

A Prayer For Owen Meany A Novel

"My dear boy, please don't put a label on me – don't make me a category before you get to know me!" John Irving's new novel is a glorious ode to sexual difference, a poignant story of a life that no reader will be able to forget, a book that no one else could have written. Told with the panache and assurance of a master storyteller, *In One Person* takes the reader along a dizzying path: from a private school in Vermont in the 1950s to the gay bars of Madrid's Chueca district, from the Vienna State Opera to the wrestling mat at the New York Athletic Club. It takes in the ways that cross-dressing passes from one generation to the next in a family, the trouble with amateur performances of Ibsen, and what happens if you fall in love at first sight while reading *Madame Bovary* on a troop transport ship, in the middle of an Atlantic storm. For the sheer pleasure of the tale, there is no writer alive as entertaining and enthralling as John Irving at his best. But this is also a heartfelt, intimate book about one person, a novelist named William Francis Dean. By his side as he tells his own story, we follow Billy on a fifty-year journey toward himself, meeting some uniquely unconventional characters along the way. For all his long and short relationships with both men and women, Billy remains somehow alone, never quite able to fit into society's neat categories. And as Billy searches for the truth about himself, *In One Person* grows into an unforgettable call for compassion in a world marked by failures of love and failures of understanding. Utterly contemporary and topical in its themes, *In One Person* is one of John Irving's most political novels. It is a book that grapples with the mysteries of identity and the multiple tragedies of the AIDS epidemic, a book about everything that has changed in our sexual life over the last fifty years and everything that still needs to. It's also one of Irving's most sincere and human novels, a book imbued on every page with a spirit of openness that expands and challenges the reader's world. A brand new story in a grand old tradition, *In One Person* stands out as one of John Irving's finest works – and as such, one of the best and most important American books of the last four decades.

"This book is organized around three concepts fundamental to OS construction: virtualization (of CPU and memory), concurrency (locks and condition variables), and persistence (disks, RAIDS, and file systems"--Back cover.

A NEW YORK TIMES NOTABLE BOOK Once in a great while a writer comes along who can truly capture the drama and passion of the life of a family. David James Duncan, author of the novel *The River Why* and the collection *River Teeth*, is just such a writer. And in *The Brothers K* he tells a story both striking and in its originality and poignant in its universality. This touching, uplifting novel spans decades of loyalty, anger, regret, and love in the lives of the Chance family. A father whose dreams of glory on a baseball field are shattered by a mill accident. A mother who clings obsessively to religion as a ward against the darkest hour of her past. Four brothers who come of age during the seismic upheavals of the sixties and who each choose their own way to deal with what the world has become. By turns uproariously funny and deeply moving, and beautifully written throughout, *The Brothers K* is one of the finest chronicles of our lives in many years. Praise for *The Brothers K* "The pages of *The Brothers K* sparkle."—*The New York Times Book Review* "Duncan is a wonderfully engaging writer."—*Los Angeles Times* "This ambitious book succeeds on almost every level and every page."—*USA Today* "Duncan's prose is a blend of lyrical rhapsody, sassy hyperbole and all-American vernacular."—*San Francisco Chronicle* "The *Brothers K* affords the . . . deep pleasures of novels that exhaustively create, and alter, complex worlds. . . . One always senses an enthusiastic and abundantly talented and versatile writer at work."—*The Washington Post Book World* "Duncan . . . tells the larger story of an entire popular culture struggling to redefine itself—something he does with the comic excitement and depth of feeling one expects from Tom Robbins."—*Chicago Tribune*

Charged with cleaning out her deceased landlord's old Victorian house after her passing, Tandi Jo Reese has her whole life changed when she discovers Lola's 81 prayer boxes filled with a lifetime of hopes, wishes, fears, observations and more. Simultaneous.

In the summer of 1953, two eleven-year-old boys—best friends—are playing in a Little League baseball game in Gravesend, New Hampshire. One of the boys hits a foul ball that kills the other boy's mother. The boy who hits the ball doesn't believe in accidents; Owen Meany believes he is God's instrument. What happens to Owen, after that 1953 foul ball, is extraordinary.

