

***AMERICAN CHRISTMAS***  
**based on Truman Capote's short stories**  
***A Christmas Memory & One Christmas***

**Teacher Material**

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## **1. About the play**

Told from the perspective of a grown-up man who remembers his childhood experience of the Christmas holiday, AMERICAN CHRISTMAS captures the Christmas spirit of the American South through the eyes of the little boy Truman Capote once used to be. In the first story, *A Christmas Memory*, the grown-up man joyfully remembers the Christmas traditions his nanny introduced him to; in the second, *One Christmas*, the unhappy little boy has to spend one Christmas with his estranged father in New Orleans.

### ***A Christmas Memory***

In a *Christmas Memory* we get to know a seven-year-old boy, Buddy, his cousin, an eccentric old lady, and a tough little rat terrier called Queenie. Buddy and his cousin are each other's best friends, whose special relationship is symbolized by the baking of fruitcakes, dealing with financial difficulties and – despite their difference in age – by sharing the same childlike Christmas anticipation. *A Christmas Memory* is the story of the mutual love and affection between a little boy and an elderly lady. For the reader, and likewise for the audience, it becomes obvious that their modest but harmonic Christmas preparations and celebrations are only one part of a lifelong friendship.

### ***One Christmas***

One Christmas Buddy has to leave Sook against his will in order to go to New Orleans to spend the holiday with his father, who is basically a stranger to the child. That journey crushes his beliefs in Santa Claus and a carefree life. When Buddy is back in Alabama and restored to his familiar surroundings and the loving arms of Miss Sook, he is able to tolerate his father, the man's alcohol problem and his disillusioned life, and he eventually manages to show him the affection his father so desperately sought after during his stay in New Orleans.

## **2. About the author**

Truman Capote (original name: Truman Streckfus Persons)

Born in New Orleans as the son of a salesman and a 16-year-old beauty queen, Truman Capote (1924-1984) was an American novelist, short story writer and playwright. He gained international fame with his 'non-fiction novel' *In Cold Blood* (1966), an account of a real-life crime in which an entire family was murdered by two sociopaths. His works among others include a novel of alienated youth, *Other Voices, Other Rooms* (1948), the Gothic short stories in *A Tree of Night* (1949) and the novella *Breakfast at Tiffany's* (1958).

The Louisiana-Mississippi-Alabama area provided the setting for much of Capote's fiction. After his parents' divorce, little Truman was brought up by relatives in Alabama. One of these relatives became the model for the loving, elderly spinster in several of Capote's novels, stories, and plays, including the two Christmas stories *A Christmas Memory* and *One Christmas*.

When Truman Capote remembers Christmas in his childhood during the 1930s, to him "the greatest pleasure of writing is not what it's about, but the inner music that words make."

Eggbeaters whirl, spoons spin round in bowls of butter and sugar, vanilla sweetens the air, ginger spices it; melting, nose tingling odors saturate the kitchen, suffuse the house, drift out to the world on puffs of chimney smoke. (*A Christmas Memory*)

Truman Capote died in Los Angeles, California, on August 26<sup>th</sup>, 1984, of liver disease complicated by phlebitis and multiple drug intoxication.

### **3. Characters**

#### *Buddy*

Buddy is a small child who grows up with his relatives in Alabama, as his mother got custody after her divorce, but felt too young to bring up a child. Of course, Buddy is not the protagonist's real name, but he is addressed as such by his best friend and distant cousin Miss Sook.

In the stories themselves, we get to know Buddy as a boy, but we can also learn a lot about his grown-up self, as Buddy narrates the story, his Christmas memories of two decades earlier.

Buddy is a lively child who displays a lot of behaviour typical for his age, but can also act extremely emphatically. The way he comforts his friend or how he handles his dad's alcohol problem and longing for love show how sympathetic the little boy can be. He is depicted as the naive child his age suggests (he still believes in Santa Claus), but also is a smart fellow who manages to get hold of a very expensive toy. We love him because he values the self-made kite which he is given as a Christmas present by Miss Sook as much (if not more) as the dear airplane his father can afford.

Both the young and the grown-up Buddy appreciate and cherish their family life in Alabama and love Miss Sook with a warmth that can be felt throughout both stories.

