

onal Literary Prize from Italy (1990). Such
honor as Robert F. Goshen Professor of
in University in 1989.

mes in common and even a penchant for a
inative. That distinctiveness is particularly
"the City" to which black people migrated
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Trace, the novel recounts how middle-age
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of Jazz, Morrison published *Playing in
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her points. She returned to editing with
*Gendering Power: Essays on Anita Hill,
Social Reality* (1992). Commentators offer
gs involving these now very infamous per-

an scholars Carolyn Denard and Marilyn
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It is one of only five societies devoted ex-
frican American writer (others focus on
ighes, Zora Neale Hurston, and Richard

rom fiction in the summer of 1993, when
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ent, Toni Morrison, who superbly weaves
e formal, the oral and the written, and the
, the best that literature has to offer across



Critical attention paid to Morrison and her works has skyrocketed in the past few
years. Following is a selected list of the more recent books, which contain numerous
bibliographies and directives to interviews, articles, and other short publications on
her writings: Barbara Smith, "Toward a Black Feminist Criticism," in *But Some of Us
Are Brave*, ed. Gloria Hull, Patricia Bell-Scott, and Barbara Smith (1977); Deborah
McDowell, "New Directions in Black Feminist Criticism," *Black American Literature
Forum* 14: 4 (Winter 1980); Mari Evans, ed., *Black Women Writers 1950-1980: A Critical
Evaluation* (1984); Henry Louis Gates, Jr., *Black Literature and Literary Theory*
(1984); Bessie W. Jones and Audrey L. Vinson, *The World of Toni Morrison: Explora-
tions in Literary Criticism* (1985); Karla F. C. Holloway and Stephanie A. Deme-
trakopoulos, *New Dimensions of Spirituality: A Biracial and Bicultural Reading of the
Novels of Toni Morrison* (1987); David L. Middleton, *Toni Morrison: An Annotated
Bibliography* (1987); Susan Willis, *Specifying: Black Women Writing the American Ex-
perience* (1987); Nellie Y. McKay, *Critical Essays on Toni Morrison* (1988); Terry Otten,
The Crime of Innocence in the Fiction of Toni Morrison (1989); Michael Awkward, *In-
spiring Influences: Tradition, Revision, and Afro-American Women's Novels* (1989);
Houston A. Baker, Jr., and Patricia Redmond, eds., *Afro-American Literary Study in
the 1990s* (1989); Elliot Butler-Evans, *Race, Gender, and Desire: Narrative Strategies in
the Fiction of Toni Cade Bambara, Toni Morrison, and Alice Walker* (1989); Wilfred D.
Samuels and Glenora Hudson-Weems, *Toni Morrison* (1990); Trudier Harris, *Fiction
and Folklore: The Novels of Toni Morrison* (1991); Gayl Jones, *Liberating Voices: Oral
Tradition in African American Literature* (1991); Marilyn Sanders Mobley, *Folk Roots
and Mythic Wings in Sarah Orne Jewett and Toni Morrison* (1991); Barbara Hill Rigney,
The Voices of Toni Morrison (1991).

For further information, see *Callaloo* 13 (Summer 1990), which contains a spe-
cial section on Morrison; and Glenora Hudson-Weems's chapter on Morrison in
Africana Womanism: Reclaiming Ourselves (1993); Madhu Dubey, *Black Women
Novelists and the Nationalist Aesthetic* (1994), with two chapters devoted to Morri-
son; essays by Madame M. Miner and Joseph T. Skerrett, Jr., in *Conjuring: Black
Women, Fiction, and Literary Tradition*, ed. Marjorie Pryse and Hortense J. Spillers
(1985); Barbara Christian, *Black Women Novelists: The Development of a Tradition,
1892-1976* (1980); Madhu Dubey, *Black Women Novelists and the Nationalist Aes-
thetic* (1994).

We regret that we are no longer able to include
Toni Morrison's *The Bluest Eye* in this anthology.

Recitatif

My mother danced all night and Roberta's was
sick. That's why we were taken to St. Bonny's.
People want to put their arms around you when
you tell them you were in a shelter, but it really
wasn't bad. No big long room with one hun-
dred beds like Bellevue. There were four to a

room, and when Roberta and me came, there
was a shortage of state kids, so we were the only
ones assigned to 406 and could go from bed to
bed if we wanted to. And we wanted to, too. We
changed beds every night and for the whole four
months we were there we never picked one out
as our own permanent bed.

It didn't start out that way. The minute I
walked in and the Big Bozo introduced us, I got
sick to my stomach. It was one thing to be taken
out of your own bed early in the morning—it

was something else to be stuck in a strange place with a girl from a whole other race. And Mary, that's my mother, she was right. Every now and then she would stop dancing long enough to tell me something important and one of the things she said was that they never washed their hair and they smelled funny. Roberta sure did. Smell funny, I mean. So when the Big Bozo (nobody ever called her Mrs. Itkin, just like nobody ever said St. Bonaventure)—when she said, "Twyla, this is Roberta. Roberta, this is Twyla. Make each other welcome." I said, "My mother won't like you putting me in here."