Provides a framework for understanding censorship and the protections guaranteed to us through the first amendment. Interpretations of the uniquely American notion of freedom of expression -- and our freedom to read what we choose -- are supplemented by straightforward, easily accessible information that will inspire further exploration.

A Hindi film star and an American missionary are twins separated at birth; a dwarf — a former circus clown — mistakes the missionary for the movie star. And stalking one of them is a serial killer...

Selections from Dickens adapted to dialogue form for acting.

"I am doomed to remember a boy with a wrecked voice—not because of his voice, or because he was the smallest person I ever knew, or even because he was the instrument of my mother's death, but because he was the reason I believe in God; I am a Christian because of Owen Meany." In the summer of 1953, two eleven-year-old boys—best friends—are playing in a Little League baseball game in Gravesend, New Hampshire. One of the boys hits a foul ball that kills the other boy's mother. The boy who hits the ball doesn't believe in accidents; Owen Meany believes he is God's instrument. What happens to Owen, after that 1953 foul ball, is extraordinary and terrifying.

A coming-of-age story set during the rising tide of World War II, *How to Find Your Way in the Dark* follows Sheldon Horowitz from his humble start in a cabin in rural Massachusetts, through the trauma of his father's murder and the murky experience of assimilation in Hartford, Connecticut, to the birth of stand-up comedy in the Catskills--all while he and his friends are beset by anti-Semitic neighbors, employers, and criminals.

Have you ever wondered what the name of the cantina band in *Star Wars* was? Or how many fictional singers Elvis played? Or how many fake bands had real Top Ten hits? This hysterical, witty, and irreverent book answers all these questions and more.

Based on the popular Web site fakebands.com, The Rocklopedia Fakebandica contains almost 1,000 entries covering such pop-culture staples as Spinal Tap, the Monkees, the Partridge Family, the Blues Brothers, the Rutles, Schroeder, the Chipmunks, the Brady Kids, the California Raisins, the Commitments, the Archies, the Banana Splits, Eddie and the Cruisers, the Wonders, Phoebe Buffay, Miss Piggy, Josie and the Pussycats, Jessica Rabbit, School of Rock, and Sgt. Pepper's Lonely Hearts Club Band. Perfect for pop-culture addicts, trivia buffs, and music lovers of all stripes, The Rocklopedia Fakebandica is the consummate addition to any bookshelf, coffee table, or bathroom.

Winner of the American Horticultural Society Book Award *Insects* are indeed valuable garden companions, especially the assassin bugs, damsel bugs, stink bugs, and other predatory carnivores that eat the insects that dine on your garden. *Attracting Beneficial Bugs to Your Garden* is a book about bugs and plants, and how to create a garden that benefits from both. In addition to information on companion planting and commercial options for purchasing bugs, there are 19 detailed bug profiles and 39 plant profiles. These profiles include a description, a photograph for identification, an explanation of what they can do to support pest control. Design plans show how to create a border specifically for the natural, sustainable inclusion of beneficial bugs in your garden.

The *Fourth Hand* asks an interesting question: "How can anyone identify a dream of the future?" The answer: "Destiny is not imaginable, except in dreams or to those in love." While reporting a story from India, a New York television journalist has his left hand eaten by a lion; millions of TV viewers witness the accident. In Boston, a renowned hand surgeon awaits the opportunity to perform the nation's first hand transplant; meanwhile, in the distracting aftermath of an acrimonious divorce, the surgeon is seduced by his housekeeper. A married woman in Wisconsin wants to give the one-handed reporter her husband's left hand—that is, after her husband dies. But the husband is alive, relatively young, and healthy. This is how John Irving's tenth novel begins; it seems, at first, to be a comedy, perhaps a satire, almost certainly a sexual farce. Yet, in the end, *The Fourth Hand* is as realistic and emotionally moving as any of Mr. Irving's previous novels – including *The World According to Garp*, *A Prayer for Owen Meany*, and *A Widow for One Year* – or his Oscar-winning screenplay of *The Cider House Rules*. *The Fourth Hand* is characteristic of John Irving's seamless storytelling and further explores some of the author's recurring themes – loss, grief, love as redemption. But this novel also breaks new ground; it offers a penetrating look at the power of second chances and the will to

