

In the Cemetery Where Al Jolson is Buried

by Amy Hempel

Tell me things I won't mind forgetting," she said. "Make it useless stuff or skip it."

I began. I told her insects fly through rain, missing every drop, never getting wet. I told her no one in America owned a tape recorder before Bing Crosby did. I told her the shape of the moon is like a banana—you see it looking full, you're seeing it end-on.

The camera made me self-conscious and I stopped. It was trained on us from a ceiling mount—the kind of camera banks use to photograph robbers. It played us to the nurses down the hall in Intensive Care.

"Go on, girl," she said. "You get used to it."

I had my audience. I went on. Did she know that Tammy Wynette had changed her tune? Really. That now she sings "Stand by Your Friends"? That Paul Anka did it too, I said. Does "You're Having Our Baby." That he got sick of all that feminist bitching.

"What else?" she said. "Have you got something else?"

Oh, yes.

For her I would always have something else.

"Did you know that when they taught the first chimp to talk, it lied? That when they asked her who did it on the desk, she signed back the name of the janitor. And that when they pressed her, she said she was sorry, that it was really the project director. But she was a mother, so I guess she had her reasons."

"Oh, that's good," she said. "A parable."

"There's more about the chimp," I said. "But it will break your heart."

"No, thanks," she says, and scratches at her mask.

Think about the lack of physical description and how it doesn't matter

The first two are so good then the third breaks it

interesting detail

Great reflexive repetition

Amazing sentence. In or out of context

Detail. So sparse. Lovely.

We look like good-guy outlaws. Good or bad, I am not used to the mask yet. I keep touching the warm spot where my breath, thank God, comes out. She is used to hers. She only ties the strings on top. The other ones—a pro by now—she lets hang loose. *Interesting reference for a 2010 story.*

We call this place the Marcus Welby Hospital. It's the white one with the palm trees under the opening credits of all those shows. A Hollywood hospital, though in fact it is several miles west. Off camera, there is a beach across the street.

She introduces me to a nurse as the Best Friend. The impersonal article is more intimate. It tells me that *they* are intimate, the nurse and my friend. *Good bit of characterization for the narrator*

"I was telling her we used to drink Canada Dry ginger ale and pretend we were in Canada."

"That's how dumb we were," I say.

"You could be sisters," the nurse says.

We are still in the dark here but so compelling.
So how come, I'll bet they are wondering, it took me so long to get to such a glamorous place? But do they ask? *Voice*

They do not ask. *Again, repetition.*

Two months, and how long is the drive?

The best I can explain it is this—I have a friend who worked one summer in a mortuary. He used to tell me stories. The one that really got to me was not the grisliest, but it's the one that did. A man wrecked his car on 101 going south. He did not lose consciousness. But his arm was taken down to the wet bone—and when he looked at it—it scared him to death. *DICTION!*

I mean, he died. *New rhythm*

So I hadn't dared to look any closer. But now I'm doing it—and hoping that I will live through it.

She shakes out a summer-weight blanket, showing a leg you did not want to see. Except for that, you look at her and understand the law that requires *two* people to be with the body at all times.

Switch to 2nd person?

"I thought of something," she says. "I thought of it last night. I think there is a real and present need here. You know," she says, "like for someone to do it for you when you can't do it yourself. You call them up whenever you want—like when push comes to shove."

She grabs the bedside phone and loops the cord around her neck.

"Hey," she says, "the end o' the line."

She keeps on, giddy with something. But I don't know with what.

"I can't remember," she says. "What does Kübler-Ross say comes after Denial?"

It seems to me Anger must be next. Then Bargaining, Depression, and so on and so forth. But I keep my guesses to myself.

"The only thing is," she says, "is where's Resurrection? God knows, I want to do it by the book. But she left out Resurrection."

She laughs, and I cling to the sound the way someone dangling above a ravine holds fast to the thrown rope. — *too much*

"Tell me," she says, "about that chimp with the talking hands. What do they do when the thing ends and the chimp says, 'I don't want to go back to the zoo'?"

When I don't say anything, she says, "Okay—then tell me another animal story. I like animal stories. But not a sick one—I don't want to know about all the seeing-eye dogs going blind."

No, I would not tell her a sick one.

"How about the hearing-ear dogs?" I say. "They're not going deaf, but they are getting very judgmental. For instance, there's this golden retriever in New Jersey, he wakes up the deaf mother and drags her into the daughter's room because the kid has got a flashlight and is reading under the covers."

"Oh, you're killing me," she says. "Yes, you're definitely killing me."

"They say the smart dog obeys, but the smarter dog knows when to disobey."

"Yes," she says, "the smarter anything knows when to disobey. Now, for example."

Making the reader work here to puzzle together plot.

She is flirting with the Good Doctor, who has just appeared. Unlike the Bad Doctor, who checks the IV drip before saying good morning, the Good Doctor says things like "God didn't give epileptics a fair shake." The Good Doctor awards himself points for the cripples he could have hit in the parking lot. Because the Good Doctor is a little in love with her, he says maybe a year. He pulls a chair up to her bed and suggests I might like to spend an hour on the beach.