"Good," said Bozo. "Maybe then she'll come and take you home."

How's that for mean? If Roberta had laughed I would have killed her, but she didn't. She just walked over to the window and stood with her back to us.

"Turn around," said the Bozo. "Don't be rude. Now Twyla. Roberta. When you hear a loud buzzer, that's the call for dinner. Come down to the first floor. Any fights and no movie." And then, just to make sure we knew what we would be missing, "*The Wizard of Oz*." Roberta must have thought I meant that my mother would be mad about my being put in the shelter. Not about rooming with her, because as soon as Bozo left she came over to me and said, "Is your mother sick too?"

"No," I said. "She just likes to dance all night."

"Oh," she nodded her head and I liked the way she understood things so fast. So for the moment it didn't matter that we looked like salt and pepper standing there and that's what the other kids called us sometimes. We were eight years old and got F's all the time. Me because I couldn't remember what I read or what the teacher said. And Roberta because she couldn't read at all and didn't even listen to the teacher. She wasn't good at anything except jacks, at which she was a killer: pow scoop pow scoop pow scoop.

We didn't like each other all that much at first, but nobody else wanted to play with us because we weren't real orphans with beautiful dead parents in the sky. We were dumped. Even the New York City Puerto Ricans and the up-

state Indians ignored us. All kinds of kids were in there, black ones, white ones, even two Koreans. The food was good, though. At least I thought so. Roberta hated it and left whole pieces of things on her plate: Spam, Salisbury steak—even jello with fruit cocktail in it, and she didn't care if I ate what she wouldn't. Mary's idea of supper was popcorn and a can of Yoo-Hoo. Hot mashed potatoes and two weenies was like Thanksgiving for me.

It really wasn't bad, St. Bonny's. The big girls on the second floor pushed us around now and then. But that was all. They wore lipstick and eyebrow pencil and wobbled their knees while they watched TV. Fifteen, sixteen, even, some of them were. They were put-out girls, scared run-aways most of them. Poor little girls who fought their uncles off but looked tough to us, and mean. God did they look mean. The staff tried to keep them separate from the younger children, but sometimes they caught us watching them in the orchard where they played radios and danced with each other. They'd light out after us and pull our hair or twist our arms. We were scared of them, Roberta and me, but neither of us wanted the other one to know it. So we got a good list of dirty names we could shout back when we ran from them through the orchard. I used to dream a lot and almost always the orchard was there. Two acres, four maybe, of these little apple trees. Hundreds of them. Empty and crooked like beggar women when I first came to St. Bonny's but fat with flowers when I left. I don't know why I dreamt about that orchard so much. Nothing really happened there. Nothing all that important, I mean. Just the big girls dancing and playing the radio. Roberta and me watching. Maggie fell down there once. The kitchen woman with legs like parentheses. And the big girls laughed at her. We should have helped her up, I know, but we were scared of those girls with lipstick and eyebrow pencil. Maggie couldn't talk. The kids said she had her tongue cut out, but I think she was just born that way: mute. She was old and sandy-colored and she worked in the kitchen. I don't know if she was nice or not. I just remem-

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ber her legs like parentheses and how she rocked when she walked. She worked from early in the morning till two o'clock, and if she was late, if she had too much cleaning and didn't get out till two-fifteen or so, she'd cut through the orchard so she wouldn't miss her bus and have to wait another hour. She wore this really stupid little hat—a kid's hat with ear flaps—and she wasn't much taller than we were. A really awful little hat. Even for a mute, it was dumb—dressing like a kid and never saying anything at all.

"But what about if somebody tries to kill her?" I used to wonder about that. "Or what if she wants to cry? Can she cry?"

"Sure," Roberta said. "But just tears. No sounds come out."

"She can't scream?"

"Nope. Nothing."

"Can she hear?"

"I guess."

"Let's call her," I said. And we did.

"Dummy! Dummy!" She never turned her head.

"Bow legs! Bow legs!" Nothing. She just rocked on, the chin straps of her baby-boy hat swaying from side to side. I think we were wrong. I think she could hear and didn't let on. And it shames me even now to think there was somebody in there after all who heard us call her those names and couldn't tell on us.

We got along all right, Roberta and me. Changed beds every night, got F's in civics and communication skills and gym. The Bozo was disappointed in us, she said. Out of 130 of us state cases, 90 were under twelve. Almost all were real orphans with beautiful dead parents in the sky. We were the only ones dumped and the only ones with F's in three classes including gym. So we got along—what with her leaving whole pieces of things on her plate and being nice about not asking questions.

I think it was the day before Maggie fell down that we found out our mothers were coming to visit us on the same Sunday. We had been at the shelter twenty-eight days (Roberta twenty-eight and a half) and this was their first visit with us. Our mothers would come at ten o'clock in time

for chapel, then lunch with us in the teachers' lounge. I thought if my dancing mother met her sick mother it might be good for her. And Roberta thought her sick mother would get a big bang out of a dancing one. We got excited about it and curled each other's hair. After breakfast we sat on the bed watching the road from the window. Roberta's socks were still wet. She washed them the night before and put them on the radiator to dry. They hadn't, but she put them on anyway because their tops were so pretty—scaled in pink. Each of us had a purple construction-paper basket that we had made in craft class. Mine had a yellow crayon rabbit on it. Roberta's had eggs with wiggly lines of color. Inside were cellophane grass and just the jelly beans because I'd eaten the two marshmallow eggs they gave us. The Big Bozo came herself to get us. Smiling she told us we looked very nice and to come downstairs. We were so surprised by the smile we'd never seen before, neither of us moved.