#### *"My Friend", Miss Sook Faulk*

Miss Sook, or "my friend" as she is called by Buddy throughout the play, is described as,

small and sprightly, like a bantam hen ... Her face is remarkable - not unlike Lincoln's, craggy like that, and tinted by sun and wind, but it is delicate too, finely boned, and her eyes are sherry-colored and timid. (*A Christmas Memory*)

Her best friends are Buddy and Queenie, a cheeky rat terrier. She is raising Buddy with a lot of love and affection, thereby staying a child at heart herself. She seems to enjoy life and handles even difficult situations in her own naïve ways with so much tolerance, love and white-heartedness that she almost comes across as a wise elderly lady. Financial difficulties, which she has had to struggle with all her life, are overcome by creative solutions. Miss Sook appears like the perfect grandmother with

who you would not only want to cuddle up after disappointing meetings with your father.

### *The Father*

Buddy's father lives in New Orleans. Since his divorced wife got custody of their child, he does not see Buddy often and is eager to have him for Christmas. Both, father and son, however, are insecure when they finally meet again. The father is a wealthy business-man who seems to have everything except true love. Being often seen in the company of rich elderly ladies suggests where all his wealth has come from. Later we discover, however, that the father is an insecure man who longs so much for his son's affection that he even tries to prompt the little boy to tell him that he loves him.

On the outside the Father seems reasonable and tough, but Buddy soon finds out that he tries to forget about his worries and loneliness through drinking.

Even though Buddy leaves his father after the Christmas celebrations, a fragile bond has been established between them that ultimately makes Buddy tell his father in a letter that he loves him.

#### **4. Background information - The American South during the Depression**

The 1930s, the time that Truman Capote refers to in his stories, the time he spent as a little boy in Alabama, is called the era of Depression. The economy had to struggle with very bad conditions and the ravages of the Depression made people suffer poverty and loss, which was only eventually relieved by the optimism of the New Deal.

Beginning with the stock market crash of 1929, Americans faced economic hardships previously never experienced. The Great Depression was a time of unemployment, homelessness and hopelessness during which the phrase "Brother, can you spare a dime," came to epitomize the indignity and shame many Americans felt about unemployment and their inability to sustain themselves. All over the country, the middle class had lost their jobs and homes; farmers in Texas and Oklahoma had been forced to flee the Dust Bowl; and thousands of Americans were without jobs and homes during this greatest economic crisis in American history.

The Depression brought deep changes: in people's attitudes toward government's responsibilities, in labour rights, as organized labour acquired new rights and subsequently the New Deal set in place legislation that reshaped modern American capitalism. This New Deal was a plan developed under the government of Franklin D. Roosevelt in order to lead the country out of the crisis and it affected women, racial minorities, labour, children, and other groups.

The Depression had blighted nearly every sector of the American economy, but none so severely as the nation's farms. Throughout the 1920s a variety of factors had driven farm prices down and forced many farmers – especially those working small holdings – into desperate poverty. By 1929 nearly eight million people in farm areas lived on the edge of subsistence. Among the hardest hit were tenant farmers and sharecroppers, who worked land they did not own and were therefore more apt to ignore soil-conservation precautions – thus quickly exhausting the land. (Sharecroppers, as the name suggests, divided their harvests with the owner of the property they farmed, while tenant farmers mostly paid their rent in cash.) Up to 75 percent of all farms in the South and Southwest were operated by tenant farmers in this period. As the Depression wore on many were forced to leave their holdings and to move around the country looking for migrant work of any sort. The existence of

this army of Okies (short for Oklahoma, though they came from many other states as well) strongly dramatized the plight of the small farmer to urban Americans.

This was the situation the Resettlement Administration was formed to combat. Its hodgepodge of programs included offering low-interest loans to farmers to allow them to buy better land; sponsoring soil conservation programs; and undertaking such resettlement projects as experimental communal farms and camps for migrant farm workers. Like many other New Deal programs, the RA's ambitious projects were both controversial and untested.

In its effects on the lives of Americans, the Great Depression was one of the great shaping experiences of American history, ranking with the American Revolution, the Civil War, and the second industrial revolution. More than Progressivism, the Great Depression brought about changes in the regulatory power of the federal government. It also enlarged government's role in superimposing relief measures on the capitalist system, bringing the United States into a mild form of welfare state capitalism, such as had appeared earlier in industrial European nations.

## **5. Memories are made of this**

Buddy says, "Imagine a morning in late November. A coming of winter morning more than twenty years ago" (*A Christmas Memory*). And we try to imagine what he describes, share his memories and might (only after the performance, of course) engage in our own Christmas memories.

