

put into computer / keep notes
one of last chapters where Roper
tells more he has told Taylor

(X ✓)

X

Roper tells Louise the truth about
Taylor's wife in his section - she
has to know

F. J. [unclear]
letter [unclear]
pay Taylor

no resentment here on Louise's part
just love & loyalty - her proudest moment even being
escorted to the airport in pretty formal dress on Old man's
arm. In the end she learned that

Old man Taylor was the father
of Roper - - not taken advantage
of Louise, a sweet love story - -
and Matt Taylor knew all along
that Roper was his brother (his
daddy told and told him to take care
of Roper & Louise, Roper thinks
until the end that his daddy
daddy was killed in a sawmill
accident.

an open
declaration
of his faith
in Roper

Taylor tells Roper he is his half brother & in
retaliation (also just) Roper tells about Taylor's
wife in the end

Go back & make Roper's cream-colored
understanding

Louise tells Roper the quarters belonged to him - -
was left to her by old man Taylor who she wonders
now whether he loved her surely her with such a
lifelong task of her motive for trying to make Roper
worthy & he belongs to these people, they belong to him

#11

Scene - Louie section - Lucy's ³ ~~four~~
 babies die inside white caddie left
 running with heater on on rainy cold day,
 playing then seemingly asleep while Lucy ^{rearranges}
 talks with Sweet - ^{fold down her jacket} car in Louie's
 yard. She in parson, funny, silent
 at funeral while Lucy weeps

(remember these are her people who have
 been passed down to her symbolically
 by Taylor) -- make boys & Roper twice
 as sympathetic with Louie (compassion) & work to
~~blackmail everybody to go to church for supposed play~~

might need to ~~have~~ shorten time of novel
 to Charles going so body won't decompose
 (call somebody for info - Vic Miller --

Object is to trick everybody into church on
Thanksgiving or Christmas (for children play)
so they will hear message of salvation
clearly & reported to vote

title 8 0, 02

develop ^{more} ~~more~~ change
in scene in the by

shop making preacher scene
a few months build a fire under those mules. "Jennie says."

open a wife early, etc
competent only to find of first in only
one heard sermon.

Water

Back to 1st stage (Jennie) when she
is sitting in church lobby alone. (she says
seems usually)

Jennie's shoulder wrapped in

Kate's kiss

get back down her back

Change to first stage
Jennie's face in
last stage

2nd flashback (second chapter in Louise's section)

page 5 chapt 10

(1)

Less than a year after Lou died, Louise had her gave birth to her second baby. (go back in first flashback I mention losing her little girl when Lou beat her, or sooth), this time a boy: colicky, runny like her daddy, cream skin the only ~~indication~~ ^{clue} that ~~her daddy was white~~ might be Wainer Taylor, that next-brother ~~the~~ one-year-old Matt might be her ~~half~~ ^{Piper's} baby's half-brother. Not that Louise & Wainer were listening for what people said. Following Wainer's wife's ^{Wainer's} death, they were caught up in just one month after Piper was born, they were ^{at first} spelled by the sudden easy accessibility to each other one another inside the big white house across from the commissary.

Every evening for months Louise would wait for till Wainer got home ^{from the turpentine woods or cattle pen} then hike out ^{to} ~~the~~ ^{the} quarters her home in the quarters with her baby.

But just as they had drifted apart, they soon drifted back together, watching their baby grow and play together. ^{(wain) watch they play} ^(look at Piper) ~~in~~ ⁱⁿ an old happy family during the daylight hours. But Louise always returned to the quarters at night.

"Gee, you don't have to go," he'd say. And she'd say, "Yeah, I do." And he would agree.

by Piper would
for the Piper
till he died
the would take
Matt riding
in her
trucks
but never
Piper

That point because there was really no point to argue, no point in arguing.

She had her baby and he had his.

Louise would sit Roper & he would take Matt with riding in her white Ford truck (check year) 1948

leaving Roper clanging at the ^{screen} door and crying "Go, go, go." When they tried to take him, she always claimed it was baptism.

Taylor stopped ^{his} truck under the oaks out front, ^{face red,} stomped up the door steps & across the wide front porch and ^{knocked} at the screen door till it unlatched it. He reached down, scooped up Roper and glared at Louise. "Don't ^{cross} mess me on this woman," he said and stomped back to the truck. Both boys staid in the truck seat, one ^{mappy haired} ~~shaggy~~ ^{spurred}, the other white headed.