"Don't you want to see your mommies?"

I stood up first and spilled the jelly beans all over the floor. Bozo's smile disappeared while we scrambled to get the candy up off the floor and put it back in the grass.

She escorted us downstairs to the first floor, where the other girls were lining up to file into the chapel. A bunch of grown-ups stood to one side. Viewers mostly. The old biddies who wanted servants and the fags who wanted company looking for children they might want to adopt. Once in a while a grandmother. Almost never anybody young or anybody whose face wouldn't scare you in the night. Because if any of the real orphans had young relatives they wouldn't be real orphans. I saw Mary right away. She had on those green slacks I hated and hated even more now because didn't she know we were going to chapel? And that fur jacket with the pocket linings so ripped she had to pull to get her hands out of them. But her face was pretty—like always, and she smiled and waved like she was the little girl looking for her mother—not me.

I walked slowly, trying not to drop the jelly beans and hoping the paper handle would hold. I had to use my last Chiclet because by the time

I finished cutting everything out, all the Elmer's was gone. I am left-handed and the scissors never worked for me. It didn't matter, though; I might just as well have chewed the gum. Mary dropped to her knees and grabbed me, mashing the basket, the jelly beans, and the grass into her ratty fur jacket.

"Twyla, baby. Twyla, baby!"

I could have killed her. Already I heard the big girls in the orchard the next time saying, "Twyyyyyya, baby!" But I couldn't stay mad at Mary while she was smiling and hugging me and smelling of Lady Esther dusting powder. I wanted to stay buried in her fur all day.

To tell the truth I forgot about Roberta. Mary and I got in line for the trapise into chapel and I was feeling proud because she looked so beautiful even in those ugly green slacks that made her behind stick out. A pretty mother on earth is better than a beautiful dead one in the sky even if she did leave you all alone to go dancing.

I felt a tap on my shoulder, turned, and saw Roberta smiling. I smiled back, but not too much lest somebody think this visit was the biggest thing that ever happened in my life. Then Roberta said, "Mother, I want you to meet my roommate, Twyla. And that's Twyla's mother."

I looked up it seemed for miles. She was bigger than any man and on her chest was the biggest cross I'd ever seen. I swear it was six inches long each way. And in the crook of her arm was the biggest Bible ever made.

Mary, simple-minded as ever, grinned and tried to yank her hand out of the pocket with the raggedy lining—to shake hands, I guess. Roberta's mother looked down at me and then looked down at Mary too. She didn't say anything, just grabbed Roberta with her Bible-free hand and stepped out of line, walking quickly to the rear of it. Mary was still grinning because she's not too swift when it comes to what's really going on. Then this light bulb goes off in her head and she says "That bitch!" really loud and us almost in the chapel now. Organ music whining; the Bonny Angels singing sweetly.

Everybody in the world turned around to look. And Mary would have kept it up—kept calling names if I hadn't squeezed her hand as hard as I could. That helped a little, but she still twitched and crossed and uncrossed her legs all through service. Even groaned a couple of times. Why did I think she would come there and act right? Slacks. No hat like the grandmothers and viewers, and groaning all the while. When we stood for hymns she kept her mouth shut. Wouldn't even look at the words on the page. She actually reached in her purse for a mirror to check her lipstick. All I could think of was that she really needed to be killed. The sermon lasted a year, and I knew the real orphans were looking smug again.

We were supposed to have lunch in the teachers' lounge, but Mary didn't bring anything, so we picked fur and cellophane grass off the mashed jelly beans and ate them. I could have killed her. I sneaked a look at Roberta. Her mother had brought chicken legs and ham sandwiches and oranges and a whole box of chocolate-covered grahams. Roberta drank milk from a thermos while her mother read the Bible to her.

Things are not right. The wrong food is always with the wrong people. Maybe that's why I got into waitress work later—to match up the right people with the right food. Roberta just let those chicken legs sit there, but she did bring a stack of grahams up to me later when the visit was over. I think she was sorry that her mother would not shake my mother's hand. And I liked that and I liked the fact that she didn't say a word about Mary groaning all the way through the service and not bringing any lunch.

Roberta left in May when the apple trees were heavy and white. On her last day we went to the orchard to watch the big girls smoke and dance by the radio. It didn't matter that they said, "Twyyyyyya, baby." We sat on the ground and breathed. Lady Esther. Apple blossoms. I still go soft when I smell one or the other. Roberta was going home. The big cross and the big Bible was coming to get her and she seemed sort of glad and sort of not. I thought I would

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die in that room of four beds without her and I knew Bozo had plans to move some other dumped kid in there with me. Roberta promised to write every day, which was really sweet of her because she couldn't read a lick so how could she write anybody. I would have drawn pictures and sent them to her but she never gave me her address. Little by little she faded. Her wet socks with the pink scalloped tops and her big serious-looking eyes—that's all I could catch when I tried to bring her to mind.