Portrays a relationship between a father and son against the backdrop of the television shows they shared "Irving looks cunningly beyond the eye-catching gyrations of the mating dance to the morning-after implications."—*The Washington Post* The darker vision and sexual ambiguities of this sensual, ironic tale about a ménage à quatre in a New England university town foreshadow those of *The World According to Garp*; but this very trim and precise novel is a marked departure from the author's generally robust, boisterous style. Though Mr. Irving's cool eye spares none of his foursome, he writes with genuine compassion for the sexual tests and illusions they perpetrate on each other; but the sexual intrigue between them demonstrates how even the kind can be ungenerous, and even the well-intentioned, destructive. "One of the most remarkable things about John Irving's first three novels, viewed from the vantage of *The World According to Garp*, is that they can be read as one extended fictional enterprise. . . . *The 158-Pound Marriage* is as lean and concentrated as a mine shaft."—Terrence Des Pres "Deft, hard-hitting . . . What Irving demonstrates beautifully is that a one-to-one relationship is more demanding than a free-for-all."—*The New York Times Book Review*

A Prayer for Owen Meany Vintage Canada

In 1954, in the cookhouse of a logging and sawmill settlement in northern New Hampshire, an anxious twelve-year-old boy mistakes the local constable's girlfriend for a bear. Both the twelve-year-old and his father become fugitives, forced to run from Coos County—to Boston, to southern Vermont, to Toronto—pursued by the implacable constable. Their lone protector is a fiercely libertarian logger, once a river driver, who befriends them. In a story spanning five decades, *Last Night in Twisted River* depicts the recent half-century in the United States as "a living replica of Coos County, where lethal hatreds were generally permitted to run their course." What further distinguishes *Last Night in Twisted River* is the author's unmistakable voice—the inimitable voice of an accomplished storyteller.

"Find out what really goes on in the world of hospitality with this hilarious book full of funny and absurd stories, anecdotes told in dialogue, factoids, and satirical pop quizzes by two veteran concierges who paid their way while working at a combined 50 hotels in and around Times Square."--Back cover.

A Study Guide for John Irving's "A Prayer for Owen Meany," excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

A National Book Award Finalist In this ambitiously multilayered novel from the acclaimed and award-winning writer Jennifer Egan, a fashion model named Charlotte Swenson emerges from a car accident in her Illinois hometown with her face so badly shattered that it takes eighty titanium screws to reassemble it. She returns to New York still beautiful but oddly unrecognizable, a virtual stranger in the world she once effortlessly occupied. With the surreal authority of a David Lynch, Jennifer Egan threads Charlotte's narrative with those of other casualties of our infatuation with the image. There's a deceptively plain teenaged girl embarking on a dangerous secret life, an alcoholic private eye, and an enigmatic stranger who changes names and accents as he prepares an apocalyptic blow against American society. As these narratives inexorably converge, *Look at Me* becomes a coolly mesmerizing intellectual thriller of identity and imposture.

Do you have a real relationship with God, or do you just have a religion? Do you know God, or do you just know about God? In *How Big Is Your God?* Paul Coutinho, SJ, challenges us to grow stronger and deeper in our faith and in our relationship with God—a God whose love knows no bounds. To help us on our way, Coutinho introduces us to people in various world religions—from Hindu friends to Buddhist teachers to St. Ignatius of Loyola—who have shaped his spiritual life and made possible his deep, personal relationship with God.

