

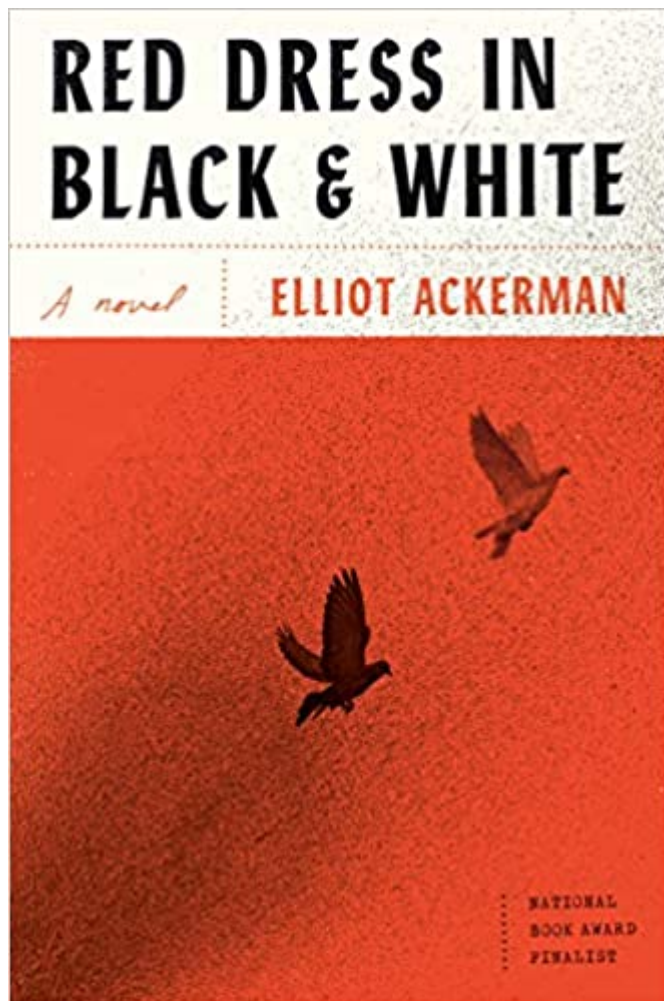
Novel Excerpt: Elliot Ackerman's 'Red Dress in Black and White'

That evening, at half past nine

To William, the question of his mother is clear. The question of his father is more complicated, because there is Peter.

The night that they meet, William is about seven years old and his mother has brought him to one of Peter's exhibits. She hasn't said much to her son, just that she has an American friend, that he takes pictures and that the two of them are going to see that friend's art, which is very special. That's what she always calls it, *his art*.

His mother doesn't drive, at least not in this city, and in the taxi on the way there she keeps looking at her wristwatch. It isn't that they are late, but that she's anxious to arrive at the right time, which is not to say right on time. The apartment she's trying to find is off İstiklal Caddesi, which is a sort of Ottoman Gran Rue running through the heart of Istanbul, the place of William's birth but a home-in-exile to his mother, who, like her friend Peter, is American. As their cab crawls along Cevdet Paşa Caddesi, the seaside road which handrails the Bosphorus Strait, she stares out the window, her eyes brushed with a bluish cosmetic, blinking slowly, while she absently answers the boy's questions about where they are going and whom they'll meet there. William holds a game called Simon on his lap. It is a palm-size disk divided into four colored panels—blue, red, green, yellow—that flashes increasingly complicated patterns, which reflect off the cab's night-darkened windows. The aim is to repeat those patterns. It was a gift from his father and his father has the high score, which he has instructed William to try to beat.



An allée of birch canopies their route and they skirt the high limestone walls of Dolmabahçe Palace. Their cab jostles in and out of first gear in the suffocating traffic until they break from the seaside road and switchback into altitudes of linden-, oak- and elm-forested hills. When the sun dips behind the hills, the lights come on in the city. Below them the waters of the Bosphorus, cold and pulling, turn from green-blue to just black. The boat lights, the bridge lights, the black-white contrast of the skyline reflecting off the water would come to remind the boy of Peter and, as his mother termed it, his art.

After paying the fare, his mother takes him by the hand, dragging him along as they shoulder through the evening foot traffic trying to find their way. Despite the darkness eternal day lingers along the İstiklal, flightless pigeons hobble along the neon-lit boulevard, chestnuts smolder from the red-

painted pushcarts on the street corners, the doughy smell of baked açma and simit hangs in the air. The İstiklal is cobblestone, she has worn heels for the occasion, and when she catches one in the grouting and stumbles into the crowd, she knocks a shopping bag out of another woman's hand. Standing from her knees, William's mother repeatedly apologizes and a few men reach under her arms to help her up, but her son quickly waves them away and helps his mother up himself. After that the two of them walk more slowly and she still holds his arm, but now she isn't dragging her son, and when the boy feels her lose balance once more, he grabs her tightly at the elbow and with the help of his steady grip she manages to keep on her feet.

They turn down a quiet side street, which aside from a few shuttered kiosks has little to recommend it. The apartment building they come to isn't much wider than its door. After they press the buzzer, a window opens several floors above. A man ducks his head into the bracing night and calls down to them in a high-pitched yet forceful voice, like air through a steel pinhole. He then blows them an invisible kiss, launching it off an open palm. William's mother raises her face to that kiss and then blows one back. The street smells bitterly of scents the boy doesn't yet recognize and it is filled with the halos of fluorescent lamps and suspect patches of wetness on the curbs and even the cinder-block walls. The buzzer goes off and William's mother shoulders open the door. Inside someone has hammered a plank across the elevator entry. It has been there long enough for the nail heads to rust. They climb up several floors where the brown paint scales from the brick. The empty apartment building meets them with an uproar of scattering rats and the stairwell smells as bitter as the street.

A shuttle of unclasping locks receives his mother's knock at the apartment door and then the same man who had appeared in the window presses his face to the jamb. His gaze is level

with the fastened chain and his eyes are pretty and spacious, as if hidden, well-apportioned rooms existed within them. The honey-colored light from inside the apartment shines on his skin. His eyebrows are like two black smudges. William notices the plucked bridge between them, and also his rectangular smile with its brilliantly white teeth. The man is uncommonly handsome, and William feels drawn to him, as if he can't quite resolve himself to look away.

The chain unlatches and then half a dozen or so men and broad-shouldered women spill across the apartment's threshold, pressing against William's mother, kissing her on the cheek, welcoming her. When they kiss William on the cheek, the harsh, glancing trace of the men's stubble scrapes against his fresh skin. The women begin a refrain of *Wonderful to see you, Cat*, and while they escort her inside they keep saying *wonderful* over and over in their guttural voices as if that superlative is the last word of a spell that will transform them into the people they wish to be.

A blue haze of cigarette smoke hugs the ceiling. Tacked to the sitting room wall, next to a white hard hat displayed like a trophy, is a poster advertising this exhibit. It is a portrait Peter shot of one of the women. She was photographed shirtless from the shoulders up, her mascara runs down her cheeks, her lip is split, a small gash zigzags across her forehead, and her wig—a tight bob symmetrical as a rocketeer's helmet—is missing a few tufts of hair. That summer, protests had shaken the city, shutting it down for weeks. Hundreds of thousands had squared off with the authorities. William's dominant memories of those events aren't the television images of riot police clubbing the environmental activists who opposed a new shopping mall at Taksim Square's Gezi Park—seventy-four acres of neglected lawns with a crosshatch of dusty concrete walkways shaded by dying trees—or even the way so many everyday people surprised themselves by joining the protesters' ranks, but instead William remembers his father

pacing their apartment on his cellphone, unable to drive into the office because of the many blocked streets as he negotiated a construction deal on a different shopping mall across town.

By the time the protests had finished, the city's long-persecuted queer community had assumed its vanguard. This caused one columnist, a friend of Peter's, to observe, "Among those who struggled for their rights at the police barricades at Gezi Park, the toughest 'men' were the transgender women." And so, Peter had a name for his exhibit. In the poster, battered though she is, his subject's eyes hold a certain, scalding defiance, as if she can read the words beneath her: *The Men of Gezi, An Exhibit*. As William's mother wanders into the apartment she becomes indistinguishable from the others, blending perfectly into this crowd.

. . .

Catherine and William have arrived at Peter's exhibit right on time, which is to say that they have arrived early. The apartment belongs to Deniz, the one who had appeared in the window to let them in. His date, who takes their coats, is a university-age girl with a pageboy haircut. She is as beautiful as Deniz is handsome. Her mouth is lipsticked savagely, and with it she offers Catherine and William a thin smile before retreating to the sofa, where she stares absorbedly into her phone. Soon others arrive and Deniz comes and goes from a small galley kitchen off the sitting room, where his guests pick at the food he's elegantly laid out on the thinnest of budgets. Not much wine, but carefully selected bottles from his favorite bodegas, a few plates of fresh sliced vegetables on ice bought end-of-day for a bargain at last Sunday's market, small boxes of expensive chocolates to ornament each table. William can't keep track of who is who, as there are several Hayals, as well as many Öyküs and Nurs. Their self-assigned names affirm their identity, but in this political climate also serve the double purpose of noms de

guerre. Who knows if one Öykü was born an Arslan and one Hayal was born an Egemen. Why so many of them had chosen the same names, he couldn't say. What seemed most important was that they had chosen.

His mother makes him a small plate and sits him in a chair by the window. While William picks at his dinner, the scented and beautiful crowd swarms around her, saying *Cat that* and *Cat this*. To take her son here, without his father's permission, so that she can be called Cat instead of Catherine, which is what everyone else calls her, endears her to the Men of Gezi. She has made a choice, just as they have. Having lost sight of his mother, William removes the game Simon from his pocket. He sits by the window and he plays.

Soon everyone has arrived and the apartment becomes too warm. Deniz walks to where William sits and heaves open the window. William glances up from his game. His eyes are drawn to Deniz's muscled arms, his rounded shoulders, how strong he is. A hint of breeze passes through. Deniz cracks a door catty-corner to the window and whispers inside, "Our guests are here." Nobody replies and he says it again. Then a man's voice answers, "Yeah, okay," and Deniz shuts the door and returns to mingle in the crowd, where William has lost his mother.

Whatever this night is about exists just beyond that door, so William stands from his chair by the window. Carefully, he turns the knob. The hinges open smoothly, without a trace of noise. Inside there is light: white walls, white floor and ceiling. The room is transformed into a gleaming cube. The scent of fresh paint hangs heavily around Peter, who stands in the room's center, his back to the door, surrounded by his portraits. William steps behind him and watches.

Peter has almost hung the exhibit. A pair of photos lean one against each of his legs. They are printed in the same dimensions as the other portraits, twelve by eighteen, and the finishes are a monochromatic black-and-white matte. In front

of him a single empty nail protrudes from the wall. He combs his fingers through his longish brown curls, which he often teases into a globe of frizz while concentrating. He cranes his neck forward, as if trying to stoop to a normal person's height, which bends him into the shape of a question mark. He has pulled his glasses onto the bridge of his nose and his alternating gaze dips into their lenses and then shifts above them. None of this seems to help Peter resolve the decision with which he's wrestling. William watches him for a while, until Peter feels the boy's eyes on his back despite the many sets of photographed eyes that encircle him.

Peter turns around. His scrutiny is slow and accurate. "Who are you?" he asks. As an afterthought, he adds, "And shut the door."

William does as requested but remains silent.

"Wait, are you Cat's boy?" Peter combs his fingers back through his hair and he puckers his nose toward his eyes as if the remark had left a spoiled, indigestible taste on his lips. "She brought you," he says, like an accusation, or statement, or even a compliment. William can't figure out which, so, finally, he says, "Yes."

"Come here," says Peter. "I need your help with something." He has transformed the cramped bedroom into a pristine gallery, and William steps carefully through the space Peter has created. "I can't decide on the last photo." Then Peter crouches and tilts out the two frames balanced against his legs. William crouches alongside him. One of the two photographs is similar to all of the others: a man with long, stringy hair wearing makeup looks back, a bruise darkens his cheek, a cut dimples his chin, he wears a hard hat like the one hanging on the other room's wall by the poster. Though he stares directly at the camera, his eyes are not set on parallel axes—one wanders menacingly out of the frame.

The subject of the other photograph is beautiful.

Peter has shot this young woman in the same dimensions and lighting as the rest of his portraits. A sheet of dark hair falls straight to her shoulders. There is a bruise around her eye. Up from her chin and along her jaw she also has a cut. She wears a bright dress, whose shade in black and white is exactly the same shade as the cut. A tote bag hangs from her shoulder. Her eyes fix on William clearly, in a way that feels familiar to him, the reflection in her pupil serving as a kind of a mirror.

"This one's a bit different," Peter says. "She was born a woman."

Being a boy, William doesn't understand the exhibit, the nature of Peter's subjects or why he would mix in a single photograph of this one particular woman. But William knows the effect the second photograph has on him. He tells Peter that he likes it best. "You sure?" asks Peter.

He says that he is.

Peter hoists the last photograph onto the wall. As he takes a step back, he crosses his arms and examines it a final time. Then he crouches next to William. Peter has pushed his glasses all the way up his nose and his hands are planted firmly on his knees. "We'd better go find your mother," he says.

. . .

Twenty photographs hang inside of the gallery. About the same number of people mingle in the kitchen and sitting room. William recognizes many of the faces he has seen in the portraits. Peter's eyes shift among them, as if counting the tops of their heads. When it appears that he has found all of the portrait's subjects, he takes off his glasses and tucks them into the breast pocket of his corduroy sports coat.

A knife clinks against a wineglass. The noise comes from a woman who stands alone in a corner of the apartment. The party faces her. Around her neck on a lanyard dangles a blue badge with an embossed seal—a bald eagle clutching arrows and an olive branch between two furious talons. This places her in the U.S. diplomatic corps. In her photo on the badge she wears the same navy blue suit jacket with a boxy cut and powder blue shirt as on this night, giving the impression that she has only the one outfit, or maybe multiple sets of the same outfit. Her face is lean. Like that of Deniz's date, her black hair is cut into an easy-to-maintain, yet severe, pageboy. Her complexion is such that she could readily be mistaken for a native of this city. A slim and no-nonsense digital triathlete's watch cuffs her wrist. The crowd turns its attention to her. She glances down at her chest, as if she can feel the many sets of eyes settling on her badge.

Awkwardly, she lifts the badge from around her neck, having forgotten to remove it when she left her desk at the consulate. She then raises her glass. "Thank you all for being here," she says. Her eyes land with sincerity on Deniz, who's telling his date to put away her phone. When he looks up he seems startled, as if confused at receiving thanks for being present in his own home. "And thank you to my old friend Deniz, for lending us his apartment. He was one of the first people I met when I came here nine years ago—"

"The first and last reception you ever threw at the Çırağan Palace," interrupts Deniz with a good-natured smile.

Kristin gives him a look and he shrugs, settling back into his seat. Her gaze then turns to Peter and she speaks to him directly. "I want to congratulate you on this remarkable exhibit and say how proud the Cultural Affairs Section is to have helped, in our small way, to host tonight's event."

Everyone toasts.

"That's very kind of you, Kristin," says Peter, but his words stall in the forest of raised glasses, and before he can say anything more, Kristin continues her remarks, speaking over him, saying that she hopes Peter's photos will bring awareness not only to the events in Gezi Park but also to "this community's long struggle for equal rights and dignity." The room listens, politely, but by the time she finishes most of the crowd, including William and his mother, has migrated into the gallery.

Each person falls silent as they find their image on the blistering white walls. On one side are the portraits of the battered "men" of Gezi and on the other side are the women with their meticulously layered makeup and hair arranged as best as they can manage or covered with a wig for an evening out. Viewed from the doorway, a duplicate of Peter's exhibit begins to form among the guests. Then the finished product appears: a set piece, the exhibit itself as subject, portraits in and out of the frame. William can't put words to it, but he feels the effect Peter has created.

"What did you help him with?" his mother asks.

Of the twenty portraits, the only one that nobody stands in front of is the girl in the dress chosen by William. He points toward it and his mother says nothing but leaves him and wanders to its spot on the wall. Now every portrait is mirrored by its subject, or, in the case of his mother, a nearly identical subject. William turns back toward the door, where Peter leans with his camera hung around his neck. He snatches it up and takes a picture of his exhibit. Then he departs into the sitting room.

Deniz and his guests circulate among the portraits, theorizing about themselves in Peter's work, honing in on different details within the photos. William can hear them teasing one another, saying that they look like hell, or some variation on the same. The quiet that had descended so quickly lifts. The

party that began in the sitting room and kitchen now resumes in the gallery. William's mother has drifted away from the photograph of the girl in the dress, even avoiding it, instead finding protection with Deniz and the others, who keep her at the center of their conversation with their *Cat that* and *Cat this*. William has no one to stand beside, so he follows Peter.

Kristin has forgone the gallery and stands by the window. With her thumbs she punches out a text message. Peter sidles over to her and she glances up from her phone. "I have to go," she says.

"You liked the exhibit that much?" Peter says self-deprecatingly. "What's the matter? Problem at home?"

"No, nothing like that. I've got to get back to work." "It's almost midnight."

"Not in Washington it isn't, but the exhibit's beautiful. Congratulations." Kristin tucks her phone back into her overstuffed handbag, from which she removes a small bottle of Purell. She squeezes a dab into her palms, which she vigorously kneads together. Heading to the door, she nearly bumps into William, who is slowly angling across the room toward Peter. "It's almost midnight," Kristin says to the boy in a tender almost motherly tone, as if the fact that he is up at this hour is more remarkable than the fact that he is at Deniz's apartment in the first place.

"That's Catherine's boy," says Peter.

Kristin glances behind her, offering Peter a slight rebuke. Of course she knows that this is Catherine's boy. "Don't let your mother stay out too late," she says to him, then touches his cheek.

"He won't," says Peter, answering before William can. Kristin leaves and Peter and William install themselves at the window, staring toward the streetlamps with their halos.

"Take a look here," says Peter, lifting the camera from his chest. William tentatively leans closer.

"The portrait you picked was perfect." Peter guides the boy next to him by the shoulder. With his head angled toward Peter's chest, William stares into the viewfinder. The picture Peter took inside of the gallery is a symmetrical panorama, five portraits hung on each of four separate walls, with every person a reflection of their own battered image.

"Your mom filled the last spot."

William vacantly nods.

"One of the first rules of being a photographer," says Peter, "is that you have to take hundreds of bad photos to get a single good one." He points back into the viewfinder. "This is the one shot that I wanted, understand?" He is inviting William to be in on something with him, even though William doesn't completely understand what it is.

The boy offers a timid smile.

"Photography is about contrasts, black and white, light and dark, different colors. For instance, if you put blue next to black, the blue looks darker. If you put that same blue next to white, it looks lighter." Peter flips through a few more images on the viewfinder, pointing out pictures that demonstrate this effect. Each time that William nods, it seems to please Peter, so William continues to nod. "But the blue never makes the white look lighter and it never makes the black look darker. Certain absolutes exist. They can't be altered."

Catherine wanders over. She takes Peter's hand in hers, quickly laces together their fingers, and then lets go. "The exhibit is fantastic," she says.

William reaches for his mother's hand and grips it tightly.

Peter shrugs.

"You don't think so?" she asks.

He dips his gaze into the viewfinder, scrolling back through the images.

"I'm sorry more people didn't show up," she continues. "I'd hoped a couple of critics might come to write reviews. I know Kristin tried to get the word out through the consulate, but you know most of the papers are afraid to print anything on this subject."

"Meaning photography?" says Peter.

"Meaning them. Don't be cute."

He tilts the viewfinder toward Catherine. She tugs the camera closer so that its strap cinches against his neck as she takes a deeper look. On reflex, her two fingers come to her mouth. "This whole thing was a setup for that photo?"

He takes his camera back and nods.

She glances into the exhibit, to where Deniz's guests revel at being the center of attention, for once. "Don't show them," she says.

"Catherine, I need to talk to you about something." Peter rests a hand on William's shoulder. "Give us a minute, buddy."