I was working behind the counter at the Howard Johnson's on the Thruway just before the Kingston exit. Not a bad job. Kind of a long ride from Newburgh, but okay once I got there. Mine was the second night shift—eleven to seven. Very light until a Greyhound checked in for breakfast around six-thirty. At that hour the sun was all they way clear of the hills behind the restaurant. The place looked better at night—more like shelter—but I loved it when the sun broke in, even if it did show all the cracks in the vinyl and the speckled floor looked dirty no matter what the mop boy did.

It was August and a bus crowd was just unloading. They would stand around a long while: going to the john, and looking at gifts and junk-for-sale machines, reluctant to sit down so soon. Even to eat. I was trying to fill the coffee pots and get them all situated on the electric burners when I saw her. She was sitting in a booth smoking a cigarette with two guys smothered in head and facial hair. Her own hair was so big and wild I could hardly see her face. But the eyes. I would know them anywhere. She had on a powder-blue halter and shorts outfit and earrings the size of bracelets. Talk about lipstick and eyebrow pencil. She made the big girls look like nuns. I couldn't get off the counter until seven o'clock, but I kept watching the booth in case they got up to leave before that. My replacement was on time for a change, so I counted and stacked my receipts as fast as I could and signed off. I walked over to the booth, smiling and wondering if she would remember me. Or even if she wanted to remem-

ber me. Maybe she didn't want to be reminded of St. Bonny's or to have anybody know she was ever there. I know I never talked about it to anybody.

I put my hands in my apron pockets and leaned against the back of the booth facing them.

"Roberta? Roberta Fisk?"

She looked up. "Yeah?"

"Twyla."

She squinted for a second and then said, "Wow."

"Remember me?"

"Sure. Hey. Wow."

"It's been a while," I said, and gave a smile to the two hairy guys.

"Yeah. Wow. You work here?"

"Yeah," I said. "I live in Newburgh."

"Newburgh? No kidding?" She laughed then a private laugh that included the guys but only the guys, and they laughed with her. What could I do but laugh too and wonder why I was standing there with my knees showing out from under that uniform. Without looking I could see the blue and white triangle on my head, my hair shapeless in a net, my ankles thick in white oxfords. Nothing could have been less sheer than my stockings. There was this silence that came down right after I laughed. A silence it was her turn to fill up. With introductions, maybe, to her boyfriends or an invitation to sit down and have a Coke. Instead she lit a cigarette off the one she'd just finished and said, "We're on our way to the Coast. He's got an appointment with Hendrix." She gestured casually toward the boy next to her.

"Hendrix? Fantastic," I said. "Really fantastic. What's she doing now?"

Roberta coughed on her cigarette and the two guys rolled their eyes up at the ceiling.

"Hendrix. Jimi Hendrix, asshole. He's only the biggest—Oh, wow. Forget it."

I was dismissed without anyone saying goodbye, so I thought I would do it for her.

"How's your mother?" I asked. Her grin cracked her whole face. She swallowed. "Fine," she said. "How's yours?"

"Pretty as a picture," I said and turned away. The backs of my knees were damp. Howard Johnson's really was a dump in the sunlight.

James is as comfortable as a house slipper. He liked my cooking and I liked his big loud family. They have lived in Newburgh all of their lives and talk about it the way people do who have always known a home. His grandmother is a porch swing older than his father and when they talk about streets and avenues and buildings they call them names they no longer have. They still call the A & P Rico's because it stands on property once a mom and pop store owned by Mr. Rico. And they call the new community college Town Hall because it once was. My mother-in-law puts up jelly and cucumbers and buys butter wrapped in cloth from a dairy. James and his father talk about fishing and baseball and I can see them all together on the Hudson in a raggedy skiff. Half the population of Newburgh is on welfare now, but to my husband's family it was still some upstate paradise of a time long past. A time of ice houses and vegetable wagons, coal furnaces and children weeding gardens. When our son was born my mother-in-law gave me the crib blanket that had been hers.

But the town they remembered had changed. Something quick was in the air. Magnificent old houses, so ruined they had become shelter for squatters and rent risks, were bought and renovated. Smart IBM people moved out of their suburbs back into the city and put shutters up and herb gardens in their backyards. A brochure came in the mail announcing the opening of a Food Emporium. Gourmet food it said—and listed items the rich IBM crowd would want. It was located in a new mall at the edge of town and I drove out to shop there one day—just to see. It was late in June. After the tulps were gone and the Queen Elizabeth roses were open everywhere. I trailed my cart along the aisle tossing in smoked oysters and Robert's sauce and things I knew would sit in my cupboard for years. Only when I found some Klondike ice cream bars did I feel less guilty

about spending James's fireman's salary so foolishly. My father-in-law ate them with the same gusto little Joseph did.

Waiting in the check-out line I heard a voice say, "Twy!a!"