The next day Louise didn't show up at the big home. ~~and that evening~~ Come evening Warner was standing inside her ^{back} screen door with her crawly baby ~~ganking~~ ^{ganking} at his pants legs, pulling up on Warner's boot tops. He picked up Roper, jiggly him in his long-muscle arm. "Lawd gal," he said, "don't do that to me."

"From now on I'll do what you say do." "It's just..." "You ain't no fool, Warner Taylor," she said with her hands ^{on} her hips ^{to} ^{stop} ^{him} ^{start} ^{her} ^{apron}. "It ain't when it comes to you and my boys," he said, taking back the ball point pencil Roper slipped from his shirt pocket to gnaw on.

Her point is that in the south people can't mix. The
children suffer.

"Well," she said, "you want to know 'er up
big time. You want to know me up to, cause
they 's lines of green & blue I don't cross. Less
you ready to move ^{of good} ~~of good~~ ^{up north}. I've heard somewhere that black & white
mixed together passed people to her. "It's a sorry
world, gal. An' it?" "At least the children what suffer."
She just stood there. ^{the girl} ~~the girl~~ ^{an' answer}. "Now go on, I don't want
be over once I get there tonight ^{yard}." ~~yard~~
He left, driving. And she followed, walking.

Adam - time - July 18 (week ending 10th)

4 days - 12 hours each

~~392~~
480.00

Jerry

480.00

~~4.25~~
~~4.25~~
~~4.25~~
4.25

Children of Molech - 13
He went limp and she scooped him up, squalling, with his
luxuriate in the desire to strangle him. She hugged, felt him
after. He slapped her.
God, she thought, if only he knew how guilty I feel, he could
stab me right in the heart and I wouldn't move a muscle.
His siren screams filled her ears and the hollow house as she
struggled to the kitchen, which smelled of bacon grease and sour
dishwater.
Sonny stood at the bay, separating the kitchen from the
living room, dressed in his green Ralph Lauren Polo and snug acid-
washed jeans. "What's ailing the rooster?"
The sight of the gold chain on his dark hairy throat made
Maggie want to claw his eyes out. But when she spoke, the words
came out everyday normal. "He's pitching a fit cause he wants to
stay outside awhile."
She let the child go, and he rolled over, kicking and
screaming at her feet. She wished Sonny would offer to take him
out to play, rid the house of his yodeling.
Sonny glared at him, then at Bethany, who didn't like the
shadow of a ghost.
"You better straighten yourself up, boy, you're on the bus."
stool, swiveled.
Maggie could smell obsession, his favorite cologne, and it
ticked her off. "There's your SHOPPERS' GUIDE."
Her tone smacked of being put out - one of the students had
got off the bus at the store, and if found out, she could lose her
job.

~~1992~~ (TV)

~~1994~~ time of novel

Freedom side 1965 - Louise should be about ~~25~~ ³⁵ ~~25~~
50 year old at present
(17 when Roger was born)

~~1965 Present Roger~~

1965 - Roger 18 year old
present 48

~~30
18
12~~

30
18
12

18
30
48
18

35
18
17

1965 - Mark - 19 years old
present present 49 years old

~~45
18
17~~

need to fix Louise in Roper sectioning
how she feels about Freedom Riders

Quarters / details

- fresh-board weedless garden patches
- a white wash DDT on ~~the~~ tongue & groove walls white washed
- with fresh applicator spraying of DDT to kill houseflies
- garden tools hanging from ~~the~~ ^{topped} sheds with hand-edged poles
- fish bins, cane ~~spikes~~, hog killings
- raked yards. ~~Not ash.~~
- porches with rocking chairs used for rocking
- kitchen table with benches for
- pen of wild ^{fattening} hogs caught ^{to} at ~~the~~ scrub post in the woods, where
a single pole wrapped in ^{soaked} oil-soaked sacks ^{to fill lice} ~~that were soaked in~~
~~burnt oil.~~

