Stephen King

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About this Person
Born: September 21, 1947 in Portland, Maine, United States
Nationality: American
Occupation: Novelist
Other Names: King, Stephen Edwin; Bachman, Richard; King, Steve (American novelist); Swithen, John; Druse, Eleanor
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PERSONAL INFORMATION:
Born September 21, 1947, in Portland, ME; son of Donald and Nellie Ruth King; married Tabitha Jane Spruce (a novelist), January 2, 1971; children: Naomi Rachel, Joseph Hill, Owen Phillip. **Education:** University of Maine at Orono, B.Sc., 1970. **Politics:** Democrat. **Avocational Interests:** Reading (mostly fiction), jigsaw puzzles, playing the guitar ("I'm terrible and so try to bore no one but myself"), movies, bowling. **Memberships:** Authors Guild, Authors League of America, Screen Artists Guild, Screen Writers of America, Writers Guild. **Addresses:** Home: Bangor, ME; Lovell, ME; Sarasota, FL. Agent: Chuck Verrill, Darhansoff & Verrill, 133 West 72nd St., Rm. 304, New York, NY 10023.

CAREER:
Writer. Has worked as a janitor, a laborer in an industrial laundry, and in a knitting mill. Hampden Academy (high school), Hampden, ME, English teacher, 1971-73; University of Maine, Orono, writer-in-residence, 1978-79. Owner, Philtrum Press (publishing house), and WZON-AM (rock 'n' roll radio station), Bangor, ME. Has made cameo appearances in films, including *Knightriders,* 1981, *Creepshow,* 1982, *Maximum Overdrive,* 1986, *Pet Sematary,* 1989, and *The Stand,* 1994; has also appeared in American Express credit card television commercial. Served as judge for 1977 World Fantasy Awards in 1978. Participated in radio honor panel with George A. Romero, Peter Straub, and Ira Levin, moderated by Dick Cavett, WNET, 1980.

AWARDS:
Carrie named to *School Library Journal*'s Book List, 1975; World Fantasy Award nominations, 1976, for *Salem's Lot,* 1979, for *The Stand* and *Night Shift,* 1980, for *The Dead Zone,* 1981, for "The Mist," and 1983, for "The Breathing Method: A Winter's Tale," in *Different Seasons;* Hugo Award nomination, World Science Fiction Society, and Nebula Award nomination, Science Fiction Writers of America, both 1978, both for *The Shining;* Balrog Awards, second place in best novel category, for *The Stand,* and second place in best collection category for *Night Shift,* both 1979; named to the American Library Association's list of best books for young adults, 1979, for *The Long Walk,* and 1981, for *Firestarter;* World Fantasy Award, 1980, for contributions to the field, and 1982, for story "Do the Dead Sing?"; Career Alumni Award, University of Maine at Orono, 1981; Nebula Award nomination, Science Fiction Writers of America, 1981, for story "The Way Station"; special British Fantasy Award for outstanding contribution to the genre, British Fantasy Society, 1982, for *Cujo;* Hugo Award, World Science Fiction Convention, 1982, for *Stephen King's Danse Macabre;* named Best Fiction Writer of the Year, *Us* magazine, 1982; Locus Award for best collection, Locus Publications, 1986, for *Stephen King's Skeleton Crew;* Bram Stoker Award for Best Novel, Horror Writers Association, 1988, for *Misery;* Bram Stoker Award for Best Collection, 1991, for *Four Past Midnight;* World Fantasy award for short story, 1995, for *The Man in the Black Suit;* Bram Stoker Award for Best Novelette, Horror Writers Association, 1996, for *Lunch at the Gotham Cafe;* O. Henry Award, 1996, for "The Man in the Black Suit"; Bram Stoker Award for Best Novel, 1997, for *The Green Mile,* and 1999, for *Bag of Bones;* Bram Stoker Award nomination (with Peter Straub), 2001, for *Black House;* Medal for Distinguished Contribution to American Letters, National Book Award, 2003; *The Stand* was voted one of the nation's 100 best-loved novels by the British public as part of the BBC's The Big Read, 2003; Bram Stoker Award nomination, 2004, for *The Dark Tower VII;* Lifetime Achievement Award, World Fantasy Awards, 2004; Quill Book Award in the sports category, for *Faithful: Two Diehard Boston Red Sox Fans Chronicle the Historic 2004 Season,* 2005; named "Grand Master" by the Mystery Writers of America, 2006; Bram Stoker Awards, Horror Writers Association, 2008, for novel *The Duma Key* and for short-story collection *Just after Sunset;* Bram Stoker Award for superior achievement in a fiction collection, Horror Writers Association, 2010, British Fantasy Award for best collection, 2011, both for *Full Dark, No Stars;* Bram Stoker Award for

superior achievement in short fiction, 2011, for "Herman Wouk Is Still Alive"; Bram Stoker Award for Superior Achievement in a Novel, 2013, for *Doctor Sleep;* Audie Awards Fiction prize, 2014, for the audio version of *Doctor Sleep,* read by Will Patton; National Medal of Arts, 2014; Goodreads Choice Award in the mystery & thriller category, 2014, and Edgar Award for best novel, 2015, both for *Mr. Mercedes;* Best Short Story Prize, Edgar Allan Poe Awards, 2016, for "Obits"; Single-Author Collection Prize, Shirley Jackson Awards, 2016, for *The Bazaar of Bad Dreams;* Best Mystery & Thriller Prize, Goodreads Choice Awards, 2016, for *End of Watch;* PEN America Literary Service Award, 2018; Dragon Award for Best Horror Novel, 2018, for *Sleeping Beauties.*

WORKS:

WRITINGS:

NOVELS

- *Carrie: A Novel of a Girl with a Frightening Power* (also see below), Doubleday (New York, NY), 1974, movie edition published as *Carrie,* New American Library/Times Mirror (New York, NY), 1975, published in a limited edition with introduction by Tabitha King, Plume (New York, NY), 1991.
- *Salem's Lot* (also see below), Doubleday (New York, NY), 1975, television edition, New American Library (New York, NY), 1979, published in a limited edition with introduction by Clive Barker, Plume (New York, NY), 1991, reprinted, Pocket Books (New York, NY), 1999, new edition, photographs by Jerry N. Uelsmann, Doubleday (New York, NY), 2005.
- *The Shining* (also see below), Doubleday (New York, NY), 1977, movie edition, New American Library (New York, NY), 1980, published in a limited edition with introduction by Ken Follett, Plume (New York, NY), 1991.
- *The Stand* (also see below), Doubleday (New York, NY), 1978, enlarged and expanded edition published as *The Stand: The Complete and Uncut Edition,* Doubleday (New York, NY), 1990, reprinted, Gramercy Books (New York, NY), 2001.
- *The Dead Zone* (also see below), Viking (New York, NY), 1979, movie edition published as *The Dead Zone: Movie Tie-In,* New American Library (New York, NY), 1980.
- *Firestarter* (also see below), Viking (New York, NY), 1980, with afterword by King, 1981, published in a limited, aluminum-coated, asbestos-cloth edition, Phantasia Press (Huntington Woods, MI), 1980.
- *Cujo* (also see below), Viking (New York, NY), 1981 , published in limited edition, Mysterious Press (New York, NY), 1981.
- *Pet Sematary* (also see below), Doubleday (New York, NY), 1983, reprinted, Pocket Books (New York, NY), 2001.
- *Christine* (also see below), Viking (New York, NY), 1983, published in a limited edition, illustrated by Stephen Gervais, Donald M. Grant (Hampton Falls, NH), 1983.
- (With Peter Straub) *The Talisman,* Viking Press/Putnam (New York, NY), 1984, published in a limited two-volume edition, Donald M. Grant (Hampton Falls, NH), 1984, Random House (New York, NY), 2001.
- *The Eyes of the Dragon* (young adult), limited edition, illustrated by Kenneth R. Linkhauser, Philtrum Press, 1984, new edition, illustrated by David Palladini, Viking (New York, NY), 1987.
- *It* (also see below), limited German edition published as *Es,* Heyne (Munich, Germany), 1986, Viking (New York, NY), 1986.
- *Misery* (also see below), Viking (New York, NY), 1987.
- *The Tommyknockers* (also see below), Putnam (New York, NY), 1987.
- *The Dark Half* (also see below), Viking (New York, NY), 1989.
- *Needful Things* (also see below), Viking (New York, NY), 1991.
- *Gerald's Game,* Viking (New York, NY), 1992.
- *Dolores Claiborne* (also see below), Viking (New York, NY), 1993.
- *Insomnia,* Viking (New York, NY), 1994.
- *Rose Madder,* Viking (New York, NY), 1995.
- *The Green Mile* (serialized novel), Signet (New York, NY), Chapter 1, "The Two Dead Girls" (also see below), Chapter 2, "The Mouse on the Mile," Chapter 3, "Coffey's Hands," Chapter 4, "The Bad Death of Eduard Delacroix," Chapter 5, "Night Journey," Chapter 6, "Coffey on the Mile," March-August, 1996, published as *The Green Mile: A Novel in Six Parts,* Plume (New York, NY), 1997, reprinted, Scribner (New York, NY), 2000.
- *Desperation,* Viking (New York, NY), 1996.
- (And author of foreword) *The Two Dead Girls,* Signet (New York, NY), 1996.
- *Bag of Bones,* Viking (New York, NY), 1998.
- *Hearts in Atlantis,* G.K. Hall (Thorndike, ME), 1999.
- *The Girl Who Loved Tom Gordon,* Scribner (New York, NY), 1999.
- *Dreamcatcher,* Simon & Schuster (New York, NY), 2001.
- (With Peter Straub) *Black House* (sequel to *The Talisman*), Random House (New York, NY), 2001.
- (Editor) Ridley Pearson, *The Diary of Ellen Rimbauer: My Life as Rose Red,* Hyperion (New York, NY), 2001.
- *From a Buick 8,* Scribner (New York, NY), 2002.
- (Under name Eleanor Druse) *The Journals of Eleanor Druse: My Investigation of the Kingdom Hospital Incident,* Hyperion (New York, NY), 2004.
- *The Colorado Kid,* Hard Case Crime (New York, NY), 2004.
- *Cell,* Scribner (New York, NY), 2006.
- *Lisey's Story,* Scribner (New York, NY), 2006.
- *Duma Key,* Scribner (New York, NY), 2008.
- *Under the Dome,* Scribner (New York, NY), 2009.
- *11/22/63,* Scribner (New York, NY), 2011.
- *Joyland,* Hard Case Crime (New York, NY), 2013.
- *Doctor Sleep,* Scribner (New York, NY), 2013.
- *Revival,* Scribner (New York, NY), 2014.

- (With Owen King) *Sleeping Beauties,* Scribner (New York, NY), 2017.
- *Elevation,* Scribner (New York, NY), 2018.
- *The Outsider,* Scribner (New York, NY), 2018.
- *The Institute,* Scribner (New York, NY), 2019.
- *Billy Summers: a Novel,* Scribner (New York, NY), 2021.
- *Later,* Titan Books (London, England), 2021.

"THE DARK TOWER" SERIES

- *The Dark Tower: The Gunslinger* (also see below), Amereon (New York, NY), 1976, published as *The Gunslinger,* New American Library (New York, NY), 1988, published in limited edition, illustrated by Michael Whelan, Donald M. Grant (Hampton Falls, NH), 1982, 2nd limited edition, 1984, revised and expanded edition, Viking (New York, NY), 2003.
- *The Dark Tower II: The Drawing of the Three* (also see below), illustrated by Phil Hale, New American Library (New York, NY), 1989, Plume Book (New York, NY), 2003, Viking (New York, NY), 2003.
- *The Dark Tower III: The Waste Lands* (also see below), illustrated by Ned Dameron, Donald M. Grant (Hampton Falls, NH), 1991.
- *The Dark Tower Trilogy: The Gunslinger; The Drawing of the Three; The Waste Lands* (box set), New American Library (New York, NY), 1993, reprinted, Penguin Group (New York, NY), 2003.
- *The Dark Tower IV: Wizard and Glass,* Plume (New York, NY), 1997.
- *The Dark Tower V: Wolves of the Calla,* Plume (New York, NY), 2003, premium edition, illustrated by Bernie Wrightson, Pocket Books (New York, NY), 2006.
- *The Dark Tower VI: The Songs of Susannah,* Donald M. Grant (Hampton Falls, NH), 2004.
- *The Dark Tower VII: The Dark Tower,* Scribner (New York, NY), 2004.
- *The Gunslinger Born* (Dark Tower Graphic Novels), Marvel Books (New York, NY), 2007.
- (With Peter David, Robin Furth, and Richard Isanove) *The Long Road Home* (Dark Tower Graphic Novels), illustrated by Jae Lee, Marvel Books (New York, NY), 2008.
- *The Wind through the Keyhole,* Scribner (New York, NY), 2012.

"BILL HODGES" TRILOGY

- *Mr. Mercedes,* Scribner (New York, NY), 2014.
- *Finders Keepers,* Scribner (New York, NY), 2015.
- *End of Watch,* Scribner (New York, NY), 2016.

NOVELS; UNDER PSEUDONYM RICHARD BACHMAN

- *Rage* (also see below), New American Library/Signet (New York, NY), 1977.
- *The Long Walk* (also see below), New American Library/Signet (New York, NY), 1979.
- *Roadwork: A Novel of the First Energy Crisis* (also see below) New American Library/ Signet (New York, NY), 1981.
- *The Running Man* (also see below), New American Library/Signet (New York, NY), 1982.
- *Thinner,* New American Library (New York, NY), 1984.
- *The Regulators,* Dutton (New York, NY), 1996.
- *Blaze,* Scribner (New York, NY), 2007.

SHORT FICTION

- (Under name Steve King) *The Star Invaders* (privately printed stories), Triad/ Gaslight Books (Durham, ME), 1964.
- *Night Shift* (story collection; also see below), introduction by John D. MacDonald, Doubleday (New York, NY), 1978, published as *Night Shift: Excursions into Horror,* New American Library/Signet (New York, NY), 1979.
- *Different Seasons* (novella collection; contains *Rita Hayworth and the Shawshank Redemption: Hope Springs Eternal* [also see below]; *Apt Pupil: Summer of Corruption; The Body: Fall from Innocence;* and *The Breathing Method: A Winter's Tale*), Viking (New York, NY), 1982.
- *Cycle of the Werewolf* (novella; also see below), illustrated by Berni Wrightson, limited portfolio edition published with "Berni Wrightson: An Appreciation," Land of Enchantment (Westland, MI), 1983, enlarged edition including King's screenplay adaptation published as *Stephen King's Silver Bullet,* New American Library/Signet (New York, NY), 1985.
- *Stephen King's Skeleton Crew* (story collection), illustrated by J.K. Potter, Viking (New York, NY), 1985, limited edition, Scream Press, 1985.
- *My Pretty Pony,* illustrated by Barbara Kruger, Knopf (New York, NY), 1989, limited edition, Library Fellows of New York's Whitney Museum of American Art, 1989.
- *Four Past Midnight* (contains "The Langoliers," "Secret Window, Secret Garden," "The Library Policeman," and "The Sun Dog"; also see below), Viking (New York, NY), 1990.
- *Nightmares and Dreamscapes,* Viking (New York, NY), 1993.
- *Lunch at the Gotham Cafe,* published in *Dark Love: Twenty-Two All Original Tales of Lust and Obsession,* edited by Nancy Collins, Edward E. Kramer, and Martin Harry Greenberg, ROC (New York, NY), 1995.
- *Everything's Eventual: 14 Dark Tales,* Scribner (New York, NY), 2002.
- *Just after Sunset* (story collection), Scribner (New York, NY), 2008.
- *Full Dark, No Stars* (novella collection; contains *1922, Big Driver, Fair Extension,* and *A Good Marriage*), Gallery Books (New York, NY), 2010.
- *Blockade Billy* (novella), Cemetery Dance Publications (Baltimore, MD), 2010.