In literature the most important text in which somebody remembers is Marcel Proust's *A la recherche du temps perdu* (*In Search of Lost Time*), in which the protagonist enters a kitchen to find a Madeleine cake on the table. The very smell of this cake carries him back into his childhood.

Everybody knows the feeling, of course: we smell a certain perfume, certain food, taste something, catch a glimpse of something, think of something, and all of a sudden we are caught in an episode of our past. We can dive into that particular incident, be all entangled in it, almost relive it again, be charmed by it, delighted, or even scared a second time. We fall in love again, have an anxious feeling in our stomach, smile about something that happened a decade ago and occasionally even cry.

The past is as important for what we are today as the present itself. Nevertheless, however, it is essential to live in the present for the future. But to remember every now and then and to share these memories, just as Buddy does, is often not only helpful and instructive but also pleasant and comforting.



## **6. Possible assignments**

### **a) Extract 1**

*But one way and another we do each year accumulate Christmas savings, a Fruitcake Fund. These moneys we keep hidden in an ancient bead purse under a loose board under the floor under a chamber pot under my friend's bed. The purse is seldom removed from this safe location except to make a deposit, or as happens every Saturday, a withdrawal; for on Saturdays I am allowed ten cents to go to the picture show. My friend has never been to a picture show, nor does she intend to: "I'd rather hear you tell the story, Buddy. That way I can imagine it more. Besides, a person my age shouldn't squander their eyes. When the Lord comes, let me see him clear." In addition to never having seen a movie, she has never: eaten in a restaurant, traveled more than five miles from home, received or sent a telegram, read anything except funny papers and the Bible, worn cosmetics, cursed, wished someone harm, told a lie on purpose, let a hungry dog go hungry. Here are a few things she has done, does do: killed with a hoe the biggest rattlesnake ever seen in this county (sixteen rattles), dip snuff (secretly), tame hummingbirds (just try it) till they balance on her finger, tell ghost stories (we both believe in ghosts) so tingling they chill you in July, talk to herself, take walks in the rain, grow the prettiest japonicas in town, know the recipe for every sort of old-time Indian cure, including a magical wart-remover. (A Christmas Memory)*

Questions and tasks:

- ) Describe their financial situation?
- ) Do you know what it is like to save for something? Have you ever saved for anything? What was it and how did you get the money?
- ) Why does she not go to the cinema, but wants Buddy to tell her about the movies?
- ) From the way Miss Sook is described in Extract 1, would you like to get to know her? Would you be her friend? Why, why not?
- ) Buddy describes Miss Sook in an unusual way. Describe a friend or a relative in a similar way. You could also describe one of your classmates and then read the descriptions out to everybody and let them guess who you are describing.

**b) Extract 2**

*"I know where we'll find real pretty trees, Buddy.*

*[...]*

*Once a car stops and the rich mill owner's lazy wife leans out and whines: "Giveya twobits cash for that ol tree." Ordinarily my friend is afraid of saying no; but on this occasion she promptly shakes her head: "We wouldn't take a dollar." The mill owner's wife persists. "A dollar, my foot!" Fifty cents. That's my last offer. Goodness, woman, you can get another one." In answer, my friend gently reflects: "I doubt it. There's never two of anything." (A Christmas Memory)*

Questions and tasks:

- ) Try to characterise the mill owner's wife from only the short excerpt above?
- ) Why would Sook not sell that tree, especially since they have financial difficulties?
- ) Is Sook only talking about the tree when she says, "There's never two of anything." What does she mean by that?

### c) Extract 3

*The wind is blowing, and nothing will do till we've run to a pasture below the house where Queenie has scooted to bury her bone [...]. There, plunging through the healthy waist-high grass, we unreel our kites, feel them twitching at the string like sky fish as they swim into the wind. Satisfied, sun-warmed, we sprawl in the grass and peel Satsumas and watch our kites cavort. Soon I forget the socks and hand-me down-sweater. I'm happy as if we'd already won the fifty-thousand-dollar Grand Prize in that coffee naming contest.*