Catherine and Peter cross the room. They speak quietly by the front door while the party continues in the gallery. William reaches into his pocket and removes the Simon game. He plays for a few minutes, trying to match the elaborate patterns set before him, but he comes nowhere close to his father's high score. While he presses at the flashing panels, he begins to think about what Peter had told him, about contrast, about how one color might change another. He glances up from his game. As he watches Peter standing next to his mother, the two of

them speaking close together, she is like the blue. William can see the effect Peter has on her. While Peter looks the same, unchanged by her, like the black or the white.

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New Fiction from Rufi Thorpe: An Excerpt from ‘The Knockout Queen’

The following excerpt of [The Knockout Queen](#) by Rufi Thorpe is reprinted with permission by A.A. Knopf.

When I was eleven years old, I moved in with my aunt after my mother was sent to prison.

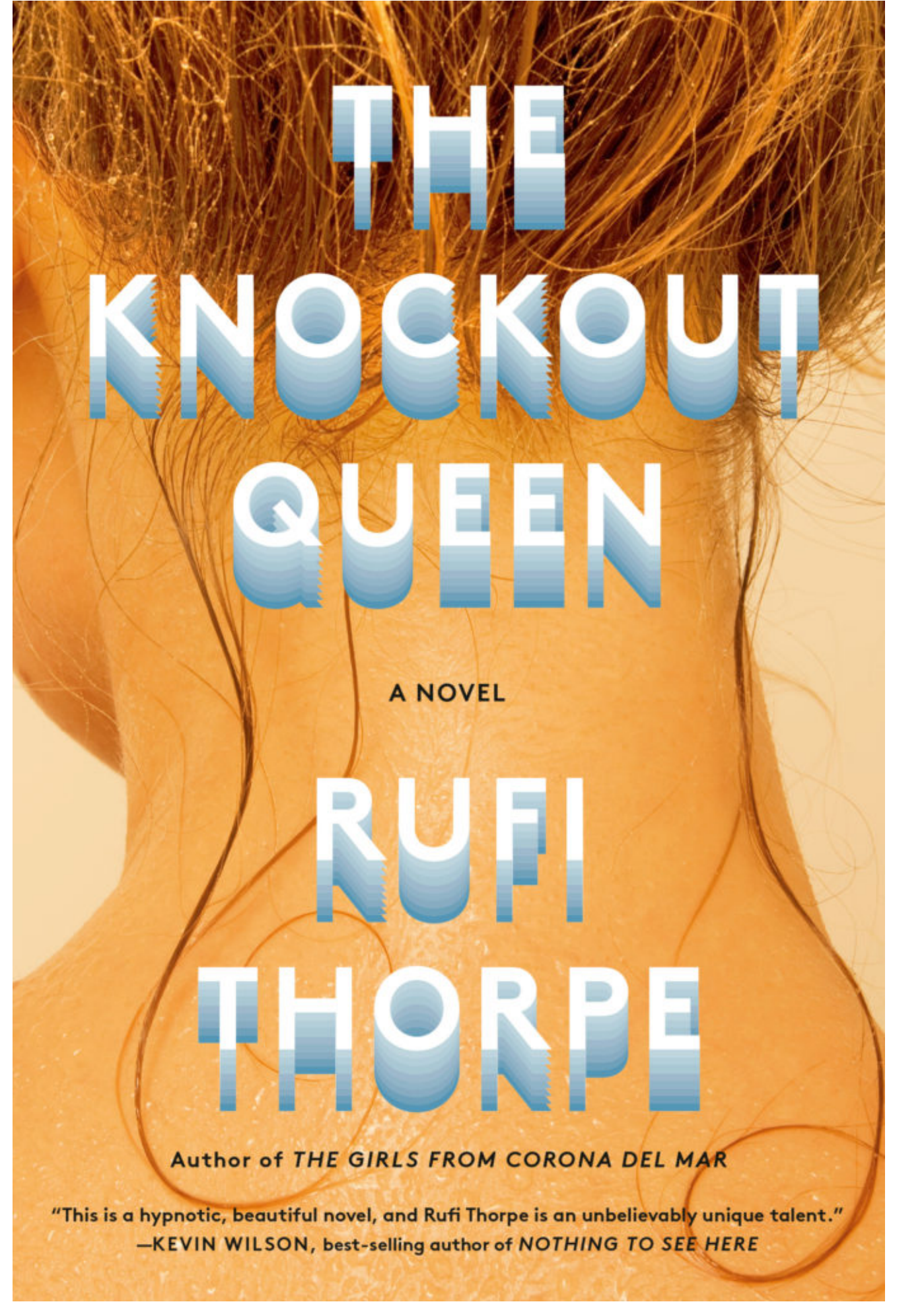
That was 2004, which was incidentally the same year the pictures of Abu Ghraib were published, the same year we reached the conclusion there were no weapons of mass destruction after all. What a whoopsie. Mistakes were made, clearly, but the blame for these mistakes was impossible to allocate as no one person could be deemed responsible. What was responsibility even? Guilt was a transcendental riddle

that baffled our sweet Pollyannaish president. How had it happened? Certainly he had not wanted it to happen. In a way, President Bush was a victim in all this too. Perplexingly, the jury had no difficulty in assigning guilt to my own mother as she sat silently, looking down, tears running and running down her face at what seemed to me at the time an impossible rate. *Slow down, Mom, you'll get dehydrated!* If you have never been in a criminal courtroom, it is disgusting. You have seen them so often on TV that seeing an actual one is grotesque: the real live lawyers, all sweaty, their dark mouths venting coffee breath directly into your face, the judge who has a cold and keeps blowing his nose, the defendants who are crying or visibly shaking, whose moms are watching or whose kids are trying to sit still in the back. It's a lot to take in when you're eleven and even just a few months prior you were making an argument that not receiving a particular video game for your birthday would be "unfair."

The town to which my little sister and I were relocated after a brief stint in foster care was a suburban utopia a la Norman Rockwell, updated with a fancy coffee shop and yoga studio. We moved in just before the Fourth of July, and I remember being shooed into a town fair, where there were bounce houses and hot dogs being sold to benefit the Kiwanis club. What the fuck was the Kiwanis club? I was given a wristband and ten dollars and told to go play. A woman painted a soccer ball on my face. (All the boys got soccer balls, and all the girls got butterflies; those were the options.)

Bordered on the west by the sea, on the north by a massive airport, on the east by a freeway, and on the south by a sprawling, smoke-belching oil refinery, North Shore was a tiny rectangle. Originally built as a factory town for the oil refinery, it was a perfect simulacrum of a small town anywhere in America, with a main street and cute post office, a stately brick high school, a police department with predictably brutalist architecture; but instead of fading into rural

sprawl at its edges, this fairy-tale town was wedged inside the greater body of Los Angeles.



THE KNOCKOUT QUEEN

A NOVEL

RUFFI THORPE

Author of *THE GIRLS FROM CORONA DEL MAR*

"This is a hypnotic, beautiful novel, and Ruffi Thorpe is an unbelievably unique talent."

—KEVIN WILSON, best-selling author of *NOTHING TO SEE HERE*

My aunt's place was one of those small stucco houses that look immediately like a face, the door forming a kind of nose, and the windows on either side two dark, square eyes. She had a cypress bush in the front that had turned yellow on one side, and many pinwheels planted on the border of her lawn, the bright colored plastic sun-bleached to a ghostly white as they spun in the wind. North Shore was a windy place with many hills, and I was shocked that people could live in such a wonderful climate without smiling all the time. The air pollution from the airport and oil refinery were pushed inland by the sea breezes. Even our trash cans did not smell, so clean was the air there. Sometimes I would stick my head into them and breathe deeply, just to reassure myself that trash was still trash.

On either side, my aunt's house was flanked by mansions, as was the case on almost every street of the town. Poor house, mansion, poor house, mansion, made a chessboard pattern along the street. And the longer I came to live there, the more clearly I understood that the chessboard was not native but invasive, a symptom of massive flux. The poor houses would, one by one, be mounted by gleaming for sale signs, the realtor's face smiling toothily as the sign swayed in the wind, and then the for sale sign would go away, and the house would be torn down and a mansion would be built in its place.

If there were people living in the mansion to the right of our house, I never saw them. Their trash cans did not go out, no cars parked in their drive, except a gardener who came like clockwork every Tuesday, who always gave me a nervous but friendly wave. In the mansion to the left of our house, there lived a girl and her father, a girl who, though I would never have guessed it from looking at her, so young and unsullied did she seem, was my own age, and with whom I would go to school for the next seven years. Her name was Bunny Lampert, and she was the princess of North Shore, and somehow, almost against my will, I became her friend.

One thing that Bunny and I had in common, besides being next-door neighbors, was an unusual lack of adult supervision. North Shore being the paradisiacal bubble that it was, many children walked to school or rode their bikes. But I noticed that Bunny and I were never scooted out the door by parents who rushed to remind us of lunches or fetch lost backpacks, but instead climbed out of houses empty and untended, checking our belongings ourselves, distracted as adults about to set out on the morning's commute. Perhaps it would have been natural for us to walk to school together, but this did not occur. I was invisible to Bunny, and so I came to know a great deal about her before she learned anything about me.

The first year I was in North Shore, we were in sixth grade, but even then Bunny was tall, the tallest girl in our year, but also taller than the tallest boy. I'm sure there are people who would tell you who the most beautiful girls in our school were, and Bunny would not have been found on any of their lists, and yet I loved to look at her. Not for any arrangement of features or gifts of figure, but because she was terribly alive. Like a rabbit or a fox. She was just right there. You could see her breathing, almost feel the blood prickling in her skin, her cells gobbling the sunlight.

I think, as we headed into middle school, it was this vital, translucent quality that kept boys her age from having crushes on her, crushes that required a more opaque surface that they could project onto, that evoked different things than life itself. They were interested in girls who reminded them of movies, or who seemed older, or who seemed innocent, or who seemed smart. Bunny didn't seem. She didn't remind me of anyone. I liked to walk behind her for the cute way she would pull a wedgie from her butt, the way she would sing to herself, always a little sharp, the way she ate an Eggo waffle from a paper towel as she went, careful to throw the paper towel away in a trash can when she got to school.

Her father, though I hardly ever saw him, I saw everywhere. It

was his wolfish grin on almost every dangling for sale sign in the town, his arms crossed over his chest, his white teeth showing in a friendly laugh. He was on for sale signs, but he was also on banners at our school, where he sponsored a seemingly endless number of fund-raising events. He was on the city council and so his name was further attached to every fair, carnival, rally, or Christmas parade. Ray Lampert was inescapable.

I had seen him at that first Fourth of July fair, a huge sign with his headshot on it at a booth where a pretty blond woman gave out picnic blankets with his company's logo stitched on one side. Two Palms Realty. I was afraid to take one of the blankets, even though the pretty blond woman manning the booth told me they were free. In my child gut, I believed they were sewn with some kind of voodoo that would ensnare anyone who touched them.

I often passed by his office, which was on Main Street. He was never in there, though I grew used to seeing the blond woman I had met at the fair, wearing her headset, tapping keys on a space-age-looking computer with a monitor bigger than our TV at home.

Because our houses were next door to each other and on rather narrow plots, the bedroom windows were directly across from one another on the second story, and so I had a literal window into Bunny's life, although I could not see her without being seen myself. When she was home, I kept my blinds carefully closed, but when she was not at home, I would look into her room and examine its contents. In fact, I looked in all the windows of their home, which was decorated with a lavish '80s decadence: gilt dining chairs and a gleaming glass-topped table, white sofas and white rugs over dark, almost black, mahogany floors. The kitchen, which I had to enter their backyard in order to properly examine, was a Grecian temple of white marble, though they never seemed to cook and what was obviously supposed to be a fruit bowl was filled instead with

junk, papers, and pens and keys.

They had no dogs or cats, no hamsters, not even plants. Nothing lived in that house except for Bunny, and presumably her father, though he was never at home. As to what had happened to Bunny's mother, I knew only that she had died and that there had been some air of tragedy about it, a suddenness, not a prolonged illness, and I was in high school before I learned that it was a car accident. I found this explanation disappointingly mundane. Why had a simple car accident been so whispered about, so difficult to confirm? My informant, a glossy, sleazy little imp named Ann Marie, the kind of girl who is incessantly eating a sucker or popsicle in hopes of being seen as sexual, giggled. "That wasn't the scandal," she said. "The scandal was that her mother was fucking a day-care worker at the Catholic preschool. Mr. Brandon. And he was only like twenty at the time." Where was Mr. Brandon now? He had moved, had left town, no more was known.

I often walked by that little preschool, attached to the Catholic church, which was a lovely white stucco building on a corner lot with a playground and red sandbox, and wondered about Bunny's mother and Mr. Brandon. No one could tell me what he looked like, but for my own reasons I pictured sad eyes, too-low jeans, ice-cream abs begging to be licked. Perhaps I imagined him so only as a foil to Bunny's father, whose salt-and-pepper chest hair exploded from the collar of his dress shirt in that ubiquitous head-shot. Everything else about Ray Lampert was clean, sterilized, the bleached teeth, the rehearsed smile, the expensive clothes, but that chest hair belonged to an animal.

The gossip about Bunny's father was that he drank too much, and specifically that he was a regular at the Blue Lagoon, a tiki bar tucked a few blocks off Main Street, though he was what was referred to as "a good drunk," beloved for his willingness to spring for pizza at two in the morning and

listen to the tragic stories of other sad adult men. There was further supposition that his incredible success as a real estate agent was due to his habit of frequenting drinking holes, making friends with anybody and everybody. Having spent many years observing their recycling bin, I can attest that such a justification would be a bit economical with the truth. Ray Lampert was turning his birthday into a lifestyle, to quote Drake. Each week there would be two or three large gin bottles, and then seven or eight wine bottles, all of the same make, a mid-shelf Cabernet. Perhaps he bought them in bulk. It was difficult to imagine him shopping, wheeling a cart filled with nothing but Cabernet and gin through the Costco. How did someone with such an obvious drinking problem go about keeping themselves supplied? Or rather, how did a rich person go about it?

In my experience, addiction was messy. A pastiche of what you bought on payday as a treat, and what you bought on other days, convinced you wouldn't buy anything, then suddenly finding yourself at the liquor store, smiling bravely, like it was all okay. What did the cashier at the 7-Eleven make of my own father? Did he note on what days my father bought two tall boys and on what days he bought the fifth of cheap bourbon as well, and did he keep a mental tally of whether he was getting better or worse, like I did? Or did everyone buy that kind of thing at 7-Eleven? Perhaps my father was so unremarkable in his predilections as to avoid detection at all. And what was happening to the children of all those other men? Buyers of beef jerky and vodka, peanuts and wine? What did a 7-Eleven even sell that wasn't designed to kill you one way or another?

Most scandalous to me, and yet so alluring, so seductive, was the possibility that Ray Lampert felt no shame at all. That a rich man could stroll through the Costco, his cart clinking with glass bottles, and greet the cashier smiling, because she would just assume he threw lavish parties, or that he was stocking his wine cellar, that these dark bottles were just

like shirts for Gatsby, talismans of opulence, but whatever it was, even if it was weird, because he was rich, it was fine.

The first time I met Bunny, or what I consider to be our first meeting, because we did encounter each other at school from time to time (in fact we had been in the same homeroom for all of seventh grade, and yet never had a single conversation), we were in tenth grade, and I was discovered in her side yard. I had taken to smoking cigarettes there, and I kept a small bottle of Febreze hidden behind a piece of plywood that was leaning against their fence. The side yard itself was sheltered from the street by a high plank gate, and then was gated again before it led to their back yard, and because it ran along the side of their garage, there were no windows, making it a perfect hiding place. Bunny and her father kept their bikes there, but neither of them seemed to ever ride, and I had been smoking in this part of their property for years now without having been detected, so I was startled when she opened the gate, already wearing her bike helmet, which was pink.

She was surprised to see me and she jumped, but did not yelp, and swiftly closed the gate behind her. She tipped her head, made comically large by the helmet, and looked at me. "What are you doing here?" she whispered.

"I smoke here," I said, bringing my cigarette out from behind my back.

"Oh," she said, looking around at the fence, and the side of her garage. "Can't people see the smoke as it rises above the fence?" Her first concern seemed to be abetting me in my secret habit.

She was neither offended nor concerned that I had been breaking into their property and hiding in their side yard.

"So far as I know," I said, "no one has. But usually I kind of crouch with the hope that it dissipates. And I always figured

people would think it was you.”

“Your name is Michael,” she said with concentration, dragging my name up through the folds of her memory.

I nodded.

“My name is Bunny,” she said.

“I know.”

“I’m just getting my bike.” She started to walk toward her bike, which was just to my right.

“The tires are flat,” I told her, looking down at them. They had been flat for almost a year now, and I wondered what had possessed her today of all days to take a ride. There was a gust of wind then, and the fence groaned a bit, and we could hear, rather than feel, the wind rushing over the top of the fence, making a sound like scissors cutting through paper.

“Oh.”

“Where were you going to go?” I asked.

“To the beach.”

“By yourself?”

She nodded. “You know, I could put a chair out here for you. Like a camp chair.”

“That’s all right,” I said.

She put her hands on her hips then, and twisted her torso with such strength that I could hear every vertebrae in her spine crack. She was perhaps five inches taller than me. “Do you want to come in?” she asked.

“To your house?”

She took off her helmet. “No one’s home.” There was a babyish

quality to Bunny's voice, perhaps because it seemed too small for the size of her body, and she spoke as though her nose was always a little stuffed. Of course, I wanted desperately to see inside her house up close, and so I put out my cigarette and hid it in the Altoids tin that I also kept behind the plywood, and she watched as I spritzed myself with Febreze, and then we let ourselves out the back gate and into her yard.

"This is our yard," she said. "There's a pool."

I said, "Oh wow," though I had swum in her pool several times when she and her father had been on vacation. I had climbed the fence from my aunt's yard and dropped down into hers, which was dark, since no one was home and the outside lights seemed to be on a timer, and the pool, instead of being a lit rectangle of blue, was a black mass of reflected stars, and, shaking, I had taken off my clothes and slipped naked into the warm water and swum until I felt erased.

She opened one of the French doors that led onto the patio, and we entered the hushed cathedral of her living room. She closed the door behind us, as though it could never be left open. The outside, with its scent of grass and sway of water, its gauzy light and chafing winds, would destroy the interior, the careful, expensive furniture, a pretend world that had to be exactly maintained.

She gave me a tour of the house, showing me her father's office, with its many bookshelves filled with leather-bound books I doubted he had ever read, and the marble kitchen. She offered me a Pop-Tart, which I declined. She opened one of the crinkly metallic packages for herself, and then, to my horror, spread the two Pop-Tarts with butter and slicked them together as a sandwich. She led me upstairs, taking bites of her Pop-Tart sandwich along the way, and showed me the spare room, decorated in an Oriental style with a disturbing red satin bedspread embroidered with cranes, and the connected bathroom, which had a shiny black vanity and sink, a black toilet, and

black floors. They were ready for Madame Butterfly to commit suicide in there at any time. While the house was uncluttered, I noticed that it was also not exactly clean. Gray trails marked the highest traffic routes on the white carpet, and the sink in the all-black bathroom was spangled with little explosions of white toothpaste.

She gestured at a closed door and said, "That's my dad's room," and then took me into her own bedroom, which was done up, as I already well knew, like a much younger girl's bedroom, with a white canopy bed and a white dresser that had been plastered with My Little Pony stickers. There was a small white mirrored dressing table with a pink brocade bench. Where there should have been makeup and bottles of fancy perfume, Bunny had arranged her schoolbooks and papers. There was a bookshelf that contained not books but trophies and medals and ribbons, all so cheap and garish and crammed together that it looked more like installation art than a proper display. On one wall, there was a bulletin board that I had not been able to see before as it was on the same wall as the window. At first, it appeared to be a Hydra of female body parts, but as I looked closer I could see that they were all women playing volleyball, and then, as I looked yet closer, I could see that they were all the same woman playing volleyball, carefully trimmed from newspapers and magazines.

"That's my Misty May-Treanor altar," she said. "She's a volleyball player."

