

"Connie, this is Jane Conrad. Alice just called me, and she says something's happened ..."

*Something* was part of the official Wife Lingo for tiptoeing blindfolded around the subject. Being barely twenty-one years old and new around here, Jane Conrad knew very little about this particular subject, since nobody ever talked about it. But the day was young! And what a setting she had for her imminent enlightenment! And what a picture she herself presented! Jane was tall and slender and had rich brown hair and high cheekbones and wide brown eyes. She looked a little like the actress Jean Simmons. Her father was a rancher in southwestern Texas. She had gone East to college, to Bryn Mawr, and had met her husband, Pete, at a debutante's party at the Gulph Mills Club in Philadelphia, when he was a senior at Princeton. Pete was a short, wiry, blond boy who joked around a lot. At any moment his face was likely to break into a wild grin revealing the gap between his front teeth. The Hickory Kid sort, he was; a Hickory Kid on the deb circuit, however. He had an air of energy, self-confidence, ambition, *joie de vivre*. Jane and Pete were married two days after he graduated from Princeton. Last year Jane gave birth to their first child, Peter. And today, here in Florida, in Jacksonville, in the peaceful year 1955, the sun shines through the pines outside, and the very air takes on the sparkle of the ocean. The ocean and a great mica-white beach are less than a mile away. Anyone driving by will see Jane's little house gleaming like a dream house in the pines. It is a brick house, but Jane and Pete painted the bricks white, so that it gleams in the sun against a great green screen of pine trees with a thousand little places where the sun peeks through. They painted the shutters black, which makes the white walls look even more brilliant. The house has only eleven hundred square feet of floor space, but Jane and Pete designed it themselves and that more than makes up for the size. A friend of theirs was the builder and gave them every possible break, so that it cost only eleven thousand dollars. Outside, the sun shines, and inside, the fever rises by the minute as five, ten, fifteen, and, finally, nearly all twenty of the wives join the circuit, trying to find out what has happened, which, in fact, means: to whose husband.

After thirty minutes on such a circuit—this is not an unusual morning around here—a wife begins to feel that the telephone is no longer located on a table or on the kitchen wall. It is exploding in her solar plexus. Yet it would be far worse right now to hear the front doorbell. The protocol is strict on that point, although written down nowhere. No woman is supposed to deliver the final news, and certainly not on the telephone. The matter mustn't be bungled!—that's the idea. No, a man should bring the news when the time comes, a man with some official or moral authority, a clergyman or a comrade of the newly deceased. Furthermore, he should bring the bad news in person. He should turn up at the front door and ring the bell and be standing there like a pillar of coolness and competence, bearing the bad news on ice, like a fish. Therefore, all the telephone calls from the wives were the frantic and portentous beating of the wings of the death angels, as it were. When the final news came, there would be a ring at the front door—a wife in this situation finds herself staring at the front door as if she no longer owns it or controls it—and outside the door would be a man ... come to inform her that unfortunately something has happened out there, and her husband's body now lies incinerated in the swamps or the pines or the palmetto grass, "burned beyond recognition," which anyone who had been around an air base for very long (fortunately Jane had not) realized was quite an artful euphemism to describe a human body that now looked like an enormous fowl that has burned up in a stove, burned a blackish brown all over, greasy and blistered, fried, in a word, with not only the entire face and all the hair and the ears burned off, not to mention all the clothing, but also the *hands* and *feet*, with what remains of the arms and legs bent at the knees and elbows and burned into absolutely rigid angles, burned a greasy blackish brown like the bursting body itself, so that this husband, father, officer, gentleman, this *ornamentum* of some mother's eye, His Majesty the Baby of just twenty-odd years back, has been reduced to a charred hulk with wings and shanks sticking out of it.

Tom Wolfe, *The Right Stuff* (1979)

DOC B

## Commerce

I used to drive those trucks so hard	over the heads of many women
and for so long that	each bent mute over a machine,
my right foot would	crucified alive
go dead from pushing down on the	on piecework,
accelerator.	to hand the package then
delivery after delivery,	to a fat son of a bitch in red
14 hours at a time	suspenders.
for \$1.10 per hour	he signs, ripping through the cheap
under the table,	paper
up one-way alleys in the worst parts of	with his ballpoint pen,
town.	that's power,
at midnight or at high noon,	that's America at work.
racing between tall buildings	Charles Bukowski, <i>Sifting through the madness</i>
always with the stink of something	<i>for The Word, The Line, The Way</i> (2004)
dying or about to die	
in the freight elevator	
at your destination,	
a self-operated elevator,	
opening into a large bright room,	
uncomfortably so	
under unshielded lights	

DOC C



Christopher Makos, "Andy in Madrid with American flag" 1983.