*"My, how foolish I am!" my friend cries, suddenly alert, like a woman remembering too late she has biscuits in the oven. "You know what I've always thought?" she asks in a tone of discovery, and not smiling at me but a point beyond. "I've always thought a body would have to be sick an dying before they saw the Lord. And I imagined that when He came it would be like looking at the Baptist window: pretty as colored glass with the sun pouring through, such a shine you don't know it's getting dark. And it's been a comfort: to think of that shine taking away all the spooky feeling. But I'll wager it never happens. I'll wager at the very end a body realizes the Lord has already shown Himself. That things as they are" – her hand circles in a gesture that gathers clouds and kites and grass and Queenie pawing earth over her bone – "just what they've always seen, was seeing Him. As for me, I could leave the world with today in my eyes." (*A Christmas Memory*)*

Questions and tasks:

- ) What does this extract tell us about Miss Sook's attitude towards life and death? Does she know the meaning of life?
- ) Have you ever experienced a moment of complete happiness? Where and when and why was that?
- ) Buddy simply forgets the presents he doesn't like. What is the most horrible present you ever got and why? Who gave it to you? What did you do with it? What is the best?
- ) Write down a dialogue between Buddy and Sook that could follow Sook's contemplations about life from extract 3.
- ) In the coffee-naming contest, Sook and Buddy suggest to name the new coffee *A.M.* Do you think that's a good name? Can you think of a good name yourself?

**d) Extract 4**

*Life separates us. Those who Know Best decide that I belong in a military school. [...] I have a new home too, But it doesn't count. Home is where my friend is, and there I never go.*

*And there she remains, puttering around the kitchen. Alone with Queenie. Then alone. [...] For a few Novembers she continues to bake her fruitcakes single-handed; not as many, but some: and, of course, she always sends me "the best of the batch." Also in every letter she encloses a dime wadded in toilet paper: "See a picture show and write me the story." (A Christmas Memory)*

**Questions and tasks:**

- ) Who are "those who Know Best"?
- ) How does Buddy feel about his leaving?
- ) What does *home* mean to you? Have you ever been homesick? When, and why? And what helped then?
- ) Describe what Sook must be feeling.
- ) Why is the extract above so sad? Yet, why does it say so much about their relationship?
- ) Write the letter that Sook could have sent Buddy while he was away.
- ) Write Buddy's letter to Sook.
- ) It's fruitcake weather! Buddy is not there. That day Sook writes a diary entry, or else an inner monologue, while starting the Christmas preparations.

e) Extract 5

*It was Sook who told me about Santa Claus, his flowing beard, his red suit, his jangling present-filled sled, and I believed her.*

*[...]*

*He [my father] scared me by grabbing my wrist and harshly whispering: "I'm not going to let you go. I can't let you go back to that crazy family in that crazy house. Just look at what they've done to you. A boy six, almost seven, talking about Santa Claus. [...] Listen to me, Buddy. [...] There is no Santa Claus." (One Christmas)*

Questions and tasks:

- ) Is Sook a liar? Why, why not?
- ) When did you stop believing in Santa Claus or the *Christkind* and why? And are you happy that you believed in the *Christkind* at one stage? How does Santa Claus or the *Christkind* still exist for you today?
- ) From what you know about the story *One Christmas*, try to characterise Buddy's father and describe his relationship to his son.
- ) Write a letter to Santa Claus, telling him your wishes for yourself and/or the world!

f) Your Christmas memory – Win a fruitcake!

Write down one of your Christmas memories. Why is this one such a special memory? What happened? And why do you sometimes recall it?

If you wish to share this memory with us, send us a copy as an email attachment ([office@viennatheatreproject.at](mailto:office@viennatheatreproject.at)). You might be the happy winner of a fruitcake! All stories that have reached us by December 23 will participate in our Christmas fruitcake draw after the performance on December 24.

## **7. Staging a short story**

American Christmas explores a new approach in that it applies a mixture of dramatic devices to the major concept “telling a story”.

The first Christmas story is staged, meaning that it is told but at the same time also acted, using props, light effects, etc. A strong narrator figure dominates but throughout the story this narrator also turns into the different characters of the story as he tells the audience about his childhood Christmas memories. Interestingly, the narrator also appears as one of the characters in his story, the little boy.

From time to time the narrator takes the audience directly back to the past times he remembers, plunging right into the scenes he is talking about, and through these jumps back in time, he breathes life into the story, thus making it immediate and also involving the audience emotionally.

