She ran, then, through all that snow, and when she got back to her apartment she took the birds from their cages and set them out the windows to freeze or fly, including the parrot that said, "I love you."

The snow she ran through was so windswept she left no footprints in it, so for a time nobody knew exactly where on Lenox Avenue she lived. But, like me, they knew who she was, who she had to be because they knew that her husband, Joe Trace, was the one who shot the girl. There was never anyone to prosecute him because nobody actually saw him do it, and the dead girl's aunt didn't want to throw money to helpless lawyers or laughing cops when she knew the expense wouldn't improve anything. Besides, she found out that the man who killed her niece cried all day and for him and for Violet that she is as bad as jail.

Regardless of the grief Violet caused, her name was brought up at the January meeting of the Sales Women's Club as someone needing assistance, but it was voted down because only prayer—no money—could help her now, because she had a more or less able husband (who needed to stop feeling sorry for himself), and because a man and his family on 134th Street had lost everything in a fire. The Club mobilized itself to come to the burnt-out family's aid and left Violet to figure out on her own what the matter was and how to fix it.

She is awfully skinny, Violet; fifty, but still good looking when she broke up the funeral. You'd think that being thrown out the church would be the end of it—the shame and all—but it wasn't. Violet is mean enough and good looking enough to think that even without hips or youth she could punish Joe by getting herself a boyfriend and letting him visit in her own house. She thought it would dry his tears up and give her some satisfaction as well. It could have worked, I suppose, but the children of suicides are hard to please and quick to believe no one loves them because they are not really here.

Anyway, Joe didn't pay Violet or her friend any notice. Whether she sent the boyfriend away or whether he quit her, I can't say. He may have come to feel that Violet's gifts were poor measure against his sympathy for the brokenhearted man in the next room. But I do know that mess didn't last two weeks. Violet's next plan—to fall back in love with her husband—whipped her before it got on

good footing. Washing his handkerchiefs and putting food on the table before him was the most she could manage. A poisoned silence floated through the rooms like a big fishnet that Violet alone slashed through with loud recriminations. Joe's daytime listlessness and both their worrying nights must have wore her down. So she decided to love—well, find out about—the eighteen-year-old who with her creamy little face she tried to cut open even though nothing would have come out but straw.

Violet didn't know anything about the girl at first except her name, her age, and that she was very well thought of in the legally licensed beauty parlor. So she commenced to gather the rest of the information. Maybe she thought she could solve the mystery of love that way. Good luck and let me know.

She questioned everybody, starting with Malvonne, an upstairs neighbor—the one who told her about Joe's dirt in the first place and whose apartment he and the girl used as a love nest. From Malvonne she learned the girl's address and whose child she was. From the legally licensed beauticians she found out what kind of lip rouge the girl wore; the marcelling iron they used on her hair (though I suspect that girl didn't need to straighten her hair); the band the girl liked best (Slim Bate's Ebony Keys which is pretty good except for his vocalist who must be his woman since why else would he let her insult his band). And when she was shown how, Violet did the dance steps the dead girl used to do. All that. When she had the steps down pat—her knees just so—everybody, including the ex-boyfriend, got disgusted with her and I can see why. It was like watching an old street pigeon pecking the crust of a sardine sandwich the cats left behind. But Violet was nothing but persistent and no wisecrack or ugly look stopped her. She haunted PS-89 to talk to teachers who knew the girl. JHS-13 too because the girl went there before trudging way over to Wadleigh, since there were no high schools in her district a colored girl could attend. And for a long time she pestered the girl's aunt, a dignified lady who did fine work off and on in the garment district, until the aunt broke down and began to look forward to Violet's visits for a chat about youth and misbehavior. The aunt showed her the dead girl's things to Violet and it became clear to her (as it was to me) that this niece had been as hardheaded as well as sly.

One particular thing the aunt showed her, and eventually let Violet keep for a few weeks, was a picture of the girl's face. Not smiling, but alive at least and very bold. Violet had the nerve to put it on the fireplace mantel in her own parlor and both she and Joe looked at it in bewilderment.

It promised to be a mighty bleak household, what with the birds gone and the two of them wiping their cheeks all day, but when spring came to the City Violet saw, coming into the building with a 45 Okeh record under her arm and carrying some stewmeat wrapped in butcher paper, another girl with four marcelled waves on each side of her head. Violet invited her in to examine the record and that's how that scandalizing threesome on Lenox Avenue began. What turned out different was who she loved whom.

. . .

I'm crazy about this City.

Daylight slants like a razor cutting the buildings in half. In the top half I see looking faces and it's not easy to tell which are people, which the work of stonemasons. Below is shadow where any black thing takes place: clarinets and lovemaking, fists and the voices of sorrowful women. A city like this one makes me dream tall and feel in on things. Hep. It's the bright steel rocking above the shadow below that does it. When I look over strips of green grass lining the river, at church steeples and in the cream-and-copper halls of apartment buildings, I'm strong. Alone, yes, but top-notch and indestructible—like the City in 1926 when all the wars are over and there will never be another one. The people down there in the shadow are happy about that. At last, at last, everything's ahead. The smart ones say so and people listening to them and reading what they write down agree: Here comes the new. Look out. There goes the sad stuff. The bad stuff. The things-nobody-could-help stuff. The way everybody was then and there. Forget that. History is over, you all, and everything's ahead at last. In halls and offices people are sitting around thinking future thoughts about projects and bridges and fast-clicking trains underneath. The A&P hires a colored clerk. Big-legged women with pink kit and tongues roll money into green tubes for later on; then they laugh and put their arms around each other. Regular people corner thieves in alleys for quick retribution and, if he is stupid and has robbed wrong, thieves corner him too. Hoodlums hand out goodies, do their best to stay interesting, and since they are being watched for excitement, they pay attention to their clothes and the carving out of insults. Nobody wants to be an emergency at Harlem Hospital but if the Negro surgeon is visiting, pride cuts down the pain. And although the hair of the first class of colored nurses was declared unseemly for the official Bellevue nurse's cap, there are thirty-five of them now—all dedicated and superb in the profession.