"Not creepy at all," I said. I would have asked her why she had invited me in, or why she had shown me around with the thoroughness of a realtor, except that I already knew, for her loneliness was so palpable as to be a taste in the air. I had been many places in my life. Apartment buildings where babies free-ranged, waddling down the halls with dirty hair and diapers needing to be changed; houses like my aunt's, where everything was stained and reaching between the couch cushions to find the remote left your fingers sticky. Bus stations, and

prison waiting rooms, and foster-care homes, and men's cars, and men's houses or apartments where there was sometimes only a mattress on the floor, and none of them had scared me quite as much as being in Bunny's silent, beautiful house.

"I've never had a boy in my bedroom before," she said, a little apologetically, and she sat on the bed, as though she expected that I would fuck her right there on her white eyelet duvet.

"I'm gay," I said, my affect as flat and casual as I could manage. I had never spoken those words to anyone before, not in that way.

"Well, I've never had a gay boy in my bedroom either," she said, and flopped backward, finishing the last of her Pop-Tart sandwich, licking the butter off her fingers. She contemplated the ceiling and I began to wonder if I could simply leave. I was fascinated by Bunny and I liked her, but I was beginning to realize I liked her more from a distance than I did close up. It was too much, being in her room, smelling her smells, hearing her breathe. "You probably think my room is stupid," she said, still staring up at the ceiling, her legs, in their athletic shorts, agape on her bed in such a casual way that it was almost lewd, even though technically nothing was showing.

"It's a room," I said. "I'm not the room judge sent to adjudicate your decor or whatever."

"It is stupid," she said. "My dad keeps saying we should redo it. But I like it. I like it just like this."

"Well, thank you for showing me around," I said, trying to indicate that I would like to leave, when we both heard a door slam downstairs. Bunny sat upright on the bed, and I froze as we listened to the thumping of feet on the carpeted stairs. And then there he was, a man I had only ever seen in photographs, his giant head wedged between her door and the wall. "You're home!" Ray Lampert cried, giddy. "And you have a

friend! I thought we could get Chinese—do you feel like Chinese?”

“Ugh, I’m starved,” Bunny said. I, who by fifteen was already a neurotic counter of calories, almost gasped at this statement, having witnessed the 700-calorie Pop-Tart sandwich.

“And you’ll join us, obviously,” Ray Lampert said, turning to me. He was substantially fatter than in his picture, and while there were dark puffy bags under his eyes, the rest of his skin tone was so peculiarly even that I could have sworn he was wearing makeup. His blue dress shirt was unbuttoned a scandalous three buttons, and he was wearing a ratty red baseball cap. It occurred to me that I had probably seen him dozens of times and had just never realized that it was the same man as in the photograph.

“This is Michael,” she said. “Were you thinking Bamboo Forest?”

“No, I want good, really good, egg drop soup. Bamboo Forest is so watery.” He turned to me. “Don’t you think it’s watery?”

What I thought was that I didn’t know anyone was such a connoisseur of egg drop soup. To me it just came, like napkins and forks. “I should probably get home,” I said.

“You don’t really have to go, do you?” Bunny said with sudden, cloying desperation. “Say you’ll come with us!”

Ray reached out and squeezed my shoulder. “He’s got nothing better to do, right, son? Don’t tell me you’re one of these overscheduled kids that’s got back-to-back tutoring and chess club right before you off yourself because you didn’t get into Harvard.” He had found me unattended in his daughter’s bedroom; I stank of cigarettes and was wearing a Nirvana T-shirt and eyeliner, and I had a septum piercing. My hair was loose and went halfway down my back. It was unclear to me if his remarks were meant ironically or if he was actually blind.

“Let’s make it a party!” he said, slapped me on the back, and headed downstairs, shouting that he would meet us at the car.

Bunny turned to me and said in a low voice, “My dad’s kind of weird, but I promise it will be fun.”

And I thought: If Ray Lampert was one of the men I met on Craigslist, I would be too scared to ever get in his car, because he was the kind who would lock you in a closet or put a gun in your mouth and then cry about his ex-wife. Bunny took my hand and twined her fingers through my own. And she looked at me with eyes so hopeful that I nodded.

Honestly, I probably would have let her take me anywhere.

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Thorpe, Ruffi. [The Knockout Queen](#) (Knopf, April 2020).

Author photo by Nina Subin.

A Review of Ruffi Thorpe’s New Novel ‘The Knockout Queen,’ by Andria Williams

“Who deserves anything?” asks Lorrie Ann, one of the protagonists of Ruffi Thorpe’s first novel, [The Girls from Corona del Mar](#) (Knopf, 2014). She’s putting the question to her stunned-into-silence friend, Mia, who has so far known Lorrie Ann only as something of a saint, a martyr of circumstance, the golden child from a perfect family ruined by terrible twists of fate—until the two women meet up suddenly after years apart. Lorrie Ann pops a baklava into her

mouth—she’s a junkie now, to Mia’s shock; she only wants to eat sugar, she’s raving a little—and she demands, “Do we deserve the spring? Does the sun come out each day because we were tidy and good? What the fuck are you thinking?”

Even when the line is delivered by a young heroin addict whose husband has been killed in Iraq and whose father was a Christian rock musician, it’s an important one to Ruffi Thorpe’s writing. The question—“who deserves anything?”—permeates all three of her books, which also include [*Dear Fang, With Love*](#) (2016) and [*The Knockout Queen*](#) (April 2020). Her characters, sometimes taken far astray by life, puzzle over what they have done, or what has happened to them—has it made them good or bad, or is that a spectrum like anything else?—or maybe their worst fears really are true, and good and bad are terrifyingly, irrevocably definitive.

Lorrie Ann, former evangelical, junkie, cuts through all that with her blunt, manic aphorisms and her baklava-smeared fingers. She knows how the historical intersects with the personal. She’s seen it herself. Still she wonders, Do we deserve the spring? What are we all thinking?

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In Thorpe’s most recent novel, *The Knockout Queen*, our narrator’s name is Michael. He is (at first, briefly, before we inhabit his teenage self) eleven years old, and his mother has been sentenced to three years in prison. Michael is looking around at a world that makes no sense:

When I was eleven years old, I went to live with my aunt when my mother was sent to prison.

That was 2004, which was incidentally the same year the pictures of Abu Ghraib were published, the same year we reached the conclusion there were no weapons of mass destruction after all. What a whoopsie. Mistakes were made, clearly, but the blame for these mistakes was impossible to

allocate as no one person could be deemed responsible. What was responsibility even? Guilt was a transcendental riddle that baffled our sweet Pollyannaish president. How had it happened? Certainly he had not wanted it to happen. In a way, President Bush was a victim in all this too.

Perplexingly, the jury had no difficulty in assigning guilt to my own mother as she sat silently, looking down, tears running and running down her face at what seemed to me at the time an impossible rate. Slow down, Mom, you'll get dehydrated! If you have never been in a criminal courtroom, it is disgusting.

This is the lively, engaging, youthful, and astute voice we will hear from Michael throughout the rest of the novel. As a young teenager he is already aware that perceptible deviance will assign you blame. Women fare horribly in domestic violence cases, he knows, because no one expects a woman to be the aggressor. No mind if she has put up with years of abuse, prior—there's just something that's not right about it. (But are we sure that we can place any blame on President Bush?) With his mother gone, he has been taken in by his exhausted Aunt Deedee and is sharing a room with his cousin, Jason, “an effortlessly masculine and unreflective sort...who often farted in answer to questions addressed to him.” Jason's also got a mean homophobic streak that only makes life harder for the closeted Michael. Finding it hard to make friends, Michael turns to a dangerous habit: meeting much older men online.

This is Orange County, California, circa 2010. Michael has the internet and a false sense of confidence, or maybe hope. He has seen how history intersects with the personal. Still, with the sun glaring outside his window, he aims for privacy in the darkness of his room. He reaches out. Maybe there's someone on the other side. His tension and longing are a tender thing, snappable. What will he find, or who will find him?

Across her three novels, Ruffalo Thorpe's characters share a common childhood in the sun-drenched, high-wash landscape of Southern California, often pre-or-mid-dot-com, when some normal people still lived in normally-priced houses. Michael, for one, does, now that he has moved in with his Aunt Deedee. But she's working two jobs—at a Starbucks and at the animal shelter—just to pay her mortgage and to provide some kind of future for that aforementioned, flatulent meathead son. Michael observes that she has a personality “almost completely eclipsed by exhaustion.”

Still. Still. It's California. A reader can almost feel that legendary warm air coming off the page, the smell of hot asphalt, car grease, stucco, sea salt, chlorine, oleander on the highway medians, bougainvillea; the too-prickly, broiled grass in small front yards. I've read that Thorpe's novels have the quality of a Hockney painting-turned-prose; they do, the brightness, the color, the concrete, the sky—the scope and scale—but there's also a nostalgia, a tenderness, and a cellular-level familiarity in her writing that's capable of delving even deeper into that locale, and which can probably only come from having had a California childhood. I could almost feel my eyes burnt by the bright white sidewalks, the way, as a kid walking home from 7-11 or Rite Aid, you'd have to look at something else for a moment, glance at the grass for relief but still see the sidewalk rectangles bouncing vertically behind your eyelids.



Our teenage narrator, Michael, muses that he can't believe anyone could live in a place with such terrific weather and not simply smile all the time. However, at this point California is already changing. "On either side, my aunt's house was flanked by mansions," Michael describes.

Poor house, mansion, poor house, mansion, made a chessboard pattern along the street. And the longer I came to live there, the more clearly I understood that the chessboard was not native but invasive, a symptom of massive flux. The poor houses would, one by one, be mounted by gleaming for sale signs, the realtor's face smiling toothily as the sign swayed in the wind, and then the for sale sign would go away, and the house would be torn down and a mansion would be built in its place.

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Though she lives in one of the hulking new-construction mansions next door, things are not much easier for Michael's

neighbor, Bunny. Bunny is the tallest kid in their class. Soon she grows taller, to her own horror, than all of the teachers and parents as well. This is not something that she can help. When she meets Michael stealing a smoke in her side yard—not knowing he’s also been swimming in their pool whenever she and her father go on vacation, though she’d hardly care—the two strike up an easy and natural friendship.

Bunny lives with her father, Ray, one of those realtors “smiling toothily” from billboards, and perhaps the most ubiquitous of them all, having risen to the highest ranks of his toothy, hustling kind – his face plastered on bus stops all over town, attached to every holiday and parade, to the point that he seems to Michael a sort of local, B-grade royalty. Off the billboards, the real Ray is a somewhat fatter, puffier iteration of his entrepreneurial visage, and he has a bit of a drinking problem as well as a fixation on his daughter’s future in sports. (This last bit will become important.) He will also be, under Thorpe’s skill, an intermittently hilarious, bizarre, very deeply flawed delight to read.

Complicating factors, there’s cruel gossip circulating around the death of Bunny’s mother in a car accident some years before.

So life is hard for Bunny, too, and her friendship with Michael becomes a once-in-a-lifetime sort of friendship, which will be forged even stronger when Bunny does something irrevocable, sending both of their lives spiralling. This is an often sad, and not an easy book, but I can say with confidence that their rapport, due to Thorpe’s seemingly-effortless skill and sparkling dialogue, is a joy to read.

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Thorpe’s novels grapple, frequently, with what it means to be “good” – for women, men, kids, parents. What happens to girls

and women who aren't seen as "good," boys who are not tough enough? (What happens to the boy who cannot, in fact, fart on cue?) What happens when there are deviations from the strict masculine and feminine markers our species depends upon to send immediate signals to our poor, primitive basal ganglia? Some people – the unreflective sorts, maybe, the Tarzan wannabes like Jason, the ones who take solace in the bedrock of their own infallible outward markers—could get upset.

In Michael's case, his cerebral nature and his kindness may be nearly as dangerous, at least in high school, as his sexuality. "The people I had the most sympathy for," he thinks, "were almost never the ones everyone else had sympathy for."

Still, both Bunny and Michael want, the way most teenage kids want, to be good—to be liked, to be happy, to have positive relationships with their friends and parents; to be, in the ways that count, *pleasant*. Here's Michael:

[It] was a popular take when I was growing up, among the post-Will & Grace generation: Fine, do what you want in bed, but do you have to talk in an annoying voice? I did not want to be annoying, I did not want to be wrong, I wanted to be right. And yet I knew that something about the way my hands moved betrayed me, the way I walked, my vocabulary, my voice. I did not consciously choose my eyeliner and septum piercing and long hair as a disguise, but in retrospect that is exactly what they were.

"As often as I was failing to pass as a straight boy during those years," he later thinks, "Bunny was failing to pass as a girl. She was built like a bull, and she was confident and happy, and people found this combination of qualities displeasing in a young woman."

Through the figure of Bunny we see, then, what qualities might instead be pleasing in a young woman. Contrast Bunny with her

volleyball teammate Ann Marie, as seen through Michael's eyes:

Ann Marie was a special kind of being, small, cute, mean, glossy, what might in more literary terms be called a "nymphet," but only by a heterosexual male author, for no one who did not want to fuck Ann Marie would be charmed by her. She was extra, ultra, cringe-inducingly saccharine, a creature white-hot with lack of irony. She was not pretty, but somehow she had no inkling of this fact, and she performed prettiness so well that boys felt sure she was.

Thorpe stays impressively in Michael's voice: only a young man of his very-recent generation would speak so easily about lack of irony and "performing prettiness" in the same breath as "extra, ultra, cringe-inducingly saccharine" and "fuck." Her mention of that "heterosexual male author" with a nymphet preoccupation is also a smart nod to a later scene in which Bunny's dad, Ray, somewhat drunk (as usual) and sentimental (less usual), sits Michael down and strong-arms him into looking at an old family photo album, a socially awkward and therefore very funny situation several narrators across multiple Nabokov novels have also faced. It's equally funny in *The Knockout Queen*. But Thorpe gives the monumental authority of the male gaze a clever twist, for Michael, unlike one of Nabokov's middle-aged narrators, is not at all titillated by these photos of Bunny but instead empathetic, fascinated by his friend's life before he knew her, before her mother died, before her whole world changed.

I wished I could go back and really look at the divide in her life: before her mother's death, and then after. When she ceased to be part of a scene that her father was documenting and began to be posed artificially, always on her own. Was I imagining the sadness I saw in her smile? Or was it an effect of the camera flash, the glossy way the photos had been printed, that made her seem trapped in those images, sealed in and suffocating behind the plastic sheeting of the photo album?

"Thank you for showing these to me," I said.

Michael marvels at the loving photos he sees of Bunny's mother, decried as a slut by the gossips in town, her death whispered "suicide." Do these images tell the truth, or do they lie as much as any other, prone to the bias of the photographer, prone to distortion? Michael feels that the tenderness he sees in them is genuine, even though he knows how easy it is for a certain angle to tell it wrong. Where he feels the distortion has occurred is on the outside of this album, this family, in the crucible of group thought. (There's a joke both in Nabokov as well as here about the distorting power of the visual: in *The Knockout Queen*, a Facebook photo of the high school volleyball team goes viral because, due to perspective, Bunny erroneously looks fully twice the size of any other member of the team. In Nabokov's *Transparent Things*, the slim and attractive Armande in an early photo is given, "in false perspective, the lovely legs of a giantess"). As with Hugh Person, in *Transparent Things*, or Humbert Humbert in *Lolita*, the camera and the idea of a photographic memory eventually lose some of their stability, some of their complete control—and so, through Thorpe, does the male gaze and the historical power of the speaker, or of the loudest one in the room. There are hints of knowledge, Thorpe suggests, that evade group accusation, that dodge the iron maiden of a harsh mainstream and even the seeming authority of daguerreotypic capture: like motion, or like memory.

It would be hard to write three California novels without the specter of Joan Didion hovering overhead, so Thorpe leans into this, as well, with the addition of a grisly, community-shocking murder that seems to come right out of the *White Album*—the sort of local tragedy Didion might have learned of while floating in her Hollywood rental home's pool. With this event, too, Thorpe challenges what we think we know from the outside.

There are real problems in this paradisaical California town.

Racial inequality, homophobia, the fact that fewer and fewer people can afford their own homes. A salacious news story is a most excellent distraction. But Michael, young as he is, feels the sick appeal of the outside verdict and tries to resist it. Yes, everyone's talking about the murder with concerned gravity—so grave, so concerned— at every Starbucks you wait in line at, everyone whispering, *Can you believe it? It happened to someone from here? How could she have let that happen to her?* But he senses the *tsk* of judgment in their analyses. Why would anyone let violence happen to them?

We needed to pretend violence was something we could control. That if you were good and did the right things, it wouldn't happen to you. In any event, it was easier for me then to demand that Donna [the victim] become psychic and know how to prevent her own murder than it was for me to wonder how Luke could have controlled himself. It was easier for all of us that way.

Luke, here, the killer in question, is a sort of (pardon the comparison) George W. Bush, perplexed by his own power, almost a victim of society's forgiveness for what is already understood and comfortingly masculine and clear. (It seems intentional that the victim's name, literally, means "woman.")

Isn't it easier to cast your lot with someone who seems to have control – even if they can barely understand it – rather than the weaker person, the one still striving?

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Bunny and Michael decide to play at "realness." It's a term they've gleaned from the drag queen documentaries and the reality TV they love to watch—RuPaul, and *Paris is Burning*—where Michael can practice at performing and Bunny, riveted, can "deconstruct" femininity, which still eludes her even as she longs to attain it. They crack each other up to the point of tears with their impressions of people they know,

at which Michael is very good and Bunny just abysmally horrible.

One of the terms we stole from RuPaul's Drag Race was the concept of "realness." They would say, "Carmen is serving some working girl realness right now," and a lot of the time it just meant passing, that you were passing for the real thing, or that's maybe what the word began as. But there were all different kinds of realness. In Paris Is Burning, which we must have watched a hundred times, a documentary about New York City drag ball culture, there were drag competitions with categories like Businessman or Soldier. Realness wasn't just about passing as a woman, it was about passing as a man, passing as a suburban mom, passing as a queen, passing as a whore. It was about being able to put your finger on all the tiny details that added up to an accurate impression, but it was also about finding within yourself the essence of that thing. It was about finding your inner woman and letting her vibrate through you. It was about finding a deeper authenticity through artifice, and in that sense it was paradoxical and therefore intoxicating to me. To tell the truth by lying. That was at the heart of realness, at least to me.

I loved this, as a fiction writer. The fun of pretending, how it can be an empathy, or a skewering. The wildness of that ranging, creative, odd and hilarious act—trying on voices, affects, personalities, lives. Trying your hand at fiction.

To tell the truth by lying. What is "realness," then, but a mission statement on writing fiction? On invention, on possibility?

And it feels so very Californian, in a way, adding gravitas to Thorpe's chosen locale, to "[find] a deeper authenticity through artifice." Ray laughs to Michael, "No one was born in North Shore!" There are plenty of people who were born in California and live there now, but also a huge number who were

not. Isn't that, in a sense, passing? What separates one kind of passing from another, makes it more or less acceptable? How could some transplanted midwesterner who adopted whole-hog the California lifestyle judge a gay kid for wearing eyeliner?

What is the line between authenticity and fiction? What do we do with what is given to us?

*

At the end of the day, Michael and Bunny are two kids whose parents have royally screwed up, probably because someone also screwed up when *they* were kids. So it goes, on and on. *Amor fati*, reads the tattoo on Lorrie Ann's slim shoulder, which, as Thorpe points out, is just another way of saying "embrace the suck," and which Nietzsche re-purposed from the Stoics.

Why tell these stories, I wondered, if nothing is ever going to change? After all, *amor fati* seems a last resort. Lorrie Ann's husband dies in Iraq. George W. Bush and Michael's dad both get off scot-free. The outsider kids will always be bullied. In Thorpe's second novel, *Dear Fang, With Love*, the narrator, a young-middle-aged college English professor named Lucas, who has been exploring both his family's Holocaust-raised past and his daughter's newly-diagnosed schizophrenia (and who sounds, here, influenced by T.S. Eliot) thinks:

Our family had been jumbled by history, by war, by falling and rising regimes, by escapes across the world, by drives through orange groves and trips to Disneyland and the slow poison of sugar flowers on supermarket cakes.

America was not safe. We would never be safe. The danger was within us and we would take it wherever we went. There was no such line between the real and the unreal. The only line was the present moment. There was nothing but this, holding my daughter's hand on an airplane in the middle of the night, not knowing what to say.