The classical music piped over the aisles had affected me and the woman leaning toward me was dressed to kill. Diamonds on her hand, a smart white summer dress. "I'm Mrs. Benson," I said.

"Ho. Ho. The Big Bozo," she sang.

For a split second I didn't know what she was talking about. She had a bunch of asparagus and two cartons of fancy water.

"Robertal!"

"Right."

"For heaven's sake. Robertal."

"You look great," she said.

"So do you. Where are you? Here? In Newburgh?"

"Yes. Over in Annandale."

I was opening my mouth to say more when the cashier called my attention to her empty counter.

"Meet you outside." Roberta pointed her finger and went into the express line.

I placed the groceries and kept myself from glancing around to check Roberta's progress. I remembered Howard Johnson's and looking for a chance to speak only to be greeted with a stingy "wow." But she was waiting for me and her huge hair was sleek now, smooth around a small, nicely shaped head. Shoes, dress, everything lovely and summery and rich. I was dying to know what happened to her, how she got from Jimi Hendrix to Annandale, a neighborhood full of doctors and IBM executives. Easy, I thought. Everything is so easy for them. They think they own the world.

"How long," I asked her. "How long have you been here?"

"A year. I got married to a man who lives here. And you, you're married too, right? Benson, you said."

"Yeah. James Benson."

"And is he nice?"

"Oh, is he nice?"

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y "wow." But she was waiting for me and
r huge hair was sleek now, smooth around a
all, nicely shaped head. Shoes, dress, every-
ng lovely and summery and rich. I was dying
know what happened to her, how she got
m Jimi Hendrix to Annandale, a neighbo-
od full of doctors and IBM executives. Easy, I
ught. Everything is so easy for them. They
nk they own the world.

"How long," I asked her. "How long have
u been here?"

"A year. I got married to a man who lives
re. And you, you're married too, right? Ben-
n, you said."

"Yeah. James Benson."

"And is he nice?"

"Oh, is he nice?"

"Well, is he?" Roberta's eyes were steady as
though she really meant the question and
wanted an answer.

"He's wonderful, Roberta. Wonderful."

"So you're happy."

"Very."

"That's good," she said and nodded her
head. "I always hoped you'd be happy. Any
kids? I know you have kids."

"One. A boy. How about you?"

"Four."

"Four?"

She laughed. "Step kids. He's a widower."

"Oh."

"Got a minute? Let's have a coffee."

I thought about the Klondikes melting and
the inconvenience of going all the way to my car
and putting the bags in the trunk. Served me
right for buying all that stuff I didn't need.
Roberta was ahead of me.

"Put them in my car. It's right here."

And then I saw the dark blue limousine.

"You married a Chinaman?"

"No," she laughed. "He's the driver."

"Oh, my. If the Big Bozo could see you
now."

We both giggled. Really giggled. Suddenly, in
just a pulse beat, twenty years disappeared and
all of it came rushing back. The big girls (whom
we called gar girls—Roberta's misheard word
for the evil stone faces described in a civics
class) there dancing in the orchard, the ploppy
mashed potatoes, the double weenies, the Spam
with pineapple. We went into the coffee shop
holding on to one another and I tried to think
why we were glad to see each other this time
and not before. Once, twelve years ago, we
passed like strangers. A black girl and a white
girl meeting in a Howard Johnson's on the road
and having nothing to say. One in a blue and
white triangle waitress hat—the other on her
way to see Hendrix. Now we were behaving
like sisters separated for much too long. Those
four short months were nothing in time. Maybe
it was the thing itself. Just being there, together.
Two little girls who knew what nobody else
in the world knew—how not to ask questions.

How to believe what had to be believed. There
was politeness in that reluctance and generos-
ity as well. Is your mother sick too? No, she
dances all night. Oh—and an understanding
nod.

We sat in a booth by the window and fell
into recollection like veterans.

"Did you ever learn to read?"

"Watch." She picked up the menu. "Special
of the day. Cream of corn soup. Entrées. Two
dots and a wriggly line. Quiche. Chef salad, scal-
lops..."

I was laughing and applauding when the
waitress came up.

"Remember the Easter baskets?"

"And how we tried to *introduce* them?"

"Your mother with that cross like two tele-
phone poles."

"And yours with those tight slacks."

We laughed so loudly heads turned and
made the laughter harder to suppress.

"What happened to the Jimi Hendrix date?"

Roberta made a blow-out sound with her
lips.

"When he died I thought about you."

"Oh, you heard about him finally?"

"Finally. Come on, I was a small-town coun-
try waitress."

"And I was a small-town country dropout.
God, were we wild. I still don't know how I got
out of there alive."

"But you did."

"I did. I really did. Now I'm Mrs. Kenneth
Norton."

"Sounds like a mouthful."

"It is."

"Servants and all?"

Roberta held up two fingers.

"Ow! What does he do?"

"Computers and stuff. What do I know?"

"I don't remember a hell of a lot from those
days, but Lord, St. Bonny's is as clear as day-
light. Remember Maggie? The day she fell down
and those gar girls laughed at her?"

Roberta looked up from her salad and stared
at me. "Maggie didn't fall," she said.

"Yes, she did. You remember."

