

DAVID SEDARIS

Named Humorist of the Year 2001 by *Time* magazine, DAVID SEDARIS was born in 1957 and grew up in North Carolina. After graduating from the School of the Art Institute of Chicago in 1987, Sedaris taught writing there part-time and then moved to New York City, where he took various odd jobs. One of these jobs—a stint as a department-store Christmas elf—provided Sedaris with material for “The Santaland Diaries,” the essay that launched his career as a humorist after he read it on National Public Radio’s *Morning Edition* in 1993. Since then, Sedaris has contributed numerous commentaries to public radio’s *Morning Edition* and *This American Life*, and his work appears frequently in *The New Yorker*, *Esquire*, and other magazines. He has published a collection of short fiction, *Barrel Fever* (1994), and the essay collections *Naked* (1996), *Holidays on Ice* (1997), *Me Talk Pretty One Day* (2000), and *Dress Your Family in Corduroy and Denim* (2004). In 2001 Sedaris received the Thurber Prize for American Humor. He lives in France and in New York City.

Remembering My Childhood on the Continent of Africa

Many of Sedaris’s essays locate comedy in his basically normal North Carolina childhood. In this essay from *Me Talk Pretty One Day*, Sedaris highlights that normality by contrasting it with the distinctly unusual childhood of his partner.

When Hugh was in the fifth grade, his class took a field trip to an Ethiopian slaughterhouse. He was living in Addis Ababa at the time, and the slaughterhouse was chosen because, he says, “it was convenient.”

This was a school system in which the matter of proximity outweighed such petty concerns as what may or may not be appropriate for a busload of eleven-year-olds. “What?” I asked. “Were there no autopsies scheduled at the local morgue? Was the federal prison just a bit too far out of the way?”

Hugh defends his former school, saying, “Well, isn’t that the whole point of a field trip? To see something new?”

“Technically yes, but . . .”

“All right then,” he says. “So we saw some new things.”

One of his field trips was literally a trip to a field where the class watched a wrinkled man fill his mouth with rotten goat meat and feed it to a pack of waiting hyenas. On another occasion they were taken to examine the bloodied bedroom curtains hanging in the palace of the former dictator. There were tamer trips, to textile factories and sugar refineries, but my favorite is always

the slaughterhouse. It wasn’t a big company, just a small rural enterprise run by a couple of brothers operating out of a low-ceilinged concrete building. Following a brief lecture on the importance of proper sanitation, a small white piglet was herded into the room, its dainty hooves clicking against the concrete floor. The class gathered in a circle to get a better look at the animal, who seemed delighted with the attention he was getting. He turned from face to face and was looking up at Hugh when one of the brothers drew a pistol from his back pocket, held it against the animal’s temple, and shot the piglet, execution-style. Blood splattered, frightened children wept, and the man with the gun offered the teacher and bus driver some meat from a freshly slaughtered goat.

When I’m told such stories, it’s all I can do to hold back my feelings of jealousy. An Ethiopian slaughterhouse. Some people have all the luck. When I was in elementary school, the best we ever got was a trip to Old Salem or Colonial Williamsburg, one of those preserved brick villages where time supposedly stands still and someone earns his living as a town crier. There was always a blacksmith, a group of wandering patriots, and a collection of bonneted women hawking corn bread or gingersnaps made “the ol’-fashioned way.” Every now and then you might come across a doer of bad deeds serving time in the stocks, but that was generally as exciting as it got.

Certain events are parallel, but compared with Hugh’s, my childhood was unspeakably dull. When I was seven years old, my family moved to North Carolina. When he was seven years old, Hugh’s family moved to the Congo. We had a collie and a house cat. They had a monkey and two horses named Charlie Brown and Satan. I threw stones at stop signs. Hugh threw stones at crocodiles. The verbs are the same, but he definitely wins the prize when it comes to nouns and objects. An eventful day for my mother might have involved a trip to the dry cleaner or a conversation with the potato-chip deliveryman. Asked one ordinary Congo afternoon what she’d done with her day, Hugh’s mother answered that she and a fellow member of the Ladies’ Club had visited a leper colony on the outskirts of Kinshasa. No reason was given for the expedition, though chances are she was staking it out for a future field trip.

Due to his upbringing, Hugh sits through inane movies never realizing that they’re often based on inane television shows. There were no poker-faced sitcom martians in his part of Africa, no oil-rich hillbillies or aproned brides trying to wean themselves from the practice of witchcraft. From time to time a movie would arrive packed in a dented canister, the film scratched and faded from its slow trip around the world. The theater consisted of a few dozen folding chairs arranged before a bedsheet or the blank wall of a vacant hangar out near the airstrip. Occasionally a man would sell warm soft drinks out of a cardboard box, but that was it in terms of concessions.