Thorpe understands the way trauma makes its way through society and through an individual life. Trauma is not always the blunt instrument; or, even if it started that way, it may not be, forever. It can be sly and nuanced. It can be both traceable and unknowable, brutal and delicate. Do we try to pass, within it, above it, until we are all okay? What if we know that not everyone will be okay, even though they try, even though they deserve to be?

There is a Bunny who exists outside the gossip against her, separate from her jarring appearance and possibly, Thorpe suggests, even separate from some of her own actions. “You don’t have to be good,” Michael tells Bunny. He means she doesn’t have to be socially acceptable, she doesn’t have to be fake-good, girly good. She already is good. They both are.

Thorpe, Rufi. [The Knockout Queen](#). A.A. Knopf, 2020.

The Knockout Queen is [now available](#) anywhere books are sold.

New Fiction from Matt Gallagher: Excerpt, ‘Empire City’

Reprinted with permission from Atria Books.

Mia Tucker woke before the alarm. She usually did on weekdays. She was a person of routine and that’s what routine did. Sleep whispered like a lullaby through the black morning but she pushed it away, sitting up in bed to put her mind in order. If she’d been dreaming, she’d already forgotten what about.

Monday, she thought. Cardio.

A storm had rolled through the city late in the night, leaving the brittle musk of rain. A coldness nipped at the top of Mia's shoulder. How do they keep getting in here? she wondered, rubbing at the mosquito bite. I shut the screen last night.

Jesse hadn't come home. He'd sent a few texts, first saying he wasn't sure when he'd be leaving work, then saying he wouldn't be. All-nighters during Bureau emergencies weren't unprecedented. Mia knew the deal. All part of marrying a special agent. Even if waking up by herself in darkness brought on a loneliness she didn't trust.

Mia ate a yogurt, then changed into light workout gear and fitted her running leg and sneakers. Downstairs, the summer air smelled of metal and moss. Dim streetlights lined the corners like sentries and the sidewalks had almost dried. A garbage truck on an adjacent block groaned through the still while monitor drones pulsed red in the sky. She stretched her left leg and then her core in front of her building, looking up to watch the flag whip around atop the Global Trade. Sixty stars and thirteen stripes, pale against the dark. It didn't strike her as cluttered, anymore, all those rings and stars in the blue canton.

Mia finished stretching and tapped at her right knee. Her running prosthetic was hard and coiled, like a spring. She appreciated the city most during these early morning runs, because it was empty enough to seem welcoming, even hopeful. It reminded her of the city from her childhood. It reminded her of the America she'd grown up in.

Daybreak always ended the spell.

Cut the crap, Mia thought. These ten miles aren't going to run themselves. Then she took a deep breath, set the digital green of her wristwatch to 00:00, hit start, and began, the joints of her leg cracking with the motion while the socket of her

prosthetic did the same. She headed west, toward the harbor.

Mia had run most of her life, discovering as a girl that she was good at it and being good meant respect, and trophies, and approval. It made an object of her body, but it was a functional object, something that mattered to her even before she'd figured out why. She'd pushed herself to be very good at points in her life, competing in college for two seasons before it interfered with ROTC, and later running the city marathon her first year with the prosthetic to prove that she could. But she'd never crossed into greatness, and for that she'd come to be thankful. Mia lacked the masochism of true runners, the renegade fanatical gene to ignore and ignore all the warning blinkers thousands of years of evolution had instilled in the human brain. Bloody calluses and angry muscles were one thing. Tendons ripping from bone were another.

The baby, or not-baby, entered Mia's mind. She focused on her breathing. Then came General Collins's job offer. She focused on her breathing.

The first scratches of sun were tracing the water. Lady Liberty rose in the distance, droopy torch in her right hand. The whole statue needed repair, though how, and when, had become a political hot potato. Decades' worth of money allotted for national monuments had gone to the Council of Victors, toward honoring the triumph of Vietnam. No one wanted to be the congressperson who redirected funds from that.

EMPIRE CITY

Matt Gallagher

a novel

EMPIRE CITY

by Matt Gallagher

A lot of citizens had come to loathe the statue, considering it an eyesore. Mia's father thought it a sentimental leftover. She sort of liked it, the way a person enjoys a musty childhood blanket found in storage. She remembered climbing to the torch on a field trip as a girl, through a staircase of graffiti and rickety metal, seeing the city from an entirely new angle. A snapshot of old American might, sealed in memory.

They'd closed the torch after the Palm Sunday attacks, then the entire island. Students like her adolescent cousins wouldn't ever see Empire City as she had. No one could now. The sad, corroding statue was their normal. It was all they knew. In the meantime, Lady Liberty sank slowly into the island it rested on. Turned out it'd been set on sodden ground.

Mia adjusted her sports bra and glanced at her watch. A mile in, which meant her warm-up was over. She lengthened out her strides.

She turned north along a waterfront path, moving into the bike lane to dodge fallen tree branches and loose rocks. Other than the occasional taxi striking through the predawn and a man in rags watching the city from a bench, she was alone. The wharf across the river jutted out like a broken jawbone, suggesting a past when its docks did more than shuttle around office workers and tourists.

The city changed like a photo album, slowly and slowly and then all in a rush. Repair shops became delis. Parking garages became art studios. In the water a flotilla of coast guard barges that'd been restored as restaurants and pubs drifted to and fro. Steel and glass high-rises gave way to the architecture of the last century, rowhouses and squatty brick apartments. The streets narrowed, a few dotted by tidy cobblestone. The waterfront path leveled off, though Mia kept her strides long. She knew an incline awaited. She wanted to meet it in force.

Sunrise arrived somewhere between miles three and four, stained-glass clouds chipping the sky. Mia passed a vomiting young man in a sport jacket too large for him. Probably an intern for one of the banks, she thought, before turning around to make sure it wasn't one of hers.

"Call in sick!" she shouted. He raised his fist and managed a weak "Defy!" before purging again. The motto of the old radicals' caucus in Congress. Funny, Mia thought.

Another mile on, Mia ran into a short concrete tunnel. The tunnel lay underneath an abandoned railway line. Sunlight filled it with a fierce yellow shine. Around ten feet long, the sides and top of it had been covered in graffiti, dozens and dozens of circles of different colors and sizes. Just about every inch of available concrete had been tagged, leaving a sort of rainbow mosaic. Each of the circles contained three arrows pointing down and to the left. The job was fresh—Mia could tell by the tint to the spray paint. She came to a stop in the center of the tunnel, her breaths sharp but controlled. She rubbed a hand against a small purple circle. It smeared across her palm.

I know what this is, Mia thought, looking at her palm, then at the purple circle, sifting through her mind to place where. It took a few seconds, but she remembered a course in modern European history, and this shape and question from the final exam. The antifascist sign, she thought. From Nazi Germany.

A gust swept through the tunnel, and Mia smelled storm from the night before. She fought off the urge to shiver. It was going to be a cold summer day.

*

Most mornings Mia turned around and headed home on the same pathway, but the tunnel had spooked her. She pushed east and then south instead, running the sidewalks. The light and the city rose slow, together. A medley of urban noise was

beginning to tune and it sounded mostly like construction din. There was order within the mayhem; one just needed to know the refrains. Mia did. She made it back to her apartment building on time, stopping only to remove her running leg before showering and dressing for work. She was back out her front door sixteen minutes later.

The air had turned and smelled of humid dew. Mia decided to walk through Vietnam Victory Square. Under the gaze of the Four Legionnaires sculpture, a couple of kids had waded into the fountain, laughing while splashing water at each other. Across from them, a tour group stood in front of the grand white marble wall with the simple words: "Praise to the Victors/In Honor of the Brave Men who went forth to Vietnam/1955-1981." The guide was explaining why the inscription stopped there, despite the insurgency continuing after in parts of the north. He was stumbling through the history and Mia wanted to intervene. Because wars have to end, she thought. Just tell them that.

Coffee-charged angst and white-collar id crackled along the streets, bankers and lawyers and digital communications associates hustling to be at their desks before the workday siren sounded. As she turned onto Wall Street, Mia passed the brownstone Trinity Church she attended every month or so. She'd considered herself an atheist since her tour to Albania, but she still appreciated the ceremony of church and the sense of renewal it allowed for. Her family had fled to America in 1620 for that ceremony and sense of renewal. She wouldn't give up that heritage for something as banal as not believing.

Then there was Jesse. "Jesus's heroin needle," he liked calling Trinity's Gothic steeple. The church's adjacent cemetery, where a slew of American founding fathers and Union generals from the Civil War rested? "A yard of goy bones."

And he's all mine, Mia thought. Trinity was an option for their wedding, though her family wanted it held in

Connecticut. One more decision that she needed to make, and soon.

Mia's bank was located in the Westmoreland Plaza, a mass of skyscrapers bundled together at the end of the island. As she neared it, a vast, bright fire engine came into view, its lights twirling and flashing like a hallucination. A row of police barricades separated the vehicle from the street, uniformed officers turning away confused citizens trying to get to work. Mia joined the crowd.

"No one's allowed in the plaza today," a cop was saying, not for the first time. "And yes, that includes you." His eyes lingered on Mia's blouse, and she stared at him flatly until he looked away. Her grandmother had taught her how to do that on her fourteenth birthday. It worked in Empire City boardrooms just as well as it had in aircraft hangars along the far edges of the world.

"Ms. Tucker." A man shaped like a square wearing a rumpled dress shirt and overlong tie called to her from a corner of the barricades, close to a large bronze globe. It was the security director of her bank. He looked wired to Mia, even eager. "Ms. Tucker," he repeated. "The office is closed today. Your father sent out a message to everyone—work from home, as you can."

"Hadn't checked my email yet." This didn't make any sense. The office, as far as Mia knew, had never closed. Finance didn't "work from home." That was for other people, other jobs. "What's going on?"

"I shouldn't say," he said, in a tone that suggested he very much wanted to.

"Mum's the word," Mia promised. "I'll be finding out, anyhow."

"A threat," the security director said, his voice low and hushed. "Whole plaza. Homeland marshals got it last night."

“Oh.” There’d been a few lockdowns in Empire City over the years, for both real and false alarms, but Mia couldn’t recall any of them shutting down a main cog of the Finance District. “Must be some kind of threat.”

The security director looked out the corner of his eye to make sure no one else was listening, then pulled out his cell phone and read.

WITH FIRMNESS IN THE RIGHT AS GOD GIVES US TO SEE THE RIGHT,
LET US STRIVE ON TO FINISH THE WORK WE ARE IN, TO BIND UP THE
NATION’S WOUNDS, TO CARE FOR HIM WHO SHALL HAVE BORNE THE
BATTLE.

MAYDAY, MAYDAY. FROM THE ASHES, HOLY REDEMPTION.

“Mean anything to you?”

Mia shook her head.

“The first part’s from a speech Abraham Lincoln gave. Used to be the motto of the old Veterans Administration. The second part . . . I don’t know. The distress signal or something.”

Mia contemplated that. “There’s a Council of Victors office down here. Some crazy’s angry about the colonies again?” She tried not to laugh but couldn’t help it. “It all needs to be taken seriously, of course. But shut down the plaza?”

The security director shrugged. “Federals think it means something. The Mayday thing, especially.”

“I see,” Mia said, wondering if this was the Bureau’s emergency, and if so, why Jesse hadn’t said anything to her. He worked intel analysis, not counterterrorism. Though he hadn’t always been behind a desk.

Gallagher, Matt. [Empire City](#) (Atria Books, 2020).

New fiction from Taylor Brown: Excerpt, 'Pride of Eden'

The following is an excerpt from Chapter 2 of Taylor Brown's newest novel, [Pride of Eden](#), out March 17th, 2020. Reprinted with permission from St. Martin's Press.

Lope knelt before the fire engine, rag in hand, polishing the silver platters of the wheels. An old song rose in his throat. Muddy Waters or Howlin' Wolf, begging his baby not to go, not to be her dog. Lope let the words hum against his lips, unvoiced. There was heat in the blues, he knew, as if the singer's heart were held over the blue hiss of a gas flame.

Lope started to part his lips, to sing to the sleeping engine, when a whistle rose in accompaniment, like the train songs of old. A turbocharged diesel came whining up the drive, a black Ford dually with smokestacks risen over the cab like a pair of chrome horns. The truck skidded to a halt before the firehouse bays, rocking on its wheels, as if summoned here.

Little Anse Caulfield jumped down from the cab, his backcut cowboy heels clacking in the gravel. He was a square-jawed bantam, built like a postage stamp, bowlegged like the old jockey he was. He wore a bush hat, the brim pinned on one side, and the small round eyeglasses of a small-town clerk, his nose smashed broad and flat against his cheeks, as if by God's thumbs. His eyes were iron-gray. In one hand he held a double rifle, like for shooting elephant. He stood before the open bay, squinting at Lope.

"You ain't seen a lion, have you?"

Lope stood from the wheel. He snapped the rag at the end of one long, dark arm. "Lord," he said. "Not again."

*

Her name was Henrietta. She was a golden lioness, born on the grasslands of Africa, sired by a black-maned king of the savannah. She was still a cub when poachers decimated her pride, killing the lions for their teeth and claws and bones. The cubs were rounded up and sold on the black market. She became the pet of an Emirati sheikh, who later sold her to a Miami cocaine lord who enjoyed walking her on a leash amid the topiary beasts of his estate, ribbons of smoke curling from his Cuban cigar.



"Heracles Slaying the Lion." Roman mosaic, Llliria, Spain.

After a team of DEA agents raided the place, she found herself

under the care of Anse Caulfield. His high-fence compound on the Georgia coast was a sanctuary for big cats and exotics of various breeds. It was located an hour south of Savannah, where the dark scrawl of the Satilla River passed beneath the old coastal highway—known as the Ocean Highway in the days before the interstate was built. On this two-lane blacktop, laden with tar-snakes, tourists had hurtled south for the beaches of Florida while semis loaded with citrus and pulpwood howled north. Sometimes they'd collided. There had been incredible wrecks, fiery and debris-strewn, like the work of airstrikes.

Now traffic was scarce. Log trucks and dusty sedans rattled past the compound, which was set back under the mossy oaks and pines. Behind the corrugated steel fence, there lived a whole ambush of tigers, many inbred or arthritic, saved from roadside zoos or private menageries or backyard pens. Some surrendered, some seized, some found wandering highways or neighborhood streets. There lived a duo of former circus tigers, a rescued ocelot, and a three-toed sloth once fenced in a family's backyard jungle gym. A range of smaller big cats—servals and caracals popular in the exotic pet trade. An elephant that once performed circus handstands, a troop of monkeys, and a lioness.

Anse called the place Little Eden.

No one knew why he kept the property, exactly. His history was vague, rife with rumor and myth. Some people said he'd been with an elite unit in Vietnam—a snake-eater, operating far behind enemy lines. Others said a soldier of fortune in Africa. Some claimed he was a famous jockey who'd fallen one too many times on his head. But Henrietta was his favorite—everyone knew that. He'd built a chain-link enclosure for her, sized like a batting cage for Paul Bunyan, and people said his big dually truck cruised the night roads, rounding up strays to feed her. Others said it was Henrietta herself who stalked the country dark, loosed nightly to feed. Why she

would return in the morning, no one knew.

"You reported it yet?" asked Lope.

"What you think I'm doing now?"

Lope got on the radio. The schools would be locked down, the word put out. The county cruisers would begin prowling the backroads along the river, looking for tracks. The firefighters would take their own personal trucks. When he emerged from the radio room, the firemen had paired off into two-man search teams. Anse stood bouncing on his bootheels, grinding his teeth. The odd man out.

"I'll ride with you," said Lope.

They aimed up the old coastal highway at speed. Lope had one long arm extended, his hand braced against the dashboard.

"This fast, ain't you afraid you could hit her crossing the road?"

Anse was hunched over the wheel, his chin pushed out like a hood ornament.

"Serve her right, running out on me again."

Lope eyed the elephant gun rattling on the rack behind their heads.

"Where's your tranquilizer gun?"

Anse sucked his lips into his mouth, then popped them out.

"Forgot it."

They passed the old zombie neighborhoods built just before the market crashed. Satilla Shores, Camden Bluffs, King's Retreat. Whole housing developments killed mid-construction, abandoned when the housing bubble burst. Their wrought iron gates stood twisted with vines, their guard shacks dusty and overgrown, vacant but for snakes and possums and the odd hitchhiker

needing shelter for the night. Their empty streets snaked through the pines, curling into cul-de-sacs, skating along bare river frontage. They turned in to one called Plantation Pointe, the sign weedy and discolored. The community was neatly paved, with greening curbs and sidewalks, periodic fire hydrants standing before overgrown lots. There were four or five houses built, pre-recession dreams that petered out. They were empty, their windows shining dumbly in the morning sun, their pipes dry, their circuits dead. Squatters had been found in some of them, vagrant families with their old vans or station wagons parked in the garages, the flotsam of Dumpsters and thrift stores strapped to the vehicles' roofs. The vagrants cooked only at night, in fireplaces of brick or stone, like people of another age. They kept the curtains drawn.

The dually rolled through the neighborhood, the tires crackling around empty cul-de-sacs. The windows were up. Lope had his ballcap turned backward to press his face closer to the glass, scanning for a flash of golden fur in the trees. "How'd she get loose?"

Anse frowned. "Same's last time."

"And how was that, exactly? I never got it straight."

Anse chewed on his bottom lip. "Look," he said, pointing over the wheel. "A kill."

*

They stood in the overgrown yard. It was a whitetail doe, or used to be. It had been torn inside out, the guts strung through the grass. The rib cage was visible, clutching an eaten heart.

"Lord," said Lope. "You been starving that thing or something?"

Anse spat beneath his bush hat and looked up. A white clot bubbled in the grass. "She's born for this. What do you expect?"

Lope looked out at the tree line. Fragments of the Satilla River shone through the trunks and vines and moss. The lioness must have stalked the doe from the woods, bursting forth to catch her across this man-made veld. Anse had the elephant gun cradled against his chest, still staring at the mess in the yard. "Used to be lions all across this country, hunting three-toed horses and ground sloths, woolly mammoths."

"You mean saber-toothed tigers?"

"They ain't tigers. They're saber cats. Smilodons. Then you had the American lion, too—*Panthera leo atrox*—four foot tall at the shoulder. Them cats owned the night. 'Course they disappeared at the same time as the rest of the megafauna, ten thousand years ago."

Lope shivered. "Thank the Lord," he said.

Anse's upper lip curled in sneer. "They would of ate your Lord off his cross and shat him out in the woods."

Lope stiffened. He thought of the hymns sung in the small whitewashed church of his youth, where his father, a deacon, had often preached on Sundays, his face bright with sweat. Songs of chariots and lion dens and flying away home. He looked at Anse. "Not Daniel they didn't. 'God hath sent his angel and shut the lions' mouths.'"

Anse smiled at the killed deer. "Hath he now?"

Lope could remember his first structure fire more clearly than his first kiss, than his first fumbings for buttons and zippers in the dark of movie theaters and backseats. The stable fire peeled back the darkness of the world, so bright it seared him.

He was ten at the time. He'd already developed a fascination with fire. Under his bed, he kept a cardboard box filled with cigarette lighters he'd collected. He had a vintage Zippo, a butane jet lighter that hissed like a miniature blowtorch, even a stormproof trench lighter made from an antique bullet casing. He would sit cross-legged on his bed and thumb the wheel of a Zippo or Bic, relishing the secret fire in the house. Sometimes, after school, he would erect small temples of kindling and tinder in the backyard, then set them alight, watching rapt at the transformation—the twist and glow of their dying architecture, the chemical brightness.

The day of the fire, he followed a black pillar of smoke home from school, weaving down the shoulder of the road on his BMX bike as the fire engines roared past. His heart raced faster and faster as he realized what was burning.

The stables where his father worked.

The man had grown up on one of the sea islands, riding bareback on marsh ponies while other children were still hopping around on hobbyhorses. A hard man among his family, but strangely tender with animals. He spoke to horses in Gullah—a tongue Lope never heard him use among men. His loose-jointed body seemed built for horseback, his seat and shoulders bobbing in time to their trots. With his long limbs, he could trick-ride with gusto, swinging low from the saddle like an Apache or standing high atop their spines, his arms spread like wings. He worked as the barn manager and groom for a local equine community.