The lighting in particular supplements the narrator’s story in such a way that it almost becomes another voice telling it, an additional yet integral part in the narrative. Most noticeably, through the light effects different locations are suggested and wide range of moods created: you feel yourself taken to a warm kitchen with two rocking chairs and “a fireplace that has commenced its seasonal roar”, and soon thereafter you go on a dreamlike journey into the forest or meet creepy Mr Haha Jones in his shadowy café.

The second story, by contrast, uses a different artistic approach. Along the lines of conventional storytelling, a narrator sits at a table and reads the story to the audience. Light effects and props have been reduced to a minimum. Since this more conventional telling of the second story is supported by a “carpet of sound,” however, everything comes alive before the inner eye. The imagination is fuelled by the sound effects and we can happily lean back and enjoy.

**8. Vocabulary**

spreading	ausgebreitet
stove	Heizofen
fireplace	Kamin
rocking chair	Schaukelstuhl
to commence	beginnen
seasonal	jahreszeitlich bedingt
roar	Getöse, Gebrüll
shorn	geschoren
summery	sommerlich
calico	Kaliko
sprightly	lebhaft
bantam hen	Zwerghuhn
hunched	buckelig
remarkable	beachtenswert
craggy	zerklüftet
tinted	leicht gefärbt
delicate	zart
sherry-colored	rötlich
windowpane	Fensterscheibe
purposeful	entschlossen
excitement	Aufregung
courthouse	Gerichtsgebäude
to inaugurate	eröffnen
to exhilarate	erfreuen, erheitern
to fetch	bringen
buggy	Kinderwagen
straw cartwheel	Strohreifen
corsaged	geschmückt mit Ansteckblumen
dilapidated	verfallen, reparaturfähig
baby carriage	Kinderwagen
grove	Baumgruppe
pecan tree	Pekannussbaum
wicker	Korbwaren
unravelling	sich auflösend
to wobble	wackeln
fern	Farn
paraphernalia	Zubehör, Utensilien
sugar-cane	Zuckerrohr
fishing pole	Angelrute
creek	Bach
firewood	Brennholz
to survive	überleben
rattlesnake	Klapperschlange
to trot	trotten, traben
to hull	enthülsen
windfall	Fallobst
mound	Hügel
to sneak	stibitzen, heimlich geben
mite	kleines Ding

to insist	bestehen auf
to deprive sb of sth	jmd. etwas vorenthalten
scare	knapp, kaum
dusk	Abenddämmerung
to mingle	vermischen
to toss	schleudern, werfen
hull	Hülse, Schale
brimful	randvoll
blackberry jam	Brombeermarmelade
ginger	Ingwer
canned	aus der Dose
pineapple	Ananas
rind	Schale
raisins	Rosinen
spices	Gewürze
flavouring	Aromastoff
skinflint	Geizhals
apple jelly	Apfelgelee
peach	Pfirsich
preserves	Eingemachtes
hesitation	Zögern
sacrilegious	frevlerisch
profitable	profitabel
freak	eigenartiger Mensch, Missgeburt
conduct	betreiben
back-yard	Hinterhof
woodshed	Holzschuppen
stereopticon	„Magische Laterne“, Projektionsapparat mit zwei Projektoren zur synchronen Wiedergabe von Filmen
slide	Dia, Bild
to discover	entdecken
to hatch	schlüpfen
hereabout	in dieser Gegend
bidly	Kücken
nickel	Fünfcntstück
decease	Absterben, Ende
bead purse	perlenbestickte Geldbörse
board	Brett
chamber pot	Nachttopf
deposit	Einlage
to squander	verschwenden
to receive	erhalten
harm	Leiden, Schaden
on purpose	absichtlich
hoe	Gartenhacke
rattles	Klappern
to dip	eintauchen
snuff	Schnupftabak
tame	zahn
hummingbird	Kolibri
tingling	kribbelnd



