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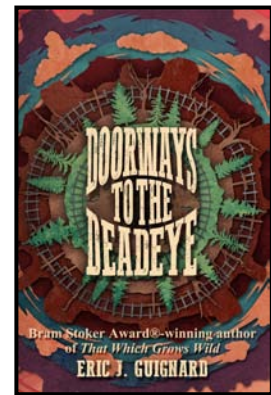
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## DOORWAYS TO THE DEADEYE

*A Depression-era hobo rides the rails and learns the underlying Hobo Code is a mystical language that leads into the world of memories, where whoever is remembered strongest—whether by trickery, violence, or daring—can change history and alter the lives of the living.*

**San Francisco, CA, June 7, 2019**—Praised by peers (“Rich, strange, and wonderful.”—NY Times bestselling author, Michael Marshall Smith; and “A ride worth hopping that will take you somewhere you haven’t been.”—International Horror Guild Award-winning author, Glen Hirshberg), *Doorways to the Deadeye* is Eric J. Guignard’s debut novel, and a profound look into man’s search for continuance after death, framed in the permanence of legend-building and the fantastic travels of a 1930s-era train-hopping hobo.



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Luke Thacker is a drifting hobo in Depression-era America, riding the rails of the nation and surviving by crumbs and hope. Along the way he learns the iconography of transients—the Hobo Code—better than anyone else and deciphers a secret that thrusts him into Athanasia, the middle ground of memories.

He learns that Athanasia exists around us, a realm in which the deceased persevere by how they are remembered, and the memories Luke meets will do anything to not ever be forgotten, whether by trickery, violence, or daring. Luke learns, too, that what’s remembered yesterday is not always the same as what will be remembered tomorrow, and he sets off to keep alive the memories of those he loves in the way a ’bo does best: telling tales of old legends, and making up new ones alike.

Fifty years later, the tall crossbuds of Luke Thacker are repeated by homeless King Shaw, who’s struggling to keep Luke’s own legend alive and with it, perhaps, his own. ’Cause it don’t matter if you rob banks with a dead John Dillinger, are hunted over the years by vengeful Earp brothers, or go against the monstrous railroad guard, Smith McCain: When a story is told, all who are part of it become a little stronger.

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**By:** Eric J. Guignard

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