- *The Bazaar of Bad Dreams,* Scribner (New York, NY), 2015.
- (With Richard Chizmar) *Gwendy's Button Box* (novella), Gallery Books (New York, NY), 2017.
- *The Body* (novella), Scribner (New York, NY), 2018.
- (Editor, with Bev Vincent) *Flight or Fright: Seventeen Turbulent Tales,* Scribner (New York, NY), 2019.
- *If It Bleeds,* Scribner (New York, NY), 2020.

SCREENPLAYS

- *Stephen King's Creep Show: A George A. Romero Film* (based on King's stories "Father's Day," "The Lonesome Death of Jordy Verrill" [previously published as "Weeds", "The Crate," and "They're Creeping Up on You"; released by Warner Bros. as *Creepshow,* 1982), illustrated by Berni Wrightson and Michele Wrightson, New American Library (New York, NY), 1982.
- *Cat's Eye* (based on King's stories "Quitters, Inc.," "The Ledge," and "The General"), Metro Goldwyn-Mayer/ United Artists, 1984.
- *Stephen King's Silver Bullet* (based on and published with King's novella *Cycle of the Werewolf;* released by Paramount Pictures/Dino de Laurentiis's North Carolina Film Corporation, 1985), illustrated by Berni Wrightson, New American Library/ Signet (New York, NY), 1985.
- (And director) *Maximum Overdrive* (based on King's stories "The Mangler," "Trucks," and "The Lawnmower Man"; released by Dino de Laurentiis's North Carolina Film Corp., 1986), New American Library (New York, NY), 1986.
- *Pet Sematary* (based on King's novel of the same title), Laurel Production, 1989.
- *Stephen King's Sleepwalkers,* Columbia, 1992.
- (Author of introduction) Frank Darabont, *The Shawshank Redemption: The Shooting Script,* Newmarket Press (New York, NY), 1996.
- *Storm of the Century* (also see below), Pocket Books (New York, NY), 1999.
- (Author of introductions, with William Goldman and Lawrence Kasdan) William Goldman and Lawrence Kasdan, *Dreamcatcher: The Shooting Script,* Newmarket Press (New York, NY), 2003.

TELEPLAYS

- *Stephen King's Golden Years,* CBS-TV, 1991.
- (And executive producer) *Stephen King's The Stand* (based on King's novel *The Stand*), ABC-TV, 1994.
- (With Chris Carter) "Chinga,"*The X-Files,* Fox-TV, 1998.
- *Storm of the Century,* ABC-TV, 1999.
- *Rose Red* (also see below), ABC-TV, 2001.
- *Stephen King's Kingdom Hospital,* ABC-TV, 2004.
- *Desperation* (television movie), USA, 2004.
- (With Donald P. Borchers) *Children of the Corn* (television movie), Children of the Corn Productions, 2009.

OMNIBUS EDITIONS

- *Another Quarter Mile: Poetry,* Dorrance (Philadelphia, PA), 1979.
- *Stephen King's Danse Macabre* (nonfiction), Berkley Books (New York, NY), 1981.
- *Stephen King* (contains *The Shining, Salem's Lot, Night Shift,* and *Carrie*), W.S. Heinemann/Octopus Books (London, England), 1981.
- *The Plant* (privately published episodes of a comic horror novel in progress), Philtrum Press (Bangor, ME), Part 1, 1982, Part 2, 1983, Part 3, 1985.
- *Black Magic and Music: A Novelist's Perspective on Bangor* (pamphlet), Bangor Historical Society (Bangor, ME), 1983.
- *Black Magic and Music: A Novelist's Perspective on Bangor* (pamphlet), Bangor Historical Society (Bangor, ME), 1983.
- (And author of introduction) *The Bachman Books: Four Early Novels* (contains *Rage, The Long Walk, Roadwork,* and *The Running Man*), New American Library (New York, NY), 1985.
- *Dolan's Cadillac,* Lord John Press (Northridge, CA), 1989.
- *Stephen King* (contains *Desperation* and *The Regulators*), Signet (New York, NY), 1997.
- *Stephen King's Latest* (contains *Dolores Claiborne, Insomnia* and *Rose Madder*), Signet (New York, NY), 1997.

OTHER

- *Nightmares in the Sky: Gargoyles and Grotesques* (nonfiction), photographs by F. Stop FitzGerald, Viking (New York, NY), 1988.
- *Midnight Graffiti,* Warner Books (New York, NY), 1992.
- *On Writing: A Memoir of the Craft,* Scribner (New York, NY), 2000.
- (With Stewart O'Nan) *Faithful: Two Diehard Boston Red Sox Fans Chronicle the Historic 2004 Season,* Scribner (New York, NY), 2004.
- (With Scott Snyder) *American Vampire,* Volume 1, illustrated by Rafael Albuquerque, Vertigo (New York, NY), 2010.

Also author of early unpublished novels "Sword in the Darkness" (also referred to as "Babylon Here") and "The Cannibals."

MEDIA ADAPTATIONS:
Many of King's novels have been adapted for the screen. *Carrie* was produced as a motion picture in 1976 by Paul Monash for United Artists, screenplay by Lawrence D. Cohen, directed by Brian De Palma, featuring Sissy Spacek and Piper Laurie, and again in

2013 by Screen Gems, directed by Kimberley Peirce, and starring Julienne Moore; *Carrie* was also produced as a Broadway musical in 1988 by Cohen and Michael Gore, developed in England by the Royal Shakespeare Company, featuring Betty Buckley; *Salem's Lot* was produced as a television miniseries in 1979 by Warner Brothers, teleplay by Paul Monash, featuring David Soul and James Mason, and was adapted for the cable channel TNT in 2004, with a teleplay by Peter Filardi and direction by Mikael Salomon; *The Shining* was filmed in 1980 by Warner Brothers/Hawks Films, screenplay by director Stanley Kubrick and Diane Johnson, starring Jack Nicholson and Shelley Duvall, and it was filmed for television in 1997 by Warner Brothers, directed by Mick Garris, starring Rebecca De Mornay, Steven Weber, Courtland Mead, and Melvin Van Peebles; *Cujo* was filmed in 1983 by Warner Communications/Taft Entertainment, screenplay by Don Carlos Dunaway and Lauren Currier, featuring Dee Wallace and Danny Pintauro; *The Dead Zone* was filmed in 1983 by Paramount Pictures, screenplay by Jeffrey Boam, starring Christopher Walken; was adapted as a cable television series starring Anthony Michael Hall by USA Network, beginning 2002; *Christine* was filmed in 1983 by Columbia Pictures, screenplay by Bill Phillips; *Firestarter* was produced in 1984 by Frank Capra, Jr., for Universal Pictures in association with Dino de Laurentiis, screenplay by Stanley Mann, featuring David Keith and Drew Barrymore; *Stand by Me* (based on King's novella *The Body*) was filmed in 1986 by Columbia Pictures, screenplay by Raynold Gideon and Bruce A. Evans, directed by Rob Reiner; *The Running Man* was filmed in 1987 by Taft Entertainment/Barish Productions, screenplay by Steven E. de Souza, starring Arnold Schwarzenegger; *Misery* was produced in 1990 by Columbia, directed by Reiner, screenplay by William Goldman, starring James Caan and Kathy Bates; *Graveyard Shift* was filmed in 1990 by Paramount, directed by Ralph S. Singleton, adapted by John Esposito; *It* was adapted as *Stephen King's It,* a television miniseries by ABC-TV, in 1990, and filmed as the motion picture *It: Chapter One* for New Line Cinema, directed by Andy Muschietti, in 2017; *The Dark Half* was filmed in 1993 by Orion, written and directed by George A. Romero, featuring Timothy Hutton and Amy Madigan; *Needful Things* was filmed in 1993 by Columbia/Castle Rock, adapted by W.D. Richter and Lawrence Cohen, directed by Fraser C. Heston, starring Max Von Sydow, Ed Harris, Bonnie Bedelia, and Amanda Plummer; *The Tommyknockers* was filmed as a television miniseries by ABC-TV in 1993; *The Shawshank Redemption,* based on King's novella *Rita Hayworth and Shawshank Redemption: Hope Springs Eternal,* was filmed in 1994 by Columbia, written and directed by Frank Darabont, featuring Tim Robbins and Morgan Freeman; *Dolores Claiborne* was filmed in 1995 by Columbia; *Thinner* was filmed by Paramount in 1996, directed by Dom Holland, starring Robert John Burke, Joe Mantegna, Lucinda Jenney, and Michael Constantine; *Night Flier* was filmed by New Amsterdam Entertainment/Stardust International/Medusa Film in 1997, directed by Mark Pavia, starring Miguel Ferrer, Julie Entwisle, Dan Monahan, and Michael H. Moss; *Apt Pupil* was filmed in 1998 by TriStar Pictures, directed by Bryan Singer, starring David Schwimmer, Ian McKellen, and Brad Renfro; *The Green Mile* was filmed in 1999 by Castle Rock, directed by Frank Darabont, who also wrote the screenplay, starring Tom Hanks; *Hearts in Atlantis* was filmed in 2001 by Castle Rock, directed by Scott Hicks, screenplay written by William Goldman, starring Anthony Hopkins; *Dreamcatcher* was released in 2003 by Warner Brothers and Castle Rock Entertainment and was directed by Lawrence Kasdan, written by William Goldman, starring Morgan Freeman; the novella *Riding the Bullet* was filmed by Innovation Film Group in 2004; the novella *The Mist* was filmed by Dimension Films in 2007; *The Colorado Kid* was adapted as the television miniseries *Haven,* 2010-11; *Bag of Bones* was filmed as a television miniseries in 2011 by Headline Pictures; *Carrie* was filmed by Metro-Goldwyn-Mayer Pictures and Screen Gems in 2013; *A Good Marriage* was filmed by Reno Productions in 2014; *Cell* was filmed by Benaroya Pictures and the International Film Trust in 2014; *11/22/63* was filmed as a television miniseries by Carpenter B., Bad Robot Productions, and Warner Bros. Television in 2015-16; *Mr. Mercedes* was filmed as a television series by Nomadicfilm, Temple Hill Productions, and Sonar Entertainment, 2017--; *The Dark Towers* was filmed by Columbia Pictures and Imagine Entertainment in 2017; *It* was filmed by Lin Pictures, New Line Cinema, and Vertigo Entertainment in 2017; *Gerald's Game* was filmed by Intrepid Pictures in 2017; *1922* was filmed by Campfire Productions in 2017; *Pet Cemetery* was filmed by Di Di Bonaventura Pictures and Room 101, Inc. in 2019; *In the Tall Grass* was filmed by Copperheart Entertainment and Netflix in 2019; *Doctor Sleep* was filmed by Intrepid Pictures and Vertigo Entertainment in 2019.