"Bring me something back," she says. "Anything from the beach. Or the gift shop. Taste is no object."

He draws the curtain around her bed.

"Wait!" she cries.

I look in at her.

"Anything," she says, "except a magazine subscription."

The doctor turns away.

I watch her mouth laugh.

What seems dangerous often is not—black snakes, for example, or clear-air turbulence. While things that just lie there, like this beach, are loaded with jeopardy. A yellow dust rising from the ground, the heat that ripens melons overnight—this is earthquake weather. You can sit here braiding the fringe on your towel and the sand will all of a sudden suck down like an hourglass. The air roars. In the cheap apartments on-shore, bathtubs fill themselves and gardens roll up and over like green waves. If nothing happens, the dust will drift and the heat deepen till fear turns to desire. Nerves like that are only bought off by catastrophe.

"It never happens when you're thinking about it," she once observed. "Earthquake, earthquake, earthquake," she said.

"Earthquake, earthquake, earthquake," I said.

Things begin to resolve ... but who? why? Narrator?

Strong character - izated wife the smallest details

Ha Ha. Subtle but good/dark humor throughout.

Why the 2nd person includes?

PACE. TONE. RHYTHM. Working.

Like the aviaphobe who keeps the plane aloft with prayer, we kept it up until an aftershock cracked the ceiling.

That was after the big one in seventy-two. We were in college; our dormitory was five miles from the epicenter. When the ride was over and my jabbering pulse began to slow, she served five parts champagne to one part orange juice, and joked about living in Ocean View, Kansas. I offered to drive her to Hawaii on the new world psychics predicted would surface the next time, or the next.

I could not say that now—next.

Whose next? she could ask.

Was I the only one who noticed that the experts had stopped saying *if* and now spoke of *when*? Of course not; the fearful ran to thousands. We watched the traffic of Japanese beetles for deviation. Deviation might mean more natural violence.

I wanted her to be afraid with me. But she said, "I don't know. I'm just not."

She was afraid of nothing, not even of flying.

I have this dream before a flight where we buckle in and the plane moves down the runway. It takes off at thirty-five miles an hour, and then we're airborne, skimming the tree tops. Still, we arrive in New York on time.

It is so pleasant.

One night I flew to Moscow this way. *This sentence is sublime.*

She flew with me once. That time she flew with me she ate macadamia nuts while the wings bounced. She knows the wing tips can bend thirty feet up and thirty feet down without coming off. She believes it. She trusts the laws of aerodynamics. My mind stampedes. I can almost accept that a battleship floats when everybody knows steel sinks.

I see fear in her now, and am not going to try to talk her out of it. She is right to be afraid.

After a quake, the six o'clock news airs a film clip of first-graders yelling at the broken playground per their teacher's instructions.

"Bad earth!" they shout, because anger is stronger than fear.

But the beach is standing still today. Everyone on it is tranquilized, numb, or asleep. Teenaged girls rub coconut oil on each other's hard-to-reach places. They smell like macaroons. They pry open compacts like clam-shells; mirrors catch the sun and throw a spray of white rays across glazed shoulders. The girls arrange their wet hair with silk flowers the way they learned in *Seventeen*. They pose.

A formation of low-riders pulls over to watch with a six-pack. They get vocal when the girls check their tan lines. When the beer is gone, so are they—flexing their cars on up the boulevard.

Above this aggressive health are the twin wrought-iron terraces, painted flamingo pink, of the Palm Royale. Someone dies there every time the sheets are changed. There's an ambulance in the driveway, so the remaining residents line the balconies, rocking and not talking, one-upped.

The ocean they stare at is dangerous, and not just the undertow. You can almost see the slapping tails of sand sharks keeping cruising bodies alive.

If she looked, she could see this, some of it, from her window. She would be the first to say how little it takes to make a thing all wrong.

There was a second bed in the room when I got back to it! *Work.*
For two beats I didn't get it. Then it hit me like an open coffin.
She wants every minute, I thought. She wants my life.
"You missed Gussie," she said.

Gussie is her parents' three-hundred-pound narcoleptic maid. ~~Her attacks often come at the ironing board.~~ The pillowcases in that family are all bordered with scorch.

This would kill.

Unexpected adjectives are so good.

"It's a hard trip for her," I said. "How is she?"

"Well, she didn't fall asleep, if that's what you mean. Gussie's great—you know what she said? She said, 'Darlin', stop this worriation. Just keep prayin', down on your knees'—me, who can't even get out of bed."

She shrugged. "What am I missing?"

"It's earthquake weather," I told her.

"The best thing to do about earthquakes," she said, "is not to live in California."

"That's useful," I said. "You sound like Reverend Ike—"The best thing to do for the poor is not to be one of them.' "

We're crazy about Reverend Ike.

I noticed her face was bloated.

"You know," she said, "I feel like hell. I'm about to stop having fun."

