

*Here are some snips from my daybook—a dated set of running notes on composition, structure, etc. Jukebox was my working title. (David Dobbs, July 7, 2011):*

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**Wed, Mar 16, 2011**

This thought comes to me as I look at all the photos:

The record is fuzzy, incomplete; some of this stuff, you don't know what to make of it.

The pictures from Hawaii, for instance. Much is suggestive; little is conclusive. You may need to do some speculating, and state that you are.

Perhaps you can find a way to insert yourself into the story here and there, and then pull back, with transitions.

Some of this time is hard to reconstruct with certainty. Among her things from that time, for instance, she left a couple of photo albums and a hodgepodge of letters : Many more photos than letters. What do I make of all of these? Here she is walking with her mother. Her mother looks proud, even a bit chuffed . Evelyn Jane's looking hear her best, snazzily dressed, carrying a hat, and a bag, so it appears she's been shopping, and she is right in front of her mother. She looks great, but slightly ill at ease. Well she might, given their history. Or does her unease stem from the photographer? Who's taking this picture? Is it Angus? The framing isn't terribly good, but whoever it is knew enough to get down low, away from the everyday eye-level angle, and shoot up, so perhaps Angus did take this shot, perhaps out on some outing.

More perplexing is the small photo of them playing with puppies.

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**Sat, Mar 19, 2011**

[This is transcribed from my lg black moleskine. I wrote these on the tube ride with the family to Battersea Park]

Christ what a struggle with Jukebox. I'm in a state of high tension and irritation. Struggled all week, playing with parts, and seemed to end up with a 750-word intro that I don't even like and am not sure I can use. But off to Battersea we go, to look at herons. [later: this proved relaxing]

the wartime material should be firm enough to treat fairly plainly. One problem then is the repercussions. And I think there I need to just unfold as they happened, not as I dug them up. A crucial distinction. Let that post-War section run as narrative, with not too much intrusion from the author learning or looking back.

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**Mon, Mar 21, 2011**

V good day (I think); suddenly both structure and most tonal issues seem clear. A lot to work out — and all the JPAC info to integrate — but I think I've got it rolling.

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**Thu, Mar 24, 2011**

Took a v confused walk, not knowing how to structure the thing. Asked myself again: What is this about? What does everyone want?

One thought: Perhaps you should think of how best to shape the tale, the most dramatic possible rendering, *no matter what it means you have to lose.*