Nobody says it's pretty here; nobody says it's easy either. What it is is decisive, and if you pay attention to the street plans, all laid out, the City can't hurt you.

I haven't got any muscles, so I can't really be expected to defend myself. But I do know how to take precaution. Mostly it's making sure no one knows all there is to know about me. Second, I watch everything and everyone and try to figure out their plans, their reasonings, long before they do. You have to understand what it's like, taking on a big city: I'm exposed to all sorts of ignorance and criminality. Still, this is the only life for me. I like the way the City makes people think they can do what they want and get away with it. I see them all over the place: wealthy whites, and plain ones too, pile into mansions decorated and redecorated by black women richer than they are, and both are pleased with the spectacle of the other. I've seen the eyes of black Jews, brimful of pity for everyone but themselves, graze the food stalls and the ankles of loose women, while a breeze stirs the white plumes on the helmets of the UNIA men. A colored man floats down out of the sky blowing a saxophone, and below him, in the space between two buildings, a girl talks earnestly to a man in a straw hat. He touches her lip to remove a bit of something there. Suddenly she is quiet. He tilts his chin up. They stand there. Her grip on her purse slackens and her neck makes a nice curve. The man puts his hand on the stone wall above her head. By the way his jaw moves and the turn of his head, I know he has a golden tongue. The sun sneaks into the alley behind them. It makes a pretty picture of its way down.

Do what you please in the City, it is there to back and frame you no matter what you do. And what goes on on its blocks and lots and side streets is anything the strong can think of and the weak will

admire. All you have to do is heed the design—the way it's laid out for you, considerate, mindful of where you want to go and what you might need tomorrow.

I lived a long time, maybe too much, in my own mind. People say I should come out more. Mix and agree that I close off in places, but if you have been left standing, as I have, while your partner overstays at another appointment, or promises to give you exclusive attention after supper, but is falling asleep just as you have begun to speak—well, it can make you inhospitable if you aren't careful, the last thing I want to be.

Hospitality is gold in this City; you have to be clever to figure out how to be welcoming and not defensive at the same time. When to love something and when to quit. If you don't know how, you can end up out of control or controlled by some outside thing like that hard case last winter. Word was that underneath the good times and the easy money something evil ran the streets and nothing was safe—not even the dead. Proof of this being Violet's outright attack on the very subject of a funeral ceremony. Barely three days into 1926. A host of thoughtful people looked at the signs (the weather, the number, their own dreams) and believed it was the commencement of all sorts of destruction. That the scandal was a message sent to warn the good and rip up the faithless. I don't know who was more ambitious—the doomsayers or Violet—but it's hard to match the superstitious for great expectations.

Armistice was seven years old the winter Violet disrupted the funeral, and veterans on Seventh Avenue were still wearing their army-issue greatcoats, because nothing they can pay for is as sturdy as hides so well what they had boasted of in 1919. Eight years later, the day before Violet's misbehavior when the snow comes it sits where it falls on Lexington and Park Avenue too, and waits for horse-drawn wagons to tamp it down when they deliver coal for the furnaces cooling down in the cellars. Up in those big five-story apartment buildings and the narrow wooden houses in between people knock on each other's doors to see if anything is needed or can be had. A piece of soap? A little kerosene? Some fat, chicken or pork, to brace the soup one more time? Whose husband is getting ready to go see if he can find a shop open? Is there time to add turpentine to the list drawn up and handed to him by the wives?

Breathing hurts in weather that cold, but whatever the problems of being winterbound in the City they put up with them because it is worth anything to be on Lenox Avenue safe from fays and the things they think up; where the sidewalks, snow-covered or not, are wider than the main roads of the towns where they were born and perfectly ordinary people can stand at the stop, get on the streetcar, give the man the nickel, and ride anywhere you please, although you don't please to go many places because everything you want is right where you are: the church, the store, the party, the women, the men, the postbox (but no high schools), the furniture store, street newspaper vendors, the bootle houses (but no banks), the beauty parlors, the barbershops, the juke joints, the ice wagons, the rickshaws, the collectors, the pool halls, the open food markets, the number runner, and every club, organization, group, order, union, society, brotherhood, sisterhood or association imaginable. The service trails, of course, are worn, and there are paths slick from the forays of members of one group into the territory of another where it is believed something curious or thrilling lies. Some gleaming, cracking, scarred stuff. Where you can pop the cork and put the cold glass mouth right up to your own. Where you can

find danger or be it; where you can fight till you drop and smile at the knife when it misses and when it doesn't. It makes you wonderful just to see it. And just as wonderful to know that back in one's own building there are lists drawn up by the wives for the husband hunting an open market, and that sheerly impossible to hang out in snowfall drape kitchens like the curtains of Abyssinian Sunday-school play