The ultimate unreliable narrator takes readers on a thrill ride in this highly acclaimed novel. Prepare to grasp for truth until the very last page. Micah is a liar. That's the one thing she won't lie about. Over the years, she's duped her classmates, her teachers, and even her parents. But when her boyfriend Zach dies under brutal circumstances, Micah sets out to tell the truth. At first the truth comes easily. Other truths are so unbelievable, so outside the realm of normal, they must be a lie. And the honest truth is buried so deep in Micah's mind even she doesn't know if it's real. "Readers will get chills . . . [and] be guessing and theorizing long after they've finished this gripping story." -Publishers Weekly, starred review "[Micah's] suspenseful, supernatural tale is engrossing. . . . The chilling story she spins will have readers' hearts racing." -School Library Journal, starred review "An engrossing story of teenage life on the margins." -Kirkus Reviews, starred review An ALA Best Book for Young Adults A School Library Journal Best Book of the Year A Kirkus Reviews Best Young Adult Book of 2009

In this cogent history, Hart unpacks evangelicalism's current reputation by tracing its development over the course of the 20th century. He shows how evangelicals entered the century as full partners in the Protestant denominations and agencies that molded American cultural and intellectual life.

An American classic first published in 1985 by William Morrow and adapted into an Academy Award-winning film, *The Cider House Rules* is among John Irving's most beloved novels. Set in rural Maine in the first half of the twentieth century, it tells the story of Dr. Wilbur Larch—saint and obstetrician, founder and director of the orphanage in the town of St. Cloud's, ether addict and abortionist. It is also the story of Dr. Larch's favorite orphan, Homer Wells, who is never adopted. "A novel as good as one could hope to find from any author, anywhere, anytime. Engrossing, moving, thoroughly satisfying." —Joseph Heller, author of *Catch-22*

John Irvings Auseinandersetzung mit einem halben Jahrhundert amerikanischer Geschichte, mit der Frage nach dem Glauben in einer chaotischen Welt: die bewegende Geschichte der einzigartigen Freundschaft zwischen Owen Meany und John Wheelwright. Man schreibt den Sommer 1953, die beiden elfjährigen Freunde Owen und John spielen Baseball, als ein fürchterliches Unglück passiert...

"Truly remarkable . . . encompasses the longings and agonies of youth . . . a complex and moving novel."—Time "Astonishing . . . a writer of uncommon imaginative power. Whatever [John Irving] writes, it will be worth reading."—Saturday Review It is 1967. Two Viennese university students, Siggie and Hannes, roam the Austrian countryside on their motorcycles—on a quest: to liberate the bears of the Vienna Zoo. But their good intentions have both comic and gruesome consequences in this first novel from John Irving, already a master storyteller at twenty-five years old. "Imagine a mixture of Till Eulenspiegel and Ken Kesey . . . and you've got the range of the merry pranksters who hot rod through Mr. Irving's book . . . tossing flowers, stealing salt shakers, and planning the biggest caper of their young lives."—The New York Times

For teachers We know that the Common Core State Standards are encouraging you to reevaluate the books that you assign to your students. To help you decide which books are right for your classroom, each free ebook in this series contains a Common Core-aligned teaching guide and a sample chapter. This free teaching guide for *A Prayer for Owen Meany* by John Irving is designed to help you put the new Common Core State Standards into practice. "Among the very best American novels of our time."—Charlotte Observer In the summer of 1953, two eleven-year-old boys—best friends—are playing in a Little League baseball game in Gravesend, New Hampshire. One of the boys hits a foul ball that kills the other boy's mother. The boy who hits the ball doesn't believe in accidents; Owen Meany believes he is God's instrument. What happens to Owen after that 1953 foul ball is extraordinary.

