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.*

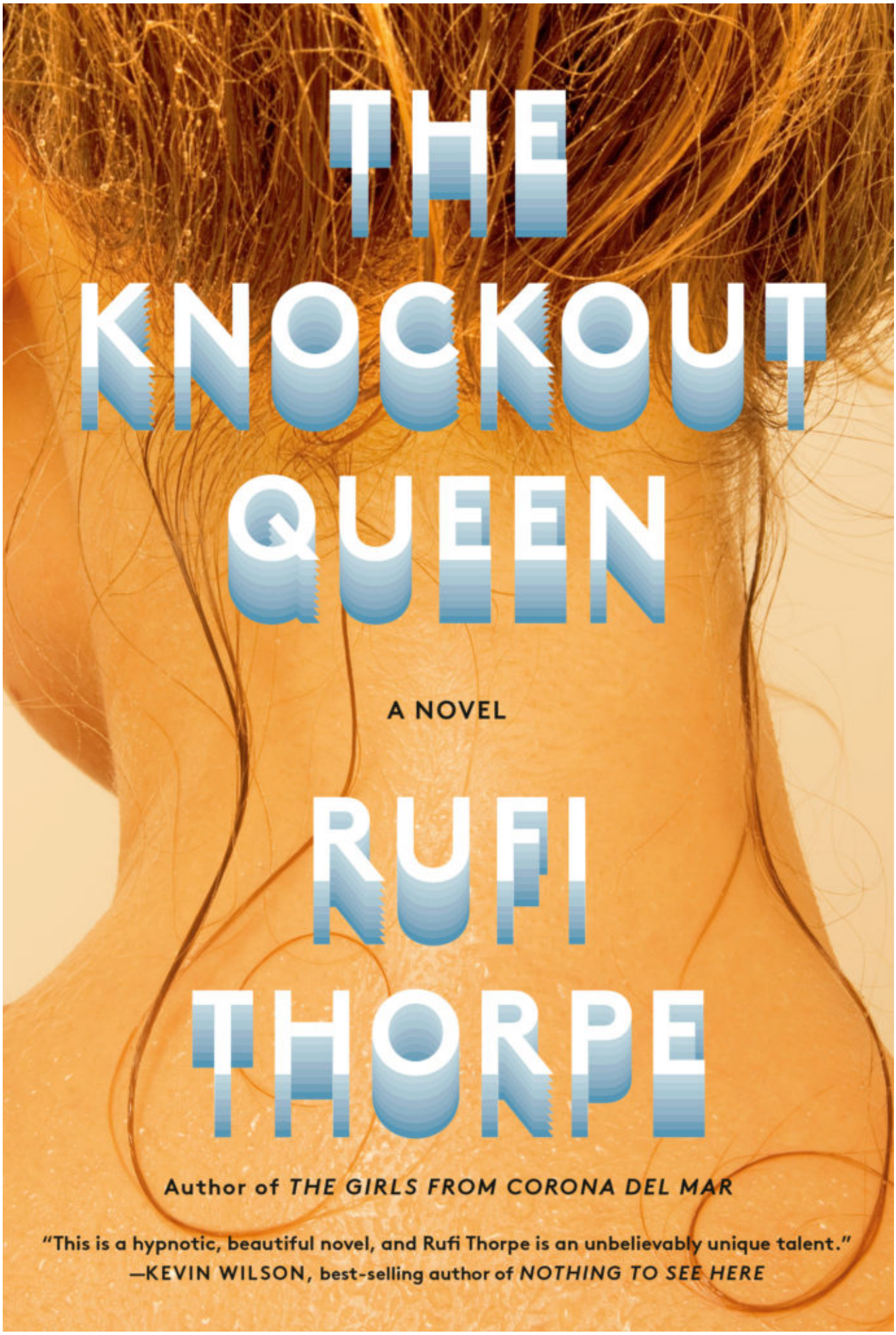
When I was eleven years old, I moved in with my aunt after my mother was sent to prison.

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
RUFI THORPE
Author of THE GIRLS FROM CORONA DEL MAR
"This is a hypnotic, beautiful novel, and Rufi 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 exactingly 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 whilethere 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, Rufi. *The Knockout Queen* (Knopf, April 2020).

Author photo by Nina Subin.

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

“Who deserves anything?” asks Lorrie Ann, one of the protagonists of Rufi 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 Rufi 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?

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Across her three novels, Rufi 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 paradisical 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?

*

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?

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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-razed 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.*