The young are not so young here, and there is no such thing as midlife. Sixty years, forty, even, is as much as anybody feels like being bothered with. If they reach that, or get very old, they sit around looking at goings-on as though it were a five-cent triple feature on Saturday. Otherwise they find themselves butting in the business of people whose names they can't even remember and whose business is none of theirs. Just to hear themselves talk and the joy of watching the distressed faces of those listening. I've known a few exceptions. Some old people who didn't slap the children for being slappable; who saved that strength in case it was needed for something important. A last courtship full of smiles and little presents. Or the dedicated care of an old friend who might not make it through without them. Sometimes they concentrated on making sure the person they had shared their long lives with had cheerful company and the necessary things for the night.

But up there on Lenox, in Violet and Joe Trace's apartment, the rooms are like the empty birdcage wrapped in cloth. And a dead girl's face has become a necessary thing for their nights. They each take turns to throw off the bedcovers, rise up from the sagging mattress and tiptoe over cold linoleum in the parlor to gaze at what seems like the only living presence in the house: the photograph of a bold, unsmiling girl staring from the mantelpiece. If the tiptoeer is Joe Trace, driven by loneliness from his wife's side, then the face stares at him without hope or regret and it is the absence of accusation that wakes him from his sleep hungry for her company. No finger points. Her lips don't turn down in judgment. Her face is calm, generous and sweet. But if the tiptoeer is Violet the photograph is not there at all. The girl's face looks greedy, haughty and very lazy. The cream-at-the-top-of-the-milkpail face of someone who will never work for anything; someone who picks up things lying on other people's dressers and is not embarrassed when found out. It is the face of a sneak who glides over to your sink to rinse the fork you have laid by her plate. An inward face—whatever it sees is its own self. You are there, it says, because I am looking at you.

Two or three times during the night, as they take turns to go look at that picture, one of them will say her name. Dorcas? Dorcas. The dark rooms grow darker: the parlor needs a struck match to see the face. Beyond are the dining room, two bedrooms, the kitchen—all situated in the middle of the building so the apartment's windows have no access to the moon or the light of a street lamp. The bathroom has the best light since it juts out past the kitchen and catches the afternoon rays. Violet and Joe have arranged their furnishings in a way that might not remind anybody of the rooms in *Modern Homemaker* but it suits the habits of the body, the way a person walks from one room to another without bumping into anything, and what he wants to do when he sits down. You know how some people put a chair or a table in a corner where it looks nice but nobody in the world is ever going to go over to it, let alone sit down there? Violet didn't do that in her place. Everything is put where a person would like to have it, or would use or need it. So the dining room doesn't have a dining table with funeral-parlor chairs. It has big deep-down chairs and a card table by the window covered with jade dracena and doctor plants until they want to have card games or play tonk between themselves. The kitchen is roomy enough to accommodate four people eating or give a customer plenty legroom while Violet does her hair. The front room, or parlor, is not wasted either, waiting for a wedding reception to

be worthy of. It has birdcages and mirrors for the birds to look at themselves in, but now, of course there are no birds, Violet having let them out on the day she went to Dorcas' funeral with a knife. Now there are just empty cages, the lonely mirrors glancing back at them. As for the rest, it's a sofa, some carved wooden chairs with small tables by them so you can put your coffee cup or a dish of ice cream down in front of you, or if you want to read the paper, you can do it easy without messing up the folds. The mantel over the fireplace used to have shells and pretty-colored stones, but all of that is gone now and only the picture of Dorcas Manfred sits there in a silver frame waking them up all night long.

Such restless nights make them sleep late, and Violet has to hurry to get a meal prepared before getting ready for her round of heads. Having a knack for it, but no supervised training, and therefore no license to do it, Violet can only charge twenty-five or fifty cents anyway, but since that business . . . Dorcas' funeral, many of her regular customers have found reasons to do their own hair or have their daughter heat up the irons. Violet and Joe Trace didn't use to need that hairdressing pocket change but now that Joe is skipping workdays Violet carries her tools and her trade more and more into the overheated apartments of women who wake in the afternoon, pour gin in their tea and don't care what she has done. These women always need their hair done, and sometimes pity darkens their shiny eyes and they tip her a whole dollar.

"You need to eat you something," one says to her. "Don't you want to be bigger than your curling iron?"

"Shut your mouth," says Violet.

"I mean it," says the woman. She is still sleepy, and rests her cheek in her left hand while holding her ear with the right. "Men wear you down to a sharp piece of gristle if you let them."

"Women," answers Violet. "Women wear me down. No man ever wore me down to nothing. It's these little hungry girls acting like women. Not content with boys their own age, no, they want somebody old enough to be their father. Switching round with lipstick, see-through stockings, dress up to their you-know-what..."

"That's my ear, girl! You going to press it too?"

"Sorry. I'm sorry. Really, really sorry." And Violet stops to blow her nose and blot tears with the back of her hand.

"Aw, the devil," the woman sighs and takes advantage of the pause to light a cigarette. "Now reckon you going to tell me some old hateful story about how a young girl messed over you and how *he's* not to blame because *he* was just walking down the street minding *his* own business, when this little twat jumped on his back and dragged him off to her bed. Save your breath. You'll need it on your deathbed."