When I was young, I went to the theater at the nearby shopping center and watched a movie about a talking Volkswagen. I believe the little car had a taste for mischief but I can't be certain, as both the movie and the afternoon proved unremarkable and have faded from my memory. Hugh saw the same movie a few years after it was released. His family had left the Congo by this time and were living in Ethiopia. Like me, Hugh saw the movie by himself on a weekend afternoon. Unlike me, he left the theater two hours later, to find a dead man hanging from a telephone pole at the far end of the unpaved parking lot. None of the people who'd seen the movie seemed to care about the dead man. They stared at him for a moment or two and then headed home, saying they'd never seen anything as crazy as that talking Volkswagen. His father was late picking him up, so Hugh just stood there for an hour, watching the dead man dangle and turn in the breeze. The death was not reported in the newspaper, and when Hugh related the story to his friends, they said, "You saw the movie about the talking car?"

I could have done without the flies and the primitive theaters, but I wouldn't have minded growing up with a houseful of servants. In North Carolina it wasn't unusual to have a once-a-week maid, but Hugh's family had houseboys, a word that never fails to charge my imagination. They had cooks and drivers, and guards who occupied a gatehouse, armed with machetes. Seeing as I had regularly petitioned my parents for an electric fence, the business with the guards strikes me as the last word in quiet sophistication. Having protection suggests that you are important. Having that protection paid for by the government is even better, as it suggests your safety is of interest to someone other than yourself.

Hugh's father was a career officer with the US State Department, and every morning a black sedan carried him off to the embassy. I'm told it's not as glamorous as it sounds, but in terms of fun for the entire family, I'm fairly confident that it beats the sack race at the annual IBM picnic. By the age of three, Hugh was already carrying a diplomatic passport. The rules that applied to others did not apply to him. No tickets, no arrests, no luggage search: He was officially licensed to act like a brat. Being an American, it was expected of him, and who was he to deny the world an occasional tantrum?

They weren't rich, but what Hugh's family lacked financially they more than made up for with the sort of exoticism that works wonders at cocktail parties, leading always to the remark "That sounds fascinating." It's a compliment one rarely receives when describing an adolescence spent drinking Icees at the North Hills Mall. No fifteen-foot python ever wandered onto my school's basketball court. I begged, I prayed nightly, but it just never happened. Neither did I get to witness a military coup in which forces sympathetic to the colonel arrived late at night to assassinate my next-door

neighbor. Hugh had been at the Addis Ababa teen club when the electricity was cut off and soldiers arrived to evacuate the building. He and his friends had to hide in the back of a jeep and cover themselves with blankets during the ride home. It's something that sticks in his mind for one reason or another.

Among my personal highlights is the memory of having my picture taken with Uncle Paul, the legally blind host of a Raleigh children's television show. Among Hugh's is the memory of having his picture taken with Buzz Aldrin on the last leg of the astronaut's world tour. The man who had walked on the moon placed his hand on Hugh's shoulder and offered to sign his autograph book. The man who led Wake County schoolchildren in afternoon song turned at the sound of my voice and asked, "So what's your name, princess?"

When I was fourteen years old, I was sent to spend ten days with my maternal grandmother in western New York State. She was a small and private woman named Billie, and though she never came right out and asked, I had the distinct impression she had no idea who I was. It was the way she looked at me, squinting through her glasses while chewing on her lower lip. That, coupled with the fact that she never once called me by name. "Oh," she'd say, "are you still here?" She was just beginning her long struggle with Alzheimer's disease, and each time I entered the room, I felt the need to reintroduce myself and set her at ease. "Hi, it's me. Sharon's boy, David. I was just in the kitchen admiring your collection of ceramic toads." Aside from a few trips to summer camp, this was the longest I'd ever been away from home, and I like to think I was toughened by the experience.

About the same time I was frightening my grandmother, Hugh and his family were packing their belongings for a move to Somalia. There were no English-speaking schools in Mogadishu, so, after a few months spent lying around the family compound with his pet monkey, Hugh was sent back to Ethiopia to live with a beer enthusiast his father had met at a cocktail party. Mr. Hoyt installed security systems in foreign embassies. He and his family gave Hugh a room. They invited him to join them at the table, but that was as far as they extended themselves. No one ever asked him when his birthday was, so when the day came, he kept it to himself. There was no telephone service between Ethiopia and Somalia, and letters to his parents were sent to Washington and then forwarded on to Mogadishu, meaning that his news was more than a month old by the time they got it. I suppose it wasn't much different than living as a foreign-exchange student. Young people do it all the time, but to me it sounds awful. The Hoyts had two sons about Hugh's age who were always saying things like "Hey that's *our* sofa you're sitting on" and "Hands off that ornamental stein. It doesn't belong to you."