Several of King's short stories have also been adapted for the screen, including *The Boogeyman,* filmed by Tantalus in 1982 and 1984 in association with the New York University School of Undergraduate Film, screenplay by producer-director Jeffrey C. Schiro, and it was produced again as a short film in 2010; *The Woman in the Room,* filmed in 1983 by Darkwoods, screenplay by director Frank Darabont, broadcast on public television in Los Angeles, 1985 (released with *The Boogeyman* on videocassette as *Two Mini-Features from Stephen King's Nightshift Collection* by Granite Entertainment Group, 1985); *Children of the Corn,* produced in 1984 by Donald P. Borchers and Terrence Kirby for New World Pictures, screenplay by George Goldsmith, and produced again in 2009 as a television movie; *The Word Processor* (based on King's "The Word Processor of the Gods"), produced by Romero and Richard Rubenstein for Laurel Productions, 1984, teleplay by Michael Dowell, broadcast November 19, 1985, on *Tales from the Darkside* series and released on videocassette by Laurel Entertainment, 1985; *Gramma,* filmed by CBS-TV in 1985, teleplay by Harlan Ellison, broadcast February 14, 1986, on *The Twilight Zone* series; *Creepshow 2* (based on "The Raft" and two unpublished stories by King, "Old Chief Wood'nhead" and "The Hitchhiker"), was filmed in 1987 by New World Pictures, screenplay by Romero; *Sometimes They Come Back,* filmed by CBS-TV in 1987; "The Cat from Hell" is included in a three-segment anthology film titled *Tales from the Darkside--The Movie,* produced by Laurel Productions, 1990; *The Lawnmower Man,* written by director Brett Leonard and Gimel Everett for New Line Cinema, 1992; *The Mangler,* filmed by New Line Cinema, 1995; and *The Langoliers,* filmed as a television miniseries by ABC-TV in 1995; the short fiction "Secret Window, Secret Garden" was adapted into the film *Secret Window,* distributed by Columbia Pictures, written and directed by David Koepp, 2004; the short story "All That You Love Will Be Carried Away" from the collection *Everything's: 14 Dark Tales,* has been adapted and made into a short film by James Renner; stories from the collection *Nightmares and Dreamscapes* have been adapted for a television miniseries, 2006; "1408" from the collection *Everything's Eventual* has been filmed by Dimension Films in 2007; "Grey Matter" has been filmed by Artistic Analogies Film Co. in 2010; *Under the Dome* has been adapted into a television series from Amblin Entertainment, 2013--; "The Man in the Black Suit," "The Road Virus Heads North," "All That You Love Will Be Carried Away," "Luckey Quarter," "Home Delivery," "Gotham Cafe," "I Know What You Need," "Umney's Last Case," "Suffer the Little Children," "Tyger," "Popsy," "Harvey's Dream," "All That You Love," "My Pretty Pony," "The Man Who Would Not Shake Hands," "In the Deathroom," "Dolan's Cadillac," "Here There Be Tigers," "Hard Ride," "The Man Who Loved Flowers," "Survivor Type," "Cain Rose Up," "One for the Road," "Mute," "Rest Stop," and "The Things They Left Behind" have been made into short films.

Sidelights

"With Stephen King," wrote a contributor to *Fear Itself: The Horror Fiction of Stephen King,* "you never have to ask 'Who's afraid of the big bad wolf?'--You are. And he knows it." Throughout a prolific array of novels, short stories, and screen work in which elements of horror, fantasy, science fiction, and humor meld, King deftly arouses fear from dormancy. The breadth and durability of his popularity alone evince his mastery as a compelling storyteller. Although the critical reception of his work has not necessarily matched its sweeping success with readers, literary colleagues and several critics discern within it a substantial and enduring literary legitimacy.

While popular with readers, the horror genre is frequently trivialized by reviewers who tend to regard it, when at all, less seriously than mainstream fiction. In an interview with Charles Platt in *Dream Makers: The Uncommon Men and Women Who Write Science Fiction,* King suspected that "most of the critics who review popular fiction have no understanding of it as a whole." Regarding the "propensity of a small but influential element of the literary establishment to ghettoize horror and fantasy and instantly relegate them beyond the pale of so-called serious literature," King told Eric Norden in a *Playboy* interview: "I'm sure those critics' nineteenth-century precursors would have contemptuously dismissed [Edgar Allan] Poe as the great American hack." In a panel discussion at the 1984 World Fantasy Convention in Ottawa, reprinted in *Bare Bones: Conversations on Terror with Stephen King,* he predicted that horror writers "might actually have a serious place in American literature in a hundred years or so."

King's ability to comprehend "the attraction of fantastic horror to the denizen of the late twentieth century," according to *Fear Itself* contributor, partially accounts for his unrivaled popularity in the genre. However, what distinguishes him is the way in which he transforms the ordinary into the horrific. In *Discovering Stephen King,* Gary William Crawford observed that King is "a uniquely sensitive author" within the Gothic literary tradition, which he described as "essentially a literature of nightmare, a conflict between waking life and the darkness within the human mind." Perpetuating the legacy of Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Henry James, and H.P. Lovecraft, "King is heir to the American Gothic tradition in that he has placed his horrors in contemporary settings and has depicted the struggle of an American culture to face the horrors within it," explained Crawford, and because "he has shown the nightmare of our idealistic civilization." Observing that children suspend their disbelief easily, King argued in *Stephen King's Danse Macabre* that, ironically, they are actually "better able to deal with fantasy and terror *on its own terms* than their elders are." Adults are capable of distinguishing between fantasy and reality, but in the process of growing up, commented King in the same volume, they develop "a good case of mental tunnel vision and a gradual ossification of the imaginative faculty"; thus, he perceives the task of the fantasy or horror writer as enabling one to become "for a little while, a child again."