"I need my breath now." Violet tests the hot comb. It scorches a long brown finger on the newspaper.

"Did he move out? Is he with her?"

“No. We still together. She’s dead.”

“Dead? Then what’s the matter with you?”

“He thinks about her all the time. Nothing on his mind but her. Won’t work. Can’t sleep. Grieves a day, all night...”

“Oh,” says the woman. She knocks the fire from her cigarette, pinches the tip and lays the butt carefully into the ashtray. Leaning back in the chair, she presses the rim of her ear with two fingers. “You in trouble,” she says, yawning. “Deep, deep trouble. Can’t rival the dead for love. Lose even time.”

Violet agrees that it must be so; not only is she losing Joe to a dead girl, but she wonders if she isn’t falling in love with her too. When she isn’t trying to humiliate Joe, she is admiring the dead girl’s hair; when she isn’t cursing Joe with brand-new cuss words, she is having whispered conversations with the corpse in her head; when she isn’t worrying about his loss of appetite, his insomnia, she wonders what color were Dorcas’ eyes. Her aunt had said brown; the beauticians said black but Violet had never seen a light-skinned person with coal-black eyes. One thing, for sure, she needed her ears cut. In the photograph and from what Violet could remember from the coffin, the girl needed her ears cut. Hair that long gets fraggely easy. Just a quarter-inch trim would do wonders, Dorcas. Dorcas.

Violet leaves the sleepy woman’s house. The slush at the curb is freezing again, and although she has seven icy blocks ahead, she is grateful that the customer who is coming to her kitchen for an appointment is not due until three o’clock, and there is time for a bit of housekeeping before the day. Some business that needs doing because it is impossible to have nothing to do, no sequence of errands or list of tasks. She might wave her hands in the air, or tremble if she can’t put her hand to something with another chore just around the bend from the one she is doing. She lights the oven to warm up the kitchen. And while she sprinkles the collar of a white shirt her mind is at the bottom of the bed where the leg, broken clean away from the frame, is too split to nail back. When the customer comes and Violet is sudsing the thin gray hair, murmuring “Ha mercy” at appropriate breaks in the old lady’s stream of confidences, Violet is resituating the cord that holds the stove door to its hinge and rehearsing the month’s plea for three more days to the rent collector. She thinks she longs for rest, a carefree afternoon to decide suddenly to go to the pictures, or just to sit with the birdcages and listen to the children play in snow.

This notion of rest, it’s attractive to her, but I don’t think she would like it. They are all like that these women. Waiting for the ease, the space that need not be filled with anything other than the drift of their own thoughts. But they wouldn’t like it. They are busy and thinking of ways to be busy because such a space of nothing pressing to do would knock them down. No fields of cowslips would rush into that opening, nor mornings free of flies and heat when the light is shy. No. Not at all. They fill their mind and hands with soap and repair and dicey confrontations because what is waiting for them, in a suddenly idle moment, is the seep of rage. Molten. Thick and slow-moving. Mindful and particular about what in its path it chooses to bury. Or else, into a beat of time, and sideways under their breasts, slips a sorrow they don’t know where from. A neighbor returns the spool of thread she borrowed, and not just the thread, but the extra-long needle too, and both of them stand in the doorway a moment while the borrower repeats for the lender a funny conversation she had with the

woman on the floor below; it is funny and they laugh—one loudly while holding her forehead, the other hard enough to hurt her stomach. The lender closes the door, and later, still smiling, touches the lapel of her sweater to her eye to wipe traces of the laughter away then drops to the arm of the sofa the tears coming so fast she needs two hands to catch them.

So Violet sprinkles the collars and cuffs. Then sudses with all her heart those three or four ounces of gray hair, soft and interesting as a baby's.

Not the kind of baby hair her grandmother had soaped and played with and remembered for forty years. The hair of the little boy who got his name from it. Maybe that is why Violet is a hairdresser—all those years of listening to her rescuing grandmother, True Belle, tell Baltimore stories. The years with Miss Vera Louise in the fine stone house on Edison Street, where the linen was embroidered with blue thread and there was nothing to do but raise and adore the blond boy who ran away from the depriving everybody of his carefully loved hair.

Folks were furious when Violet broke up the funeral, but I can't believe they were surprised. Way way before that, before Joe ever laid eyes on the girl, Violet sat down in the middle of the street. She didn't stumble nor was she pushed: she just sat down. After a few minutes two men and a woman came to her, but she couldn't make out why or what they said. Someone tried to give her water to drink, but she knocked it away. A policeman knelt in front of her and she rolled over on her side covering her eyes. He would have taken her in but for the assembling crowd murmuring, "Aw, she's tired. Let her rest." They carried her to the nearest steps. Slowly she came around, dusted off her clothes, and got to her appointment an hour late, which pleased the slow-moving whores, who never hurried anything but love.

It never happened again as far as I know—the street sitting—but quiet as it's kept she did try to steal that baby although there is no way to prove it. What is known is this: the Dumfrey women—mother and daughter—weren't home when Violet arrived. Either they got the date mixed up or had decided to go to a legally licensed parlor—just for the shampoo, probably, because there is no way to get that deepdown hair washing at a bathroom sink. The beauticians have it beat when it comes to that: you get to lie back instead of lean forward; you don't have to press a towel in your eyes to keep the soapy water out because at a proper beauty parlor it drains down the back of your head into the sink. So, sometimes, even if the legal beautician is not as adept as Violet, a regular customer will sneak to the shop just for the pleasure of a comfy shampoo.