17 He'd been living with these people for a year when he overheard Mr. Hoyt tell a friend that he and his family would soon be moving to Munich, Germany, the beer capital of the world.

18 "And that worried me," Hugh said, "because it meant I'd have to find some other place to live."

19 Where I come from, finding shelter is a problem the average teenager might confidently leave to his parents. It was just something that came with having a mom and a dad. Worried that he might be sent to live with his grandparents in Kentucky, Hugh turned to the school's guidance counselor, who knew of a family whose son had recently left for college. And so he spent another year living with strangers and not mentioning his birthday. While I wouldn't have wanted to do it myself, I can't help but envy the sense of fortitude he gained from the experience. After graduating from college, he moved to France knowing only the phrase "Do you speak French?"—a question guaranteed to get you nowhere unless you also speak the language.

20 While living in Africa, Hugh and his family took frequent vacations, often in the company of their monkey. The Nairobi Hilton, some suite of high-ceilinged rooms in Cairo or Khartoum: These are the places his people recall when gathered at a common table. "Was that the summer we spent in Beirut or, no, I'm thinking of the time we sailed from Cyprus and took the *Orient Express* to Istanbul."

21 Theirs was the life I dreamt about during my vacations in eastern North Carolina. Hugh's family was hobnobbing with chiefs and sultans while I ate hush puppies at the Sanitary Fish Market in Morehead City, a beach towel wrapped like a hijab¹ around my head. Someone unknown to me was very likely standing in a muddy ditch and dreaming of an evening spent sitting in a clean family restaurant, drinking iced tea and working his way through an extra-large seaman's platter, but that did not concern me, as it meant I should have been happy with what I had. Rather than surrender to my bitterness, I have learned to take satisfaction in the life that Hugh has led. His stories have, over time, become my own. I say this with no trace of a kumbaya.² There is no spiritual symbiosis; I'm just a petty thief who lifts his memories the same way I'll take a handful of change left on his dresser. When my own experiences fall short of the mark, I just go out and spend some of his. It is with pleasure that I sometimes recall the dead man's purpled face or the report of the handgun ringing in my ears as I studied the blood pooling beneath the dead white piglet. On the way back from the slaughterhouse, we stopped for

¹ A headscarf worn by Muslim women. —EDS.

² From the gospel-folk song with the line "Kumbaya, my Lord, kumbaya," meaning "Come by here." Probably because of its popularity in folk music, the word now also has negative connotations of passivity or touchy-feely spiritualism. —EDS.

Cokes in the village of Mojo, where the gas-station owner had arranged a few tables and chairs beneath a dying canopy of vines. It was late afternoon by the time we returned to school, where a second bus carried me to the foot of Coffeeboard Road. Once there, I walked through a grove of eucalyptus trees and alongside a bald pasture of starving cattle, past the guard napping in his gatehouse, and into the waiting arms of my monkey.

For a reading quiz, sources on David Sedaris, and annotated links to further readings on Americans' experiences among other cultures, visit bedfordstmartins.com/thebedfordreader.

Journal Writing

When have you envied the life of a friend or relative? Write about what was attractive to you in that person's life. Was it family relationships? educational or employment opportunities? travel experiences? something else? (To take your journal writing further, see "From Journal to Essay" on the next page.)

Questions on Meaning

1. What is the subject of Sedaris's comparison and contrast in this essay?
2. What do you think is the **THESIS** of this essay? Take into account both Sedaris's obvious envy of Hugh's childhood and Sedaris's awareness that Hugh's life was often lonely and insecure. Is the thesis stated or only implied?
3. There is a certain amount of **IRONY** in Sedaris's envy of Hugh's childhood. What is this irony? How does Sedaris make this irony explicit in paragraph 21?

Questions on Writing Strategy

1. Does Sedaris develop his comparison and contrast subject by subject or point by point? Briefly outline the essay to explain your answer.
2. Point to some of the **TRANSITIONS** Sedaris uses in moving between his and Hugh's lives.
3. Sedaris refers to Hugh's monkey in paragraphs 8, 20, and 21. In what sense does he use the monkey as a **SYMBOL**?
4. The first five paragraphs of the essay include a conversation between Sedaris and Hugh about Hugh's childhood. Why do you think the author opened the essay this way?
5. **OTHER METHODS.** How does Sedaris use **NARRATION** to develop his comparison and contrast?