

Thomas took the ashes and smiled, closed his eyes, and told this story: "I'm going to travel to Spokane Falls one last time and toss these ashes into the water. And your father will rise like a salmon, leap over the bridge, over me, and find his way home. It will be beautiful. His teeth will shine like silver, like a rainbow. He will rise, Victor, he will rise."

Victor smiled.

"I was planning on doing the same thing with my half," Victor said. "But I didn't imagine my father looking anything like a salmon. I thought it'd be like cleaning the attic or something. Like letting things go after they've stopped having any use."

"Nothing stops, cousin," Thomas said. "Nothing stops."

Thomas Builds-the-Fire got out of the pickup and walked up his driveway. Victor started the pickup and began the drive home.

"Wait," Thomas yelled suddenly from his porch. "I just got to ask one favor."

Victor stopped the pickup, leaned out the window, and shouted back. "What do you want?"

"Just one time when I'm telling a story somewhere, why don't you stop and listen?" Thomas asked.

"Just once?"

"Just once."

Victor waved his arms to let Thomas know that the deal was good. It was a fair trade, and that was all Victor had ever wanted from his whole life. So Victor drove his father's pickup toward home while Thomas went into his house, closed the door behind him, and heard a new story come to him in the silence afterwards.

Margaret Atwood

Happy Endings

1983

born in Ottawa, Ontario, in 1939, Margaret Ekman Atwood was the daughter of an entomologist and spent her childhood summers in the forests of northern Quebec, where her father carried out research. Atwood began writing at the age of five and had already seriously entertained thoughts of becoming a professional writer before she finished high school. She graduated from the University of Toronto in 1961, and later did graduate work at Radcliffe and Harvard. Atwood first gained prominence as a poet. Her first full-length collection of poems, *The Circle Game* (1966), was awarded a Governor General's Award, Canada's most prestigious literary honor, and she has since published nearly twenty volumes of verse. Atwood also began to write fiction seriously in graduate school, and her short stories were first collected in *Dancing Girls* (1977), followed by numerous additional collections, most recently *Moral Disorder* (2006).

A dedicated feminist, Atwood's works of fiction explore the complex relations between the sexes, most incisively in *The Handmaid's Tale* (1986), a futuristic novel about a world in which gender roles are ruthlessly enforced by a society based on religious



Margaret Atwood

fundamentalism. In the same year that *The Handmaid's Tale* appeared, Atwood was named *Woman of the Year* by *Ms. magazine*. Subsequent novels include *Cat's Eye* (1988), *The Robber Bride* (1993), *The Blind Assassin* (2000), and *The Year of the Flood* (2009). Atwood has served as writer-in-residence at universities in Canada, the United States, and Europe, and she has been widely in demand for appearances at symposia devoted to literature and women's issues.

John and Mary meet.

What happens next?

If you want a happy ending, try A.

A

John and Mary fall in love and get married. They both have worthwhile and remunerative jobs which they find stimulating and challenging. They buy a charming house. Real estate values go up. Eventually, when they can afford live-in help, they have two children, to whom they are devoted. The children turn out well: John and Mary have a stimulating and challenging sex life and worthwhile friends. They go on fun vacations together. They retire. They both have hobbies which they find stimulating and challenging. Eventually they die. This is the end of the story.

B

Mary falls in love with John but John doesn't fall in love with Mary. He merely uses her body for selfish pleasure and ego gratification of a tepid kind. He comes to her apartment twice a week and she cooks him dinner; you'll notice that he doesn't even consider her worth the price of a dinner out, and after he's eaten the dinner he tucks her and after that he falls asleep, while she does the dishes so he won't think she's untidy, having all those dirty dishes lying around, and puts on fresh lipstick so she'll look good when he wakes up, but when he wakes up he doesn't even notice; he puts on his socks and his shorts and his pants and his shirt and his tie and his shoes, the reverse order from the one in which he took them off. He doesn't take off Mary's clothes, she takes them off herself, she acts as if she's dying for it every time, not because she likes sex exactly, she doesn't, but she wants John to think she does because if they do it often enough surely he'll get used to her; he'll come to depend on her and they will get married, but John goes out the door with hardly so much as a goodnight and three days later he turns up at six o'clock and they do the whole thing over again.

Mary gets tumbled. Crying is bad for your face, everyone knows that and so does Mary but she can't stop. People at work notice. Her friends tell her John is a fat, a pig, a dog, he isn't good enough for her, but she can't believe it. Inside John, she thinks, is another John, who is much nicer. This other John will emerge like a butterfly from a cocoon, a Jack from a box, a pit from a prune, if the first John is only squeezed enough.

One evening John complains about the food. He has never complained about the food before. Mary is hurt.