The empowerment of estranged young people is a recurring theme in King's fiction. His first novel, *Carrie: A Novel of a Girl with a Frightening Power,* is about a persecuted teenaged girl. "The novel examines female power," remarked a *Dictionary of Literary Biography* contributor, "for Carrie gains her telekinetic abilities with her first menstruation." "It is," the essayist noted, "a compelling character study of a persecuted teenager who finally uses her powers to turn the table on her persecutors. The result is a violent explosion that destroys the mother who had taught her self-hatred and the high-school peers who had made her a scapegoat." An alienated teenaged boy is the main character in King's *Christine,* and *Rage* features Charlie Decker, a young man who tells the story of his descent into madness and murder. In *The Shining* and *Firestarter,* Danny Torrance and Charlie McGee are alienated not from their families--they have loving, if sometimes weak, parents--but through the powers they possess and by those who want to manipulate them: evil supernatural forces in *The Shining,* the U.S. Government in *Firestarter.* Children also figure prominently, although not always as victims, in *Salem's Lot, The Tommyknockers, Pet Sematary, The Eyes of the Dragon,* and *The Talisman.*

King's most explicit examination of alienation in childhood, however, comes in the novel *It.* The eponymous IT is a creature that feeds on children--on their bodies and on their emotions, especially fear. IT lives in the sewers of Derry, Maine, having arrived there ages ago from outer space, and emerges about every twenty-seven years in search of victims. King organizes the tale as two parallel stories, one tracing the activities of seven unprepossessing fifth-graders--'The Losers' Club'--who discovered and fought the horror in 1958, the other describing their return to Derry in 1985 when the cycle resumes. The surviving members of the Losers' Club return to Derry to confront IT and defeat IT once and for all. The only things that appear to hurt IT are faith, humor, and childlike courage. " *It* involves the guilt and innocence of childhood and the difficulty for adults of recapturing them," Christopher Lehmann-Haupt related in the *New York Times.* "*It* questions the difference between necessity and free will. *It* also concerns the evil that has haunted America from time to time in the forms of crime, racial and religious bigotry, economic hardship, labor strife and industrial pollution." The evil takes shape among Derry's adults and older children, especially the bullies who terrorize the members of the Losers' Club.

Not surprisingly, throughout most of King's adolescence, the written word afforded a powerful diversion. "Writing has always been it for me," King commented in a panel discussion at the 1984 World Fantasy Convention in Ottawa, reprinted in *Bare Bones.* His first literary efforts were science fiction and adventure stories. Having written his first story at the age of seven, King began submitting short fiction to magazines at twelve, and published his first story at eighteen. In high school, he authored a small, satiric newspaper titled "The Village Vomit," and in college he penned a popular and eclectic series of columns called "King's Garbage Truck." He also started writing the novels he eventually published under the pseudonym Richard Bachman--novels that focus more on human alienation and brutality than supernatural horror. After graduation, King supplemented his teaching salary through various odd jobs and by submitting stories to men's magazines. Searching for a form of his own, King responded to a friend's challenge to break out of the machismo mold of his short fiction. Because King completed the first draft of *Carrie* at the time William Peter Blatty's *The Exorcist* and Thomas Tryon's *The Other* were being published, the novel was marketed as horror fiction, and the genre had found its juggernaut. Or, as a contributor to *Fear Itself* noted: "Like a mountain, King is there."

"King has made a dent in the national consciousness in a way no other horror writer has, at least during his own lifetime," noted an essayist *Discovering Stephen King.* "He is a genuine phenomenon." A newsletter--"Castle Rock"--has been published since 1985 to keep his ever-increasing number of fans well informed; and Book-of-the-Month Club has been reissuing all of his best sellers as the

Stephen King Library collection. Resorting to a pseudonym to get even more work into print accelerated the process for King; but according to a *Kingdom of Fear* contributor, although the ploy was not entirely "a vehicle for King to move his earliest work out of the trunk," it certainly triggered myriad speculations about, as well as hunts for, other possible pseudonyms he may also have used. In his essay "Why I Was Bachman" in *The Bachman Books: Four Early Novels,* King recalled that he simply considered it a good idea at the time, especially since he wanted to try to publish something without the attendant commotion that a Stephen King title would have unavoidably generated. Also, his publisher believed that he had already saturated the market. King's prodigious literary output and multimillion-dollar contracts, though, have generated critical challenges to the inherent worth of his fiction. Thinking he has been somehow compromised by commercial success, some critics imply that he writes simply to fulfill contractual obligations. King, however, told *Playboy* interviewer Norden: "Money really has nothing to do with it one way or the other. I love writing the things I write, and I wouldn't and 'couldn't' do anything else."

King writes daily, exempting only Christmas, the Fourth of July, and his birthday. He likes to work on two things simultaneously, beginning his day early with a two-or three-mile walk: "What I'm working on in the morning is what I'm *working* on," he said in a panel discussion at the 1980 World Fantasy Convention in Baltimore, reprinted in *Bare Bones.* He devotes the afternoon to rewriting. According to his *Playboy* interview, while he is not particular about working conditions, he is about his output. Despite chronic headaches, occasional insomnia, and even a fear of writer's block, he produces six pages daily.

Regarding what he considers an essential reassurance that underlies and impels the genre itself, King remarked in *Stephen King's Danse Macabre* that "beneath its fangs and fright wig" horror fiction is really quite conservative. Comparing horror fiction with the morality plays of the late middle ages, for instance, he believes its primary function is "to reaffirm the virtues of the norm by showing us what awful things happen to people who venture into taboo lands." Also, there is the solace in knowing "when the lights go down in the theater or when we open the book that the evildoers will almost certainly be punished, and measure will be returned for measure." King admitted to Norden, though, that despite all the discussion by writers generally about "horror's providing a socially and psychologically useful catharsis for people's fears and aggressions, the brutal fact of the matter is that we're still in the business of public executions." Regarding possible influence on readers, King told Norden that "evil is basically stupid and unimaginative and doesn't need creative inspiration from me or anybody else," but "despite knowing all that rationally, I have to admit that it is unsettling to feel that I could be linked in any way, however tenuous, to somebody else's murder."

"Death is a significant element in nearly all horror fiction," wrote Michael A. Morrison in a critique of *Pet Sematary* for *Fantasy Review,* "and it permeates King's novels and short stories." In the opinion of some critics, however, King has been able to keep the subject fresh. An example of King's ability to "pour new wine from old bottles" is his experimentation with narrative structure. In *It, Carrie,* and *The Stand,* declared Tony Magistrale in the study *Landscape of Fear: Stephen King's American Gothic,* King explores story forms--"stream of consciousness, interior monologues, multiple narrators, and a juggling of time sequences--in order to draw the reader into a direct and thorough involvement with the characters and events of the tale."

In *Gerald's Game* and *Dolores Claiborne,* King uses different techniques to deal with similar characters. In the former, Jessie Burlingame has lost her husband to heart failure. He "has died after handcuffing her to the bed at their summer home," explained a *Dictionary of Literary Biography* contributor, "and Jessie must face her life, including the memory that her father had sexually abused her, and her fears alone." In *Dolores Claiborne* the title character is suspected of murdering her employer, a crusty old miser named Vera Donovan. Dolores maintains her innocence, but she freely confesses that she murdered her husband thirty years earlier when she caught him molesting their daughter.

"There are a series of dovetailing, but unobtrusive, connections," observed a *Locus* contributor, "linking the two novels and both Jessie and Dolores." Like *It,* both *Gerald's Game* and *Dolores Claiborne* are set in the town of Derry, Maine. They are also both psychological portraits of older women who have suffered sexual abuse. *Dolores Claiborne* differs from *Gerald's Game,* however, because it uses fewer of the traditional trappings of horror fiction, and it is related entirely from Dolores's viewpoint.