Until I Find You is the story of the actor Jack Burns – his life, loves, celebrity and astonishing search for the truth about his parents. When he is four years old, Jack travels with his mother Alice, a tattoo artist, to several North Sea ports in search of his father, William Burns. From Copenhagen to Amsterdam, William, a brilliant church organist and profligate womanizer, is always a step ahead – has always just departed in a wave of scandal, with a new tattoo somewhere on his body from a local master or "scratcher." Alice and Jack abandon their quest, and Jack is educated at schools in Canada and New England – including, tellingly, a girls' school in Toronto. His real education consists of his relationships with older women – from Emma Oastler, who initiates him into erotic life, to the girls of St. Hilda's, with whom he first appears on stage, to the abusive Mrs. Machado, whom he first meets when sent to learn wrestling at a local gym. Too much happens in this expansive, eventful novel to possibly summarize it all. Emma and Jack move to Los Angeles, where Emma becomes a successful novelist and Jack a promising actor. A host of eccentric minor characters memorably come and go, including Jack's hilariously confused teacher the Wurtz; Michelle Maher, the girlfriend he will never forget; and a precocious child Jack finds in the back of an Audi in a restaurant parking lot. We learn about tattoo addiction and movie cross-dressing, "sleeping in the needles" and the cure for cauliflower ears. And John Irving renders his protagonist's unusual rise through Hollywood with the same vivid detail and range of emotions he gives to the organ music Jack hears as a child in European churches. This is an absorbing and moving book about obsession and loss, truth and storytelling, the signs we carry on us and inside us, the traces we can't get rid of. Jack has always lived in the shadow of his absent father. But as he grows older – and when his mother dies – he starts to doubt the portrait of his father's character she painted for him when he was a child. This is the cue for a second journey around Europe in search of his father, from Edinburgh to Switzerland, towards a conclusion of great emotional force. A melancholy tale of deception, *Until I Find You* is also a swaggering comic novel, a giant tapestry of life's hopes. It is a masterpiece to compare with John Irving's great novels, and restates the author's claim to be considered the most glorious, comic, moving novelist at work today.

Futh, a middle-aged, recently separated man heads to Germany for a restorative walking holiday. During his circular walk along the Rhine, he contemplates the formative moments of his childhood. At the end of the week, Futh returns to what he sees as the sanctuary of the Hellhaus hotel, unaware of the events which have been unfolding there in his absence.

What if our pain was the most beautiful thing about us? From best-selling and award-winning author Kevin Brockmeier: a new novel of stunning artistry and imagination about the wounds we bear and the light that radiates from us all. At 8:17 on a Friday night, the Illumination commences. Every wound begins to shine, every bruise to glow and shimmer. And in the aftermath of a fatal car accident, a private journal of love notes, written by a husband to his wife, passes into the keeping of a hospital patient and from there through the hands of five other suffering people, touching each of them uniquely. I love the soft blue veins on your wrist. I love your lopsided smile. I love watching TV and shelling sunflower seeds with you. The six recipients—a data analyst, a photojournalist, a schoolchild, a missionary, a writer, and a street vendor—inhabit an acutely observed, beautifully familiar yet particularly strange universe, as only Kevin Brockmeier could imagine it: a world in which human pain is expressed as illumination, so that one's wounds glitter, fluoresce, and blaze with light. As we follow the journey of the book from stranger to stranger, we come to understand how intricately and brilliantly they are connected, in all their human injury and experience.

John Irving's memoir describes the author's involvement (and lack thereof) in five of the films that have (and have not) been made from his nine novels. *My Movie Business* focuses primarily on the thirteen years Mr. Irving spent writing and rewriting his screenplay of *The Cider House Rules*, for four different directors. A Miramax production, the film was finally shot in the fall of 1998 directed by the Swedish director Lasse Hallström (*My Life as a Dog*), with Michael Caine in the role of Dr. Larch. *The Cider House Rules* is a November 1999 release. Mr. Irving also writes about the failed effort to make his first novel, *Setting Free the Bears*, into a movie; about two of the films that were made from his novels (but not from his screenplays), *The World According to Garp* and *The Hotel New Hampshire*; and about his ongoing struggle to shepherd his screenplay of *A Son of the Circus* into production. In addition to its qualities as a memoir - anecdotal, comic, affectionate, and candid - *My Movie Business* is an insightful essay on the essential differences between writing a novel and writing a screenplay. Never have the two forms of storytelling been so lucidly compared and contrasted; the details are memorable, the examples clarifying. *My Movie Business* includes photos by Stephen Vaughan, the still photographer on the film set of *The Cider House Rules*.