- black snake creeping ^{off her husband}

Amie she asks Louise if Gaylor killed
Louise tells Wainier how they make
Kinda strange to me how they make
like ~~use~~ ^{use} the ~~same~~ ^{same} ~~separate~~ ^{separate} ~~colors~~ ^{colors} out

arguments with freedom riders: (irony - Wainier who supports the
cause is misunderstood as taken white land owner)
~~Wainier~~

- moon shine at end of the week as reward
- paying off ^{commission} debts of turpentine hands ^{belongs to other turpentine men who} ~~shaded~~
- they skipped camp
- Louise's relationship with Wainier (housekeeper) irony: the
freedom riders like don't think she's important enough for him
(true segregationist thinking)

Start eating on
 class - so
 down list

~~Pictures
 Security
 For Review
 Film~~

love
 about
 your
 Photos
 Presentations
 Phanda

Make his picture
 Down

for Louise in Royce
 action - how she
 feels about Freedom
 Pictures etc

~~not~~ fixed
 1-3

~~Freedom Riders' Journal
 of the Freedom Riders
 in the South~~

~~Freedom Riders' Journal
 of the Freedom Riders
 in the South~~

4
 55
 33
 19
 8
 12
 11
 11
 10
 10
 6
 14
 13
 11
 12
 3
 183

1
For the most part, what Louise remembers about Lora Taylor
is sketchy episodes, ^{snatching} ~~snatching~~ images, flashbacks of
person ~~remembering~~ now dead from the perspective of one
still living, who feels a bit guilty for not remembering
~~more~~ better and more;

A ^{girl} ~~girl~~ cute but not pretty, ^{with} ~~with~~ blonde hair and green-gray
eyes sliding out of Little Taylor's ~~padding~~ ^{padding} behind him and
shrinking from the mangy, tail-switching dog. Gold jewelry,
shorts, tanned strong tan legs and white tennis shoes & socks.
The sun ^{was} ~~was~~ shining, "This is Lora,
Mama Son," said Little Taylor, grinning, "This is Lora,
my new wife, she can cook too."

A ~~black~~ ^{ribby} black dog licked Lora's hand and she
jerked back, leaning close to Little Taylor.

"Get on away from here, dogs!" ~~she~~ ^{she} said Louise ^{on the doorstep} and clapped
her hands. "Y'all come on in."

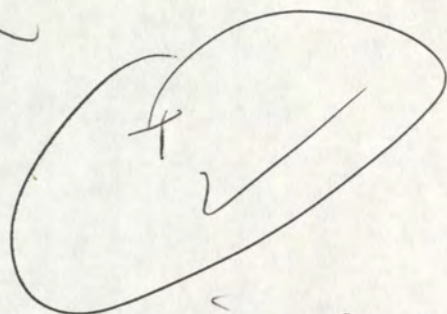
"Ain't got but a minute," said Little Taylor. The girl squinted
at Louise and ^{equimmed} ~~equimmed~~ ^{one} ~~one~~ ^{gold} ~~gold~~ ^{arm} ~~arm~~ ^{of} ~~of~~ ^{had} ~~had~~ ^{be} ~~be ^{ringed} ~~ringed~~
Louise thought ^{maybe} ~~maybe~~ ^{she} ~~she~~ ^{was} ~~was~~ ^{shy} ~~shy, hoped she was shy, hoped she
was more ^{humble} ~~stable~~ than she looked. Was glad she could cook.~~~~

If Louise saw Lora Taylor again before the child was born,
she couldn't remember -- she tried but couldn't remember --
could remember only Little Taylor's ^{going} ~~going~~ ^{from} ~~from~~ ^{lean} ~~lean~~ ^{to} ~~to~~ ^{fat} ~~fat ^{and} ~~and~~ ^{the} ~~the ^{face} ~~face~~ ^{becoming} ~~becoming~~ ^{distorted} ~~distorted~~ ^{with} ~~with~~ ^{flesh} ~~flesh~~ ^{over} ~~over~~ ^{the} ~~the ^{months} ~~months~~ ^{and} ~~and~~ ^{years} ~~years~~ he stopped by rushing to and from jobs
to check on Mama Son and eat her biscuit pudding and
drop ten & twenty dollar bills in ^{places} ~~places~~ secret places.
He had told her about the blonde baby girl with blonde
curls long before Louise saw her, a standing baby next in
the front seat ~~of~~ next to her mother in the green car.~~~~~~

