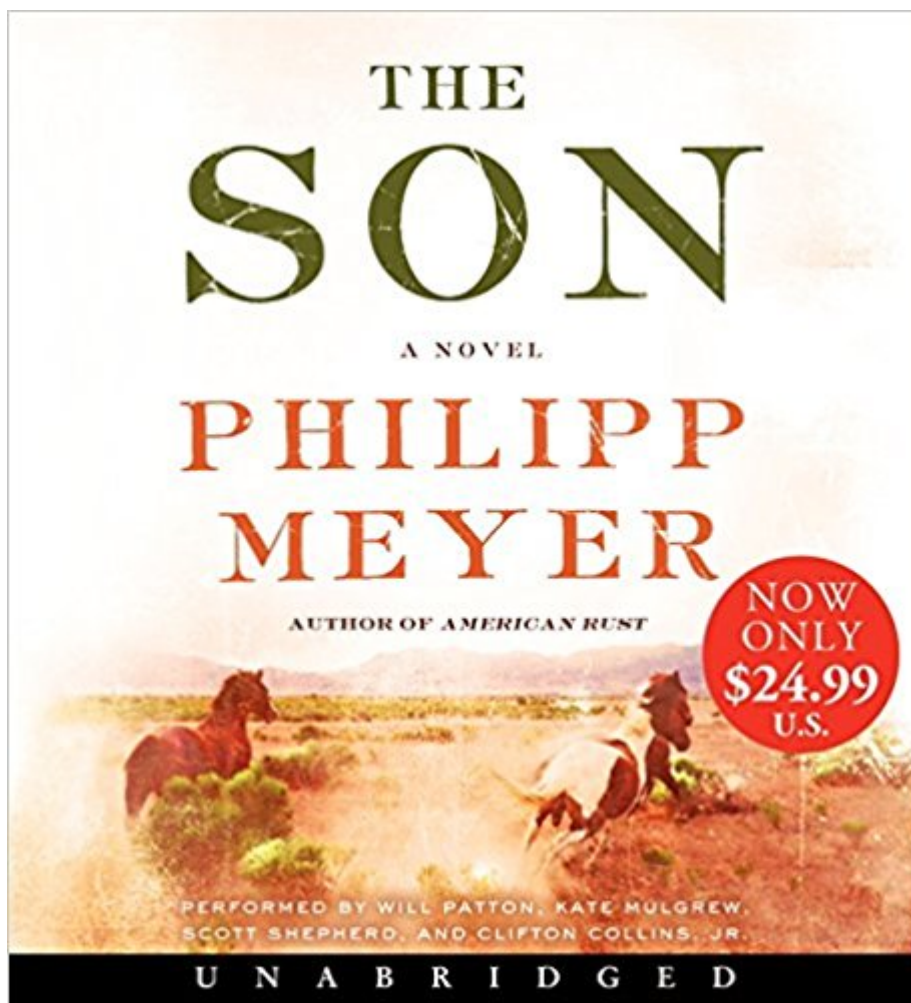


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The Son Low Price CD



Synopsis

Soon to be a TV Series on AMC starring Pierce Brosnan and co-written by Philipp Meyer. The critically acclaimed, "A New York Times" bestselling epic, a saga of land, blood, and power that follows the rise of one unforgettable Texas family from the Comanche raids of the 1800s to the oil booms of the 20th century. Part epic of Texas, part classic coming-of-age story, part unflinching examination of the bloody price of power, *The Son* is a gripping and utterly transporting novel that maps the legacy of violence in the American west with rare emotional acuity, even as it presents an intimate portrait of one family across two centuries. Eli McCullough is just twelve-years-old when a marauding band of Comanche storm his Texas homestead and brutally murder his mother and sister, taking him as a captive. Despite their torture and cruelty, Eli--against all odds--adapts to life with the Comanche, learning their ways, their language, taking on a new name, finding a place as the adopted son of the chief of the band, and fighting their wars against not only other Indians, but white men, too--complicating his sense of loyalty, his promised vengeance, and his very understanding of self. But when disease, starvation, and westward expansion finally decimate the Comanche, Eli is left alone in a world in which he belongs nowhere, neither white nor Indian, civilized or fully wild. Deftly interweaving Eli's story with those of his son, Peter, and his great-granddaughter, *The Son* deftly explores the legacy of Eli's ruthlessness, his drive to power, and his life-long status as an outsider, even as the McCullough family rises to become one of the richest in Texas, a ranching-and-oil dynasty of unsurpassed wealth and privilege. Harrowing, panoramic, and deeply evocative, *The Son* is a fully realized masterwork in the greatest tradition of the American canon--an unforgettable novel that combines the narrative prowess of Larry McMurtry with the knife edge sharpness of Cormac McCarthy.