Doing two heads in one place was lucky and Violet looked forward to the eleven-o'clock appointment. When nobody answered the bell, she waited, thinking maybe they'd been held up at the market. She tried the bell again, after some time, and then leaned over the concrete banister to ask the woman leaving the building next door if she knew where the Dumfrey women were. The woman shook her head but came over to help Violet look at the windows and wonder.

"They keep the shades up when they home," she said. "Down when they gone. Should be just the reverse."

"Maybe they want to see out when they home," said Violet.

“See what?” asked the woman. She was instantly angry.

“Daylight,” said Violet. “Have some daylight get in there.”

“They need to move on back to Memphis then if daylight is what they want.”

“Memphis? I thought they were born here.”

“That’s what they’d have you believe. But they ain’t. Not even Memphis. Cottown. Someplace nobody ever heard of.”

“I’ll be,” said Violet. She was very surprised because the Dumfrey women were graceful, citified ladies whose father owned a store on 136th Street, and themselves had nice paper-handling jobs: one took tickets at the Lafayette; the other worked in the counting house.

“They don’t like it known,” the woman went on.

“Why?” asked Violet.

“Hincty, that’s why. Comes from handling money all day. You notice that? How people who handle money for a living get stuck-up? Like it was theirs instead of yours?” She sucked her teeth at the shaded windows. “Daylight my foot.”

“Well, I do their hair every other Tuesday and today is Tuesday, right?”

“All day.”

“Wonder where they are, then?”

The woman slipped a hand under her skirt to reknit the top of her stocking. “Off somewhere trying to sound like they ain’t from Cottown.”

“Where you from?” Violet was impressed with the woman’s ability to secure her hose with one hand.

“Cottown. Knew both of them from way back. Come up here, the whole family act like they never set eyes on me before. Comes from handling money instead of a broom which I better get to before I lose this no-count job. O Jesus.” She sighed heavily. “Leave a note, why don’t you? Don’t count on me to let them know you was here. We don’t speak if we don’t have to.” She buttoned her coat, then moved her hand in a suit-yourself wave when Violet said she’d wait a bit longer.

Violet sat down on the wide steps nestling her bag of irons and oil and shampoo in the space behind her calves.

When the baby was in her arms, she inched its blanket up around the cheeks against the threat of wind too cool for its honey-sweet, butter-colored face. Its big-eyed noncommittal stare made her smile. Comfort settled itself in her stomach and a kind of skipping, running light traveled her veins.

Joe will love this, she thought. Love it. And quickly her mind raced ahead to their bedroom and what was in there she could use for a crib until she got a real one. There was gentle soap in the sample case already so she could bathe him in the kitchen right away. Him? Was it a him? Violet lifted her head to the sky and laughed with the excitement in store when she got home to look. It was the laugh—loose and loud—that confirmed the theft for some and discredited it for others. Would a sneak-thief woman stealing a baby call attention to herself like that at a corner not a hundred yards away from the wicker carriage she took it from? Would a kindhearted innocent woman take a stroll with an infant she was asked to watch while its older sister ran back in the house, and laugh like that?

The sister was screaming in front of her house, drawing neighbors and passersby to her as she scanned the sidewalk—up and down—shouting “Philly! Philly’s gone! She took Philly!” She kept her hands on the baby buggy’s push bar, unwilling to run whichever way her gaze landed, as though, if she left the carriage, empty except for the record she dropped in it—the one she had dashed back into the house for and that was now on the pillow where her baby brother used to be—maybe it too would disappear.

“She who?” somebody asked. “Who took him?”

“A woman! I was gone one minute. Not even one! I asked her...I said...and she said okay....!”

“You left a whole live baby with a stranger to go get a record?” The disgust in the man’s voice brought tears to the girl’s eyes. “I hope your mama tears you up and down.”

Opinions, decisions popped through the crowd like struck matches.

“Ain’t got the sense of a gnat.”

“Who misraised you?”

“Call the cops.”

“What for?”

“They can at least look.”

“Will you just look at what she left that baby for.”

“What is it?”

“‘The Trombone Blues.’”

“Have mercy.”

“She’ll know more about blues than any trombone when her mama gets home.”

The little knot of people, more and more furious at the stupid, irresponsible sister, at the cops, at the record lying where a baby should be, had just about forgotten the kidnapper when a man at the curb said, “That her?” He pointed to Violet at the corner and it was when everybody turned toward where

his finger led that Violet, tickled by the pleasure of discovery she was soon to have, threw back her head and laughed out loud.

The proof of her innocence lay in the bag of hairdressing utensils, which remained on the step where Violet had been waiting.

“Would I leave my bag, with the stuff I make my living with if I was stealing your baby? You think I’m crazy?” Violet’s eyes, squinted and smoking with fury, stared right at the sister. “In fact, I would have taken everything. Buggy too, if that’s what I was doing.”

It sounded true and likely to most of the crowd, especially those who faulted the sister. The woman had left her bag and was merely walking the baby while the older sister—too silly to be minding a child anyway—ran back in her house for a record to play for a friend. And who knew what else was going on in the head of a girl too dumb to watch a baby sleep?

