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The Twisted Fairy Tale Box Set, #2 (Books 4-7)



Synopsis

This box set contains books 4-7 of the Twisted Fairy Tale series. Contains Towers and Braids, Poison and Mirrors, Swans and Silence and the series finale, Glass and Death.

Towers and Braids: Rae's world is safe. Her one room tower is all the shelter she needs from all the scary bandits, beasts, and other dark forces her mother says are roaming her world. Or is it? When she overhears her mother's fears that Rae is, in fact, part of a story and that a young man is soon coming to take her away, it changes her entire world. After the young man, Henry, befriends her and is chased off by her mother, Rae learns that she carries a special gift capable of fighting the worst darkness in the worldâ "a gift that her mother wants to keep for herself. And it is also because of this gift that the most evil wizard in the land, Alric, wants to take her life. Forced to leave her home when the dark wizard comes knocking, Rae's only hope of saving her story and chasing away Alric's darkness is to make sure she has her happily ever after. But to do that, Rae must venture into the dangerous world and find Henry. On the way, she will need to decide where her loyalty lies and who she can trust. A mistake could cost her life and her entire kingdom.

Poison and Mirrors: Mara's always had to be tough. She lives in the town orphanage with Sara, her best friend, and there's no room for being a pushover when you're the bottom rung of the social ladder. Her crush, Eric, probably doesn't realize she exists. More like he's too afraid of her to strike up a conversation. But now that she's finally drawn Eric's attention, strange and scary things are happening to Mara and they're right out of a fairy tale. A teacher's tie nearly chokes him to death and classmates turn into donkeys...and it seems all this dark magic is aimed at Mara. Worse, she's been having a nightmare about a very red and dangerous apple. Someone's trying to keep her away from Eric at all costsâ "someone jealous. Could Sara be trying to eliminate her? Mara must get to the bottom of this fairy tale nightmare if she is to survive and get her prince. And she might not be able to hold onto her tough act--or her life--much longer.

Swans and Silence: When Ignacia's mother died, she had to take the role of taking care of her six younger brothers. They're more annoying than ever, especially since her father, the king of the Swan Kingdom, sent them all to hide in a tiny cabin in the regular world. But even being cramped in close quarters is better than being found by their dangerous and magical stepmother, Annie, who is bent on eliminating the seven of them and securing the Swan Kingdom for herself. No matter what, it is Ignacia's job to protect them. But when the worst happens and her brothers are transformed into swans, Ignacia flees into the wilderness. Armed with only a magical ball of yarn, she must find her brothers and free them from their curse. There's a catch: she must weave her brothers shirts out of a special type of flower. She also can't speak a word, not even a swear word, until they are completed, no matter how long that takes. Ignacia's journey takes her back into her

home world, Fable, landing her in a village where royals and others alike are plotting how best to stop the likes of Annie from taking over all the kingdoms. Darkness closes on the village and all the blame shifts to Ignacia. Unable to defend herself and with no one on her side but a young, but burdened king, Ignacia will have to chose between saving herself and saving her brothers. Glass and Death: Can the son of the darkest wizard in Fable save it? Shorty's world is in trouble. The land of Fable is falling victim to a growing darkness, one being spread by an evil dark wizard named Alric who is bent on making every fairy tale fall. Even the Star Kingdom is falling to the encroaching evil. Can Shorty go against his father and save it?

Book Information

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Customer Reviews

I loved the stories. There is definitely a twist to what we know of fairytales.

I read the whole series from beginning to end and never once got bored. It's a great spin on the classic stories we've all grown up with. I've already recommended it to several friends and to my book club.

Started writing down examples: book 4 Poison and Mirrors; "But I didn't have any money to buy different CLOHTES." Book 5 ch 2 "I thought about the red flower... the one that had sat there patiently for over AND hour for one of us to go out and get the gas." Book 7 Glass and Death ch 4 "Move, I said "I'll hold her back. I won't let her follow us."

Beautifully written series with interesting characters no smut or foul language. The stories are clever and imaginative. Not only am I happy to have this series in my library but happy to recommend it to any and everyone.

Great stories...great price! I enjoyed reading these stories, they were hard to put down! Wish there were more in the series.