Dolores Claiborne "is, essentially, a dramatic monologue," related Kit Reed in the *Washington Post Book World,* "in which the speaker addresses other people in the room, answers questions and completes a narrative in actual time." "King has taken horror literature out of the closet and has injected new life into familiar genres," a *Dictionary of Literary Biography* contributor wrote. "He is not afraid to mix those genres in fresh ways to produce novels that examine contemporary American culture."

Insomnia, continues the example set by *Gerald's Game* and *Dolores Claiborne.* It is also set in Derry, and its protagonist is Ralph Roberts, an elderly retired salesman, newly widowed and suffering severely from insomnia. Ralph begins to see people in a new way: their auras become visible to him. "Ralph finds himself a man in a classic situation, a mortal in conflict with the fates--literally," observed a *Locus* reviewer. "How much self-determination does he really possess? And how much is he acted upon?" Ralph also comes into conflict with his neighbor Ed Deepeneau, a conservative Christian and antiabortion activist who beats his wife and has taken up a crusade against a visiting feminist speaker.

"There are some truly haunting scenes in the book about wife abuse and fanaticism, as well as touching observations about growing old, but they're quickly consumed by more predictable sensationalism," remarked Chris Bohjalian in the *New York Times Book Review.*

King delighted his readers and astounded his critics by issuing three new major novels in 1996: *Desperation, The Regulators*--under the pseudonym Richard Bachman--and *The Green Mile,* the last a Depression-era prison novel serialized in six installments. A *Publishers Weekly* contributor wrote: "If the publishing industry named a Person of the Year, this year's winner would be Stephen King." The same reviewer noted that with *Desperation* "King again proves himself the premier literary barometer of our cultural clime." Released on the same day from two different publishers, *Desperation* and *The Regulators* have interlocking characters and plots; each works as a kind of distorted mirror image of the other. In *Desperation,* which some reviewers consider the better book, a group

of strangers drive into Desperation, Nevada, where they encounter a malign spirit (Tak) in the body of police officer Collie Entragian. The survivors of this apocalyptic novel are few, but they include David Carver, an eleven-year-old boy who talks to God, and John Edward Marinville, an alcoholic novelist. Mark Harris, writing in *Entertainment Weekly,* remarked that King "hasn't been this intent on scaring readers--or been this successful at it--since *The Stand,*" adding that "King has always been pop fiction's most compassionate sadist."

Although *The Regulators* received little critical praise, King's experiment in serialization with *The Green Mile* appealed to both readers and critics. An *Entertainment Weekly* reviewer called it a novel "that's as hauntingly touching as it is just plain haunted," and a *New York Times* contributor maintained that despite "the striking circumstances of its serial publication," the novel "manages to sustain the notes of visceral wonder and indelible horror that keep eluding the Tak books." Set in the Deep South in 1932, *The Green Mile* --a prison expression for death row--begins with the death of twin girls and the conviction of John Coffey for their murder. Block superintendent Paul Edgecombe, who narrates the story years later from his nursing home in Georgia, slowly unfolds the story of the mysterious Coffey, a man with no past and with a gift for healing.

King's next major novel, 1998's *Bag of Bones,* about a writer struggling with writer's block and grief for his dead wife while living in a haunted cabin, was well received. Also acclaimed was the following year's *Hearts in Atlantis,* which Tom De Haven described in *Entertainment Weekly* as "a novel in five stories, with players sometimes migrating from one story to the next." De Haven went on to note that "there's more heartbreak than horror in these pages, and a doomy aura that's more generational than occult." He also reported that the "last two stories are drenched in sadness, mortality, regret, and finally absolution," concluding that *Hearts in Atlantis* "is wonderful fiction." In *Booklist,* Ray Olson praised the volume as "a rich, engaging, deeply moving generational epic."

The Girl Who Loved Tom Gordon, also published in 1999, centers on a nine-year-old girl from a broken home who gets lost in a forest for two weeks. She has her radio with her and survives her ordeal by listening to Boston Red Sox games and imagining conversations with her hero, Red Sox relief pitcher Tom Gordon.

While these books were making their way to readers, King suffered a serious health challenge. On June 19, 1999, he was struck by a van while walking alongside a road near his home. He sustained injuries to his spine, hip, ribs, and right leg. One of his broken ribs punctured a lung, and he nearly died. He began a slow progress toward recovery, cheered on by countless cards and letters from his fans. During his recovery, he began experimenting with publishing his fiction electronically.

In August 2000, King self-published the first two installments of his e-book *The Plant* on his home page. Pricing the installments at one dollar each, King promised to publish additional chapters if at least seventy-five percent of those who download the first two installments paid for them. King also published a short story, "Riding the Bullet," in March, and it was distributed as an e-book publication in several formats. This tale was eventually reprinted in the 2002 collection *Everything's Eventual: 14 Dark Tales.*

King had begun work on a writer's manual before his accident, and the result, 2000's *On Writing: A Memoir of the Craft,* sold more copies in its first printing than any previous book about writing. In addition to King's advice on crafting fiction, the book includes a great deal of autobiographical material. The author chronicles his childhood, his rise to fame, his struggles with addiction, and the horrific accident that almost ended his life.

"King's writing about his own alcoholism and cocaine abuse," noted John Mark Eberhart in the Kansas City *Star,* "is among the best and most honest prose of his career." Similarly, Jack Harville reported in the Charlotte *Observer* that "the closing piece describes King's accident and rehabilitation. The description is harrowing, and the rehab involves both physical and emotional recovery. It is beautifully told in a narrative style that would have gained Strunk and White's approval."

Some of the novels King has published since the beginning of the twenty-first century, including *Dreamcatcher* and *From a Buick 8,* have brought strong comparisons with his earlier novels--in particular, *It* and *Christine,* respectively. *Dreamcatcher* and *From a Buick 8* garnered praise from reviewers as well. " *Dreamcatcher* marks [King's] bracing return to all-out horror, complete with trademark grisly gross-outs, a panoramic cast of deftly drawn characters and a climactic race against time, with the fate of the planet hanging in the balance," commented Rene Rodriguez in the *Miami Herald.*

In the Charlotte *Observer,* Salem Macknee noted surface similarities between *From a Buick 8* and *Christine,* but assured readers that "this strange counterfeit of a Buick Roadmaster is no rerun. Stephen King has once again created an original, a monster never seen before, with its own frightful fingerprint."

King also received positive reviews for *Everything's Eventual.* Among other stories, the collection includes a few that he previously published in the *New Yorker.* Notable among these is "The Man in the Black Suit," which won the 1996 O. Henry Award for best short story and brought King comparisons with great nineteenth-century American fiction writer Nathaniel Hawthorne.

"As a whole," concluded Rodriguez in another *Miami Herald* review, " *Everything's Eventual* makes a perfect showcase for all of King's strengths: His uncanny talent for creating vivid, fully realized characters in a few strokes, his ability to mine horror out of the mundane, ... and his knack for leavening even the most preposterous contraptions with genuine, universal emotions."

Although he does not feel that he has always been treated unfairly by critics, King has described what it is like to witness his writing turned into filmed images that are less than generously received by reviewers. In his essay "Why I Was Bachman," he admitted that he really has little to complain about: "I'm still married to the same woman, my kids are healthy and bright, and I'm being well paid for doing something I love." Despite the financial security and recognition, or perhaps because of its intrinsic responsibility, King strives to improve at his craft. "It's getting later and I want to get better, because you only get so many chances to do good work," he stated in a panel discussion at the 1984 World Fantasy Convention in Ottawa. "There's no justification not to at least try to do good work

when you make the money."

According to Alan Warren in *Discovering Stephen King,* there is nothing to suggest that success has been detrimental to King: "As a novelist, King has been remarkably consistent." Noting, for instance, that "for generations it was given that brevity was the soul of horror, that the ideal format for the tale of terror was the short story," Warren pointed out that "King was among the first to challenge that concept, writing not just successful novels of horror, but long novels." Moreover, wrote Warren, "his novels have gotten longer."