It sounded unlikely and mighty suspicious to a minority. Why would she walk that far, if she was just playing, rocking the baby? Why not pace in front of the house like normal? And what kind of laugh was that? What kind? If she could laugh like that, she could forget not only her bag but the whole world.

The sister, chastised, took baby, buggy, and “Trombone Blues” back up the steps.

Violet, triumphant and angry, snatched her bag, saying, “Last time I do anybody a favor on this block. Watch your own damn babies!” And she thought of it that way ever after, remembering the incident as an outrage to her character. The makeshift crib, the gentle soap left her mind. The memory of the light, however, that had skipped through her veins came back now and then, and once in a while on an overcast day, when certain corners in the room resisted lamplight; when the red beans in the pot seemed to be taking forever to soften, she imagined a brightness that could be carried in her arm. Distributed, if need be, into places dark as the bottom of a well.

Joe never learned of Violet’s public crazinesses. Stuck, Gistan and other male friends passed word of the incidents to each other, but couldn’t bring themselves to say much more to him than “How is Violet? Doing okay, is she?” Her private cracks, however, were known to him.

I call them cracks because that is what they were. Not openings or breaks, but dark fissures in the globe light of the day. She wakes up in the morning and sees with perfect clarity a string of small, well-lit scenes. In each one something specific is being done: food things, work things; customers and acquaintances are encountered, places entered. But she does not see herself doing these things. She sees them being done. The globe light holds and bathes each scene, and it can be assumed that at the curve where the light stops is a solid foundation. In truth, there is no foundation at all, but alleyway crevices one steps across all the time. But the globe light is imperfect too. Closely examined it shows seams, ill-glued cracks and weak places beyond which is anything. Anything at all. Sometimes when Violet isn’t paying attention she stumbles onto these cracks, like the time when, instead of putting her left heel forward, she stepped back and folded her legs in order to sit in the street.

She didn’t use to be that way. She had been a snappy, determined girl and a hardworking young

woman, with the snatch-gossip tongue of a beautician. She liked, and had, to get her way. She had chosen Joe and refused to go back home once she'd seen him taking shape in early light. She had butted their way out of the Tenderloin district into a spacious uptown apartment promised to another family by sitting out the landlord, haunting his doorway. She collected customers by going up to their doors and describing her services ("I can do your hair better and cheaper, and do it when and where you want"). She argued butchers and wagon vendors into prime and extra ("Put that little end piece in. You're weighing the stalks; I'm buying the leaf"). Long before Joe stood in the drugstore watching a girl buy candy, Violet had stumbled into a crack or two. Felt the anything-at-all begin in her mouth. Words connected only to themselves pierced an otherwise normal comment.

"I don't believe an eight has been out this month," she says, thinking about the daily number combinations. "Not one. Bound to come up soon, so I'm hanging an eight on everything."

"That's no way to play," says Joe. "Get you a combo and stay with it."

"No. Eight is due, I know it. Was all over the place in August—all summer, in fact. Now it's ready to come out of hiding."

"Suit yourself." Joe is examining a shipment of Cleopatra products.

"Got a mind to double it with an aught and two or three others just in case who is that pretty girl standing next to you?" She looks up at Joe expecting an answer.

"What?" He frowns. "What you say?"

"Oh." Violet blinks rapidly. "Nothing. I mean...nothing."

"Pretty girl?"

"Nothing, Joe. Nothing."

She means nothing can be done about it, but it was something. Something slight, but troublesome. Like the time Miss Haywood asked her what time could she do her granddaughter's hair and Violet said, "Two o'clock if the hearse is out of the way."

Extricating herself from these collapses is not too hard, because nobody presses her. Did they do the same? Maybe. Maybe everybody has a renegade tongue yearning to be on its own. Violet shuts up. Speaks less and less until "uh" or "have mercy" carry almost all of her part of a conversation. Less excusable than a wayward mouth is an independent hand that can find in a parrot's cage a knife loose for weeks. Violet is still as well as silent. Over time her silences annoy her husband, then puzzle him, and finally depress him. He is married to a woman who speaks mainly to her birds. One of whom answers back: "I love you."

Or used to. When Violet threw out the birds, it left her not only without the canaries' company and the parrot's confession but also minus the routine of covering their cages, a habit that had become one of those necessary things for the night. The things that help you sleep all the way through it. Backbreaking labor might do it; or liquor. Surely a body—friendly if not familiar—lying next to you. Someone whose touch is a reassurance, not an affront or a nuisance. Whose heavy breathing neither enrages nor disgusts, but amuses you like that of a cherished pet. And rituals help too: door locking, tidying up, cleaning teeth, arranging hair, but they are preliminaries to the truly necessary thing. Most people want to crash into sleep. Get knocked into it with a fist of fatigue to avoid a night of noisy silence, empty birdcages that don't need wrapping in cloth, of bold unsmiling girls staring from the mantelpiece.

For Violet, who never knew the girl, only her picture and the personality she invented for her based on careful investigations, the girl's memory is a sickness in the house—everywhere and nowhere. There is nothing for Violet to beat or hit and when she has to, just has to strike it somehow, there is nothing left but straw or a sepia print.