It was great

For anyone who has read the first three books, or read the prior initial trilogy boxset, but who hasn't gotten around to buying book 4 yet: this boxset is for you. The bottom line here is easy. If you enjoyed (or was addicted to, as in my case) the prior books you're gonna love these. These stories are a wonderfully twisted pleasure to read, as Holly Hook has done a fantastic job of twisting of fairy tales and fantasy. Each of the books is excellent and they're a steal at \$6 for the box set (vs almost \$14 if purchased individually). At that price there's no way not to give this complete set of the series books 5 stars. Since they're really separate books I've done separate reviews of them, as follows. Book 4 - Towers and Braids I'm really loving Holly Hook's Twisted Fairy Tales series with its highly origination variations on classic tales, and Towers and Braids (the story of Rapunzel, or Rae as she is known here) is no exception. I'm not going to summarize the book as the kindle blurb and other reviews have done a good job of it but I will note that, as with the prior books, the heroine here will once again need to complete her "story" (and incidentally get her HEA) and by doing so save her land of Fable (for now at least) from defeat to Darkness. How this is achieved is what makes this book so good. It's particularly nice how the author has her lead character Rae grow into a competent and really admirable woman. Holly Hook has always been great in developing characters (even evil Alric, the series' main antagonist, who I'm really starting to hate). Thus Rae is no surprise and neither is the remaining cast of characters or the chemistry between Rae and her eventual hero Henry. Add in a great - and well written - plot and cameos from Brie and Stilt (two faves from earlier

on in the series) and the result is another real winner. As with books 2 and 3, you really need to start with book 1 and read sequentially to get the maximum benefit of this fourth book in the series, but that's not a tough burden as those books were also excellent and they, as with this book, are highly recommended. Book 5 - Ok, on the off chance that this is the first review you're reading here is a warning. My review below will mention the classic fairy tale being twisted in this book. I'm not feeling guilty about it since virtually all of the other reviews do it, but if you haven't read those then stop right here ad I've found that part of the fun is figuring out what the origins are ok, you've been warned. This is another strong addition to Holly Hook's A Twisted Fairy Tales series. This one, starring Mara, Sarah and Eric, is a twist on Snow White, which I guessed from the title but wasn't totally sure if for a while while reading the book. Unlike the preceding series' books, this one takes place almost entirely on Earth rather than the world of Fable (time out: for newcomers I really really suggest starting at book 1 as not only does it give you the needed background to understand references but it will also make this book, which can stand alone, actually be better; and warning that I'm about to say something which is s not spoilerish if you haven't read book 1), and, with the exception of Alric (who I've come to really detest no matter how well drawn and "real" he may be), we don't get the cameos of prior book faves seen before. As for the book itself, the plot (which I will not summarize as it's done well enough in the Kindle blurb) is well done and well written, and (as always, it seems, with this author) the characters are wonderfully developed. No surprise then that this book is another really enjoyable treat, and highly recommended. Book 6 - Swans and Silence A warning: this review will presume you've read at least the first book so you know the basic premise. If you've not then trust me you should as it's excellent and sorta essential. (Really you should read the other five before this one as, even though stand alone, you're enjoyment will be enhanced if you've read them, and they're all really really good.) One spoiler warning: I will identify the classic fairy tale being twisted so, if you're like me and have fun figuring it out, stop right here. Ok, with that, here goes... Another great twist on a classic fairy tale. This time it's the turn of The Six Swans. With an action filled plot that goes back and forth between Earth and Fable (so we get cameos of prior leads, yay!), a wonderful heroine working against tremendous odds, and a different take on the villain, this is another real winner. I'm not going to summarize the story as I'd need too much space to do so (and a couple of the other reviews have already done a good job of it), but it really is a complex and wonderful one with a real doozy of a twist. Pure enjoyment and highly recommended. Book 7 - Glass and Death Ok, fair warning: I will reveal the underlying classic fairy tale, so stop right here if you're like me an want to figure it out yourself. If your a newbie to this series, yes you can kinda sorta read this as stand alone but, really, it's the conclusion of a 7 book

series, all of the books of which are excellent, and you'll get vastly more enjoyment if you read this last. With that ... All good things must come to an end, and since this series was a very very good thing it deserved a very very good ending. Holly Hook certainly delivered that. In a tale very loosely based (and a fantastic twisting of) the Brothers Grimm's The Glass Coffin. A fantastic plot that brings back a ton of faves from the prior books to face off against Alric and Annie. An action packed plot that somehow does justice to the over-arching story line and ties everything up, wonderful characters (of course!) and a perfect conclusion. This had everything I could want it to have, and definitely deserves five stars. Go forth and enjoy: very highly recommended.