Lope straddled his bicycle before the blaze, his face licked with firelight. Antlers of flame roared from every window, like the blazing crown of a demon, and the smoke looked thick enough to climb. An evil hiss pervaded the scene, pierced now and again by the scream of a frightened animal. Only later did Lope learn that his father had been inside trying to save the last of the horses when the roof beams collapsed.

Ten years old, Lope could not help but feel there was some connection, that his secret fascination had sparked this awful happening. His secret desires or jealousies. So many times, he'd wrapped his arms around himself and wished for the gentle touch and cooing voice his father gave only to his horses—never his son. So many times, Lope had huddled over his yard-built temples and pyres, watching them burn.

Back at Anse's truck, Lope called his wife. He told her to stay inside with the baby until she heard from him.

"Larell Pope," she said, using his full name. "I got a cut-and-color at ten. One of my best clients. I'm not canceling on her because some zoo animal is on the loose. I already have a girl coming to watch Lavonne."

Lope turned toward the truck, gripping the side mirror. "Please," he said.

"That new dryer ain't going to pay itself off, Larell."

"It'll get paid."

Lope could sense Anse waiting behind him, his boot heel grinding into the pavement. "Just cancel it," he said, hanging up.

When he turned around, the old man was sliding a giant, double-barreled pistol into a holster slung under one arm. The gun looked like something the captain of a pirate ship would carry, with twin rabbit-ear hammers and double triggers.

"The hell is that thing?"

"Howdah pistol," said Anse.

"Howdah?"

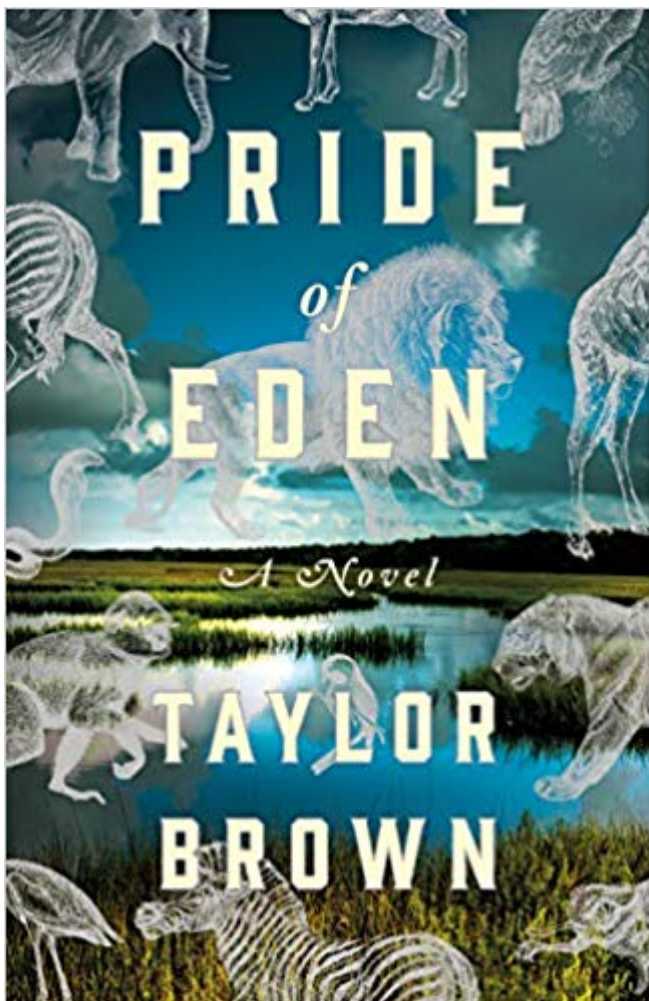
"An elephant carriage. Back in the colonial days, hunters carried these pistols on shikars—tiger hunts—in case a pissed-

off tiger tried to climb the elephant they were riding.”

Lope swallowed. “Hell,” he said.

The old man took the double rifle from the backseat and held it out. “Can you shoot?”

Lope looked at the old safari gun. The twin barrels were huge, the stock scarred from years in hard country. He sniffed. “I can shoot,” he said.



Brown, Taylor. [*Pride of Eden*](#) (St. Martin's, 2020).

Look for the novel on March 17th wherever books are sold. It is also Wrath-Bearing Tree's giveaway book for the month—a comment anywhere on the site enters you to win.

An excerpt from Brown's novel [Gods of Howl Mountain](#) as well as [an interview with Taylor](#) appeared in the February 2018 issue of *Wrath-Bearing Tree*.

New Fiction from Mike Freedman: KING OF THE MISSISSIPPI



The only thing to fear is missing out. Sources indicate all opportunities to pre-order a first-edition of *King of the*

Mississippi will be lost forever by July 9, 2019. Click the image to avoid missing out.

The shine and swagger of a new day.

Great Recession? Not Houston. And yet, and yet there had been a speed bump in September 2008, sure, but that had been assessed and corrected; and now the city of Brock Wharton seceded further from the rest of the flatlined country in the first week of September 2014. As Wharton was considering whether to rearrange his weekend schedule to pencil in sex with his wife, one of the strangest men he had ever laid eyes on breached the space of his open doorway. Of average height, the boyish, sun-cooked man appeared taller than he was as his askew brown hair lashed out in every direction. His rangy build (accentuated by the too-small, off-the-rack, navy double-breasted suit he wore as if he were a redneck admiral at a regatta that Wharton would never enter) seemed pulled at the sinews' seams. It was the sort of flawed build that none of the South Texas ranching families would ever breed. If not for the intensity of the blue eyes—divided by a comic eagle nose that dived toward raggedly chapped lips—so nakedly sizing him up in return, Wharton would have dismissed the figure as an apparition too absurd to be real.

Unnerved by the fixed eyes that looked through him to some burning skyscraper or falling zeppelin outside the

window, Wharton
twisted around anticipating to be hit by a tornado. But the
downtown skyline
was undisturbed. Annoyed by this intrusion and humiliated that
he had been
tricked into a search beyond his window, Wharton spun around
in his chair to
regain the initiative. "Who—"

"You're the man to beat?" A smile the size of the intruder's
face tore through the puffy lips and exposed a series of
swollen red gums
congregated around two monstrous white tusks for front teeth,
which, if not
fake, the hospital-white fangs had avoided the yellow staining
of the other
teeth and clearly swam in their own current in the man's
mouth. A muddy five
o'clock shadow surrounded the giant mouth, which surely, upon
closer inspection
of this dark facial sandpaper, would be attributed to not
shaving than some
celebrated regeneration of stubble.

His piney, log-cutting aftershave sprayed Wharton's
office with his scent. A hand slithered in the air above his
desk toward
Wharton. He stood and asked in a harsh tone that betrayed the
mask of imperturbability
he wished to project, "Who are you and what is the nature of
your business in
my office?"

"I'm Mike Fink," the man said in a mysterious
dialect, a dialect hailing from a region that Wharton could
only place as from
the land of the lower class while his limp hand was grabbed by
Fink. His flagrant

confidence-man grin expressed an expectation that Wharton knew the name, if not the reputation. "I'm here for the leadership position."

I, Wharton declared to himself, will personally see to it that that never happens. This was a case that needed no analysis. Wharton pulled his hand from Fink's clasp and came around from his desk. "Be that as it may, I have never heard of you. I am sure we can resolve this misunderstanding in no time if you would please" But Wharton trailed off, watching in horror as Fink plopped down unasked in the chair across from Wharton's desk and wriggled his lanky body to find an incorrect posture. This creature's cheekiness apparently knew no bounds. Wharton found himself slightly behind Fink and facing his back; Fink tapped his right foot, waiting on the start of an interview. Wharton was not about to give such an entitled lout. *Leadership* position? Papers rustled behind where Wharton stood, but he could not take his eyes off the hunched back of Fink.

"I see that you used your Special Forces navigational skills to find Brock's office, Mike," a squeaky voice said behind Wharton.

"Too easy, Carissa. Didn't even have to *consult* the compass."

"Consult," Carissa repeated in a higher pitch that no doubt carried a waving of a finger at clever schoolboy Fink

for his
introduction of an unimaginative punning attempt to their
colloquial exchange.

“A good consultant never consults a compass.”



Click on the image to order the “Catch-22 for the millennial
generation.”

“Miss Barnett, what is going on?” Wharton asked, as
he swung around to see the top-heavy recruiter giggling and
swaying her head to
the savage’s tapping beat. Was she blushing? Her lips
certainly now bore the
mark of lipstick, adorned in a Valentine’s Day red to match a
pair of six-inch
stilettos that had magically sprouted up from her earlier
flats like weeds
in a trailer park. She was without her jacket, and it appeared
that—was it
possible, even amid the other illusions?—she had lost three or
four buttons,
too, judging by the excessively gratuitous amount of breast on
exhibit. All at
once, Wharton felt the butt of a joke, a weary traveler who
had stumbled into
some rustic country inn for shelter only to be mocked by the
randy bar maiden
and the regular patrons.

“Oh, Brock, I’m so sorry. I guess you hadn’t been
notified that Mike would be interviewing this afternoon. He
was traveling from
New Orleans and wasn’t able to make it for the morning block
of interviews.”

She ruffled through the stack of papers in her hand and pulled
a badly mauled
page out and passed it to Wharton. “Here’s a copy of his

résumé. Like I told
Mike, you are the only one left to interview him before the
meeting in the
conference room in half an hour to decide on who the new hires
are."

Wharton waved her on before she disclosed any more
details of the hiring process. Oblivious to the intent of his
wave, she leaned
over to Wharton with the bright eyes of a much younger child,
a mercurial
silver sparkle that screamed antidepressants, and whispered
audibly for Fink to
hear, "He's a Green Beret."



"I don't care if he's the pope, Carissa, as I have
only a half hour
to give an intensive
interview," Wharton said truthfully, for despite his
conservative Christian
upbringing, he now cared little for religious figures. Indeed,
besides possibly
salvation, little reward stemmed from religious fervor beyond
the required
Christian affiliation among his strategic-friends crowd.
Wharton thought even
less of people in the military, despite the nauseating
resurgence of post-9/11
glorification of a segment who'd been the frequent subject of
derision prior to
that day. In Wharton's youth, the military was the last stop
for the talentless
who could not do anything else in life. It usually wasn't even
much of a
choice: *You can go to prison, or be all you can be in the
Army.* Now

everyone was expected to shake their hands, pick up their checks in restaurants, turn over their first-class seats on airplanes, and worst yet, stand up and clap for them at sporting events while nodding that the only reason the sport is even being played is because of heroes like them fighting in some country with cities no one can pronounce. An inane rah-rah yellow-ribbon patriotism, a shared ritual offering peace between the jingoes, Middle America, and pinkos where everyone emerged feeling good about their participation. Doubtless this explained how this Fink character was granted a CCG interview.

"Well," Wharton said to Fink, shutting the door on Carissa, "it appears I am to interview you. I'm going to take a minute to scan through your résumé."

"Take your time," the applicant advised the interviewer. "There's a lot there."

There, Wharton quickly realized, was not a lot there: current employment listed as *none*, no work experience (unless ten years in the military counted), a 2.9 GPA, and a bachelor of arts in English literature (was that not the easy major?) from Tulane University (a bottom first-tier university that CCG did not even review applications from) the same year Wharton graduated. Lo and behold, Fink's résumé was actually a mirror out of a fable, in that if you held it up, your exact

opposite looked
back at you.

“An English literature major?” Wharton murmured,
bringing the CV closer to his eyes.

“With a minor in theater. I read
somewhere that English majors make the best consultants.
Stands to reason.”

Had recruiting seriously thought the special forces
bullet in bold letters at the top alone merited an interview?
Special Forces
could not be that special if Fink lacked the cognition to
apprehend that he did
not belong at CCG. That his presence, an interloper
squandering his time, was
offensive to a Brock Wharton, who had conducted a life
cultivating a résumé.
Fink was a great example of a candidate not having researched
CCG; how had he
passed the first-round interview? In fact, Wharton assessed it
to be the most
heinous résumé ever submitted for his review: not even the
oversized font or
alignment from section to section was consistent in what
amounted to only a
stretched half page of largely questionable achievements (high
school senior
class president?). Wharton looked up at Fink in time to see
him fondling his
Texans football!

“Put that down!” Wharton pointed at the ball holder
on the wall next to Fink, who on his orders positioned the
ball upside down on
its seam.

"I apologize. I had forgotten that you were drafted in the last round after playing for UT."

Wharton searched the blue eyes sunk back in the triangular face for an intended slight in the usage of "last" to describe the still-prestigious seventh round. What it seemed Fink hadn't forgotten was the chatter of sports columnists, recruiters, superfans, and boosters who had once ranked Wharton the top high school quarterback in the South and proclaimed him the next UT football savior. He in turn ranked this same mindless mob number one in cowardice after four years of enduring their catcalls every time he was injured and being denounced by them for betrayal when their impossible expectations for their fair-haired boy were not met on the field. "Were you drafted as well after graduating college?"

"Drafted by our country," Fink said, startling Wharton with a belly laugh loud enough to be heard down the hall.

Wharton avoided Fink's face to conceal the anger he was sure must be reddening his own cheeks. He found refuge in Fink's résumé. A review of it demonstrated that the undereducated Fink knew absolutely nothing beyond the art of exploiting some tax credit for businesses that interviewed veterans. Another bending of the laws, no less egregious than allowing veterans a pass in public with their PTSD service dogs while their pit bulls created anxiety for everyone else. Wharton pushed aside the flash of resentment that made

him want to physically kick Fink from his office. He settled on an approach he was convinced would inflict far more damage to this impertinent CCG impostor's candidacy: cede the stage to an unwitting Fink and allow the veteran to shoot himself, hailing as he did from a demographic statistically known for its high suicide rates.

"Thank you for your service. Now why don't you walk me through your academic accomplishments?" Wharton began anew, chumming the waters of that pesky foe of Delusion: Fact. "I see here that you had a two-point-nine grade point average at Tulane."

"Two point nine four five to be exact, but if you round that up it is a two point nine five, and if you're really telling a tale, you could round that to a three point zero."

"CCG, almost as a rule, requires its applicants to have a GPA of three point six or above from a top-ranked college. You are applying for the position of consultant with an undergraduate GPA of two point nine against a field of applicants that all have MBAs, and, in some cases, two advanced graduate degrees. Have you done any graduate-level course work at all?"

"The Special Forces Qualification Course."

Fink was making this easy for Wharton. "I don't think I follow," Wharton said, baiting him to continue his

charm offensive and
rambling lack of reflection, which conformed ideally to
Wharton's plan of
wrestling back control of the interview. "Can you elaborate
specifically on how
this course qualifies as graduate school and how it relates to
a career in
consulting?"

Fink straightened up in his chair. His arrowhead
chip of a face leaned in over the desk. Was he applying for a
job or auditioning
for a small part in a play?

"De Oppresso Liber," Fink said, enunciating
each Latin word for Wharton's appreciation.

Wharton stared dramatically at the now confirmed
lunatic and awaited a further terse three-or-four-word
inadequate explanation that was not forthcoming. It
was not as if Wharton lacked experience playing a part; he
knew full well what
was expected of him in life's starring role. Finally, Wharton
asked, "Excuse
me?"

"Motto of the Green Berets." Fink thumped his chest
with his fist (in the spot where the handkerchief, which could
have been the
only item to make his costume more ridiculous to Wharton, was
missing). "It
means 'To Liberate the Oppressed.' "

"What does this have to do with consulting?"

"For a decade I trained not only on how to
operationally liberate the oppressed, but also how to free my
mind from the
oppression of conventional thinking. A consultant referencing

unconventional
thinking in a plush CCG office and actually being
unconventional when the
stakes are high are as different as a yellowbelly catfish is
from a bullhead
catfish,” Fink exclaimed. He had also managed to concurrently
use his hands to
grotesquely elucidate the contrasting courage of each
subspecies by forming
what Wharton interpreted as human female and male genitalia.
“Like consulting,
it’s about being adaptable. Who is the most adaptable? Ain’t
that America? Now,
I’m not a big war story guy, but you asked me to describe a
situation where I
had to lead a group of people and convince them that an
unconventional solution
was the right way and to that I say: how about every day in
Iraq! If
that—”

*“Two alphas battle to be top dog at a global consultancy in
this amusing satire on business, ambition, and entitlement...
A solid entertainment from a writer of considerable talent
and promise.”*

– Kirkus, Starred Review

“I didn’t ask you anything of the sort. You are
barking up the wrong tree.”

“I once stared the bark off a tree I was so riled
up,” Fink offered as further qualification. He laughed and
winked at Wharton.

“Too much time overseas in the sandbox dodging death this past
decade will do
that to you. The relevance of my graduate work in the Special

Forces

Qualification Course is that I have unique professional training and a record of success in solving and analyzing complex problems. As I explained to the senior partners, and this perhaps fails to come across in a limited reading of a CV, there is a value in being able to establish networks of influence—”

“Influence,” Wharton repeated. “You are claiming to have acquired this from the military?” Here was a hick who could not influence the next banjo number at a hoedown—could Wharton get a witness among the kinfolk (because they’re all related) messing around on the hay bales?—and yet Fink thought himself up to CCG snuff. The true tragedy of these small-town military applicants not being that bright was that they were unaware of it. Seeing how everyone else was afraid of the possibility of veterans returning to the office and shooting up the place, Wharton saw it as his duty not to coddle military candidates, but rather to use the interview as a teaching moment to direct them to their intellectual rung below dieticians. He did not doubt that they probably thought his posture that of a cheese dick. But comporting yourself as such was part of the game, be it assimilation of the fittest douches. In Wharton’s CCG class, there had been an ex-Naval Academy nuclear submariner who had lasted a year out of the Houston office with his conventional mind-set, his pervasive logical

staleness onsite incapable of turning the client ship around. He'd even had a gut.

"May I please just be allowed an opportunity—" But a knock at the door cut Fink off before Wharton could cut him off again.

Nathan Ellison, a senior partner in his midforties with the body and energy of a younger man able to both network around town at all the right social gatherings and find time to teach Sunday school, stepped inside. "Didn't realize you were still doing an interview." He apologized to Wharton, then noticing Fink, asked, "Is Brock giving you a real pressure cooker?"

"Can't complain, no one's shooting at me," Fink said, bounding up from the chair to straighten his corkscrew backbone into an erect figure of authority for a handshake, with a nod to Wharton. "Yet." Their hands met and held, arm wrestling blue veins popping out in the kind of kingmaker handshake set aside for finalizing backroom palace coup plots. They smiled at each other and continued to ignore Wharton as if he were a naked man changing in *their* locker room row. "Only jesting. He's great, Nate."

Wharton brooded over the liberty taken with Nathan's name, paraded as it was by Fink, who no longer sniffed the air but deeply inhaled the noxious fumes that he had introduced to the office.

It dismayed Wharton that the late-afternoon autumn light from his window slightly softened the crags of Fink's bird-of-prey profile, the challenging mannerisms and hillbilly hostility of the hawk-nosed dive bomber jettisoned for the litheness of the assassin, high on hash and his mission, who moves limberly along the corridor wall in wait on the balls of his feet. "Unlike our intellectual discussion, Brock and I were sparring about the value in establishing networks of influence onsite with clients. I suppose we represent differing schools of thought"—Fink motioned with his hands to group him and Nathan on one side against Wharton on the other—"regarding the best method of how to mine pertinent data to achieve effective results. Just waiting on him to give me the case, but if you two are in a rush to get to your meeting, I am happy to skip over the bio part."

"Can't talk about it," Nathan said, and turning to Wharton added, "or he'd have to kill us." Was the newly christened infantile persona Nate, once a sober CCG senior partner by the honest Christian name of Nathan, as high as Fink?

"Influence." Fink flicked his wrist in the air to snap an imaginary towel at Nathan, who laughed and closed the door. Fink's reciprocal laughter, forced to begin with, stopped the moment the door shut.

Wharton hypothesized that Fink's true intellectual capacity could be brought to the surface quite easily with the

right

application. Deployed not to the Middle East but to the far more unsympathetic region of high finance, how would Fink operate in the world of big money?