“One night when she was four and sleeping in the bottom bunk of her bunk bed, Ruth Cole woke to the sound of lovemaking—it was coming from her parents’ bedroom.” This sentence opens John Irving’s ninth novel, *A Widow for One Year*, a story of a family marked by tragedy. Ruth Cole is a complex, often self-contradictory character—a “difficult” woman. By no means is she conventionally “nice,” but she will never be forgotten. Ruth’s story is told in three parts, each focusing on a critical time in her life. When we first meet her—on Long Island, in the summer of 1958—Ruth is only four. The second window into Ruth’s life opens on the fall of 1990, when she is an unmarried woman whose personal life is not nearly as successful as her literary career. She distrusts her judgment in men, for good reason. *A Widow for One Year* closes in the autumn of 1995, when Ruth Cole is a forty-one-year-old widow and mother. She’s about to fall in love for the first time. Richly comic, as well as deeply disturbing, *A Widow for One Year* is a multilayered love story of astonishing emotional force. Both ribald and erotic, it is also a brilliant novel about the passage of time and the relentlessness of grief.

Now available as an ebook for the first time ever in America, the bestselling coming-of-age classic novel by John Irving—the 40th anniversary edition with a new introduction by the author. “He is more than popular. He is a Populist, determined to keep alive the Dickensian tradition that revels in colorful set pieces...and teaches moral lessons.”—*The New York Times* The opening sentence of John Irving’s breakout novel *The World According to Garp* signals the start of sexual violence, which becomes increasingly political. “Garp’s mother, Jenny Fields, was arrested in Boston in 1942 for wounding a man in a movie theater.” Jenny is an unmarried nurse; she becomes a single mom and a feminist leader, beloved but polarizing. Her son, Garp, is less beloved, but no less polarizing. From the tragicomic tone of its first sentence to its mordantly funny last line—“we are all terminal cases”—*The World According to Garp* maintains a breakneck pace. The subject of sexual hatred—of intolerance of sexual minorities and differences—runs the gamut of “lunacy and sorrow.” Winner of the National Book Award, *Garp* is a comedy with forebodings of doom. In more than thirty languages, in more than forty countries—with more than ten million copies in print—*Garp* is the precursor of John Irving’s later protest novels.

“John Irving, it is abundantly clear, is a true artist.”—*Los Angeles Times* Fred “Bogus” Trumper has troubles. A divorced, broke graduate student of Old Norse in 1970s New York, Trumper is a wayward knight-errant in the battle of the sexes and the pursuit of happiness: His ex-wife has moved in with his childhood best friend, his life is the subject of a tell-all movie, and his chronic urinary tract infection requires surgery. Trumper is determined to change. There’s only one problem: it seems the harder he tries to alter his adolescent ways, the more he is drawn to repeating the mistakes of the past. . . . Written when Irving was twenty-nine, Trumper’s tale of woe is told with all the wit and humor that would become Irving’s trademark. “Three or four times as funny as most novels.”—*The New Yorker* Praise for *The Water-Method Man* “Friendship, marriage, and family are his primary themes, but at that blundering level of life where mishap and folly—something close to joyful malice—perpetually intrude and disrupt, often fatally. Life, in [John] Irving’s fiction, is always under siege. Harm and disarray are daily fare, as if the course of love could not run true. . . . Irving’s multiple manner . . . his will to come at the world from different directions, is one of the outstanding traits of *The World According to Garp*, but this remarkable flair for . . . stories inside stories . . . is already handled with mastery . . . and with a freedom almost wanton in *The Water-Method Man* [which is Garp’s predecessor by six years].”—Terrence Des Pres “Brutal reality and hallucination, comedy and pathos. A rich, unified tapestry.”—*Time*

As we grow older - most of all, in what we remember and what we dream - we live in the past. Sometimes, we live more vividly in the past than in the present. As an older man, Juan Diego will take a trip to the Philippines, but his dreams and memories will travel with him; he is most alive in his childhood and early adolescence in Mexico. ‘An aura of fate had marked him,’ John Irving writes. ‘The chain of events, the links in our lives - what leads us where we’re going, the courses we follow to our ends, what we don’t see coming, and what we do - all this can be mysterious, or simply unseen, or even obvious.’