japonicas	japanische Quitte
cure	Heilmittel
wart-remover	Warzenentferner
to retire	sich zurückziehen
scrap-quilt-covered	mit einer Fetzensteppdecke bedeckt
to wallow	schwelgen, sich suhlen
conspiracy	Verschwörung
to spill	ausschütten
content	Inhalt
May buds	Mai Knospen
somber	düster
to jingle	klingeln
smooth	glatt, eben
pebbles	Kieselsteine
bitter-odored	bitter riechend
carnage	Blutbad
to tabulate	tabellarisch anordnen
figures	Zahlen
to lose track	die Spur verlieren
to mess	hier: darauf einlassen
cemetery	Friedhof
to toss	werfen
to obtain	bekommen
prosaic	prosaisch, nüchtern
errand	Besorgung
iodine-dark	jodfarben
brassy	ordinär
peroxided	wasserstoffblond gefärbt
disposition	Art, Characterlage
razor scars	Rasiernarben
cheek	Wange
gloomy	bedrückt
to approach	sich nähern
festooned	mit Girlanden verziert
mist	Nebel
to slow down	langsamer werden
prancing	Stolzieren
victrola	Victrola, grammophonähnlicher Plattenspieler
to wail	heulen
shabby	schäbig
deserted	verlassen, menschenleer
tilted	schief, schräg geneigt
to sober	ernüchtern
to frown	die Stirne runzeln, finster dreinblicken
daisy yellow	Gänseblümchen gelb
unlabeled	unbeschriftet
to jangle	klirrend
fistul	eine Hand voll
dice	Würfel
to propose	vorschlagen
pumpkin	Kürbis

eggbeater	Schneebeesen
to whirl	wirbeln
to saturate	sättigen
to suffuse	bedecken
dampened	befeuchtet
knife grinder	Scherenschleifer
waves	Winken
porch	Veranda
to snap	knipsen
mere	bloß, rein
scrapbook	Einklebebuch
eventful	ereignisreich
broke	pleite
chicory-flavoured	Zichorie Geschmack
tap dancer	Steptänzer
to rollick	herumtollen
chinaware	Porzellan
to giggle	kichern
crumbling	zerbröckelt
log	Holzsplitter
carefree	sorgenfrei
to waltz	Walzer tanzen
hem	Saum
potent	mächtig
to scold	schelten
to scald	erhitzen
wrathful	zornig
loony	verrückt
to quiver	zittern
to weep	weinen
pillow	Polster
to shiver	zittern
nightgown	Nachthemd
cough syrup	Hustensaft
to tease	necken
to tickle	kitzeln
to hiccup	Schluckauf haben
funny	komisch
fun	lustig
to straighten	sich aufrichten
holly	Stechpalme
rime	Reif
to luster	erstahlen
to burnish	pollieren
turkey	Truthahn
renegade	Abtrünniger
hog	Schwein
to grunt	grunzen
undergrowth	Gestrüpp
hatchet	Axt
burlap	Sackleinen

bur	Klette
brier	Dornstrauch
gaudy	bunt, farbenprächtig
fungus	Pilz
molted	gemausert
to unwind	abwickeln
lemony	zitronenfarben
to pitch	abstecken
disturbed	beunruhigt
armada	Flotte
speckled	gefleckt
trout	Forelle
beaver	Biber
dam	Damm
ragged	abgerissen
to shed	abwerfen
petal	Blütenblatt
to garland	schmücken
to muse	grübeln
brute	grober Kerl
rending	herzzerreissend
to lug	schleppen, zerren
trek	strapaziöse Reise
to abandon	abbrechen
struggle	Kampf
virile	männlich, kräftig
to goad	antreiben
sly	listig, schlau
noncommittal	unverbindlich, zurückhaltend
to whine	jammern
to slump	plumpsen
trunk	Koffer
attic	Dachboden
ermine	Hermelinpelz
tail	Schwanz
coil	Spule
frazzled	zerfetzt
tinsel	Lametta
dilapidated	ruiniert
to blaze	funkeln
to droop	durchhängen
splendors	Prunk, Glanz
crayons	Farbstifte
sketch	Skizze
winged angels	Engel mit Flügel
Hershey-bar foil	Alufolie einer Schokoladetafel
safety-pin	Sicherheitsnadel
final touch	letzte Schliff
to sprinkle	bestreuen
shredded	in Fetzen gerissen
cotton	Baumwolle