But for Joe it is different. That girl had been his necessary thing for three months of nights. He remembers his memories of her; how thinking about her as he lay in bed next to Violet was the way he entered sleep. He minds her death, is so sorry about it, but minded more the possibility of his memories failing to conjure up the dearness. And he knows it will continue to fade because it was already beginning to the afternoon he hunted Dorcas down. After she said she wanted Coney Island and real parties and more of Mexico. Even then he was clinging to the quality of her sugar-flawed skin, the high wild bush the bed pillows made of her hair, her bitten nails, the heartbreaking way she stood, too pointed in. Even then, listening to her talk, to the terrible things she said, he felt he was losing the timbre of her voice and what happened to her eyelids when they made love.

Now he lies in bed remembering every detail of that October afternoon when he first met her, from start to finish, and over and over. Not just because it is tasty, but because he is trying to sear her into his mind, brand her there against future wear. So that neither she nor the alive love of her will fade or scab over the way it had with Violet. For when Joe tries to remember the way it was when he and Violet were young, when they got married, decided to leave Vesper County and move up North to the City almost nothing comes to mind. He recalls dates, of course, events, purchases, activity, even scenes. But he has a tough time trying to catch what it felt like.

He had struggled a long time with that loss, believed he had resigned himself to it, had come

terms with the fact that old age would be not remembering what things felt like. That you could say, “I was scared to death,” but you could not retrieve the fear. That you could replay in the brain the scenes of ecstasy, of murder, of tenderness, but it was drained of everything but the language to say it in. He thought he had come to terms with that but he had been wrong. When he called on Sheila to deliver her Cleopatra order, he entered a roomful of laughing, teasing women—and there she was, standing by the door, holding it open for him—the same girl that had distracted him in the drugstore; the girl who was buying candy and ruining her skin had moved him so his eyes burned. Then, suddenly, there in Alice Manfred’s doorway, she stood, toes pointing in, hair braided, not even smiling but welcoming him. For sure. For sure. Otherwise he would not have had the audacity, the nerve, to whisper to her at the door as he left.

It was a randy aggressiveness he had enjoyed because he had not used or needed it before. The pin of desire that surfaced along with his whisper through the closing door he began to curry. First he pocketed it, taking pleasure in knowing it was there. Then he unboxed it to bring out and admire at his leisure. He did not yearn or pine for the girl, rather he thought about her, and decided. Just as he had decided on his name, the walnut tree he and Victory slept in, a piece of bottomland, and when to head for the City, he decided on Dorcas. Regarding his marriage to Violet—he had not chosen that but was grateful, in fact, that he didn’t have to; that Violet did it for him, helping him escape all the redwings in the county and the ripe silence that accompanied them.

They met in Vesper County, Virginia, under a walnut tree. She had been working in the fields like everybody else, and stayed past picking time to live with a family twenty miles away from her own. They knew people in common; and suspected they had at least one relative in common. They were drawn together because they had been put together, and all they decided for themselves was when and where to meet at night.

Violet and Joe left Tyrell, a railway stop through Vesper County, in 1906, and boarded the colored section of the Southern Sky. When the train trembled approaching the water surrounding the City, they thought it was like them: nervous at having gotten there at last, but terrified of what was on the other side. Eager, a little scared, they did not even nap during the fourteen hours of a ride smoother than a rocking cradle. The quick darkness in the carriage cars when they shot through a tunnel made them wonder if maybe there was a wall ahead to crash into or a cliff hanging over nothing. The train shivered with them at the thought but went on and sure enough there was ground up ahead and the trembling became the dancing under their feet. Joe stood up, his fingers clutching the baggage rack above his head. He felt the dancing better that way, and told Violet to do the same.

They were hanging there, a young country couple, laughing and tapping back at the tracks, when the attendant came through, pleasant but unsmiling now that he didn’t have to smile in this car full of colored people.

“Breakfast in the dining car. Breakfast in the dining car. Good morning. Full breakfast in the dining car.” He held a carriage blanket over his arm and from underneath it drew a pint bottle of milk, which he placed in the hands of a young woman with a baby asleep across her knees. “Full breakfast.”

He never got his way, this attendant. He wanted the whole coach to file into the dining car, now that they could. Immediately, now that they were out of Delaware and a long way from Maryland the

would be no green-as-poison curtain separating the colored people eating from the rest of the diners. The cooks would not feel obliged to pile extra helpings on the plates headed for the curtain; three lemon slices in the iced tea, two pieces of coconut cake arranged to look like one—to take the sting out of the curtain; homey it up with a little extra on the plate. Now, skirting the City, there were no green curtains; the whole car could be full of colored people and everybody on a first-come first-served basis. If only they would. If only they would tuck those little boxes and baskets underneath the seats, close those paper bags, for once, put the bacon-stuffed biscuits back into the cloth they were wrapped in, and troop single file through the five cars ahead on into the dining car, where the table linen was at least as white as the sheets they dried on juniper bushes; where the napkins were folded with a crease as stiff as the ones they ironed for Sunday dinner; where the gravy was as smooth as their own, and the biscuits did not take second place to the bacon-stuffed ones they wrapped in cloth. Once in a while it happened. Some well-shod woman with two young girls, a preacherly kind of man with a watch chain and a rolled-brim hat might stand up, adjust their clothes and weave through the coaches toward the tables, foamy white with heavy silvery knives and forks. Presided over and waited upon by a black man who did not have to lace his dignity with a smile.

