



Organization

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Citation Information

Morrison, Toni. 1931-

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1 folder (partial)

Contact Information

Download Information

Date Rendered: 2019-09-05 01:02:34 PM UTC

Available Online at: <http://arks.princeton.edu/ark:/88435/vm40xx170>

OLD
Organization: A Sporting Woman

Charge false, tense and conflict
L Intro to a kind of loose, sporting woman; now and earlier; and the folklore once used to explain and punish them. The Claras.

Chapter 1 The House

Junior arrives; Gibsons and Romen introduced

Chapter 2 The Party

(The Bedroom?)
Romen's shame at the party *(see ms. draft)*

Chapter 3 The Property

Christine. "The four Samsonite suitcases she left with held all she needed then; the Wal Mart shopping bag she returned with contained all she had."

Her life in H City, jobs/ lovers and Mr. Rio. Her despair as that relationship folds and she has no home or money or self-esteem—wanted to steal his

car parked outside his house, but can't drive. Decides to wreck it. Gets

in. No key; "fights" the car with hands and feet til his wife comes out

with a bat. Christine takes it from her; knocks the wife down,

smashes the car window. Is arrested and told to leave town. With

Enter House of the Casey Widows :

Christine ^{Casey} wary - industrious (as she had never been in her youth in that house where all meals were cooked for her.)

HBB ^{Casey} ^{needing} feeling she needs protection (needed not so much a sec/camp. - but a bodyguard)

And wants to be served most of all; the best part of being a Casey instead of a Johnson. as Junior quickly understands.

absolutely nothing she is forced into a pathetic return to Harmony, but is able to bolster this humiliation into a prideful claim to the property. —>

Chapter 4 The Settlement

Junior. Her family, her escape and forced return; her eye on Roman and her view of the Cosey women. Misreads the wedding photograph Heed showed her: Bill Cosey next to an old timey famous musician—one arm around Heed, his bride; another around bridesmaid Christine: His daughter, May, matron of honor off to the side nearer the famous musician. Asks Roman to fix the car. They flirt. Roman tells her what he “saw some guys do to a girl.”

L Café Ria: Junior, Theo and L's job/role. Plus the Cosey workers vs. Cannery workers tension. Most of the latter are not allowed in or have no money to entertain themselves there. Are confined to the shore, but not permitted inside the Hotel “grounds” picnic tables, open air dance floor, etc.

How the Gibsons were hired away from the Cannery to work at the

Hotel—he as a ^{waiter} ~~cook~~, Vida as receptionist/clerk. — SOCIAL & financial improvement. —>

Chapter 5 The Hotel

Heed angry but incapable of stopping
C. from moving into the Kitchen apartment.

(Christine's ^{door} lock a sign of the
durable hatred between Up Beach & Resort workers)

Her "shame" intensifies her claims. Not until
Junior comes, does she abandon the "shame" and
remember that independent life as thrilling.

Heed ^(Thumbing through old photographs [see above]) she tells ^(dictates to)

Junior how she gained control of the hotel: fighting ^[her stepdaughter]

May, and the local contempt; her devotion to Bill Cosey and his

acquiescence in her taking over. First part of her "meeting" with

Cosey. Obviously relishes such confessions to Junior. ^{NON-judgmental} who knows what real poverty is like.

Chapter 6 The Beach

Romen and Junior; she in love; he in lust and retrieval. Their first

sexual encounter takes place at the beach. ^{On what's left of open air dance floor} Junior is naked except

for her socks. ^{Correctional institution}

L ^(scattered here) Heed's real family—the Johnsons of Up Beach vs. her "Book" family, the

Cosey's; Bill Cosey's eligible bachelorhood; the scores of women who

come to his resort to seduce or merely look at him; his elegant

flirtatiousness. May loved him so much she did not miss her own husband

when he left—a man who once booked the acts and was expelled for

infidelity.