Dedicated to the memory of two wrestling coaches and two writer friends, *The Imaginary Girlfriend* is John Irving’s candid memoir of his twin careers in writing and wrestling. The award-winning author of best-selling novels from *The World According to Garp* to *In One Person*, Irving began writing when he was fourteen, the same age at which he began to wrestle at Exeter. He competed as a wrestler for twenty years, was certified as a referee at twenty-four, and coached the sport until he was forty-seven. Irving coached his sons Colin and Brendan to New England championship titles, a championship that he himself was denied. In an autobiography filled with the humor and compassion one finds in his fiction, Irving explores the interrelationship between the two disciplines of writing and wrestling, from the days when he was a beginner at both until his fourth wrestling related surgery at the age of fifty-three. Writing as a father and mentor, he offers a lucid portrait of those—writers and wrestlers from Kurt Vonnegut to Ted Seabrooke—who played a mentor role in his development as a novelist, wrestler, and wrestling coach. He reveals lessons he learned about the pursuit for which he is best known, writing. “And,” as the *Denver Post* observed, in filling “his narrative with anecdotes that are every bit as hilarious as the antics in his novels, Irving combines the lessons of both obsessions (wrestling and writing) . . . into a somber reflection on the importance of living well.” Skyhorse Publishing, along with our Arcade, Good Books, Sports Publishing, and Yucca imprints, is proud to publish a broad range of biographies, autobiographies, and memoirs. Our list includes biographies on well-known historical figures like Benjamin Franklin, Nelson Mandela, and Alexander Graham Bell, as well as villains from history, such as Heinrich Himmler, John Wayne Gacy, and O. J. Simpson. We have also published survivor stories of World War II, memoirs about overcoming adversity, first-hand tales of adventure, and much more. While not every title we publish becomes a *New York Times* bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home. As a boy Frank Mederos’ grandfather teaches him to fish, to navigate the seas, and to think for himself, much needed skills under the new Castro regime. When Frank is drafted into the army, he is soon promoted to the Special Forces,

where he is privy to top military secrets. But young Frank has no sympathy for Fidel. He thirsts for freedom and longs to join his girlfriend who has left Cuba for America. Frank yearns to defect, but his timing couldn't be worse. After two unsuccessful escape attempts, Frank learns that the departure of the next available boat conflicts with upcoming military exercises. If he stays, he will miss the boat. If he doesn't, he will be the object of a massive manhunt. Problems abound: How will Frank escape the army base without being seen? Where will he hide until the boat comes? How can he outwit his commanding officer? And how can he elude hundreds of soldiers ordered to bring him back "dead or alive"? Frank's true story, a tale of love, loss and courage that will keep you on the edge of your seat until the last page is turned.

"A brilliant page turner...rich with drama and historical detail." —Glamour (UK) A beautiful and epic novel that spans nearly a hundred years, *The Thread* is a magnificent story of a friendship and a love that endures through the catastrophes and upheavals of the twentieth century—both natural and man-made—in the turbulent city of Thessaloniki, Greece. Victoria Hislop, internationally bestselling author of *The Island* and *The Return*, has written a wonderfully evocative and enthralling saga enriched by deep emotion and sweeping historical events, from fire to civil war to Nazi brutality and economic collapse. *The Thread* is historical fiction at its finest, colorful and captivating with truly unforgettable characters—a novel that brilliantly captures the energy and life of this singular Greek city.

"An ingenious tale [that] takes its heart from Dickens and its soul from America's great outlaw West." —Elle Half Apache and mostly orphaned, Edgar Presley Mint's trials begin on an Arizona reservation at the age of seven, when the mailman's jeep accidentally runs over his head. As he is shunted from the hospital to a school for delinquents to a Mormon foster family, comedy, pain, and trouble accompany Edgar through a string of larger-than-life experiences. Through it all, readers will root for this irresistible innocent who never truly loses heart and whose quest for the mailman leads him to an unexpected home.

I am doomed to remember a boy with a wrecked voice—not because of his voice, or because he was the smallest person I ever knew, or even because he was the instrument of my mother's death, but because he is the reason I believe in God; I am a Christian because of Owen Meany. In the summer of 1953, two eleven-year-old boys—best friends—are playing in a Little League baseball game in Gravesend, New Hampshire. One of the boys hits a foul ball that kills the other boy's mother. The boy who hits the ball doesn't believe in accidents; Owen Meany believes he is God's instrument. What happens to Owen after that 1953 foul ball is extraordinary.

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