"No, Twyla. They knocked her down. Those girls pushed her down and tore her clothes. In the orchard."

"I don't—that's not what happened."

"Sure it is. In the orchard. Remember how scared we were?"

"Wait a minute. I don't remember any of that."

"And Bozo was fired."

"You're crazy. She was there when I left. You left before me."

"I went back. You weren't there when they fired Bozo."

"What?"

"Twice. Once for a year when I was about ten, another for two months when I was fourteen. That's when I ran away."

"You ran away from St. Bonny's?"

"I had to. What do you want? Me dancing in that orchard?"

"Are you sure about Maggie?"

"Of course I'm sure. You've blocked it, Twyla. It happened. Those girls had behavior problems, you know."

"Didn't they, though. But why can't I remember the Maggie thing?"

"Believe me. It happened. And we were there."

"Who did you room with when you went back?" I asked her as if I would know her. The Maggie thing was troubling me.

"Creeps. They tickled themselves in the night."

My ears were itching and I wanted to go home suddenly. This was all very well but she couldn't just comb her hair, wash her face and pretend everything was hunky-dory. After the Howard Johnson's snub. And no apology. Nothing.

"Were you on dope or what that time at Howard Johnson's?" I tried to make my voice sound friendlier than I felt.

"Maybe, a little. I never did drugs much. Why?"

"I don't know; you acted sort of like you didn't want to know me then."

"Oh, Twyla, you know how it was in those days: black—white. You know how everything was."

But I didn't know. I thought it was just the opposite. Busloads of blacks and whites came into Howard Johnson's together. They roamed together then: students, musicians, lovers, protesters. You got to see everything at Howard Johnson's and blacks were very friendly with whites in those days. But sitting there with nothing on my plate but two hard tomato wedges wondering about the melting Klondikes it seemed childish remembering the slight. We went to her car, and with the help of the driver, got my stuff into my station wagon.

"We'll keep in touch this time," she said.

"Sure," I said. "Sure. Give me a call."

"I will," she said, and then just as I was sliding behind the wheel, she leaned into the window. "By the way. Your mother. Did she ever stop dancing?"

I shook my head. "No. Never."

Roberta nodded.

"And yours? Did she ever get well?"

She smiled a tiny sad smile. "No. She never did. Look, call me, okay?"

"Okay," I said, but I knew I wouldn't. Roberta had messed up my past somehow with that business about Maggie. I wouldn't forget a thing like that. Would I?

Strife came to us that fall. At least that's what the paper called it. Strife. Racial strife. The word made me think of a bird—a big shrieking bird out of 1,000,000,000 B.C. Flapping its wings and cawing. Its eye with no lid always bearing down on you. All day it screeched and at night it slept on the rooftops. It woke you in the morning and from the *Today* show to the eleven o'clock news it kept you an awful company. I couldn't figure it out from one day to the next. I knew I was supposed to feel something strong, but I didn't know what, and James wasn't any help. Joseph was on the list of kids to be transferred from the junior high school to another one at some far-out-of-the-way place and I thought it was a good thing until I heard it was a bad thing. I mean I didn't know. All the schools seemed dumps to me, and the fact that one was nicer looking didn't hold much weight.

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But the papers were full of it and then the kids began to get jumpy. In August, mind you. Schools weren't even open yet. I thought Joseph might be frightened to go over there, but he didn't seem scared so I forgot about it, until I found myself driving along Hudson Street out there by the school they were trying to integrate and saw a line of women marching. And who do you suppose was in line, big as life, holding a sign in front of her bigger than her mother's cross? MOTHERS HAVE RIGHTS TOO! it said.

I drove on, and then changed my mind. I circled the block, slowed down, and honked my horn.

Roberta looked over and when she saw me she waved. I didn't wave back, but I didn't move either. She handed her sign to another woman and came over to where I was parked.

"Hi."

"What are you doing?"

"Picketing. What's it look like?"

"What for?"

"What do you mean, 'What for?' They want to take my kids and send them out of the neighborhood. They don't want to go."

"So what if they go to another school? My boy's being bussed too, and I don't mind. Why should you?"

"It's not about us, Twyla. Me and you. It's about our kids."

"What's more *us* than that?"

"Well, it is a free country."

"Not yet, but it will be."

"What the hell does that mean? I'm not doing anything to you."

"You really think that?"

"I know it."

"I wonder what made me think you were different."

"I wonder what made me think you were different."

"Look at them," I said. "Just look. Who do they think they are? Swarming all over the place like they own it. And now they think they can decide where my child goes to school. Look at them, Roberta. They're Bozos."

Roberta turned around and looked at the women. Almost all of them were standing still now, waiting. Some were even edging toward us. Roberta looked at me out of some refrigerator behind her eyes. "No, they're not. They're just mothers."

"And what am I? Swiss cheese?"

"I used to curl your hair."

"I hated your hands in my hair."