Her friends tell her they've seen him in a restaurant with another woman, whose name is Mudge. It's not even Mudge that finally gets to Mary; it's the restaurant. John has never taken Mary to a restaurant. Mary collects all the sleeping pills and aspirins she can find, and takes them and a half a bottle of sherry. You can see what kind of a woman she is by the fact that it's not even whiskey. She leaves a note for John. She

opes he'll discover her and get her to the hospital in time and repent and then they an get married, but this fails to happen and she dies.

John marries Madge and everything continues as in A.

C

John, who is an older man, falls in love with Mary, who is only twenty-wo, feels sorry for him because he's worried about his hair falling out. She sleeps with im even though she's not in love with him. She met him at work. She's in love with anone called James, who is twenty-two also and not yet ready to settle down.

John on the contrary settled down long ago; this is what is bothering him. John as a steady, respectable job and is getting ahead in his field, but Mary isn't impressed y him, she's impressed by James, who has a motorcycle and a fabulous record collec- ion. But James is often away on his motorcycle, being free. Freedom isn't the same or girls, so in the meantime Mary spends Thursday evenings with John. Thursdays re the only days John can get away.

John is married to a woman called Madge and they have two children, a charming ouse which they bought just before the real estate values went up, and hobbies which hey find stimulating and challenging, when they have the time. John tells Mary how mportant she is to him, but of course, he can't leave his wife because a commitment s a commitment. He goes on about this more than is necessary and Mary finds it bor- ing, but older men can keep it up longer so on the whole she has a fairly good time.

One day James breezes in on his motorcycle with some top-grade California hybrid nd James and Mary get higher than you'd believe possible and they climb into bed. Everything becomes very underwater, but along comes John, who has a key to Mary's parment. He finds them stoned and entwined. He's hardly in any position to be alous, considering Madge, but nevertheless he's overcome with despair. Finally he's adde-aged, in two years he'll be bald as an egg and he can't stand it. He purchases a andgun, saying he needs it for target practice—this is the thin part of the plot, but it an be dealt with later—and shoots the two of them and himself.

Madge, after a suitable period of mourning, marries an understanding man called red and everything continues as in A, but under different names.

D

Fred and Madge have no problems. They get along exceptionally well and are good t working out any little difficulties that may arise. But their charming house is by the ashore and one day a giant tidal wave approaches. Real estate values go down. The est of the story is about what caused the tidal wave and how they escape from it. They lo, though thousands drown, but Fred and Madge are virtuous and lucky. Finally on igh ground they clasp each other, wet and dripping and grateful, and continue as in A.

E

Yes, but Fred has a bad heart. The rest of the story is about how kind and under- tanding they both are until Fred dies. Then Madge devotes herself to charity work until the end of A. If you like, it can be "Madge," "cancer," "guilty and confused," nd "bird watching."

F

If you think this is all too bourgeois, make John a revolutionary and Mary a ounterespionage agent and see how far that gets you. Remember, this is Canada.

You'll still end up with A, though in between you may get a lustful brawling saga of passionate involvement, a chronicle of our times, sort of.

You'll have to face it, the endings are the same however you slice it. Don't be de- luded by any other endings, they're all fake, either deliberately fake, with malicious intent to deceive, or just motivated by excessive optimism if not by downright sentimentality.

The only authentic ending is the one provided here:

John and Mary die. John and Mary die. John and Mary die.

So much for endings. Beginnings are always more fun. True courtesans, however, are known to favor the stretch in between, since it's the hardest to do anything with.

That's about all that can be said for plots, which anyway are just one thing after another, a what and a what and a what.

Now try How and Why.

Ambrose Bierce

An Occurrence at Owl Creek Bridge

Ambrose Bierce (1842–1914) was born in Horse Cave Creek, Ohio, the youngest child of nine in an impoverished farm family. A year at Kentucky Military Academy was his only formal schooling. Enlisting as a drummer boy in the Union Army, Bierce saw action at Shiloh and Chickamauga, took part in Sherman's March to the Sea, and came out of the army a brevet major.

Then he became a writer, later an editor, for San Francisco newspapers. For a while Bierce thrived. He and his wife, on her ample dowry, lived five years in London, where Bierce wrote for London papers, honed his style, and cultivated his wit. But his wife left him, his two sons died (one of gunfire and the other of alcoholism), and late in life Bierce came to deserve his nickname "Bitter Bierce." In 1913, at seventy-one, he necked off to Mexico and vanished without a trace, although one report had him riding with the forces of revolutionary Pancho Villa. Bierce, who regarded the novel as "a short story padded" favored shorter lengths: short story, fable, newspaper column, aphorism. Strikingly, in *The Devil's Dictionary* (1911), he defines diplomacy as "the pathetic art of lying for one's country" and same as "a dead snapper refused and edited." Master of both realism and the ghost story, he col- lected his best Civil War fiction, including "An Occurrence at Owl Creek Bridge," in *Tales of Soldiers and Civilians* (1891), later reissued in the *Mist of Life*.



Ambrose Bierce

I

A man stood upon a railroad bridge in northern Alabama, looking down into the swift water twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope closely encircled his neck. It was attached to a stout