Kindle Unlimited The stories are 1 Thread and Spool, 2 Wolves and Paths, 3 Frogs and Princes, 4 Towers and Braids, 5 Poison and Mirrors, 6 Swans and Silence, and Glass and Death. Usually notice when lots of errors but by time did the first one didn't want to go back and look at all the issues, and second one glitched so would be for 3 and above that did that for. Individually got a 3, all together a 2 for sets. Hair long enough to haul someone up a tower is going to be way too long to drag behind going through a forest with all sorts of things getting caught in it, or more than likely getting snagged pretty quickly so that you couldn't move. It is also really 'helpful' if in one part of the story you don't say that she always comes from one direction yet in another part mention going in a new one then in yet another part mention the 'new' one as a path she 'always' takes. How can someone who's, supposedly, never smelled grain before, be talking pages back about eating bread. Saying "not too long ago" twice in once sentence is padding the story with extra words for no reason beyond lowered comprehension, much the same as saying in one sentence wouldn't sit, another that still wouldn't sit, then in the 3rd instance talking about sitting. No, he isn't going to force you out of the tower, because as already been explained, twice before, he has no key to the steps and it would take your hair to let him down so how would you leave. And if he didn't know there was a way out, as in steps or something, then how did he know to mention that he would need a key. And then ANOTHER mention of leaving, sheesh. Also, 'nothing ever good has happened' when she's tried, when she's only tried ONCE in her entire life.... She climbs up the hair, they talk a bit, then she unlocks the stair way and walks down... why? And in all the previous stories, it was to make the story turn out a certain way for that part to go dark, so really more than a little confusing to have it explained one way then another elsewhere just because the writer is not keeping up with what all they are saying. The one trail, and says are on the trail, then who could or would you not see the same things, makes absolutely no reason, especially as to someone else having walked 'the other direction'; uh what. How does one go in one direction but yet it's the opposite direction? They are the

green, it was there, but also the black, and the green made them come back, so why have the green at all? The back and forth with the phone, throwing it, and finally getting it back was unnecessary filler. Do want to know how someone in the back seat of a car can see the 'scenery' go by, by looking in the side view mirrors of the front; there would be very little to see in the front much less the back seat, and why wouldn't you just look out the windows. For someone who didn't eat lunch or dinner, and has been biking around all all, more than odd she didn't want anything to drink, or eat, at the police station or when she got taken home. No, her journal was not in the backpack, she'd already moved it to underneath her mattress before starting to break mirrors, and so why was the mirror she passed unbroken, and with the 2 mirrors broken how did he get through, unless there were other unmentioned mirrors, or as usual with this writer some things are one way then another. And if the one girl lives way off the read, then how was the bus just right down from her house, waiting to pick her up? The 90210 teen angst part with the cheerleaders talking didn't make any sense. How come she didn't try to make the return bus trip, since her bike was still way out there? Why would she go through a window of the house when her main objective was to get the backpack back, and she knew she'd left it on the back deck of the back yard? And if the bad guy wiped the other guy's memories, then how come after a sentence or 2 it was all back to him as if it had not been wiped? Why was the one girl almost as strong as the bad wizard yet then it was if she could do next to nothing. What is with the huge flips in time period and who or what is being talked about? Pronouns, when used time after time, and there are large amounts of he's and she's or him's and her's around, make it almost impossible to figure out who is being talked about, to, or by who. Really needs to quit switching who or what talking about from one sentence to another. How can someone that is already in the doorway, open, burst in to the room? Don't introduce characters in to a story and not mention who they are at all, or until much later. If the woman no longer had the yarn, the girl did, then what made her think that the father could find his way over without it, either. How can they stand in order of size when it was just said they were all basically the same size? Then they were standing, according to human size, and she kept going through their names, why? Why in some places is the yarn on the ground, others hovering above it, and then in others winding up or pulling the past bit away from that area yet in others is still there. It's so dark that you can't see a glowing thread, then you can see it lightly, but the person follow you, after it rolled itself up for a change, didn't have that light at all, and yet somehow manage to escape a few minutes after you with no light and no way to know where to go through a twisty set of tunnels? What does waited to see luggage and land mean, besides that nobody proofed the spelling, words, meanings, etc, of the story. Now the thread, all the sudden is actually glowing more as it gets darker, so again which way