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Customer Reviews

An Best Book of the Month, June 2013: In 1859, Eli McCullough, the 13-year-old son of Texas pioneers, is captured in a brutal Comanche raid on his family's homestead. First taken as a slave along with his less intrepid brother, Eli assimilates himself into Comanche culture, learning their arts of riding, hunting, and total warfare. When the tribe succumbs to waves of disease and settlers, Eli's only option is a return to Texas, where his acquired thirsts for freedom and self-determination set a course for his family's inexorable rise through the industries of cattle and oil. The Son is Philipp Meyer's epic tale of more than 150 years of money, family, and power, told through the memories of three unforgettable narrators: Eli, now 100 and known simply as "the Colonel

Starred Review Inside Meyer's massive Texas saga is perhaps the best Indian captive story ever written: in 1849, 13-year-old Eli McCullough is abducted by Comanches after they've raped his mother and sister. Eli adapts. He learns the language and how to hunt and raid, and by age 16, he's a fierce warrior. In the process, the reader is treated to a fascinating portrait of the Comanches, including a Melville-like cataloging of all they did with the buffalo. Eventually, young Eli returns to the white world, but after an affair with a judge's wife worthy of Little Big Man, he's forced into the Texas Rangers. Later still, he fights for the South and steals a fortune from the North. He returns to South Texas to found an unimaginably large ranch, which he adds to by trumping up a massacre of a distinguished Mexican family, the Garcias. No scion measures up to Eli, unless it's Jeanne, his great-granddaughter, who ruthlessly presides over her oil and gas well into the twenty-first century. And, in a different way, Peter, Eli's son, as softhearted as his father was ruthless, makes his mark. He alone laments the massacre of the Garcias, but he's an indifferent rancher, and his love affair with the only surviving Garcia threatens to disembowel the McCullough empire. If you want to build a place like Texas, Meyer seems to say, only ruthlessness will suffice. In his many pages, Meyer takes time to be critical of Edna Ferber, but his tale is best compared to Giant. Lonesome Dove also come to mind, as well as the novels of Douglas C. Jones, Alan LeMay, and Benjamin Capps. --John Mort --This text refers to an out of print or unavailable edition of this title.

I have watched the 2nd installment of the TV show The Son. I think the show is great and as I

watched the credits, I saw it was based on a book. So, I bought it last night for my Kindle Paper White. Wow! I have been reading almost all night and most of today! This is a fascinating book. The TV show showed the savagery of the killing of his family and kid napping. It was nothing compared to the book! I always read reviews. I saw a few that were "confused" that there are different people, with their own chapters, that tell the reader 1st hand their thoughts. All you have to do is read the name and the time period at the head of each chapter! Also, someone stated that people in the Old West would never swear like what is in the book. Read some of Shakespeare's plays. He swore like a drunken sailor! I'm pretty sure people have cussed since the Beginning of time. I am planning on reading it tonight till I collapse. If you like Westerns, Indian Tales, Texas, and stories about families that will fascinate you, buy this book! This will be a book I read more than once....I bet most will agree with me.

In this ambitious, epic novel, Meyer chronicles the stories of several generations of fathers and sons (and one daughter) as they each seek the American Dream. Of course, what that means to each is different. Colonel Eli McCullough is kidnapped by a band of Comanche Indians after his family is murdered on the Texas Frontier in 1849. His father had pushed his family beyond the line of settlement into dangerous territory. For this, he paid the price, losing his entire family. Eli eventually assimilates into the tribe, which itself suffers a well-known fate as the settlers take over their territory. Rejoining the "whites," Eli manages to build a massive empire built on cattle and, later, oil. Despite his success, his time with the Indians never truly fades from his life. His son, Peter, is never entirely loved by his father, who sees him as weak. Peter doesn't leave his father's ranch, but he is not respected by either his father or the others that can see he lacks the mettle to be a Texas Man. After a brutal event carried out by his family, Peter is forever scarred and, when he ultimately has a chance to make amends of a sort, is forced to choose between his family and happiness. Jeanne Anne, Peter's granddaughter, inherits the ranch up to the modern day, dealing with a very different Texas than her great-grandfather. Despite the modernization of the state, the same principles that applied to the frontier apply to the Texas oil boon: kill or be killed, both literally and figuratively. Jeanne Anne is forced to deal with the same fire of her great-grandfather while being stuck in a woman's body. Far from being a feminist, she learns when she is young that she belongs only in Texas and, like her family, seeks happiness in all the wrong places. The Son is permeated with themes that are common to the American Experience: exploration, assimilation, solitude vs. society, equality, money, and violence. Each of the main characters is faced with reconciling themselves with the fates given to them by their families and their own wishes. While some hew close to where