holly	Stechpalme
wreath	Kranz
tie-dye	in Knüpfbatik gefärbt
licorice	Lakrizze
to live on sth	von etwas leben
in vain	vergebens
kite	Drachen
to get sb's goat	nerven, fertig machen
to locate	ausfindig machen
slingshot	Schleuder
aloft	empor
breeze	Brise
butcher	Fleischhauer
gnawable	zum Nagen geeignet
to squat	kauern
trance	Trance
greed	Gier
to budge	sich bewegen, rühren
to equal	gleich sein, gleich stark sein
rooster	Hahn
jack rabbit	Hase, Eselhase
to huddle	kuscheln
cameo	Gemme
to hesitate	zögern
embarrassed	peinlich berührt sein
visible	sichtbar
to carol	jubilieren
to doze	schlummern
deliberate	absichtlich
kettle	Teekessel
gorgeous	hinreißend
flap-jack	Pfannkuchen
squirrel	Eichhörnchen
hominy grits	Maisgrütze
handkerchief	Taschentuch
hand-me-down	weitergegebenes Gewand
to boil	kochen
haul	Beute
Satsuma	Satsuma, Zitrusfrucht
knitted	gestrickt
pasture	Weideland, Gras
to unreel	abspulen
to twitch	reißen, zerren
to peel	schälen
to cavort	sich tummeln, herumspringen
alert	munter, aufmerksam
to wager	wetten
to pawn	scharren
bugle	Signalhorn
grim	düster
veille-ridden	von Wecksignalen bestimmt

to putter	herumwerkeln
linen	Leinen
batch	Menge
wadded	zusammengeknüllt, eingewickelt
to rouse	aufscheuchen
to confirm	bestätigen
vein	Ader, Vene
to sever	abbrechen, trennen
irreplaceable	unersetzlich
to let loose	loslassen

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exceptional	außergewöhnlich
to last	dauern
ambitious	ehrgeizig
to deposit	absetzen, ablegen
to graduate	absolvieren, graduieren
kindly (adv.)	freundlich, wohlgesinnt
crippled	verkrüppelt
jangling	klirren
sled	Schlitten
to stub	abreißen
to comb	kämmen
to drift	treiben
to dazzle	blenden
flake	Flocke
courage	Mut
swampy	sumpfig
to sweep	mitreißen
to squeeze	drücken
speechless	sprachlos
thunder	Donner
sizzling	zischend
lightning	Blitz
jigsaw	Puzzle
rifle	Gewehr
mockingbird	Spottdrossel
regret	Bedauern
grief	Betrübnis
furnish	einrichten
refrigerator	Kühlschrank
iron-lace	Schmiedeeisen
patio garden	Terassengarten
mermaid	Meerjungfrau
determined	entschlossen
to brag about	mit etwas angeben
tightly laced	eng geschnürt
lead	Blei
collard greens	Kohlblätter
oyster	Auster
to swallow	schlucken

Creole	kreolisch
heartburn	Sodbrennen
to hanker after sth	sich nach etwas sehnen
molasses	Sirup
legal custody	Sorgerecht
rat terrier	Foxterrier
to be mesmerized	hypnotisiert
dime	Zehncentstück
prohibition moonshine	schwarzgebrannter Schnaps (während der Prohibitionszeit)
belly-swollen	mit angeschwollenem Bauch
to flop	plumpsen
runt	kleines Ferkel
to prance	tänzeln, aufplustern
entwined	verschränkt
iron intricacies	Eisen Verschnörkelungen
rippling	schlangend
scarlet	scharlachrot
orchid	Orchidee
lizard	Eidechse
to flick	schnalzen
lacquered	lackiert
wicker	Korbwaren
velvet	Samt
magnolia delights	hier: Sinnesfreuden
snobbish	versnobbt
tuition	Unterricht, Unterrichtsgebühr
generous	großzügig
yacht	Yacht
widow	Witwe
sane	bei gesundem Verstand
to haunt	gespenstisch
subdued	gedämpft
wispy	wuschelig
willowy	gertenschlank
agile	agil, beweglich
startled	erschrocken
irate	wütend, zornig
to peek	nachsehen
footfall	Schritt
wrapped	verpackt
rotten	scheußlich
to taunt	spotten
chores	Hausarbeit
malice	Bosheit, Arglist
victim	Opfer
to bother	nerven
dull	langweilig
snazzy	todschick
calm	ruhig
lingerling	andauernd
to evaporate	in Luft auflösen

to pull a stunt	über den Tisch ziehen
to blush	erröten
to sag	durchhängen
adamant	unnachgiebig
to handle	abwickeln
matter	Sachlage
flask	Reiseflasche, Flachmann
to swill	runterspülen
to grab	packen
spinster	älteres Fräulein
to ache	schmerzen
porter	Gepäckträger
wobbly	wackelig
to quiet down	beruhigen
to crouch	sich zusammenkauern
to crucify	matern, quälen
soothing	beruhigend
to stroke	streicheln
safety deposit box	Bankfach