Chapter 7 The Father

Christine. After being provoked by Junior into correcting some false

ALA

Jr: Do you think C. Slept w her brother-in-law?

Rm: Which brother-in-law? I only know the little Johnson's.
Not the old folks.

Ja: Would explain why they hate ea. other. If Heed
thinks (her own sister)

hood Heed has told Junior, {Junior has wondered if Christine may have slept with Heed's husband—"Nobody could hate like that unless

they'd been in love."} [something insulting about May] Christine

informs her that "She's not my sister. She's my grandmother. And

her "tk" stepdaughter was my mother!" And shows her the identical

wedding photograph to prove it. Later, to herself, Christine recalls

May's announcement of Cosey's bride to be; her and Heed's

reaction seems gay and girlish at first. May sends Christine to Maple

Valley Private School. When she returns and the new big house is

finished, she finds it intolerable: Heed very grown, insecure, mean

and arrogant; her grandfather content to be a figurehead—drinking

and shaking hands with celebrities; her mother becoming more and

more helpless because of her rage. ^(hiding the salt, hoarding toilet tissue against Heed's excesses)

After quarrel with Heed, Christine packs Samsonite and runs away.

Sharing the "run away" adventure (that both have experienced) ["I

know a lot about that." "I bet you do." "Not pitiful like people think."

^{is the freedom} "No." They smile remembering the power.] Christine is pleased to

have Junior around because she understands the excitement of
being on your own—the thrill of the hunt, for shelter, for aides, etc.

L Recalls the hotel tension: fights between May and Heed; Christine and
Heed; May and Christine. All seems to be about sex: May humiliated
having to trump a child her daughter played with; a child of people who
once did her laundry and sold shell fish at the back door, who, half May's
age now sleeps with and nestles May's father. Heed furious at being
socially ignorant and laughed at; at having Christine take May's side uses
Cosey's sexual needs as a weapon against them both; Christine made wild
by the idea of her Grandfather sleeping with Heed.

*Somebody
saw the
can down at
the beach. Heed
can't drive but at
Christine's
could have been*

Chapter 8 The Lover

Romen and Junior. Sandler and Vida notice the difference in their

L Town Grandson; grill him about Junior. He is still full of himself, but

beginning to be bored with Junior and a bit put off with her. Junior is

Some more and more demanding and reckless in their love making. The

Impale old car works now; Romen and Junior do errands plus in it.

*(Take the Cosey's
for rides ?)*

Chapter 9 The Cannery

Chapter 11 Heed. The Cannery; Castle Rochelle where as girls they made up stories; learns that her background is very like Junior's. Feels even more affection for her and more trust since she [Junior] knows what Christine never will: the ambition and the grief of the truly, truly poor.

Chapter 12 For Heed it is the smell of fish and a house that routinely slips; for Junior it is the absence of privacy, the casual brutality. For both it is the fear of never being clean enough or good enough. Second day: reference to the "meeting."

Chapter 10 The Deed

Junior. Her plans take shape [house/man/money]—doesn't want the old women around. Wants to keep Romen's attention. Tries on the new clothes from Heed's suitcases.

*Lures Heed into Christine's apt.
Locks them in. —>*

- L Town's view of Junior and Bill Cosey's history; how he died ~~including the~~
Alarmed now about
~~woman called Clara?~~ Beginning to wonder where the Cosey women are.

Some said they took a trip to the beach and the deserted hotel in the

Impala. Who else in the car besides Romen and Junior? Junior in a new

suit, too. *scued themselves emotionally.*

No plan. Whimsey. At first. But like
the full run of the house when the
women are locked away. (Need a key to get in AND a
Key to get out. Christine's "protection" after she 1st moved back in
and began to fear Heed)

Chapter 11 The Locker Room

Romen's dilemma. Locker room face is wobbling. His grandfather's lecture about the gang rape; glad Romen helped the girl; Romen senses his grandfather's new respect.