“Let’s play with some numbers. We have to know that you are comfortable with numbers and speak the language of the business world while coming up with unconventional solutions to complex problems, as I recall you endeavoring to frame it earlier. The best way for us to discern whether you have the skill set required for the intellectually rigorous environment of consulting is by walking you through a case and seeing how . . . you . . . compete.”

“Mike Freedman writes with a distinct sensibility. His new novel King of the Mississippi throbs with humor and American exuberance.”

—Ha Jin, National Book Award winning author of Waiting and The Banished Immortal

“I like to win . . . in . . . life.”

Win? Was Fink attempting to commandeer *winning*, the very ethos Wharton lived by? Wharton handed him four clean sheets of paper and a clipboard with a pen attached. “How many in-flight meals were prepared on an average day last year for flights from George Bush Intercontinental Airport?”

“Forty thousand.”

"Come again?"

"Forty thousand."

Wharton could not have been felled harder had Fink launched his entire gangly frame at his knees. *In point of fact*, Wharton would have normally explained if Fink had not rendered him speechless, the correct answer to the market-sizing question was forty-three thousand after factoring in the four thousand meals for the international flights. Wharton attempted to salvage some dignity from this unfathomable opening checkmate that had always stumped even the smartest business school students by an incorrect margin of at least ten thousand. "Would you care to illustrate how you arrived at that number?"

"For the reason that around forty thousand is the right answer," Fink charitably clarified.

"I am interested not in Hail Mary guesstimates but your thought process. That you were on the runway for ten minutes and watched two other planes touch down that you then multiplied by six to calculate how many per hour. You then extrapolated out that there were three runways total and each plane on average carried one hundred forty-five passengers. Which you multiplied by twenty instead of twenty-four, as the time from midnight to four in the morning is essentially a dead zone for departures. And that, of those domestic flights, only twenty-five percent of them provided a

meal service.”

“Which is how I arrived at around forty thousand meals. Just do the math like you just did. I solved it like I had one shot, one kill. Some of us applicants have been vetted—and I don’t mean at an investment banking desk job playing with myself and numbers.”

Fink released a cackle of a laugh aimed to pierce what patience Wharton had left. The Prohibition gangster-suited Brer Rabbit across from him had duped Wharton into illustrating a method aloud that backed Fink’s wild-ass guess, now claiming ownership of Wharton’s mathematical reasoning. What next: squatter’s rights to Wharton’s office? After Fink’s barrage of assaults on football, his manhood, and the nonvetted like himself who had played with themselves while investment banking, Wharton suspected that his colleague Piazza was behind all of this. The explicit attack on investment banking by Fink was an overplaying of the inside information he had been fed, revealing the puppet strings. It was time to cut them, as Fink was still an applicant applying for a job at Wharton’s firm. Why hadn’t he stuck with the Dr Pepper case, a straightforward branding case? Fink could not even articulate his own identity.

“You will need to write down your calculations and structure an outline for the remaining part of the interview. And I will be collecting your notes when we finish for confidentiality purposes.”

"I understand. You're talking to a holder of a Top Secret security clearance."

It occurred to Wharton that such a fact, if true, did not bode well for national security. Wharton got up and walked to the window. "For the sake of simplicity, let us use the number forty thousand meals a day." He faced Fink and began the mad minute of firing.

"Our client, a company called Swanberry Foods, is responsible for fifteen percent of the daily in-flight meals at George Bush Intercontinental Airport with a profit margin of one dollar per meal—but the meals only stay edible for eight hours. Recently, management at Swanberry Foods has been considering an overhaul, moving to frozen meals that stay edible up to twenty-four hours, enabling our client to increase its profit margin twenty-five percent per meal.

The technology and new equipment to switch to the frozen meals costs fifteen million dollars over five years." Fink's pen lay untouched atop the paper.

"What would you advise our client to do under the circumstances? You may take a minute to structure your—"

"I'd pull the trigger and double down on this new technology if our client's only objective is to maximize profit over the long run. You've got to roll the dice to make money."



Clicking on the image above jumps to the Amazon page for KING OF THE MISSISSIPPI.

"Please demonstrate beyond the

usage of military and gambling metaphors how our client should strategically approach this decision. This time, be so kind as to walk me through your calculations that support your hypothesis after taking a moment."

Fink held up his index finger to Wharton and began to scribble manically. The same index finger reappeared two more times separated by three-minute intervals between flashes. It took all the reserve in Wharton not to snatch the finger on its third appearance and break it.

"What do your numbers say?" Wharton asked, putting an end to the longest ten-minute silence of his life.

"Profits of almost six million dollars a year if Swanberry switches to the proposed plan. That's before I shave their fixed costs to trim them down."

"I think you mean variable costs," Wharton said, allowing a laugh to escape at such amateur histrionics.

He leaned over to try and read the chicken scratch on the top piece of paper.

He was enjoying this and shook his head slowly at the illegible writing, indubitably representative of the mind that had dictated it.

"God only knows where, but I'm afraid you have an extra zero or two in there somewhere. I don't know where to begin helping you because I can't make out a single number on

your paper. This is why a *successful* applicant will use this as a dialogue and voice aloud each major step in his or her explanation; that way we can help guide you a little should you stumble in one of your calculations. Had you done the math correctly, you would see that at their projected rate of sales Swanberry would lose almost a quarter of a million dollars a year over the next five years, and that it would take almost six years just to break even after the investment if they could withstand the initial losses.”

“I was shooting for long term, the big picture.”

Like the trajectory of a clay pigeon, Wharton had anticipated this rationalization before he fired. “If you were thinking ‘long term’ and the ‘big picture,’ you would have noted they needed to increase their market share by marketing to airlines that their newly designed meals would last longer and save the airlines money compared to the other products being offered by competitors. Even acquire a competitor and streamline costs. And that’s only after analyzing whether the industry is growing. You would have recommended that they diversify with other products or at least expand their current market into supermarkets, hospitals, retirement centers, prisons, and even your military base chow halls. And that is exactly what we did, because I worked on this for eleven months—though

the real company
was not called Swanberry.”

“Not bad, though, for ten minutes versus what took
you a year, right?”

Wharton did not bite on this tease designed to
distract him from closing in for the scalp. “Where’s your
outline or structured
strategy? I need to collect your scratch paper as well.”

Fink first handed Wharton a sheet from the bottom,
the outline. “There might be a gem or two buried in there
y’all could use,” he
thought he heard Fink say as Wharton gazed transfixed on the
only two things
written on the paper: $\text{profits} = \text{revenue} - \text{costs}$, and circled
below it, always
look at the revenue.

“ ‘Always look at the revenue.’ I don’t even know
what this means,” Wharton muttered in shock, letting the
outline float down to
his desk. “This is your foundation?”

“Winning,” Fink instructed, standing up and tapping
with the familiar index finger on the written equation at the
top of the
outline. “Or in the more narrow terms of this particular
world, maximizing
profits. In a wilddcatting oil town like Houston, a thin line—”

“I must conclude this interview, for I have to
attend our office meeting,” Wharton said, rising from his
chair and sparing
himself from Fink’s clichéd interpretation of the essence of
Wharton’s hometown.

“Do you have any questions for me?”

Fink held up his hands as if about to make a confession. "I've got nothing for you."

Wharton thought it was the first valid point Fink had made.

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New Fiction from Jennifer Orth-Veillon: Marche-en-Famenne

The following is an excerpt from Jennifer Orth-Veillon's work-in-progress, The Storage Room. Here, she intersperses real letters from her grandfather (italicized), an American soldier who fought at the Battle of the Bulge, with her own imagined accounts of the stories behind the letters.

The Battle of the Bulge, which ended 74 years ago on January 25, 1945, was the largest and deadliest battle fought by Americans in WWII and the second-deadliest battle in American history.

All photos provided by the author. – WBT Editors



Three American soldiers in Europe, WWII, taken by the author's grandfather. Photo courtesy of Jennifer Orth-Veillon.

*January 12, 1945
Somewhere in Belgium*

My Darling,

You are probably sore at me as you read this. I'm sorry. I write as often as I can, and even then, Uncle Sam doesn't handle the mail service over here like he does at home. I admit I laughed at the way you gave me hell in one of your letters. In fact, I read the letter to the boys.

To bring you up to date: we are fighting with the 7th Corps in the north who are using the pincer maneuver. "Pincer" is just like it sounds—a military tactic that actually "pinches," meaning we flank the enemy on both sides and press in. We

pinch them. It works beautifully. We are planning to trap some Jerries in the drive.

I hate missing holidays with you. Did I ever tell you about our Thanksgiving Day in Geronsweiler, Germany? It was Roosevelt's best T-day yet. Jerry had an artillery observer in the town, and we hit him hard. Still, we took a pounding for the several days we were there. We were stationed in a central building that the Jerries bombed so regularly we timed our trips to the john according to their schedule.

Often, I daydream about you. Sometimes it's so real that I can almost feel you in my arms. Dreaming of you is one of two things I do other than work. The other is dreaming about good food. Incidentally, the Christmas cookies and peanuts arrived in good shape.

The November wave of muddy battles around the Siegfried Line that carried Brillhart and the Railsplitters, the 84th Infantry, east in December 1944 turned to ice at the Belgian border. They had to blink to keep their eyeballs from freezing, but the cold muted the smell of rotting. A few Christmas lights hung in some little town squares, softening the browns and greys tracks from tanks that stained the new-fallen snow. Frozen mud and dirty snow, brown and brown-grey stains dominated the colors of the Bulge landscape, blurring the contours of quaint villages with pointy church spirals and red clay roofs so they almost looked intact after the intense bombing.

Unfrozen mud could swallow bodies and fill holes, but against the backdrop of snow that spanned the flat fields and streaked the Ardennes, nobody could completely disappear. The cold preserved the dead in seconds, the look of horror or peace seemed almost chiseled on their faces by the precise hands of ice. The bodies reminded Brillhart of sculptures he saw in the Paris Tuileries Gardens and he caught himself studying corpses as the snow dusted their bloodied clothes. Wounds frozen in

time. The snow would never stop falling, blanketing the bodies, until spring turned the statues into fertilizer, humus for revitalizing the battle-ravaged soil.

Brillhart and his men shuffle-kicked and stomped their way through the Ardennes forest moonlit snow towards a Belgian farmhouse in the distance. Translucent smoke poured from its great stone chimney. The more the soldiers pounded the ground, the less likely that Brillhart, the battalion surgeon, would have to cut frostbite away from their feet, with amputation the eventual outcome. The thermometer registered thirteen below Celsius. They had to find a warm place for the night or freeze to death by morning.

I am sorry you cried at Christmas. I felt a little low myself. I can imagine the menu and it must have been wonderful. You should see me – I look like a coal miner, judging from the slack in my pants. But don't worry. It won't take long to get my figure back once I start eating your cooking.

Snow! When I was a kid, I always loved the snow. It's nearly a foot thick in the fields here. There's less in the forests, which are beautiful but show battle scars. Belgium is a beautiful country. The Belgian people are simple and homegrown. They live quiet lives and never seem to be in a hurry. All along the way they gave us delicious apples. You want to fight to help these people. Already, they have been invaded twice by the Boches – we are here to prevent a third.

Over their thick wool uniforms and insulated helmets, Brillhart and the other Railsplitters were still wearing the long white winter underwear to camouflage themselves in the snow. During the past few days of the Bulge, wearing long underwear on the outside of their clothes became protocol. The disguise had helped them win the last yards of the town of Marche-en- Famenne, a three-day fight. The story told through

the ranks was that, a few nights prior, the Railsplitters, wearing the outer layer of long, ghostly underwear, spotted two Germans cowering behind leafless trees in the winter forest lit by the full moon. Hunching over in the dark, the GIs first thought they were frightened bears. "Hände hoch!" one of the battalion sergeants had called, apparently mangling the German order with his strong Texan accent. The Krauts must have heard them coming but made no effort to run or fire. They raised their hands without protest as the Railsplitters surrounded them. Both Germans—now prisoners— had officer status. What were they doing alone in the woods in enemy territory? Rumors surmised that Krauts were tired and wanted to get caught by any ally before they had to confront the Russians again— American POW camps were said to be more humane. The two captured Germans had led the entire ghostly American battalion unnoticed away from five enemy squadrons and into the heart of a strategic Belgian village.

The rest of the Krauts didn't see the GIs coming at them from all sides and were forced to capitulate. Brillhart tried to get the American generals who implemented the rule to honor the insignificant private from his company who came up with the idea, but his superiors refused to admit that a boy who hadn't been to military school or even college was that smart.

White soldiers on white snow. A small town, big victory. A thousand men lost. The Bulge was far from over.

My birthday, Jan. 6, was spent in a town that I can't name – but I had French-fried potatoes (with salt!) and fried chicken (with salt!). I also heard a Kay Kiser radio program. What a treat! Kelly – the guy I told you about before – is still a Lieutenant. I found out why he wasn't promoted to Major: apparently, he hasn't got the guts, brains, foresight or desire. Personally, I have no respect for Kelly, but I play along to get what I want. Then there's the translator, Urban – we call him "Burpin Urban"—who asks to be evacuated every time he has some damned minor ailment. The whole regiment will

rejoice if he gets really injured and leaves.

We get decent food from time to time, but what we really want is a bath, clean clothes, and a shave. I am glad to hear you are working on a scrapbook of our relationship. I wish I could send you something for it.

Brillhart and his men reached the farmhouse with the chimney. As he prepared to knock at the door, he realized that the orange light of the hearth would illuminate the blood and dirt stains on the white underwear covering their uniforms. They would look like murdered ghosts rather than American saviors. Brillhart instructed the men to shed the outer layer, then knocked. A toothless man with a hollow, dark-stained mouth answered. He uttered something Urban couldn't understand and slammed the door shut. Brillhart's stomach squeezed with hunger at the brief blast of heat and glimpse of the stove. He ordered the men to put their frozen C rations on the ground in front of them as a peace offering.

A string of obscenities rose from the men. *Goddamn frog. Goddamn Belge.*

Goddammit, there was booze in there. Brillhart kicked at the door with his boot. Urban was a wiry nineteen-year-old with chronic indigestion and a Canadian mother. He tried to talk to the Belgian man when he re-opened the door, but the man shouted, waved his hands in the air, and slammed the door again. Brillhart kicked harder, shoving Urban in front of him. The Belgian opened again and gestured wildly. He held up all ten fingers, made fists, held up two more, and pointed to his crotch. Brillhart looked at Urban, his eyebrows raised. "What in the hell is he saying?"

Urban, useless, shook his head. "I can't understand this accent, Doc. I get one word out of ten."

The Belgian man held his hands to his chest in the shape of a woman's breasts. Still speaking quickly, he pointed to his

crotch again and thrust towards the door as if he was taking a woman from behind. Then ten fingers, fists, and two more. More thrusting.

Oh! And I'm glad you like the perfume I bought you at Guerlain. Tell Aunt Bessie she'd better stay away from it, that cow!

The further along you get with the pregnancy, the more I wonder about whether you are taking care of yourself and if you are being careful. I wish I could have seen you at Christmas. We would have had so much fun together—shopping, packing, mailing presents.

Belgium at the present is wrecked with war. I don't know what kind of Christmas they had, but the people don't seem to mind. They realize that there must be some destruction in liberation.

"What's he saying, Doc, that he's a woman?" shouted Lt. Kelly, the short redhead Irishman from Chicago. "He wants to fuck us? What the hell? Tell him, sure! We'll make sweet love to him in exchange for a bed and some booze."

Brillhart turned around and drew his finger across his throat, looking at Kelly and the others. He shoved Urban forward to the door again. "Ask him to speak slowly. And ask it slowly."

"Nous comprenons rien, Monsieur. S'il vous plaît, nous comprenons rien. S'il vous plait, parlez plus lentement. We don't understand you, Sir. Don't speak so fast, please." Urban held up a can of C rations and a pack of cigarettes. He knocked the can against the house's stone wall to show that it was frozen. The man held up his palm and said slowly *"Attendez. Stop."* He pulled the door partly closed but left it open a crack. Brillhart moved closer to the sliver of heat coming from the house.

"Wait, he says wait," Urban said.

The Belgian man appeared at the door again, offering Brillhart a framed photograph. Twelve somber-eyed children dressed in white stood between a younger version of the man and a plump woman in black. Her lips were pressed so tightly that Brillhart wondered if they could soften into a kiss.

"He has twelve children sir," Urban said, "*Douze enfants, c'est ca, Monsieur? Pas de place, c'est ca?*" The man nodded vigorously and smiled, revealing several brown teeth lingering at the back of his mouth.

"Doc, we can't stay here. He's got twelve kids. No room. No food."

"Thank him and let's move out," Brillhart said. All twelve were probably sick and undernourished. He had dealt with enough depressing scenes over the last days and couldn't fathom caring for anyone else without a few hours of sleep.

Brillhart felt his men's disappointment and reminded them to keep rubbing their hands together to keep blood flowing.

"Son of a bitch."

"*Merci, merci Monsieur. Au revoir. Bonne nuit,*" Brillhart said, mangling the few French words he learned.

"*Et merci. Merci à vous, nos sauveurs. Que Dieu soit avec vous jusqu'à la fin,*" said the man, bowing his head and then saluting.

The door closed. The emptiness of moonlight in the snow silenced them. Their hunger deepened, but they left the C-rations for the family in front of the house. *When you talk about buying diapers for Junior, I wonder about the name we should choose for him when he's born. I'm at a loss. I have considered every single name in and out of the family, and even some girl names just in case. Belgian names like Colette, Therèse, Jeanne, but I still can't hit it. I think about*

cigarettes, too. I've got more than a carton left, but I give so many to civilians. They need them more than I do.

Still stomping and kicking at the snow, Brillhart felt the heat at the bottom of his veins dwindling. His blood was slowing. Little knives of cold dug in. He was minutes from frostbite. Nothing could stop the necrology of frozen tissue.

When the Railsplitters first arrived in the region, he found the rolling mountains of the Ardennes comforting. They brought back pleasant memories of snow-covered hills in Kentucky after football practice when he would walk home to the wood stove and hot food. As the star of the team, he ran miles, back and forth on the practice field, crushing himself against other players and smelling dirt as he hit the ground. After practice, he stayed in the hot shower longer than the others, feeling the gentle pull of his muscles recover. He knew that he wanted to spend his whole life studying the body's power. Back then, all he knew of war were the medals his grandfather won in 1917 from the Meuse-Argonne. His grandfather was strong and quiet although he cried at odd times.

While poor, he was a nobleman in the coal mining town. Everyone respected him. Before the Bulge, it had never crossed Brillhart's mind that his grandfather saw things like uncoiling intestines.

But within days of the Battle, the Ardennes appeared squat and bulbous under a gray sky that faded or darkened according to the amount of smoke rising from arms fire and shelling. Only at night could Brillhart see a few stars. Now, in leading his freezing men in search of another house, Brillhart decided he wanted to live in an isolated, beautiful place like pre-war Belgium, alone with June and Jr., away from everyone, away from the cities and people. He would build a beautiful Belgian stone house from the rubble.

Since you always ask, I'll tell you about the old farmhouse in

Belgium we stayed in. It was typical of Belgian farmhouses in that the barn and house were located together, but the Belgians are very clean people. It was clear that Jerry had used the house as an aid station a few short hours before we arrived. Fresh piles of dirt indicated that a few dead Jerries were buried outside.

The men almost passed by the next farmhouse. There were no lights, and no smoke rose from the chimney, but it was quiet. Brillhart switched on his flashlight and shone it across the stone walls. Bullet marks dotted the façade, but no other sign of significant structural destruction was visible. He knocked on the door, prepared to wait, but the it swung open. The men stepped inside and swept their flashlights across the rooms.



A Belgian farmhouse during WWII, perhaps the one mentioned in these letters, or another. Photo courtesy of Jennifer Orth-Veillon.

As their eyes grew accustomed to the dimness, they saw soiled

gauze, empty morphine ampoules, discarded scalpels, and shards of disinfectant tubes littering the floor. Sofas, chairs, and a piano with missing keys had been pushed towards the wall and the large kitchen table had been dragged into the center of the living room. The top of the table was slick with frozen blood and icy bits of flesh.

"All clear Doc," called Kelly from the kitchen. "Not even any dead ones lying around. Think they're all outside already, buried and frozen, so they won't stink us out. God, I love German efficiency."