Eugene needs to be younger maybe - has to be savage
as Little Taylor)

Louise section

~~first~~



surprise: Reader learns in course
of flashbacks (Louise's reminiscence)

that ~~Wainwright~~ Taylor (at old Dutkin house)

& she were in love. reader ~~know~~ ^{know what happened &} know till end

- she met nursed Little Taylor while nursing
Roper (they played together around
Mayday - keeps turpentine business)

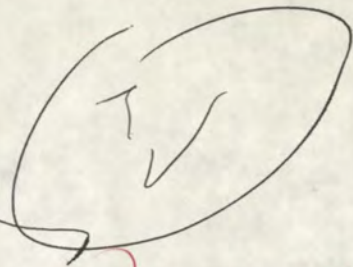
- Louise walking home with newspaper wrapped
mullet & her husband beats her up - - later
he has an accident & she knows Wainwright is
responsible (sometimes you have to whistle to
make the wind blow, he tells her)

(clay fall in ^{pond} cabin where they meet)

- characters need fleshing out - find real person for
Wainwright (Teford Sullivan) - his wife - mainly need Lora Taylor

When You Whistle...

(before going on to Louise)



consider interspersing parts Lopez, Louise,

~~women~~ probably best to go back thru Lopez's part and make Louise's responsibility for the quarters more apparent (but remember she has given up on them & painted her window black)

- the squeaky ~~door~~ hinge sound of empty gloves

- hairy squiggly spirals of coyote scutt (or dung)

- more detail about quarters

Mary Alice dreamer - can tell what dream means -
- bring dreamer in earlier, by having Louise say something about that woman not taking care of Little Angel with the crops - make children more real

* * check on how long a body can be buried in order for chapter autopsy to be performed (might need to make deadline
4/21 Thanksgiving instead of Christmas)
accidents)

- women in quarters have to be made more real - what to...

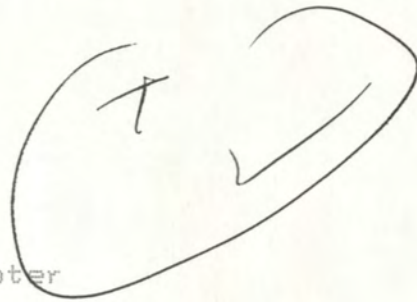
- go back to first chapter - boys talkin' dope "I'm thirsty"

- Jeanie is cream skinned like Lopez
Blooms to black as ^{chromed} ~~her~~ name was

notes — Louise's section

PART 2

Chapter 8 (not 9)



this will be chapter 8, if combine the last chapter

remember familiar heat--going into different characters past, their heads,

show why Louise would paint her house black, quarters sin and filth and racket--show Eugen as sneaky and lying--remember she is dying has to have fast results--has till right after Christmas, to get everybody in order

notes: Louise starts out with changing, saving, only her own family, but realizes the quarters are her family (she has worked in fields with woemn, set out pines, etc, while the men worked for turpentine company in Mayday. When company closed down turpentine operation inMayday Louise had persuaded the company to let quarters stay on their land, so people would have a place to live. Now women work in town(maybe) and men work at drugs and gambling and illegal whiskey--things are worse than before--still no money and nobody to raise the

children. She can see how changing the quarters will ripple out to
the world. (turning off the tv on thanksgiving)

change Louise's orders to include that Eugene has to play santa claus-
-she makes the outfit, etc. --women in quarters give her clothes for
keeping their children, wild outfits she loves --sometimes they pay
her, etc. just enough to live on

chapter 9--part 2--Louise

Tuesday in last chapter

TV

When You Whistle - scene

this scene comes after Little Angel's ^{other's} funeral, and just before the Sunday before Thanksgiving (time problem) when boy & Roper get sorry for Louise.)

Something you have to whistle if you want the wind to blow, he said after her husband got killed

mullet scene
&
love scene

Warner Taylor said to her "Law, gal, you something; Law, gal, you make me laugh" ^{that resonant voice} tilting to the ^{board} commissary ceiling with the tilt of her ^{bright} face, ~~as she~~ ^{she} ~~was~~ ^{was} ~~and~~ ^{and} ~~back~~ ^{back} in her chair behind the desk where she stood ^{with} her tall sheet and ^{she would} know the sad man behind those squinted aqua eyes. Laughing with her, though knowing her place - a black woman ^{knowing} ^{when to} stop. But inching closer in her head and feeling her with closer till they'd ^{brushed} ~~brushed~~ ^{to} close.