Influenced by the naturalistic novels of writers such as Theodore Dreiser and Frank Norris, King once confessed that he had a bleak vision of the world's future. On the other hand, one of the things he finds most comforting in his own work is an element of optimism. "In almost all cases, I've begun with a premise that was really black," he said in a panel discussion at the 1980 World Fantasy Convention in Baltimore, reprinted in *Bare Bones.* "And a more pleasant resolution has forced itself upon that structure." As a contributor to *Kingdom of Fear* maintained, however, "unlike some other horror writers who lack his talents and sensitivity, Stephen King never ends his stories with any cheap or easy hope. People are badly hurt, they suffer and some of them die, but others survive the struggle and manage to grow. The powers of evil have not yet done them in." A *Fear Itself* essayist thought the reassurance King brings to readers derives from a basic esteem for humanity: "For whether he is writing about vampires, about the death of ninety-nine percent of the population, or about innocent little girls with the power to break the earth in half, King never stops emphasizing his essential liking for people."

Douglas E. Winter assessed King's contribution to the horror genre in his study *Stephen King: The Art of Darkness* this way: "Death, destruction, and destiny await us all at the end of the journey--in life as in horror fiction. And the writer of horror stories serves as the boatman who ferries people across that Reach known as the River Styx. ... In the horror fiction of Stephen King, we can embark upon the night journey, make the descent down the dark hole, cross that narrowing Reach, and return again in safety to the surface--to the near shore of the river of death. For our boatman has a master's hand."

While King has played with giving up publishing his writings, the idea has not yet become a reality. In 2004, under the pseudonym Eleanor Druse, King published *The Journals of Eleanor Druse: My Investigation of the Kingdom Hospital Incident.* He has also continued with his "Dark Tower" series (the illustrated novels featuring Roland the gunslinger) with the publication of *The Dark Tower V: Wolves of the Calla* in 2003. The book was published more than five years after the previous installment in the series, *The Dark Tower IV: Wizard and Glass.*

The final two installments of the series came in 2004, with *The Dark Tower VI: The Songs of Susannah* and *The Dark Tower VII: The Dark Tower.* In a surprise for fans, King introduced himself as a character in the sixth installment, which a *Publishers Weekly* reviewer called a "gutsy move" and also commented: "There's no denying the ingenuity with which King paints a candid picture of himself."

In 2004, King varied a bit from his usual formula to write, in collaboration with Stewart O'Nan, a nonfiction book about one of his great loves, the Boston Red Sox. When the two authors began keeping diaries of the baseball team's games that year, they expected the result to be the story of yet another disappointing season for fans of the seemingly cursed team. Instead, the Red Sox won the World Series for the first time in eighty-six years. They book was titled *Faithful: Two Diehard Boston Red Sox Fans Chronicle the Historic 2004 Season.*

In *Cell,* a 2006 novel that *Booklist* critic Ray Olson considered "the most suspenseful, fastest-paced book King has ever written," the author uses cell phone signals as a source for inducing zombie-like violence in the majority of the population. A *Publishers Weekly* contributor found "King's imagining ... rich," and the dialogue "jaunty and witty" in this novel, which borrows technique from Richard Matheson and George A. Romero, the horror legends to whom the book is dedicated. Olson noted that with the publication of *Cell,* "King blasts any notion that he's exhausted or dissipated his enormous talent."

King presents a good old-fashioned yarn in his book *The Colorado Kid.* As told by two veteran newspaper reporters to a cub reporter named Stephanie McCann, the story revolves around the discovery of a body by two high school sweethearts twenty years earlier on Moosie's beach in Moose-Lookit Island, Maine. The story reveals how the two reporters eventually discovered that the man was from Colorado. Several reviewers noted that *The Colorado Kid* is difficult to classify, as it contains elements of horror, mystery, and pulp fiction. Keir Graff, writing in *Booklist,* commented that the author "appears to be fumbling in his tackle box when, in fact, he's already slipped the hook into our cheeks." In a review in the *Library Journal,* Nancy McNicol commented that "this slim (by King standards) volume will speak to those who appreciate good storytelling."

In *Lisey's Story,* King tells the tale of Lisey Landon beginning two years after her famous novelist husband, Scott Landon, has died. Besieged by researchers and others wanting Scott's papers, Lisey decides to prepare his work for donation when she begins to receive threatening phone calls and notes, as well as a dead cat in her mailbox. Meanwhile, Lisey has been hearing Scott's voice, and it leads her to a netherworld called Boo'Ya Moon where Scott and his brother used to go to escape their brutal father. Although Lisey escapes to this world to learn about Scott's past and her own strength, she does not elude the psychopath who has threatened her. "The book is also, perhaps, a parable about love and imagination that affirms love as the more salvific of the two," wrote Ray Olson in *Booklist.*

Reviewers welcomed the novel. Noting that King "is surprisingly introspective and mature here," a *Kirkus Reviews* contributor called *Lisey's Story* "one of King's finest works." In the *Seattle Times,* Mark Rahner remarked: "King is especially good at describing the monumental sadness of sifting through the remnants of a dead loved one's life, and depicting the secret and sometimes even nauseatingly cute code-talk of long relationships." Charles de Lint, writing in the *Magazine of Fantasy and Science Fiction,* commented: "Sometimes even established writers can surprise us by stretching in a new direction, or telling a new kind of story while still using the favorite tools in their toolbox. That's the case here, and it's worth talking about." Jim Windolf wrote in the *New York*

Times Book Review that the novel "has an abundance of solid descriptions ... and indelible images." Windolf also commented on the magical world that King creates, saying: "It's as real as J.M. Barrie's Never-Never Land, L. Frank Baum's Oz or the Grimms' forest."

In the aftermath of his horrific 1999 accident, King made a decision to relocate--on at least a part-time basis--from his Maine home to Florida. "A few years [after the accident], after developing a severe case of pneumonia, the king of chills decided to embrace warmth, " explained *Time* contributor Gilbert Cruz. "'It's the law,' he jokes from his part-time home on the Gulf Coast. 'You get a little bit older, and you have to move to Florida.' So, in one of the rare cliché moments of his life, King ... and his wife Tabitha flew south for the winter."

While his previous novels had all been set in his native Maine, *Duma Key* draws on King's new Florida surroundings. It tells the story of Edgar Freemantle, a construction chief and self-made millionaire who undergoes a catastrophic, life-changing accident. A construction crane collapses on the truck he is in, crushing his hip, shattering his skull, and damaging his right arm so badly that it has to be amputated. "Anyone who has ever screamed in post-traumatic pain or cursed his physical therapist during an agonizing session of stretching limbs in directions they don't want to go," wrote Mark Graham in the *Rocky Mountain News,* "will find it hard to read the first fifty pages of *Duma Key,* as Edgar describes the feeling of 'ground glass' in his leg and hip during his rehabilitation." Many reviewers speculated that King used his own long and painful recuperation for inspiration. "When King writes in Freemantle's voice that 'everything hurt all the time. I had a constant ringing headache; behind my forehead it was always midnight in the world's biggest clock-shop,'" observed Bob Minzesheimer in *USA Today,* "he's not just imagining it."

The accident's effects go well beyond the purely physical: the combination of pain, medication, and brain damage changes Edgar's personality. "He becomes prone to fits of rage. His wife leaves him," Minzesheimer continued. "A psychiatrist advises him to find a new life elsewhere, so he moves to an isolated island in Florida." He sets up shop on the small, privately owned island of Duma Key. "There," reported Emily Lambert in *Media Wales,* "he discovers a talent for painting and becomes obsessed with the horizon. And an imaginary boat called Perse." Freemantle "wrestles with a talent he doesn't comprehend and familiarizes himself with his new neighbors, elderly heiress Elizabeth Eastlake and her caretaker, Jerome Wireman," explained *San Francisco Chronicle* contributor Michael Berry. "All three harbor secrets, and as they size each other up, they all sense that occult forces have been set in motion around them. Edgar's freaky paintings seem to contain portents of future tragedies, while Eastlake's descent into Alzheimer's masks the origin of the evil that lurks on the key's deserted shore." "You could say that *Duma Key* is about how Edgar gets his life back," wrote Charles Taylor on *Bloomberg.com.* "The skeleton-grin irony is that what he gets back is not quite his life."