Joe and Violet wouldn't think of it—paying money for a meal they had not missed and that required them to sit still at, or worse, separated by, a table. Not now. Not entering the lip of the City dancing a mile the way. Her hip bones rubbed his thigh as they stood in the aisle unable to stop smiling. They weren't even there yet and already the City was speaking to them. They were dancing. And like a million others, chests pounding, tracks controlling their feet, they stared out the windows for first sight of the City that danced with them, proving already how much it loved them. Like a million more they could hardly wait to get there and love it back.

Some were slow about it and traveled from Georgia to Illinois, to the City, back to Georgia, out to San Diego and finally, shaking their heads, surrendered themselves to the City. Others knew right away that it was for them, this City and no other. They came on a whim because there it was and where not? They came after much planning, many letters written to and from, to make sure and know how long and how much and where. They came for a visit and forgot to go back to tall cotton or short cotton. Discharged with or without honor, fired with or without severance, dispossessed with or without notice, they hung around for a while and then could not imagine themselves anywhere else. Others came because a relative or hometown buddy said, Man, you best see this place before you die; or, Well, we got room now, so pack your suitcase and don't bring no high-top shoes.

However they came, when or why, the minute the leather of their soles hit the pavement—there was no turning around. Even if the room they rented was smaller than the heifer's stall and darker than a morning privy, they stayed to look at their number, hear themselves in an audience, feel themselves moving down the street among hundreds of others who moved the way they did, and who, when they spoke, regardless of the accent, treated language like the same intricate, malleable toy designed for their play. Part of why they loved it was the specter they left behind. The slumped spines of the veterans of the 27th Battalion betrayed by the commander for whom they had fought like lunatics. The eyes of thousands, stupefied with disgust at having been imported by Mr. Armour, Mr. Swift, Mr. Montgomery Ward to break strikes then dismissed for having done so. The broken shoes of two thousand Galveston longshoremen that Mr. Mallory would never pay fifty cents an hour like the white ones. The praying palms, the raspy breathing, the quiet children of the ones who had escaped from

Springfield Ohio, Springfield Indiana, Greensburg Indiana, Wilmington Delaware, New Orleans Louisiana, after raving whites had foamed all over the lanes and yards of home.

The wave of black people running from want and violence crested in the 1870s; the '80s; the '90s but was a steady stream in 1906 when Joe and Violet joined it. Like the others, they were country people, but how soon country people forget. When they fall in love with a city, it is for forever, and it is like forever. As though there never was a time when they didn't love it. The minute they arrive at the train station or get off the ferry and glimpse the wide streets and the wasteful lamps lighting them they know they are born for it. There, in a city, they are not so much new as themselves: their strongest selves. And in the beginning when they first arrive, and twenty years later when they and the City have grown up, they love that part of themselves so much they forget what loving other people was like—if they ever knew, that is. I don't mean they hate them, no, just that what they start to love is the way a person is in the City; the way a schoolgirl never pauses at a stoplight but looks up and down the street before stepping off the curb; how men accommodate themselves to tall buildings and wee porches, what a woman looks like moving in a crowd, or how shocking her profile is against the backdrop of the East River. The restfulness in kitchen chores when she knows the lamp oil or the staple is just around the corner and not seven miles away; the amazement of throwing open the window and being hypnotized for hours by people on the street below.

Little of that makes for love, but it does pump desire. The woman who churned a man's blood when she leaned all alone on a fence by a country road might not expect even to catch his eye in the City. But if she is clipping quickly down the big-city street in heels, swinging her purse, or sitting on a stoop with a cool beer in her hand, dangling her shoe from the toes of her foot, the man, reacting to her posture, to soft skin on stone, the weight of the building stressing the delicate, dangling shoe, is captured. And he'd think it was the woman he wanted, and not some combination of curved stone, and a swinging, high-heeled shoe moving in and out of sunlight. He would know right away the deception of the trick of shapes and light and movement, but it wouldn't matter at all because the deception was part of it too. Anyway, he could feel his lungs going in and out. There is no air in the City but there is breath, and every morning it races through him like laughing gas brightening his eyes, his talk, and his expectations. In no time at all he forgets little pebbly creeks and apple trees so old they lay their branches along the ground and you have to reach down or stoop to pick the fruit. He forgets a sun that used to slide up like the yolk of a good country egg, thick and red-orange at the bottom of the sky, and he doesn't miss it, doesn't look up to see what happened to it or to stars made irrelevant by the light of the thrilling, wasteful street lamps.

That kind of fascination, permanent and out of control, seizes children, young girls, men of every description, mothers, brides, and barfly women, and if they have their way and get to the City, they feel more like themselves, more like the people they always believed they were. Nothing can pry them away from that; the City is what they want it to be: thriftless, warm, scary and full of amiably strange strangers. No wonder they forget pebbly creeks and when they do not forget the sky completely think of it as a tiny piece of information about the time of day or night.

But I have seen the City do an unbelievable sky. Redcaps and dining-car attendants who wouldn't think of moving out of the City sometimes go on at great length about country skies they have seen from the windows of trains. But there is nothing to beat what the City can make of a night sky. It can empty itself of surface, and more like the ocean than the ocean itself, go deep, starless. Close up of

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