is it, it can't be all ways at different times for no reason. How was someone's portal a pumpkin patch, when it's been said, over and over and over, that it must be a mirror or mirrored surface. At one point all sad because left the sack of flowers and how finding more back on the other side would be dangerous and all, then a couple or so sentences later, looking around for the sack of flowers that had already, in detail, been said to have been left behind. Sheesh, PROOF, "all too good and hitting people he wasn't supposed to hit with that bow". And was the blood on her shirt, as it stated at least a couple of times, or on the skirt which it only mentioned way later. Someone buys a carrot cake piece, and they get back 2 5's and some change, out of a 20, really? And how are they reading the really old versions of the fairy tales, not the newer cleaned up versions so would be an UNexpected surprise if the writer actually did ANY kind of research on any of this. And yes the one girl driving had spoken before, while on the drive back, keep up with what you're claiming has happened in the story you're writing. What happened to having to hold the knife up the whole trip, then she's turning away from the driver, and also focusing on a back seat passenger then on another back seat passenger, then just lays the knife in her lap, makes no bloody sense whatsoever. If they all got made silent and the king couldn't talk and Stilt couldn't talk, then how in the sentences after that is Stilt talking. And the one girl's talent for weaving things didn't die with the old evil one, she put it in to some sort of apple but it was a cursed apple, so that part makes no sense at all either. They are wearing flower shirts, but what about pants of any kind. AND what happened to the BOOK??Alric has always known where the main secret hiding place it; he made it there. So, was the book still in the vehicle after the bookstore twist before, because now it's mentioning it again as if there is a copy again in fable. Might see 'him' WHO in minutes, and why, when he was talking about an aunt and/or maybe his father minutes before controlling crows and one of them having to be somewhat close. If his eyes were already adjusted enough in that room to be able to see the box/wand, then how come he couldn't see the raven, and why would he ask for light, which he would have to get used to as well. If she would break out 'in no time' with her power, than why wasn't she ALREADY out. "I won't her follow us." PROOF this gibberish. If they had already ran ahead, away from the collapsing tunnel end, then how are they then speaking to the kid right next to him. The queen didn't know who the one king and the swan princess was, when in the first parts of the story she has an interview with them, so what, she's going senile or more than likely and very obvious, the writer once AGAIN is NOT keeping up with their own storyline. Never thought you'd have to use 'them' WHAT. AGAIN, those two had ALREADY met the queen, so she knew of them and they knew of her, keep up with the story 'writing'. Don't talk about 2 people, then comment about someone else but yet the next comment is about the first set of people, it's confusing and way