But that was after ^(her husband) ~~she~~ ^{got} killed at the sawmill, four days after - died, four days after Warner Taylor had bought ^{her} a man of mullet from the fish truck that stopped off at the commissary, ~~and~~ she had gone straight home and fried the fish, ^{helping} hungry after a long hot day in the cotton field. Scarily & fixing the fish and before she could even sample anything but a salty ^{fish} tail, ^{those same fish} ~~cleaning~~ ^{up} off the floor. ^{drummed} ^{with} his belt doubled, "I ain't order no fish for my supper," he shouted. "I ain't eating no fish."

"Ain't nobody make you," Louise said, mopping, picking up ^{plain} [&] ^{white} ^{meat}.

(2)

He drew the belt back & hit her, hit her, buttocks, back, neck & head. Slipped on the greasy floor, sailed up & kicked her in the face. Her right eye felt as if it had been punched to the back of her head. She tried to scramble up, crawling toward the door, but he caught her by one ankle & yanked her back. Through the screened door, she could see people gathering in her yard, watching. But they were used to ~~and his ways~~ and his ways. But this time he would have killed her if ~~for~~ ~~for~~ Warner Taylor hadn't stopped, because this time for the first time in ~~of~~ three years she forgot him back. Maybe because, growling & scratching at the screen door like a caged skunk, she had seen, really seen, for the first time ~~the faces of those~~ ^{the faces of those} gathered, who she worked with every day, their pity, and she was on her feet blowing & kicking and biting till the light overhead went out.

Two days later, when Warner Taylor drove her home from the hospital, Abah, foreman at the sawmill, was waiting with news that ~~she~~ was dead. Feeding a log thru the mill he'd got hung & sawed up. ^(see notes)

Then that night, Warner Taylor knocked on her door. When she opened it, he was standing there in the moonlight.

Tell me to go, ^{Louise} just say it, "he said," and you know I will."

She didn't answer, ~~just~~ backed into the room and waited for him to come in, for the moon runner to vanish on the floor as he closed the door.

Breathy hard, pitiful, smelling of willow & tobacco. Whiskey.

"You know how come I'm here, Louise," he said. "You know I want you. I love you."

"You have been killed?"

"In a way, I did. I won't lie."

"I ain't grieving," she said. "I ain't feel nothing..."

"I been fish fishing," he said. "Get river sand in my boots."

"Take 'em off 'em."

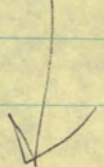
He crossed the room to the chair by the window, sat & began ~~stripping~~ ^{speaking} of his boots, ~~moonlight~~ ^{backlit by moonlight}, that perfect head, that cleft chin, those elevated, square eyes.

"You have him killed for me."

"Lawd, gal, I ~~was~~ ^{was} I'd do just about anything for you. But I did it for me too. I did it cause I love you."

She waited, watching him, watching her rise, ~~and~~ ^{under} ~~her~~ ^{him},
"Sometimes you gotta see

him long slender body moon striped. Her molded chest. Not a word and the only sound Kathy did outside the window & dogs barking way off. He ~~walked~~ ^{trudged} to the bed slowly, testing every step, and when he got there, he caught her shoulder and began stroking her arms, her broken right arm, then following her breath in the dark, kissed her. Tendermen something new to Louise; feeling loved, something new to Louise. And she knew ~~the difference between~~ ^{what being in love meant}; ~~it meant~~ ^{being in love} two people loving each other. Not just one loving, Moonlight sucking him closer. In the dark, they were the same color.



last line: Sometimes you have to whistle if you want the wind to blow.