The women were moving. Our faces looked mean to them of course and they looked as though they could not wait to throw themselves in front of a police car, or better yet, into my car and drag me away by my ankles. Now they surrounded my car and gently, gently began to rock it. I swayed back and forth like a sideways yo-yo. Automatically I reached for Roberta, like the old days in the orchard when they saw us watching them and we had to get out of there, and if one of us fell the other pulled her up and if one of us caught the other stayed to kick and scratch, and neither would leave the other behind. My arm shot out of the car window but no receiving hand was there. Roberta was looking at me sway from side to side in the car and her face was still. My purse slid from the car seat down under the dashboard. The four policemen who had been drinking Tab in their car finally got the message and strolled over, forcing their way through the women. Quietly, firmly they spoke. "Okay, ladies. Back in line or off the streets."

Some of them went away willingly; others had to be urged away from the car doors and the hood. Roberta didn't move. She was looking steadily at me. I was fumbling to turn on the ignition, which wouldn't catch because the gearshift was still in drive. The seats of the car were a mess because the swaying had thrown my grocery coupons all over it and my purse was sprawled on the floor.

"Maybe I am different now, Twyla. But you're not. You're the same little state kid who kicked a poor old black lady when she was down on the ground. You kicked a black lady and you have the nerve to call me a bigot."

The coupons were everywhere and the guts of my purse were bunched under the

dashboard. What was she saying? Black? Maggie wasn't black.

"She wasn't black," I said.

"Like hell she wasn't, and you kicked her. We both did. You kicked a black lady who couldn't even scream."

"Liar!"

"You're the liar! Why don't you just go on home and leave us alone, huh?"

She turned away and I skidded away from the curb.

The next morning I went into the garage and cut the side out of the carton our portable TV had come in. It wasn't nearly big enough, but after a while I had a decent sign: red spray-painted letters on a white background—AND SO DO CHILDREN****. I meant just to go down to the school and tack it up somewhere so those cows on the picket line across the street could see it, but when I got there, some ten or so others had already assembled—protesting the cows across the street. Police permits and everything. I got in line and we strutted in time on our side while Roberta's group strutted on theirs. That first day we were all dignified, pretending the other side didn't exist. The second day there was name calling and finger gestures. But that was about all. People changed signs from time to time, but Roberta never did and neither did I. Actually my sign didn't make sense without Roberta's. "And so do children what?" one of the women on my side asked me. Have rights, I said, as though it was obvious.

Roberta didn't acknowledge my presence in any way and I got to thinking maybe she didn't know I was there. I began to pace myself in the line, jostling people one minute and lagging behind the next, so Roberta and I could reach the end of our respective lines at the same time and there would be a moment in our turn when we would face each other. Still, I couldn't tell whether she saw me and knew my sign was for her. The next day I went early before we were scheduled to assemble. I waited until she got there before I exposed my new creation. As soon as she hoisted her MOTHERS HAVE RIGHTS TOO I began to wave my new one, which said,

HOW WOULD YOU KNOW? I know she saw that one, but I had gotten addicted now. My signs got crazier each day, and the women on my side decided that I was a kook. They couldn't make heads or tails out of my brilliant screaming posters.

I brought a painted sign in queently red with huge black letters that said, IS YOUR MOTHER WELL? Roberta took her lunch break and didn't come back for the rest of the day or any day after. Two days later I stopped going too and couldn't have been missed because nobody understood my signs anyway.

It was a nasty six weeks. Classes were suspended and Joseph didn't go to anybody's school until October. The children—everybody's children—soon got bored with that extended vacation they thought was going to be so great. They looked at TV until their eyes flattened. I spent a couple of mornings tutoring my son, as the other mothers said we should. Twice I opened a text from last year that he had never turned in. Twice he yawned in my face. Other mothers organized living room sessions so the kids would keep up. None of the kids could concentrate so they drifted back to *The Price Is Right* and *The Brady Bunch*. When the school finally opened there were fights once or twice and some sirens roared through the streets every once in a while. There were a lot of photographers from Albany. And just when ABC was about to send up a news crew, the kids settled down like nothing in the world had happened. Joseph hung my HOW WOULD YOU KNOW? sign in his bedroom. I don't know what became of AND SO DO CHILDREN****. I think my father-in-law cleaned some fish on it. He was always puttering around in our garage. Each of his five children lived in Newburgh and he acted as though he had five extra homes.

I couldn't help looking for Roberta when Joseph graduated from high school, but I didn't see her. It didn't trouble me much what she had said to me in the car. I mean the kicking part. I know I didn't do that. I couldn't do that. But I was puzzled by her telling me Maggie was black.

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When I thought about it I actually couldn't be certain. She wasn't pitch-black, I knew, or I would have remembered that. What I remember was the kiddie hat, and the semicircle legs. I tried to reassure myself about the race thing for a long time until it dawned on me that the truth was already there, and Roberta knew it. I didn't kick her; I didn't join in with the gar girls and kick that lady, but I sure did want to. We watched and never tried to help her and never called for help. Maggie was my dancing mother. Deaf, I thought, and dumb. Nobody inside. Nobody who would hear you if you cried in the night. Nobody who could tell you anything important that you could use. Rocking, dancing, swaying as she walked. And when the gar girls pushed her down, and started roughhousing, I knew she wouldn't scream, couldn't—just like me—and I was glad about that.