Though it was a hygienic disaster, the house would do for the night. Brillhart and his men decided to light a fire in the stove, eat, sleep a little.

The soldiers found enough logs stacked in the small barn adjoining the house to make fires in the kitchen stove and in the living room fireplace. Slowly, their hands and C rations thawed. A few portraits hung on the wall, but the subdued eyes and high-buttoned collars inspired little empathy from the hungry men, who were more concerned about the unpleasant taste of canned rations. The flames revealed details of their physical condition— all the fat chiseled from their cheeks, chins peppered with dirt and stubble, eyes like dull moons. They looked to Brillhart like the coal miners limping into a diner in Loyall, Kentucky after days underground. Brillhart remembered thinking that no amount of sunlight could erase the miners' ashen pallor as they drank coffee and ate toast with pork gravy. The color was stain, not dust.

Every meal for Brillhart and the medics had become a guessing game since the labelling disintegrated in the wet snow. Tonight, they opened three cans of meat and potato hash, two meat stew, four meat and beans, and five cellophane-wrapped fudge bars. They added two instant coffees and nine pressed sugar cubes. Except for the chocolate and sugar, all had the same soft, morbid taste of over-salted metal. They had eaten

the same range of things for almost two months. It calmed but never vanquished their hunger.

Kelly stubbed his cigarette out in the viscous film of meat hash left in one of the cans. "Well, that was disgusting, as usual. Anyone want to go with me to find the cellar? They've always got something stored away in those basements. Maybe even booze."

Urban followed him. Brillhart stayed upstairs and smoked one of his last cigarettes.

Kelly's trip to the basement reminded Brillhart of Christmas when he and some other Railsplitters had spent the holiday with a Belgian family in the town of Comblain La Tour. During the meal, Monsieur Colson, the father, recounted the town's proud history. It was famous for its picturesque houses along the quais of the river Ourthe, and for its steep granite cliffs, called Le Rocher de la Vierge. After dinner, when Brillhart thought he had eaten and drunk everything the family had to offer, Monsieur Colson stood up and announced he was going to the cellar for the rest. He disappeared and then re-emerged with one arm full of dried sausages. In the other, he carried a bucket sloshing over with a thick dark red liquid. "*C'est du boudin. C'est du sang. Pour le nouvel an.*" He set it in the middle of the kitchen, rolled up his sleeves, and pulled out strings of sausage links. "Blood sausage. For New Year's.

As he stared into the bucket of blood, Brillhart his eyes swirled. In the messy pail, he saw intestines spilling out of downed men. Blond curls belonging to a private he lost back at the battle at Geilenkirchen in December swirled together with the intestines. His vision blackened and he fainted, falling off of his chair to the floor. He came to as Kelly pinched his cheeks and announced to everyone that Brillhart had never been able to hold his liquor. He hoped that Kelly would come back from the basement in this deserted house with something more

appetizing than blood sausage.

In the basement of the house, we found two girls— one around 18 and the other 8 – and a smaller brother who was blind and badly crippled. Jerry had locked them down there. They hadn't eaten for four days, it was very cold, and upstairs, the parents had been shot dead. The mother and father were still in bed under the covers. We brought the kids upstairs and gave them food and hot coffee and blankets.

"Doc, you'd better get down here," Kelly called from the top of the basement stairwell, breathless. Urban panted behind him.

The soldiers' flashlights made a flickering kaleidoscope of yellow dots as they thundered down the stairs, then formed a bright circle around three children, two girls and a boy, propped against the far end of the basement wall. Pale and shivering, tears traced lines down their fear-pinched faces, but they didn't move. The younger girl whimpered as the men moved closer.

Brillhart pointed to the red cross on his sleeve and then to the sleeves of all the other medics as he approached. He motioned to Urban, who said, "We're doctors. We're here to help you. Don't worry" and then, "*Nous sommes médecins. Nous sommes là pour vous aider. Ne vous inquiétez pas.*" Despite their tears and dirty faces, he noticed the two girls were beautiful, with heart-shaped faces and thick wavy brown hair. They huddled around the boy. Brillhart elbowed Urban in the back when he fell silent. "Keep talking, Goddammit. They need to know they can trust us."

Urban jumped and repeated "We're Americans. We're allies," several times.

Finally, the girls unlocked themselves from around the boy and the young girl looked at the men with a faint smile. *Nous sommes Américains.*

The eldest girl began to get to her feet as if to move toward them, then fainted, her hand sliding down the wall as she hit the floor. The other two children bent over her, screaming, *Germaine, Germaine!*

"Sh, shhhh. It's ok." Kelly moved forward and gently slid his arms under Germaine, while Brillhart took her feet. Despite the fullness of her face and lips, her body was almost emaciated. She seemed to weigh almost nothing. Together, they made their way up the stairs. Urban stayed with her as she recovered in the kitchen while Brillhart and Kelly went to get the other sister and the boy, who could barely walk.

Brillhart put more C rations on the fire and melted clean snow for drinking water. The children brought the food and water to their mouths in swift, jerky movements, and it was gone in minutes. The men searched their bags for more cans. Brillhart saw a bit of color return to the childrens' faces and realized they were more beautiful than he thought. With a bit of regained strength, the girls looked tearfully around their devastated house.

Brillhart felt grateful when he learned the boy was blind. At least he couldn't see the blood and dirt covering his family home, or how the lace curtains had been torn from the windows, probably used for tourniquets.

The younger girl, Colette, sprang up from the table and ran toward the stairs leading to the second floor.

"Non!" Germaine cried. She lunged forward but teetered and gripped the table for balance. "Please, stop her. She's looking for my parents are up there. She can't see that."

Brillhart caught Colette and lifted her up as she kicked her legs in protest. He set her by Germaine, who enveloped her sister with her arms. Colette shuddered and buried her head in Germaine's shoulder.

"Maman, Papa," she sobbed.

Germaine, who had begun to cry again, dug her lips into Colette's hair and muttered quick, soft French until she calmed. Brillhart dug in the rations and pulled out all of the pressed sugar cubes that the men used to make the terrible coffee somewhat drinkable.

"Look," he said, holding a cube up to Colette's face. "It's magic." He stuck out his tongue and placed one of the white squares. He pulled his tongue back in, scrunched his face for a few seconds, and stuck it back out. The square had transformed into a smaller, rounded lump. He stuck his tongue back in again and repeated the process two more times. Finally, the sugar cube disappeared and his clownishness had drawn a weak giggle from Colette. He offered the box to the girls, who mimicked him. He gave one to the blind brother, Jacques. He had steadied them enough for now. He would give them the chocolate at the next outburst if necessary.

While Jacques and Colette sucked and played with the pressed sugar cubes, the older girl, Germaine, who spoke excellent English, stood in a corner out of earshot of her siblings and quietly told Brillhart the story of the last few days. The Jerries had arrived in the middle of the night, kicking open the front door, waking the whole family, but it was too late for them to hide. The children ran to the room where the parents slept, and they hugged each other in fright as the soldiers climbed the stairs. The soldiers kicked the bedroom door open, ordered the children out, and shot the parents. They made the children take them to the cellar. The Jerries were tired of their own rations too. When they found nothing, they locked the children inside. That was four days ago.

According to Germaine, the cellar had done little to muffle the sounds of battle that raged around them and of the makeshift hospital the Germans had made in their home. Shelling shook the house for hours at a time and the children

were sure they would be buried alive when the walls caved in. The screams they heard came in waves, followed by silence. "Either they died, or the morphine kicked in," Brillhart explained. Germaine had heard someone calling for his mother.

The scene was a tear jerker. Unfortunately, I've seen things like it several times.

What can you do? Curse Jerry and carry on. When we left, we notified civilian affairs and made sure the children had some food. And then we looked to our next job.

Brillhart made a bed out of the Army blankets next to the dwindling fire in the stove for the children, who had barely slept while locked in the cellar. Germaine sung to Jacques and Colette until they closed their eyes.

"It's a miracle," Germaine said. "I can't believe they're sleeping. Thank you."

"You should sleep too. We're not going anywhere right now. It's safe." Brillhart handed her the blanket he was going to use for his own bed. She wrapped it around her shoulders. Colette whimpered in her sleep. Germaine placed her hand on her sister's head to soothe her and then closed her own eyes.

Once the children were all asleep, curled in their blankets next to the stove, Brillhart went upstairs, harboring the stupid hope that the mother and father had somehow suffered only surface wounds, and were still alive. When he found them, he understood why Kelly overlooked the scene. He was surprised to find the parents' room neat, untouched, except for minimal bloodstains on the floor and the pungent odor of decomposition that they had all gotten used to. Under a pristine white blanket two figures, a set of shadowy lumps dappled with moonlight appeared to sleep.

Once, when his father had rare a day off from the railroad and slept the whole night at home, Brillhart woke before sunrise

and tiptoed to watch his parents sleeping. They snored in soft, cacophonous bursts. His mother's snore was deep and throaty, while his father exhaled shrill, nasal blasts. He watched them hopefully, willing his father to get up and go outside to the pond with him to catch the early-biting fish.

That morning, his mother awoke to her young son standing in the doorway of her bedroom. Instead of shooing him away, she lifted the covers, and Brillhart crawled over her into the warm space between his parents. He pressed his back into his mother and let the snoring lull him back to sleep.

When he pulled back the blankets on the bed in the Belgian farmhouse in Marche- en-Famenne, Brillhart was relieved. The gunshot wounds on their heads were dried. The blood had drained from the backs of their heads into the pillows and mattress. The Germans had made a perfect, thorough shot. Madame and Monsieur Jacques Bourguignon. A mother, a father asleep with the knowledge, Brillhart hoped, that their children had been spared.

It had only taken a few months of combat for Brillhart to understand what he now called German logic. Unlike the French, the Germans were exacting, methodical. When he checked German medical bags left on the field, he found them to be impeccable, well- stocked, with clean instruments. The tanks, the weapons, the burp guns fired precisely. The Germans spared no one, not even animals got in the way of the mission or the order.

Few traces of life sprouted back after their destructive path. The rumor was, though, that they were also tired. Americans were fresh from two decades of peace. It was their main advantage.

Brillhart couldn't understand why the Jerries had let the children live. This bedroom looked like someone had tucked the parents in. If the parents were trying to protect the children

or vice versa, some kind of struggle must have ensued. Sheets on the floor, nightstands knocked over blood and brains everywhere. Someone had taken care to clean up, to recreate a peaceful diorama. Given his take on German behavior, the scene both dumbfounded him and made perfect sense. He placed the covers back over the couple's head, went downstairs, and ordered Kelly and Urban to take the bodies to the barn outside before the children woke up.

I read your letters over and over to make them last longer. It is darned nice of you to write so often. Mother never writes, but I guess she is busy with her sister and can't find time. I should be in bed right now, but I wanted to write to the dearest person in my world.

A few hours later, in the kitchen, they were awake, hovering over the stove to keep warm. Jacques plunked away on a piano with a few keys missing. Colette was the only one still sleeping. Brillhart and his men talked intermittently with Germaine.

In 1914, the girls' father had stopped trusting Germans after losing his entire family to the first World War. As soon as Hitler annexed Austria, the father dug a hole in the basement floor, barred it with a wooden plank, and covered it with dirt. Day after day, he filled it with his hunting rifles, ammunition resistance, yards of dried sausage, pork fat, dried potatoes, jars of apples, bottles of beer, and candles. He was determined to see his family survive the second coming of the Germans. That's why, at first, the children weren't worried when the Germans locked them in the cellar. But when they tried to get to the supplies, they found that the ground was hard and frozen. They didn't have the strength to dig all the way through.

"Why didn't you tell us when we were serving you that horrible army crap?" Kelly cried.

Germaine shrugged her shoulders and blushed. "It wasn't that bad."

In minutes, the GIs were chopping away with axes they found in the barn. Within two hours, pork fat and potatoes sizzled in a heavy pan. Apples bubbled beside them. The soldiers drank the thawed beer and gnawed on the sausages, giddy that they outsmarted the Germans with this treasure trove of food. Thanks to their father, these children would survive on the surplus through the rest of the war. Colette started to cry again and run to the stairs, but Brillhart brought her back and gave her chocolate, which she had never tasted. The novelty quieted her briefly.

For the second time, Brillhart entertained the idea that June, his wife, might give birth to a girl. If so, he would name her Germaine. Jacques felt his way to the piano and played a song resembling Yankee Doodle Dandee on the remaining keys. Blind and crippled, he seemed the least affected by the parents' death or perhaps he was just used to other people taking care of him so he trusted the soldiers. Brillhart, Kelly, and Urban laughed as the boy sputtered the words to the song. How did he know? they asked. "Papa taught it to him and told him to play it as soon as the Americans got here," Germaine explained.

"Well, shit," Ramsey, a medic from Georgia said, "Your Pops had his damn head too far up north. Shove over boy, let me play you the real song." Ramsey sat next to the boy and pounded out Dixie. Even with the missing keys, Ramsey managed to render an accurate version. After hearing it that one time, Jacques replayed it perfectly.

"He's a goddamn Mozart," Ramsey said.

His sisters smiled shyly "He can do it with almost any song," Germaine said.

The GIs all sang the southern hymn of Dixie together and then returned to the food.

After more apples, potatoes, sausage, beer, and coffee, Brillhart sat down and talked to Germaine again. Germaine told them how Monsieur Bourguignon had put away money for at least one of his children to go away and study something other than farming. Since his only boy was blind and crippled, he decided Germaine would be the best educated of his two girls. The schools nearby didn't have a spot for her, so instead, she spent six months in Amsterdam studying to become an English teacher, which explained why she hardly needed any translating from Urban. She had a second cousin in Amsterdam, who lodged her in exchange for housecleaning and goods from the farm in Marche-en-Famenne that Monsieur Bourguignon brought once a month.

The mention of the Netherlands made Brillhart remember the package nestled under his coat. He had been carrying a slightly-torn Dutch comic book that he found in another house weeks ago. He understood none of the words – he just knew it wasn't German – but the pictures of the animal characters made him smile. He ruffled Colette's hair and pulled it from his leather satchel, spreading the pages out on the newly-clean kitchen table. Colette seemed transfixed by the critters jumping over the pages and giggled when Brillhart snorted like one of the pig characters. When she pointed to a horse, he neighed and stuck his upper teeth out. She giggled again. Germaine leaned over the table, too, smiling at the comics and at her little sister.

Brillhart announced that he would return in a few minutes. Germaine nodded and waved. He heard Jacques still puttering away at Dixie on the piano. He couldn't see the children's faces when he said goodbye. Perhaps the first overwhelming stirrings of fatherhood. Germaine, Colette, and the boy almost felt like his children, as if he owned them, as if they owned him. If he could wrap them up and send them to June, he would. They would love America. He envisioned a bustling household full of the adopted French-speaking children and his own.

Germaine could be the nanny and go to school. He pictured the crippled boy sitting in the sun by the pool he hoped to build one day. Water exercises would be good for atrophied legs. If he stayed with them any longer, he might stay forever. Brillhart kept walking.

When he reached the main road, he saw the line of surrendered German soldiers, many carrying litters of wounded. They filed past Brillhart as he went to the battalion station in the center of town. Kelly would have yelled obscenities at the prisoners, but Brillhart kept his head down.

That afternoon, the Railsplitters moved on to another town, another battle. A few days later, they came back through Marche-en-Famenne. Brillhart had let civil affairs know about Germaine, the two younger children, and the dead parents. Brillhart walked into the center of Marche-en-Famenne taking photos for June, though few of the buildings rising out of the icy rubble remained intact. The Town Hall with its Romanesque and Gothic facades, the Mosan church and belfry, made of red brick with ornate white trimmings, and the classical columns of what had been a bank, represented Old Europe. This was what June would want to see. This was where she dreamed that Brillhart ate and slept each night. He tried to aim the camera so that it didn't capture the hungry townspeople or piles of broken homes. Sometimes, without taking pictures, he let the camera linger in front of his face to hide his eyes that searched everywhere for Germaine and the children.

He paused in front of a modest, partially-caved-in church and observed a small cemetery with a group of civilians gathered by tombstones that had been knocked sideways by shelling. A priest crossed his hands over the bodies of the dead before closing their makeshift caskets. Brillhart recognized, among them, Germaine's mother and father. Next to them was a hole that Brillhart knew had taken hours to dig in the hard ground. He looked into the crowd for the children but still didn't see them. He hoped they were drinking Red Cross hot chocolate and

eating doughnuts under warm blankets.

Today, I saw townspeople burying bodies in a churchyard. Amid the rubble and ruin, a small group surrounded a priest who was quietly conducting the ceremony. Some of our boys helped to dig the graves. The parents from the farmhouse were among the bodies.

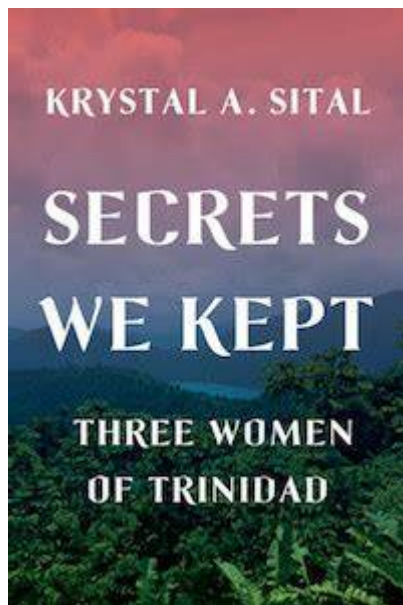
There is so much ruin. It's hard to imagine the Belgian people regaining the quiet lives they once had. And at the same time, it's easy to see how this destruction feeds all our hatred of the Germans. It makes us want to kill more, and take fewer prisoners, to grind every German deep into the soil. Sometimes I am afraid of how you will react when I return. I hope and pray that you'll still know me, but that the memory of this ruin will stay vivid enough that we will never let the German or any belligerent nation get a foothold again.

We thoroughly enjoyed the cookies and the Readers Digests you sent, as well as the tuna fish, knackers, sardines, and saltines. Thank you. My darling, I must stop now. I have a big day ahead of me. I will try to write more often, but regardless of how busy I am, I'm never too busy to remember you and the things we've done together, to think about our plans for the future. I love you more every day. Brillhart.



Brillhart's wife
upon the birth of
their first child, a
girl, in April of
1945. Photo courtesy
of Jennifer Orth-
Veillon.

**New Memoir by Krystal A.
Sital: SECRETS WE KEPT**



We are of Trinidad—my grandmother, my mother, and I.

Our island is located in the Lesser Antilles of paradise, a dot on the map that is often forgotten. *It like ah drop ah oil, some say, as doh somebody forget to wipe it ahwey.*

The bodies of water that seep into the island are as much a part of the island's identity as they are a part of ours, and everywhere we have come to settle after abandoning home has been with the proximity of the seaside in mind. Perhaps the openness of the sea soothes the inner turmoil of us island women, or perhaps it shows the island's inability to contain us.

While attending school in Trinidad—*hwome*, as we will call it for the rest of our lives, though we are all now settled in America—we're taught how Christopher Columbus discovered it in 1498. That the Carib and Arawak tribes were indigenous didn't stop historians from calling it a discovery. In conversation with Americans, I've heard my grandmother and mother draw the same facts from our elementary education, the same ones I mention to others today. *Do you know why it's called Trinidad? It's because of the three hills along the southern coast of the island—Morne Derrick, Gros Morne, and Guaya Hill. When Columbus first spotted the land on July 31 in 1498 he was*

inspired to name it after the three hills—La Trinidad, the Trinity. These ternate hills that peak above the clouds in mottled greens, picturesque, majestic, form a wall that breaks the patterns of the most ferocious hurricanes, a natural protection that no other island in the Caribbean owns. The Trinity represents our most powerful guardians.

Rising with elegance along the bluffs, the supple branches of immortelle trees stretch wide, their leaves on fire against the backdrop of a perfect Caribbean sky. Native to Venezuela, just off the coast of Trinidad, these mountain trees shine emerald all year round in their natural habitat. Once they were brought to Trinidad to cast shade over the cocoa plantations in the 19th century, they too, like all else touched by the islands, changed. Their roots burrowed deep, and they exchanged their greenery for fire petals that flicker orange and red along the regions of Trinidad and Tobago. Sown into the very history of the terrain, we choose what of the island we will share with others, and so the beak of a hummingbird dipping into the beaded nectar of an immortelle flower creates the ambiance for the stories we choose to tell. And so, like the fingers of a hand skimming the water of a glassy tide pool, you touch but the surface.