When ya Whistle ... Check list (notes)

~~the~~ Book One - Chapter 1, 2, etc // Book Two, start chapters over! 5, 3

1. more on community ~~too~~ not likely Taylor

2. Louise comments earlier about Lora Lee being from Atlanta
-- something showing she knew her (background)

red cur is a bitch

3. check state crime lab notes (Dr Croft - might call
him about valerie & vodka)

~~Annex & notes about Waverly Louise~~
4. acknowledged parent - Dr. Croft (get full name)

~~Roper's train conversation - does Louise consider him touched~~

5. Taylor tells Louise that Roper will keep working for him. He wants
keep paying probation.

6. go back - ~~stitching~~ Louise stitching old Santa suit ~~glor~~
church - scenes - Sewer & Louise quarrelling // preacher visiting
in dog dipping scene

7. novel set in 95

8. mention Matt Taylor looking after Louise (develop their
(she won't take money, won't work for him) relationship)
✓ she tried working for him keeping home, but he wouldn't
let her work)

9. Beanie was supposed to be Joseph initially - Bloopie Joseph later
- Go thru journals for info to flesh out story

10. go back - have Beanie same size & height as
Roper F7 - now

11. need more info on cotton weighing, etc (Seward)

12. complete Freedom ideas section very affected ~~claw~~ ^{flashback}

13. rare words - lope-walking, a walking lope,

14. revise again, fleshing out, detailing, getting correct info

get thru folders
& entries
info
edit
publish
rare
words

Not since the star hung over Bethlehem, at never such
a morning let Luke report to that Christ the light.

over →

1995 - who is running or a net center for present & next year edit # 5
Transferred notes

1. sagging clothesline of dingy wash of twice-wet wash
2. Louise needs to ask Roper about Math ^{she worries Taylor wife} ~~occasionally she blamed~~
3. ~~More on Louise in past of Pappy's house (trapp' cooing women)~~
4. ~~Louise mentioning Lou Taylor in outside earlier (3 or 4 chs.)~~
5. try to contain in 14 chapters - Book 1 (Roper) Book 2 (Louise)
6. train racket of back - dat Louise painted window black when the quarter went from ~~page to a pen~~
7. Roper quit tagging with her to the big house when he was around then, and ~~accepted that she was just a housekeeper for the Taylors~~
8. Louise is black - Bloop black - Beanie & Roper - cream-skinned
9. Sweet needs to be more 3-dimensional

10. flump robins in ~~meadow~~ field lark, yellow jackets - hairy spirals
of coyote scat - snuff-rich dirt - dewy morning: pincheels & dewy wels
at dog fecunda ~~(late evening dog - rabbit and)~~
11. ~~detail quarters (more believable)~~ ~~Thorny Carless~~ ~~old barn & house~~
12. children are not 3-dimensional ~~describe young Louise face & plow, tall & sturdy in first book chapter~~
13. ~~be sure Eugene & Roper same age~~ ~~(she)~~

14. draw reader in thru senses - more atmosphere ~~(son look like him)~~
15. ~~check chs 2 to see if women in fat~~
16. Taylor is suspect all along - in the end ~~Red cur is~~
~~check all dialogue~~ ~~also Taylor plays being found out (another woman etc)~~ ~~killing her & having Roper dispose of body (?) a bitch~~

17. ~~Christmas play - children confing~~ ~~(check demo. conventer spin)~~
- between scenes ~~May have to be started in Withen 1964 (ongoing)~~

18. In last chapter Taylor tells Louise there was no ~~lick to the head~~ ~~but Roper has backed back into the hole in the first chapter~~
19. ~~go back to show Louise less (Lagan & Fudon Riden), etc~~ ~~They messed up her life~~ ~~messed up Warner's system that worked~~
have Louise send food to Taylor occasionally ~~(magister dispenser of all things), weak people~~

20. Roper's former wife - something about her ~~don't mention Louise's age~~
21. First chapter, Roper is 54 ~~(his name is 65 later - she)~~
22. ~~Louise is 72~~ ~~could be 72~~ ~~(check all age & time)~~
~~Louise's regard for Freedom Riders - feels they ruined things etc~~ ~~mixed feelings~~
23. Taylor's truck is white - brown sheriff's car ~~cotton age over, then turquoise~~

23. "old homegirl" ~~Old Ahab in flashback - Old Ahab killed Lou etc~~
how many children does Ingy have? fix in Cha. 11 page 7)
Saw mill "Urhine"
check Cha. 2 of book 2 for what Louise commends
of Roper - repeated in cha 11, p 15