they came from, they are faced with their unhappiness. Others who manage to break free are able to find happiness, but are left in shame. I read Meyer's first novel, *An American Rust: A Novel* (Random House Reader's Circle), which took place in the Rust Belt. In both that novel and this one, Meyer shows he is a wonderful writer that can quickly immerse the reader in the lives of his characters no matter the setting. Showing incredible range, Meyer leaves the familiar territory of the Northeast, where he grew up, to write a novel that takes place in Texas and the early American West. Although I am no expert, Meyer drew me into an entirely believable story taking place among the pioneers, the Indians, and the Texas oil tycoons of more modern times. Above all else, this is an incredibly entertaining and moving story. The novel skips between the lives of the three main characters as they move through the world. I found the story of Eli to be the most compelling, but each of the three main stories could be a wonderful novel standing alone. Setting aside the interesting take of the themes I mentioned above, I simply enjoyed reading the story that Meyer creates. This is one of my favorite novels I have read in awhile and was sad to see it end. I'll be looking forward to Meyer's next novel with great anticipation.

It always seemed to me that most of the time any book was always better than the movie or TV series. Yesterday I finished binge watching the program on AMC and it is still true, but the book is only mediocre while the TV series is just dreadful and unbelievable. For example, the viewers are expected to believe that the state of medicine in 1915 was such that an 80-year-old man could suffer a bullet wound to the chest, have a collapsed lung and within weeks fire up a mob in the middle of the night against his neighbor whose land he covets after he said the week before he wouldn't do that because of the epiphany he experienced from being shot. I suppose you could blame that on the traumatic head injury Eli suffered in 1850 when he was pushed off a cliff by a Comanche rival and seemed to suffer only a leg injury which miraculously-- healed without a problem. This is the first novel I have read that I wish had included footnotes, or, at the very least, a glossary. Philipp Myer sprinkles arcane idioms, Spanish and Comanche words and phrases to add authenticity to the story; instead it leads to distraction. My Spanish is fair, but the use of some words was dated and the context seemed odd. My Comanche is nonexistent. Other terms, taken from the late-twentieth century, ("weapons of mass destruction" for example) and transposed to late nineteenth or early twentieth century seemed anachronistic. I found my reading being interrupted by each chapter moving from one protagonist to another to be annoying. Often, I was reading chapters for no other reason than to get back to Eli's,

Jeannie's or Peter's) interrupted narrative. Of course, it was a great way to get the reader to turn the page and maybe Myer planned it that way. Brief walk-on characters who may add color but are unnecessary to the plot can be sources of confusion and their presence turns into an odd solitary quiz show in your mind. Okay, this must be Edna Ferber, you might guess. Lyndon Johnson? Box 13? What was that about? Randal McKenzie? Who was he and what did he and horses have to do with the surrender of Quanah Parker? Being a Texan, I understood the references, but I'm not sure the average reader in Vermont or Minnesota would. (For the most part, by the way, he gets the flora and fauna right. But S.C. Gwynne's *Empire of the Summer Moon* has much better descriptions of the area known as the Comancheria.) "It occurred to me, (a favorite phrase of Pete McCullough) that for a book for which I have only nominal enthusiasm, that I think it should have been longer or part of a Texas trilogy. The ending is far too abrupt, so this reader felt a little cheated. Myer presented a family tree with missing branches. The story continues with Ulises—one of the few characters, along with Peter and Maria, that elicited my sympathy-- and there is more to this story than I will ever know. *The Son* from book to TV show goes from bad to worse. I'm sorry I wasted time on either.

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