We decided not to have a tree, because Christmas would be at my mother-in-law's house, so why have a tree at both places? Joseph was at SUNY New Paltz and we had to economize, we said. But at the last minute, I changed my mind. Nothing could be that bad. So I rushed around town looking for a tree, something small but wide. By the time I found a place, it was snowing and very late. I dawdled like it was the most important purchase in the world and the tree man was fed up with me. Finally I chose one and had it tied onto the trunk of the car. I drove away slowly because the sand trucks were not out yet and the streets could be murder at the beginning of a snowfall. Downtown the streets were wide and rather empty except for a cluster of people coming out of the Newburgh Hotel. The one hotel in town that wasn't built out of cardboard and Plexiglas. A party, probably. The men huddled in the snow were dressed in tails and the women had on furs. Shiny things glittered from underneath their coats. It made me tired to look at them. Tired, tired, tired. On the next corner was a small diner with loops and loops of paper bells in the window. I stopped the car and went in. Just for a cup of coffee and twenty minutes of peace before I went home

and tried to finish everything before Christmas Eve.

"Twyla?"

There she was. In a silvery evening gown and dark fur coat. A man and another woman were with her, the man fumbling for change to put in the cigarette machine. The woman was humming and tapping on the counter with her fingernails. They all looked a little bit drunk.

"Well. It's you."

"How are you?"

I shrugged. "Pretty good. Frazzled. Christmas and all."

"Regular?" called the woman from the counter.

"Fine," Roberta called back and then, "Wait for me in the car."

She slipped into the booth beside me. "I have to tell you something, Twyla. I made up my mind if I ever saw you again, I'd tell you."

"I'd just as soon not hear anything, Roberta. It doesn't matter now, anyway."

"No," she said. "Not about that."

"Don't be long," said the woman. She carried two regulars to go and the man peeled his cigarette pack as they left.

"It's about St. Bonny's and Maggie."

"Oh, please."

"Listen to me. I really did think she was black. I didn't make that up. I really thought so. But now I can't be sure. I just remember her as old, so old. And because she couldn't talk—well, you know, I thought she was crazy. She'd been brought up in an institution like my mother was and like I thought I would be too. And you were right. We didn't kick her. It was the gar girls. Only them. But, well, I wanted to. I really wanted them to hurt her. I said we did it, too. You and me, but that's not true. And I don't want you to carry that around. It was just that I wanted to do it so bad that day—wanting to is doing it."

Her eyes were watery from the drinks she'd had, I guess. I know it's that way with me. One glass of wine and I start bawling over the slightest thing.

"We were kids, Roberta."

"Yeah. Yeah. I know, just kids."

"Eight."

"Eight."

"And lonely."

"Scared, too."

She wiped her cheeks with the heel of her hand and smiled. "Well, that's all I wanted to say."

I nodded and couldn't think of any way to fill the silence that went from the diner past the paper bells on out into the snow. It was heavy now. I thought I'd better wait for the sand trucks before starting home.

"Thanks, Roberta."

"Sure."

"Did I tell you? My mother, she never did stop dancing."

"Yes. You told me. And mine, she never got well." Roberta lifted her hands from the tabletop and covered her face with her palms. When she took them away she really was crying. "Oh shit, Twyla. Shit, shit, shit. What the hell happened to Maggie?"

TONI CADE BAMBARA

(1939–1995)

Of the many voices that came to prominence on the heels of the Civil Rights Movement, Toni Cade Bambara's was one of the most compelling. Out of the political activism that informed her life, she forged a creative voice reflective of the times. In language, subject, and incidents, her works reflect the period in which they were created. As fiction writer, essayist, and filmmaker, Bambara captured the transitional times of the 1960s and 1970s, and she projected her voice into a healthier future for black people. A widely read writer with a broad array of experiences from which to draw, Bambara used all of them to create works that explore the possibilities and lapses of the Civil Rights Movement, the costs of activism, the problems inherent in leadership, and issues of world interest, such as the Vietnamese boat people and the Atlanta child murders. Ever aware of her world and ever desirous of being in harmony with it, Bambara carried her message in lectures and oral stories as well.

A New Yorker, Bambara was born Toni Cade on March 25, 1939, to Helen Brent Henderson Cade. In 1970, when she found the name Bambara on a sketchbook in her great-grandmother's trunk, she adopted it and was known professionally by that name. She grew up in Harlem, Bedford-Stuyvesant, and Queens with her mother and her brother, Walter. She credited her mother with cultivating her creative spirit and instilling in her a sense of independence and self-sufficiency that were not gender-specific. She received a B.A. in theater arts and English literature from Queens College in 1959, the same year she published her first short story, "Sweet Town," in *Vendome* magazine. She also won the John Golden Award for fiction from Queens College in 1959. She would later earn an M.A. in American literature from City College of New York; while pursuing the degree, during 1959–1960, she worked as a social worker for the Harlem Welfare Center. She studied at the *Commedia dell'Arte* in Milan, Italy, before returning to finish her master's degree in 1965.

Bambara held a number of positions in academia, including appointments at City College of New York (1965–1969), Livingston College in New Jersey