SIMILIES THROUGHOUT

spellcheck
F = ? - now

flesh out using entries in journal that fit
(original copy)

- Saw, gal, you're something
(tell, don't show - like Erdrich)

~~flu scene - reader comes
to check on Louise & talks to
Suey & all~~

edit
C.H. ~~12~~
so down list

~~1/21/90
Go. Review
- did you tell
Teresa about
your creative non-
fiction~~

~~Bill
Laura
Martha
La Revier~~



~~Beane's~~
~~with~~
~~as~~
Joseph

to back

new poem

JANICE DAUGHARTY ROUTE 1, BOX 595 STOCKTON, GA 31649
912-242-5917

Please run the following item prior to August 11:

Local authors Janice Daugharty and Virginia Lanier will be signing copies of their most recent novels at Waldenbooks, Valdosta Mall, August 11, from 2-4 PM. For more information call 912-247-0332.

Thank you,
Janice Daugharty

challenge
abolish? ~~Smother~~ (cold remedy)
take postal library ~~has sent to Graham~~ ^{the private company} ~~has sent to Graham~~

Start early (Mon. 7)
go down notes on list

Marchman

Tom
live notes of ~~Chaplin~~ Carl

Notes
Carla (rental)

Set Jones
to read
the ~~Chaplin~~ book
on ~~Barbara~~ HC

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912-242-5917

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Local authors Janice Daugharty and Virginia Lanier will be signing copies of their most recent novels at Waldenbooks,
For more

5

Sora Taylor, now not-shy - there was no mistaking that she was ²
shy, she was of humble, but haughty with her blond hair sleek
in a ponytail and heavily made up face. Black eyeliner that made
her green-gray eyes look hard. No smile.

She didn't get out of the car. She sat with her diamond-
ringed fingers on the black steering wheel and talked to Louise
through the window.

"I'm looking for some household help," she said. "Somebody to
iron especially."

Louise walked to the car to get a better look at the
~~small girl~~ little girl with blonde ringlets of Little Taylor's
great blue eyes. The child crawled across her mammary
lap and hung to the ^{half-}open ^{green tinted} window and smiled. Louise couldn't
resist touching the ringlets framing her rosy round face.

"Oooh what a pretty girl-baby; look just like your daddy."
Sora Taylor lifted the child from her lap with rough hands
and ~~put~~ ^{set} her on the seat beside her. The child's chubby ~~legs~~
knees locked and she walked to the other ^{side} and stood on
the window.

The green car's engine still purred. Air conditioner on
high and blowing at her ringlets.

Louise never ironed Sora Taylor's clothes and couldn't
remember why -- whether she'd said no she was too busy or
had said yes and the clothes never came. She would have
said yes, she believed now, just to get to see that
baby who looked so much like Little Taylor again.

After that, Louise remembering or ^{think} she remembers,
seeing that hard, unsmiling face of Sora Taylor behind the
green-tinted window of the green car in passing, but she
doubts it because Sora Taylor wouldn't have been driving
around the quarter and Louise wouldn't have seen her
anywhere else. But she heard and heard, and saw on Little
Taylor's ^{face} that the Taylor household wasn't happy.

BIO--1995-1996

Janice Daugharty was born in Echols County, Georgia, where she has lived for fifty years. Second in a family of seven children, she graduated from Echols County High School, and several years later attended Valdosta State University as an English major. She has two daughters, a son, and three granddaughters. She began writing fiction in 1982, and has had stories published in various literary journals.

March 1994--a novel, DARK OF THE MOON, published by Baskerville Publishers, Dallas, Texas. Reprint rights were picked up by HarperCollins of NY. Rights sold for a Hallmark film (now in development) and foreign rights sold to Droemer, in Germany. DARK OF THE MOON is being used as a course study on Southern women writers at SUNY in Buffalo, NY, and Murdoch University, in Fremantle, Western Australia, and other colleges and universities.

September 1994--a story collection, GOING THROUGH THE CHANGE, published by Ontario Review Press. Ray Smith and Joyce Carol Oates, writer and teacher at Princeton University, published the collection. This collection has been used as a creative writing course text by Valdosta State University.