Chapter 12 The Game

Jacks. Heed and Christine locked in Christine's room. Heed's last part of "Meeting" with Bill Cosey; Christine's full account of that day: seeing her Grandfather in the window; laughing, vomiting and loving it. They remain in the room a month; attempts to get out furious at first, then limp, then they are distracted by each other. Recall inventing stories for each other. Heed tells Christine about her love affair with ^{the SINGER} ~~a musician~~—plans to elope fall through; how she has been packed with new clothes for years. When they are exhausted they begin to repeat told stories—esp. Gran Johnson's tale of a restless woman who paced the shore—having lost her brothers. When Romen comes to rescue them, they are playing jacks, having already rescued themselves emotionally.

(the pieces ~~the~~ ^{up} stars
always there to be scooped
up.
one by
one, two
at a time
or a hand-
ful.)

(depending on
the player's
skill.)

L Re-visits the tale of the Claras [there was only one in Bill Cosey's family;
why are there so many now?]

more than two hundred to explain and punish them

Chapter 3: The four Samanites and Roman introduced

Chapter 4: Junior's family, her escape and forced return; her eye on Roman

Chapter 5: Junior, Ted and L. Junior's view of the Cosey women

Chapter 6: Roman and Junior, she in love; he in lust and retrieval

Chapter 7: Junior, Ted and L. Junior's view of the Cosey women

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Chapter 14: Junior, Ted and L. Junior's view of the Cosey women

Chapter 15: Junior, Ted and L. Junior's view of the Cosey women

Chapter 16: Junior, Ted and L. Junior's view of the Cosey women

Chapter 17: Junior, Ted and L. Junior's view of the Cosey women

Chapter 18: Junior, Ted and L. Junior's view of the Cosey women

There ~~are~~ always were
 people ~~in~~ a lot of foolish
~~backwards~~ ~~line~~ ~~manicures~~
 Up Beach -
 What's Left of it, that
 is, backwards

Stress and color how Junior "solves"
 each one's "problem," or reinforces their delusions.

1. Roman's sexual authenticity/activity for his dual
 humiliation ("caring" and impotence) at party.
2. HEDD's "confidante" who a) shares a poverty childhood;
 b) functions as a body guard/deterrant to Christine;
 c) listens to her pretensions to superiority without
 judgment & maybe delight;
 d) provides mechanism - the Book - for c) above.
3. CHRISTINE's need for revaluation of her former
 "rough" life. The pleasure of it - rather than
 its pity. Esp. fighting men. Jr. gives her past
 a "credit" C. needs ~~at~~

When last of the "meeting" scenes w/ Bill Casey is
 revealed H & C are able to see what the real loss in their lives
 has been - not property or parenting or ^{husbands/lovers or} even each other - but
 the loss of "teenage-hood": the transition from childhood to
 adulthood. Neither had one. Both skipped from ^{playing} jump rope
 to adults ~~at~~ ^{playing} the game

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she had." Her life in H City, jobs/ lovers and Mr. Rio. *her despair forcing return to Harmony*

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and her view of the Cosey women (*thinks they are sisters*)

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stepdaughter, May, and the local contempt; her devotion to Bill Cosey and

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(she near socks)

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Junior. Her family, her escape and forced return; her eye on Roman

and her view of the Cosey women. Thinks they are sisters having

mis read the wedding photograph Heed showed her: Bill Cosey next

to a famous musician—^{Heed his bride and the other around} his arm around a “flower girl”; another, darker

^{His daughter “May” off to the side nearer musician} “flower girl” next to her; a tall woman who looks like Christine next to

Bill Cosey. Asks Roman to fix the car. They talk. Roman tells her

what he “saw some guys do to a girl.”

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Chapter figurehead—drinking and shaking hands; her mother becoming more and

more helpless because of her rage. *affection for her and more trust since*

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conclusion of these recollections, Christine is pleased to have Junior

around to explain things to. *the absence of privacy, the brutality. For both*

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