What we never say is how historians call the naming of Trinidad a “historical hoax.” Columbus had every intention of baptizing the next land he found La Trinidad. Its having three hills was either mere coincidence or a miracle. It depends on how one chooses to tell the story.

Most people shake their heads in confusion when we tell them where we’re from. *Where?* they ask. *Where exactly is that?* And sometimes those who have a vague familiarity with the Caribbean will say, *I thought everyone there was black.*

On our islands you will find descendants of the Carib and Arawak tribes, Europeans, Venezuelans, Chinese, Syrians, French, Portuguese, and Lebanese, but of them all, the two

largest groups by far are East Indians and Africans. Centuries before Trinidad became a British colony, before Sir Walter Raleigh discovered the natural Pitch Lake that gleamed the blackest blue along spools of water on Trinidad's knee, before Columbus spotted the island, Amerindians called it home. They called it Ieri- Land of the Hummingbird. But when Columbus sailed upon them, these people were captured, enslaved, and littered along the coasts of other Caribbean islands, forced to work for Spain.

Our island changed hands, and when the British captured it from Spain, they brought enslaved Africans to work the leafy grounds of the sugar plantations. This was the only group of people to exist on the island as slaves, and when slavery was abolished in England, the wealthy landowners in Trinidad then brought indentured laborers from India to replace the Africans on the plantations.

At least we geh pay, the Indians now say, dem niggas an dem come as slave. They know the history but continue to etch in these lines drawn for them. They perpetuate a war, the East Indians and Africans, one group thinking they are better than the other, East Indian children rhyming in the schoolyard, Nigga nigga come foh roti, all de roti done, when de coolie raise e gun, all de nigga run. And Africans taunting, Eenie meenie miney mo, ketch ah coolie by e toe, when e ready let im go, eenie meenie miney mo.

And so this enmity between Africans and Indians led them, and others, to maintain the perceived purity of their bloodlines, further carving hatred into our islands' history. Interracial couples and their multiracial children are still shunned as they were in my mother's childhood and my grandmother's. The blended are labeled mulatto, dougla, cocopanyol. These words are hissed and spat at my family: my grandmother is mixed, my Indian grandfather is not.

The shorelines of the islands are still unmarred by cement

skyscrapers, but throngs of tourists trample lands natives can no longer afford, and boardwalks, chlorinated pools, and lobbies adorned with plastic plants have been cropping up with the image of paradise being sold.

But the republic of Trinidad and Tobago is where coconut trees rise out of the land, their backs braced against the breezes, spines curved into C's all along the shores, and coconut husks ripped from their mother trees dot the sand on every coast.

Our stories are rooted in the Caribbean, our histories woven into its bougainvillea trellises with their paper-thin petals; the lone road winding round and round the mountain like a serpent strangling a tree, coiling up and down again to the virgin beaches untouched by hotels and tourists, crowds, and money; the foliage so dense and green it's a prismatic shade of malachite, almost as though the vegetation itself is choking the life out of the island. This is a place where the intoxicating aroma of curry drapes itself around you in layers; where bake and shark sandwiches are fried on the beach; where the main ingredient for every dish is the heady bandanya, our word for culantro—no, not cilantro, it is much stronger than that. Here, people devour every part of every animal from the eyeballs to the guts and lick their fingers and pat their bellies when they are through.

The island can be traversed in a day, less than that if you know what you're doing. A mere ten degrees north of the equator, it is a place of heat so intense it can drive a person insane, and yet the waves curling against the seashore deep in the valleys between mountains and the luminous rivers that seem to fall from the sky itself can quench that same person's soul for eternity.

Trinidad is our fears and our loves. There we discovered our beings, we dug deep and planted our roots assuming we would never leave, sucking on the armored cascadura with its silver-plaited shell, devouring the sweet flesh beneath, the only

fish the legend says ties you to the land forevermore, smacking our lips when we were done. We never thought we would have to leave this place, since our mothers and fathers planted our placentas beneath mango and plum, pomegranate and coconut trees.

But in the end we choose to flee.

We leave. We do. With no intention of turning back, we embrace America for everything Trinidad was not.

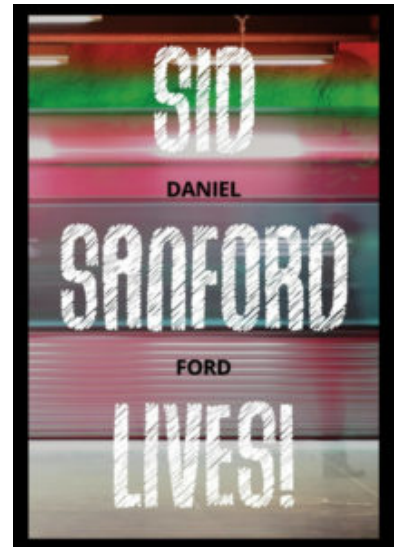
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FOB by Daniel Ford

An excerpt of the debut novel *Sid Sanford Lives!*

by Daniel Ford

Sid stepped into the desert surrounding the cramped forward operating base just as the sun surged over the distant mountaintop. He scratched his patchy, three-day-old beard. He inhaled deeply, the already warming air singeing his raw nostrils. The sand didn't crunch so much as slither away from the hot breath of desert wind.



Daniel Ford's debut novel Sid Sanford Lives! is now available from 50/50 press.

He eyed the line of beige Humvees parked by sandbags piled waist-high. He strode over and climbed into the makeshift garage. Sid propped himself against the tall front tire of the closest vehicle. He stretched out his legs and crossed them, feeling the full weight of his still stiff boots on his ankle. He shifted his position just enough so he could awkwardly pull his notebook out of his back pocket. He stuck his pen behind his ear, sure the words that had been eluding him since the troubled descent through the mountain range would come before the afternoon sun boiled his internal organs. For now, Sid propped his head up against the hard, black rubber and tried to remember how he'd landed in this dusty valley.

Roger Ray's slamming door muffled the newsroom's buzz. So many conversations from which Sid had long ago felt disengaged continued in shouted whispers once Ray started howling in earnest.

"I'd be weakening my damn city desk in the middle of a mayoral election," the aging editor said. "On top of everything else, I'd be giving you, a little pissant, a promotion ahead of,

frankly, a long line of more goddamn qualified reporters.”

“Someone else can cover the Bronx borough president’s philandering and embezzling,” Sid said over Ray’s incoherent grunting and molar grinding.

“Plus, I’d catch all kinds of holy fucking hell from the board...” Ray said. “Wait, what did you say?”

Sid patiently reached into his messenger bag and retrieved a blue folder that looked like an overstuffed jelly donut. He tossed it on Ray’s desk and watched as he casually flipped it open. Ray rolled his eyes as he read the top sheet, but that hadn’t stopped him from skimming the tax forms, illicit photos, and tawdry phone records bulging underneath.

“Sources?” Ray grunted.

“Waiting for a phone call from whomever you decide to assign the story.”

Ray held Sid’s gaze, hoping his young reporter would wear his self-satisfied grin just long enough for him to slap it off his face with a hefty Sunday newspaper.

“This doesn’t change anything,” Ray said, slamming his hand on the pile of front-page fodder. “I could just as easily order you to write this.”

“I have a draft someone can polish if that helps,” Sid said. “You don’t even have to use my name. Actually, I’d prefer you didn’t, I don’t want to get banned from Harlem and its chicken and waffles.”

“Listen, son...”

“I believe you owe me one,” Sid said, his jaw stiffening.

Ray waited a beat before nodding weakly. He got up, sat down on the edge of his desk, and put a hand on Sid’s shoulder.

"A desert warzone isn't an appropriate place to overcome personal demons," Ray said.

"That's not what this is about," Sid said. "I've just moved beyond writing about tainted politicians and transit complaints."

"You better hope so. You survive our security training and I'll think about it. That's the best I can do."

Sid took the deal and flew out to the Middle East three weeks later.

A sharp pain in his shin brought Sid back into the present. He cursed his luck, certain he'd been stung by a scorpion. However, the pain dulled quickly, but not before another kick to his boots forced him into a crouch. His eyes burned red as he opened them fully. He put his hand against the sun and made out a camouflaged hulk wielding a wrench standing in front of him.

"Scared the fucking piss out of me," the soldier spat.

A tobacco-infused glob of spit now sparkled in the sand between the two men like a brushstroke of oil puddled in a Queens parking garage.

"Sorry," Sid muttered.

"You're not supposed to be here. I could have put a bullet in your fucking head. Probably give me a damn medal considering you're a reporter."

"I get it," Sid said. He brushed the sand off his pants as he stood. "I'm leaving."

"Don't be a pussy," the soldier said, extending his hand. "I'm Mason."

"Sid."

"Oh, I know your name. We get daily briefings on how to talk to you."

"Is that why no one has done it yet?"

"Fuck, easy killer," Mason said. "PR is not our strong suit."

"Funny considering that's part of your mission."

"Enjoying the heat while you're preaching at me?" Mason asked, slapping a wrench into his palm.

"Had to get out of the AC," Sid said. "Too small a space and too many closed windows."

"You want to open those bulletproof windows for the enemy, be my guest, but make damn sure me and my friends are all in the latrine when you do. And try not to make too much of a mess for us to sop up later."

"Yeah, well, never been a fan of central air. Messes with my sinuses."

"You been in a sandstorm yet?"

"No."

"Might change a few of your preconceived notions about our little air conditioned shit box."

"I didn't mean to offend anyone."

"Well, could you not offend anyone a few paces to your right. I've got to park my ass under the vehicle you've been using as a hammock."

"Right," Sid said. "Yeah."

He moved out of the way and heard Mason slide under the front bumper. Sid rubbed the back of his head.

"Something wrong?" Mason asked from beneath the vehicle.

"Can I help you with anything?" Sid asked.

"You know much about auto repair?"

"Not really, no."

"Then I'm good."

"Well, how about I just keep you company then?"

"Like to work alone."

"This is the longest conversation I've had in days," Sid said.

"Give me something."

"I didn't shoot you, what more do you want?"

"Son of a bitch," Sid mumbled.

The clangs and grunts stopped. Mason wagged his boots back and forth.

"Coffee," he said.

"Do you want anything--?"

"Black."

"You got it."

Sid headed back to the FOB. He found another hulking figure in fatigues leaning up against the counter, waiting for the coffee pot to finish gurgling.

"Lieutenant Núñez," Sid said, keeping a respectful distance.

The officer growled something through his dark mustache that sounded like, "motherfucker." Sid contemplated reaching for his notebook and peppering Núñez with questions before the man had even poured his morning coffee, but thought better of it.

"Given any thought to my, um, repeated requests?" Sid asked

instead.

The officer's severe, but sleepy, brown eyes motioned toward the coffee pot.

"Got it," Sid said, grabbing two Styrofoam cups from the stack.

"Thirsty?" Núñez asked.

"Getting one for your mechanic."

"Are you referring to Sergeant Ward?"

"This would be a lot easier if you didn't break my balls every time we had a conversation."

"But it wouldn't be as fun," Núñez said. He filled his mug and turned to walk out the door. "Don't bother my men without my permission or I won't talk to you at all."

The officer knocked into Sid's shoulder as he left.

"Sir?" Sid called out.

"You're not ready to leave the wire," Núñez said, pausing in the hallway. "Some of my men aren't ready. Request denied."

"Thanks for your time, Lieutenant..." Sid muttered.

He knew picking fights with commanding officers wouldn't get him anywhere, but he hadn't been raised to keep his mouth shut (or respect authority for that matter). However, Núñez had just confirmed Sid's suspicions about the base's preparedness. What Sid couldn't piece together is whether that mattered in this country or not.

Sid returned to the Humvee and found Mason's boots pointing out the opposite end. Sid pounded his fist up against the bumper.

"Jesus H. Fuck!" Mason yelled out.

Sid heard tools thump against the sand.

"Delivery," he said. "I'm allowed to give you coffee, right?"

"Hell yes," Mason said.

After climbing out from the car's underbelly, Mason grabbed the cup and downed the coffee in one swallow. He tossed the cup back at Sid who caught it while preventing his own coffee from sloshing out.

"That must have felt good," Sid said.

"Nothing feels good here. Needed a jolt."

"Happy to help. Does this mean I can ask you a few questions?"

"Hope you're not looking to fill column inches with me," Mason said. "I'm a pretty boring story."

"Yeah, I figured that out pretty quick," Sid said. "But I'll take what I can get right now."

"What are you writing about?"

"Don't know yet."

"See, you want us to engage, yet you have no fucking clue what your plan is."

"I'm here, that is the plan. A lot of people have questions about what's going on over here."

"Tell you what, a lot of guys over here have a question or two on what's happening."

"Maybe we can learn from each other."

"When can I say I'm off the record?"

"Whenever you want."

"And you can't use what I say?"

"That's how it works."

"Then I'm off the record."

"Fine by me."

Sid leaned up against the door, burning his elbow on the hot metal handle. He pulled it away, more pissed about the squad's antipathy than by the glowing red blotch on his arm. Mason wiped his forehead with an oily rag and then got back to work.

Mason clamped his thick hand down on Sid's shaking leg.

"Really? Still with the fucking nerves?" Mason asked. "The mission is over, fucking relax."

Sid adjusted his helmet and nodded.

"Lieutenant, Bob Woodward here is still pissing himself," Mason yelled above the roar of the Humvee. "Any suggestions on how he can calm his delicate senses?"

In the passenger seat, Núñez turned his head slightly and growled something that sounded like "fucker."

"Well, I wouldn't do that to your mother," Mason said. "Just sit tight, we're almost home."

Sid had hounded Núñez for nearly a month to authorize his first patrol. The squad now fancied itself a crack staff, impervious to the anxiety and turmoil endemic to other platoons across the desert. Outside of the occasional pop-pop-pop in the distance, however, none of the men crowded in the FOB had been in a firefight or had to halt a long caravan in order to investigate and detonate an IED. How would they react in the face of something more treacherous than cleaning out latrines or standing at attention for Reveille?

It turned out that Sid's hands refused to stop shaking the moment he parked his ass in the Humvee. They shook all through the meeting with the hard-eyed, sun-scorched elders of the nearby village. Núñez listened patiently to the staccato Arabic flying off the leader's rotten teeth like acid. He absorbed the overwhelmed translator's stuttering and backtracking while nodding and trying to maintain eye contact with his counterpart. Sid watched as younger, more anxious men prowled along the back of the tent, shouting and pointing every so often. They had been stripped of their arms before entering, but their danger still permeated the cramped space.

"What are they pissed about?" Sid had asked Mason.

"No water. Limited food. Enemy offering it all at discount prices," Mason had said. "It means we're fucked. Now shut up and keep close to me or anyone else with a gun."

Sid's concentration was broken by Mason leaping out of his seat and climbing on top of a snoozing soldier in the rear of the Humvee.

"I said move your hand, Bee," Mason shouted, slapping his subordinate on the cheeks.

"Wake the fuck up, this ain't fucking nap time."

"Sorry, Sergeant," Bee said.

"Up all night playing 'Call of Duty' again?" Mason asked.

"Nuh-uh, Sergeant," Bee said.

"Christ, just what Uncle Fucking Sam had in mind when he signed your sorry ass up," Mason said, retaking his seat. "Has more goddamn kills online than he does in real life. Put that in your article, Sanford."

"Why do they call you Bee?" Sid said, ignoring Mason's jabs to his bicep. "Hard to figure considering your nameplate reads

Zdunczyk."

Bee glanced at Mason, who nodded his approval.

"Real name's Frank," Bee said.

"I'm aware," Sid said. "Why Bee?"

"Aw, tell him," Mason said, throwing in another scoop of tobacco below his bottom lip.

"My first day in the mess I wanted to make conversation," Bee said. "So I started talking about this article I read about bee hives being like a communist society. Then I started in on the similarities and differences between hives and military bases. Kind of explains it all."

"You're so fucking lucky 'Queen Bee' didn't stick," Mason said. "Whole squad was fucking howling so bad Núñez smoked the shit out of us. So worth it."

Sid reached the pocket of his flak jacket and pulled out his recorder. He waited for Mason's affirmative before turning it on.

"Why'd you sign up?" Sid asked.

"No one needs to hear that fucking story," Bee said, wearily looking at the slim device. "No offense, sir."

"This is your penance for conking out," Mason said. "Be thankful it's not fucking licking my boot whenever the fuck I tell you to."

"Yes, Sergeant," Bee said. "It all started when my father was murdered..."

"Murdered?" Sid asked, the quake in his hands now having less to do with nerves or the Humvee's shimmy.

"Yeah, couple of townies broke into our house looking for shit

to pawn to buy meth or some shit," Bee said. "My dad went to investigate and they dropped him with one to the head before he could raise his pistol."

"Holy shit," Mason muttered, spitting tobacco juice into a cup. "Where were you?"

"Getting high in the woods with a bunch of fucks from school," Bee said. "We all passed out there. Cops ended up coming out to find me. We all scattered thinking they were going to bust us for weed. Ran home and right into the yellow caution tape like a goddamn marathon runner."

"They catch the bastards?" Sid asked. "I mean...did they apprehend the suspects?"

"Nah, this is the best part," Bee said. "They stepped over my dad and started ransacking the rest of the house. Probably looking for money or trying to cover their tracks. Make it look like there were more than two shit kickers. My mother had holed up in her closet and waited for them with a Remington 870 shotgun she bought on layaway from Walmart. Blew both motherfuckers away when they opened the door."

"My kind of woman," Mason said. "Shit, sorry about your Pops, but this is making my shit hard."

"So how'd that lead to you enlisting?" Sid asked, once again ignoring Mason.

"Despite being relieved, my mother was pissed as hell I wasn't home when it all went down," Bee said. "She told me that since she took care of my father's killers, the least I could do was go shoot some towelheads in the desert. Sorry, is that too crass for a newspaper?"

"I'll clean it up, don't worry," Sid said. "You regret it?"

"Only regret I have is not killing those pricks myself. And not having a chance to kill anyone here. Fucking glad-handing

political bullshit isn't my thing."

Sid nodded and pressed the pause button.

"Thank you for trusting me with your story," he said, extending his hand. "I'm sorry to hear about your father."

"Oh, I don't trust you for shit," Bee said, shaking Sid's hand. "But Mason does and I report to him. I'm just as liable to shoot you next time you come near me."

"Understood," Sid said. "Just make sure Mason's behind me when you do it. Takes care of both our problems."

"You fucks know I'm still fucking here, right?" Mason asked.

The Humvee's breaks squealed like a downtown bus as the hulking transport swerved abruptly. Sid tumbled into Mason's lap just as the cup of dip flew out of the Sergeant's hands and onto Sid's chest.

Núñez shouted something unintelligible from the front of the vehicle.

"Shit," Mason said. "Look alive, fellas."

Sid's nerves actually calmed as the camouflaged men around him checked their weapons and reached for additional ammo. He heard a distant whistling that aggressively faded into dense thuds nearby.

"Fuck, we're in the shit now, boys," Mason said.

The Humvee shook after a mortar landed a few yards away, spraying sand and debris across the small windows. The whistle intensified as the enemy's aim improved. Núñez's orders came out in a stream of profanity and pseudo-Spanish as he exited the front seat. Sid could feel the ripple of steel and sand as the Humvee continued to race across the desert. Mason shoved a finger into Sid's chest.

"What did I fucking tell you before?" He asked.

"Stay close," Sid said. "Preferably next to someone with a weapon."

"Good," Mason said. "Don't fucking forget it."

And then the world went white.

<https://www.amazon.com/Sid-Sanford-Lives-Daniel-Ford/dp/1947048104>

<http://www.writersbone.com/>



Daniel Ford

Daniel Ford is the author of Sid Sanford Lives! He's the co-founder of Writer's Bone, a literary podcast and website that champions aspiring and established authors. A Bristol, Conn., native (and longtime Queens, N.Y., transplant), Ford now lives in Boston with his fiancée Stephanie. He's currently working on a short story collection.