"The ancients have a saying," I said. "'There are times when the wolves are silent; there are times when the moon howls.'"

"What's that, Navaho?"

"Palm Royale lobby graffiti," I said. "I bought a paper there. I'll read you something."

"Even though I care about nothing?"

I turned to the page with the trivia column. I said, "Did you know the more shrimp flamingos birds eat, the pinker their feathers get?" I said, "did you know that Eskimos need refrigerators? Do you know *why* Eskimos need refrigerators? Did yo now that Eskimos need refrigerators because how else would they keep their food from freezing?"

I turned to page three, to a UPI filler datelined Mexico City. I read her MAN ROBS BANK WITH CHICKEN, about a man who bought a barbecued chicken at a stand down the block from a bank. Passing the bank, he got the idea. He walked in and approached a teller. He pointed the brown paper bag at her and she handed over the day's receipts. It was the smell of barbecue sauce that eventually led to his capture.

The story had made her hungry, she said—so I took the elevator down six floors to the cafeteria, and brought back all the ice cream she wanted. We lay side by side, adjustable beds cranked up for optimal TV-viewing, littering the sheets with Good Humor wrappers, picking toasted almonds out of the gauze. We were Lucy and Ethel, Mary and Rhoda in extremis. The blinds were closed to keep light off the screen.

*from back to
Marcus Wellby
So much work*

We watched a movie starring men we used to think we wanted to sleep with. Hers was a tough cop out to stop mine, a vicious rapist who went after cocktail waitresses.

"This is a good movie," she said when snipers felled them both. I missed her already. — Yes!

A Filipino nurse tiptoed in and gave her an injection. The nurse removed the pile of popsicle sticks from the nightstand—enough to splint a small animal.

The injection made us both sleepy. We slept.

I dreamed she was a decorator, come to furnish my house. She worked in secret, singing to herself. When she finished, she guided me proudly to the door. "How do you like it?" she asked, easing me inside.

Every beam and sill and shelf and knob was draped in gay bunting, with streamers of pastel crepe looped around bright mirrors.

"I have to go home," I said when she woke up.

She thought I meant home to her house in the Canyon, and I had to say No, *home* home. I twisted my hands in the time-honored fashion of people in pain. I was supposed to offer something. The Best Friend. I could not even offer to come back.

I felt weak and small and failed.

Also exhilarated.

I had a convertible in the parking lot. Once out of that room, I would drive it too fast down the Coast highway through the crab-smelling air. A stop in Malibu for sangria. The music in the place would be sexy and loud. They'd serve papaya and shrimp and watermelon ice. After dinner I would shimmer with lust, buzz with heat, life, and stay up all night.

*So much is 'interior'. Rejects the setting.
Builds character. Contrasts in a painful way.*

Without a word, she yanked off her mask and threw it on the floor. She kicked at the blankets and moved to the door. She must have hated having to pause for breath and balance before slamming out of Isolation, and out of the second room, the one where you scrub and tie on the white masks.

A voice shouted her name in alarm, and people ran down the corridor. The Good Doctor was paged over the intercom. I opened the door and the nurses at the station stared hard, as if this flight had been my idea.

"Where is she?" I asked, and they nodded to the supply closet.

I looked in. Two nurses were kneeling beside her on the floor, talking to her in low voices. One held a mask over her nose and mouth, the other rubbed her back in slow circles. The nurses glanced up to see if I was the doctor—and when I wasn't, they went back to what they were doing.

"There, there, honey," they cooed.

On the the morning she was moved to the cemetery, the one where Al Jolson is buried, I enrolled in a "Fear of Flying" class. "What is your worst fear?" the instructor asked, and I answered, "That I will finish this course and still be afraid."

Tragedy in every detail.

I sleep with a glass of water on the nightstand so I can see by its level if the coastal earth is trembling or if the shaking is still me.

What do I remember?

I remember only the useless things I hear—that Bob Dylan's mother invented Wite-Out, that twenty-three people must be in a room before there is a fifty-fifty chance two will have the same birthday. Who cares whether or not it's true? In my head there are bath towels swaddling this stuff. Nothing else seeps through.

I review those things that will figure in the retelling: a kiss through surgical gauze, the pale hand correcting the position of the wig. I noted these gestures as they happened, not in any retrospect—though I don't know why looking back should show us more than looking *at*.

It is just possible I will say I stayed the night.

And who is there that can say that I did not?

I think of the chimp, the one with the talking hands.

In the course of the experiment, that chimp had a baby. Imagine how her trainers must have thrilled when the mother, without prompting, began to sign to her newborn.

Baby, drink milk.

Baby, play ball.

And when the baby died, the mother stood over the body, her wrinkled hands moving with animal grace, forming again and again the words: Baby, come hug, Baby, come hug, fluent now in the language of grief.

Fuck me.

for Jessica Wolfson

*An exercise in tragedy and grief. As an emotion as story. More impactful and universal because of the few small details that do so much work AND that the reader is asked/given the opportunity to do so much work.
Write what matters and no more.*