bad English and writing. When talking about swords, there is a difference between bringing them down you and bring them down from a raised position, and it would be helpful in a story to be able to tell which one that is without having to backtrack over something so stupid of an omission. "they might have something out for her" huh, who, which her, what is any of that sentence about. Why is it in total dark again, when they not only have a wand that can light, but also the thread which glows...or is it once again flipped in the story for no reason, to not glow. Renewed hope or not, if it's that dark then how can anyone start walking faster, and how can anyone see anyone to tell who they are talking to. The light fell on a tunnel, really, what light, again the story switched. The 2 couldn't have brushed past the grandmother, she was already up the ladder, yet in 3 different places someone 'brushed' PAST her, again even though in the other place she was already up the stairs, and in the last instance mentioned that her light wasn't as stong because she had been using energy to LIGHT the way, even tho several other places kept talking about how dark it all was. THEN once AGAIN, after stating for the 10th time that was all the people, except for the 2 knights that yet more people were 'brushed' past, when it was just stated, AGAIN that ALL of them except the 2 plus the the grandson and Candace were the ONLY ones left, and this is what is called NOT proofing AND PADDING the story for word count. He's NOT "my mother's son", he's her grandson. And how could he NOT be sure that someone was not, yes, in fact listenting up the stairway when it had just been said that 2 of them had stopped on the thing to listen, or come back down, although who knows who all the grandmother would have had to stop or repass, somehow, to get back down, since according to this gibberish she went up 'last' no less then 3 or 4 times. And his grandmother had not forgotten to ask for the wand back, and in fact had asked for it back 2 or more times. If he's sleeping against her, and she's sleeping against the tree trunk, then how is he stiff from sleeping against the tree trunk. How can you be looking at something, then say the item is of an 'unknown' color when you can see it? And yes, the tree is gold, as was just said a couple of sentences back, in some detail. "No one has ever found one as far as I know. No one I know has found one either." Uh, why repeat same thing twice. And now, AGAIN, the thread is NOT glowing, so again in total darkness how are they following the string, you know, in total darkness. How can you not know which tunnel you just came out of, when that was the only brick lined one, the others ALL stone ones, and it was already mentioned, at least twice and IF it meant which one ORIGINALLY came out of, it mentioned where they were before, in relation to seeing the brick one the first time. If she knew the answer to the question, how could it be an unanswered question. Why would she have drowned, when he saw her floating over the water and shooting a spell at him. Yes, he had thought about food before, and yes he had had some jerky given to him before; if I remember this in the story how come the 'writer'

doesn't. And since the story said they were following the string, away from the 12 princes BRICKED tunnel, and had went down whatever of the MANY other stone ones, it would NOT have ANY bearing on the amount of elves/dwarves traveling the one tunnel the string led them to. Then boom, they are taking yet another break, and eating more jeky. And there is even more traffic of the other beings, in this supposedly 'avoided' tunnel/s. Then he's wondering about food, when he just ate like a page or so back, so an hour or so. Then once again, they are following the yarn, and it's all dark, yet the can see the thread, so is it or is it not glowing which would mean no, it's not all dark. Why would they be worried about someone coming down where they are, when they mentioned, in detail, the cobwebs and how it looked as if no one had been there for ages, which then leads to why wouldn't they be wondering how the water and other supplies including fresh fruit could be there, as in wouuld it be safe to eat or under some type of spell or hex. Why would it be totally dark in the storeroom, when it was already mentioned that the place was decently light. Why do they keep asking Mason who he is; he was in some of the previous stories so some of them at least have already met him. The dragon had 'woken back up', really: it had already been awake, duh. At least THIS time the thread was told to find prisoners in glass coffins, not just the generic find Aldric's prisoners. So worried about the dragon being trained, and starving, yet never mention it to the dwarves again, what NOW it's a problem to have a couple of extra words? He has the somewhat fainter at this time wand light but they are supposed to be following the thread so where is it and its light, although it weebles wobbles in the stories from it lights up to it glows to evidently doesn't show at all in the dark. And what is the point about talking about time, there was a princess in the neutral underground that is the same age that her 'mother' is now, so how would one know what amount of time had passed in reality/above ground. And Stilt would be okay until they had to go above ground in dark fable which the underground area is neutral. And once again, the main mirror was broken and it's ALREADY been said, several times and ways, that the main bad guy couldn't get thru mirrors and water anymore, and now there is the claim that the thread doesn't illuminate/show, which is the exact opposite of several times before, then goes back to say it illuminates enough for ALL of the small group to see, so which freaking way is it, because it also didn't roll up until the 2nd time it was told, which before said it was rolling back up on itself after that one time. Raindrops would not be landing IN the underground well water tunnel. "I tried to sound tough but I really didn't at all." Yet another why don't you learn English and grammar before attempting to write books. Everyone else in his family was not horrible, his grandmother is from a light kingdom, Star, so his mother would be at least half that. There is no time to eat now...WHAT? Another what, "Stilt would now. " HUH?A Twisted Fairy Tale (4 Book Series 1-4}There is also The Twisted Fairy Tale Box Set,

Books 1-3 (A Twisted Fairy Tale Book 0) A Twisted Fairy Tale (4 Book Series 1-4} The Twisted Fairy Tale Box Set, #2 (Books 4-7) Kindle Edition Plus of course each book individually.

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