March 1995--a novel--NECESSARY LIES--published by HarperCollins. Reprint rights, also HarperCollins. Sold to Droemer in Germany. This novel is currently being used as a course text for various colleges and universities.

March 1996--a novel--PAWPAW PATCH--published by HarperCollins. Reprint rights, also HarperCollins. A selection of the HarperCollins Winter 1996 Readings and Conversations. NECESSARY LIES, in paperback, also available in March of 1996.

1997--EARL IN THE YELLOW SHIRT in hardcover; PAWPAW PATCH in paperback. A story collection, SOMETHING SAFE, SOMETHING FREE, is tentatively scheduled to appear in 1998, along with a novel, WHEN YOU WHISTLE, THE WIND WILL BLOW.

1995-1996--short story bought by NPR ("Sound of Writing") Washington, DC; STORY (Fall issue 1996); ONTARIO REVIEW (Spring '96); GEORGIA REVIEW (Dec. 1996): essay in 1996 issue of WRITER'S DIGEST YEARBOOK. Nominated for 1995 Georgia Author of the Year Award, and the 1996 Townsend Prize for Fiction. On editorial advisory board for The Distillery, literary journal, Motlow Community College, Tullahoma, TN. 1995-96--Writing Consultant at Valdosta State University, under a grant from the Georgia Humanities Council. 1996-97--lecturer and Writer-in-Residence at Valdosta State University. For press kit and sample books, call Jennifer Suitor, HarperCollins, 212-207-7590.

183 pages so far

- use notes from yellow pad (journal entries)

- develop Sweet

- write parable of the scarecrow for
Louise's part

- develop minor characters

Go into each file and flesh out (more detail)
draw reader in through the scenes

* scenes with Louise & Wainer - old days -

* have Louise

~~with~~ Ahab's turkey caller ^{from} ~~with~~ a condom

Take Sweet, for instance, whose rotting-down filthy
house Louise stands facing through a peephole of
black paint. Woman call herself a lawyer! But ~~had~~
~~never left the quarters~~ she ever went to

~~Other side of the hedge~~

~~Beyond~~

On Sweet's side of the hedge, crows perch
like ~~gaily~~ rags on the bare branches of her pecan
tree

On the pecan tree, which grows on Sweet's
side of the hedge but branches out over Louise's
side, ~~the~~ crows, big as chickens, ricochet from the bare
branches to the dirt, gobbling pecans and ~~snatching~~
pecans and ~~scavenging~~ ^{sawing}

Usually Louise would either turn around,
go home and come back later, or go on in
and wander the dim musty aisles between
tall shelves of ~~canned~~ ^{tin} vegetable and meats and ~~checking~~ ^{stapling}
till ~~whoever~~ ^{generally some man from the community who} had stopped by to talk and get a cold drink --
got talked out and left.
But this time she marched up ^{the brittle gray concrete} ~~the porch~~ ^{to the half porch} with
plank benches nailed post to post and straight through
the ~~open~~ ^{vertical} board door
~~From the porch, she could~~

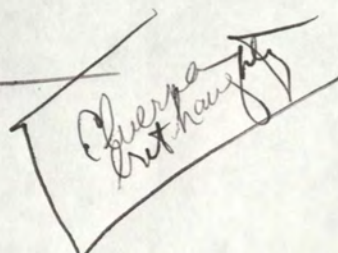
~~chap 12 - page 15~~

start to finish - flesh out &
add on - especially Louise
section

* write scenes with boys
or whatever (like train derailment)
in different sections
Boss & Wall-eyed Willy
Sweet
Chat

scenes in Roper's section

do 3
13

Secret 

~~short story 2 folders
When you write
rust-brown Pontiac~~
~~Boss & Wall-eyed Willy~~

ok
Go thru novel - start to finish,
fleshing out & develop minor characters

~~Louise scenes:~~

~~do flash back to Lora Taylor~~

Printed
Chax (~~2 p. 16~~) (~~3 p. 24~~) (*) (~~3 p. 33~~) (~~6 p. 68~~) (~~7 p.~~)
(~~8 p. 75~~) (~~9 p. 95~~) (~~10 p. 112~~) reset printer to 1-1 each
time / (~~11 p. 129~~) (~~12 p. 150~~) (~~13 p. 188~~) (~~14 p.~~) 15 p