Slowly the realization dawns on Freemantle that his presence on the island is not accidental, and that his paintings reveal truths that some, including Eastlake, have kept hidden. "As King expertly peels back layers of suspense and back story, Edgar realizes he has been drawn to Duma Key, which seems to want desperately wounded people for its own occult purposes," declared *Houston Chronicle* reviewer Chauncey Mabe. "The island, no surprise, is haunted--by ghosts, memories, and an elemental evil of immense power and malice." "The paintings hold significance, though Edgar does not initially understand them," Ali Karim explained on the *January* website: "This changes when his youngest daughter comes to visit." Ilse (most often called Illy) cheers her father up, but at the same time sensitizes him to the fact that Duma Key is not the peaceful, idyllic spot it appears outwardly to be. "When Illy gets sick after they explore the Island," Karim continued, "Edgar starts to realize that there are things within Duma Key that might hold danger to him and his daughter and when Illy recovers, he sends her away." " *Duma Key* is a terrifying book about friendship and the random events that make life what it is," Karim concluded. "It chases down the idea that even though we might sometimes hear the balls in the lottery machine ahead of time, the ability to do so comes with consequences and is perhaps linked to a greater evil and to things we don't--can't?--understand."

"'Trying to re-invent the ordinary, make it new by turning it into a dream,' is how Edgar comes to define his art, and this is King's quest also," explained *Chicago Tribune* critic Richard Rayner. "He writes as always with energy and drive and a wit and grace for which critics often fail to give him credit." In addition, Rayner continued, "there's the thrilling sense of a master determined not only to flex his muscles but develop them too." "King may be meditating on the diverse powers of the creative soul," wrote *Washington Post Book World* contributor Brigitte Weeks, "but he has in no way lost his unmatched gift for ensnaring and chilling his readers with 'terrible fishbelly fingers.'" "When it comes to spine-tingling stories capable of melding the mundane with monstrous fears, both real and imagined," concluded Erik Spanberg in the *Christian Science Monitor,* "nobody does it better."

The novel *Blaze,* released in 2007, was published under the Bachman pseudonym and is as King's first book published under the pen name since 1996's *The Regulators. Blaze* tells the story of Clayton "Blaze" Blaisdell who has fallen into a life of delinquency ever since his father's brutal abuse left him feebleminded. King alternates chapters recounting Blaze's past mistreatment with his current plans to execute a kidnapping scheme plotted by his recently murdered partner in crime, George Rackley. "Despite its predictability, this diverting soft-boiled crime novel reflects influences ranging from John Steinbeck to James M. Cain," remarked a *Publishers Weekly* reviewer.

King returns to short fiction with his 2008 collection of thirteen short stories, *Just after Sunset.* In the collection's introduction, King cites his stint as a guest editor for the 2007 edition of *Best American Short Stories* as the impetus for returning to writing short stories, and most of the stories in the collection were written after that experience. "Some are tales of the supernatural. Others are about people who one minute are innocent bystanders in a seemingly placid world and the next are unwitting participants in life-threatening scenarios," as *USA Today* contributor Carol Memmott put it. "In *Just after Sunset* there are only flashes of the kind of recognition that King the novelist provides, and the short-story form does not allow him the space to turn his plot devices into metaphors. For me, that was most apparent in 'N,'" noted *New York Times Book Review* contributor Charles Taylor, who was unimpressed with most of the stories in the collection. "Other stories range from the delirious bad taste of 'The Cat from Hell' to the just plain bad taste of 'A Very Tight Place,' from the gloppily inspirational 'Ayana' to the botched brilliance of 'The Things They Left Behind,'" added Taylor. A *Kirkus Reviews* commentator remarked: "Though much of this lacks the literary ambition of King's recent novels, [the story] 'Stationary Bike' provides a compelling portrait of creative psychosis."

In the 2009 novel *Under the Dome* King returns to supernatural horror with his story of a small Maine town that is enclosed one October morning by an impermeable force field of unknown origin, forcing the people inside to exert themselves to survive. *Booklist* reviewer Ray Olson was not impressed with the characters in the novel: "King keeps a huge cast very busy in his third-biggest novel ever, but most of its members are flimsily realized."

On the other hand, *Library Journal* contributor Karl G. Siewert praised the novel's characters and the story, noting that "the characters are well rounded and interesting" and "a fast pace and compelling narrative make the reader's time fly." A *Publishers Weekly* critic called *Under the Dome* "a nonstop thrill ride as well as a disturbing, moving meditation on our capacity for good and evil, " and a *Kirkus Reviews* commentator deemed the book "vintage King: wonderfully written, good, creepy, old-school fun."

Published in 2010, *Full Dark, No Stars* is a novella collection containing four stories about the darker side of human nature: *1922, Big Driver, Fair Extension,* and *A Good Marriage.* Told in first person, *1922* is set in the dust-bowl American plains just before the Great Depression and tells the story of a hardworking farmer who enlists the help of his teenage son to kill his wife in order to retain the family land she hopes to sell. "King's rambunctious fiction doesn't often attempt a tragic tone, but *1922* does, and nearly achieves it," mused *New York Times Book Review* contributor Terrence Rafferty. "Although he has toyed with the idea of doubles and split personalities before (notably in *The Shining* and *The Dark Half*), there's a particularly intimate sense of horror in *1922* because the sad story is told in the voice of one of the afflicted." *Big Driver* is about a woman seeking vengeance against the man who raped her and left her for dead, while *Fair Extension* follows the relationship between a man and the best friend on whom he uses supernatural powers to shift all his bad luck and misfortune.

The heroine of *A Good Marriage* is Darcy Anderson, who in the twenty-eighth year of her marriage happens upon clues to the dark secret life of her husband, Bob. She discovers that he commits terrible crimes, for which he blames the presence of another person inside himself. "King works the double motifs deftly and guides the narrative to a satisfyingly cathartic climax--after which he supplies a nifty denouement in the form of a dialogue between poor shattered Darcy and a sly old retired cop," noted Rafferty, who added that " *A Good Marriage* is a characteristic King performance, speedy and craftsmanlike and solidly unnerving." "These tales show how a skilled storyteller with a good tale to tell can make unsettling fiction compulsively readable," commented a *Publishers Weekly* contributor.

Also published in 2010, the novella *Blockade Billy* takes King away from the horror genre to tell the story of baseball player Blockade Billy, whose brief big-league career with the New Jersey Titans was banished from the record books. Reviewing *Blockade Billy* in the *Magazine of Fantasy and Science Fiction,* Charles De Lint commented: "What I liked most was the voice of the narrator, an old man in a nursing home who, when he was a young man, was involved with the sport at a professional level." In *Booklist,* Bill Ott noted: "For fans of fifties baseball and of baseball fiction and film, this deft pastiche makes a great way to celebrate a new season."

In the novel *11/22/63,* published in 2011, English teacher Jake Epping travels back in time and takes on the new identity of George T. Amberson to try to stop Lee Harvey Oswald from assassinating President John F. Kennedy. "King has said that he struggled with the idea for this book for more than thirty years," observed *New York Times Book Review* critic Errol Morris. "One can see why. In fiction, we can decide who did or did not kill Kennedy. Writer's choice (and King chooses). But he pays his debts to history in other ways--by showing the machine and, at the same time, the simplest human knots, the love stories behind history: Sadie and George, Jack and Jackie, ... It all adds up to one of the best time-travel stories since H.G. Wells. King has captured something wonderful." A *Kirkus Reviews* contributor remarked: "Though his scenarios aren't always plausible in strictest terms, King's imagination, as always, yields a most satisfying yarn." In *Library Journal,* David Rapp added: "King remains an excellent storyteller, and his evocation of mid-20th-century America is deft."

King also returns to an earlier era in *Joyland,* albeit not via time travel. In this novel Devin Jones recalls the summer of 1973, when as a college student he worked at the titular amusement park, believed to be haunted by a young woman murdered there a few years earlier, one of several unsolved killings that have taken place in the vicinity. Devin finds the seedy park and the mysteries attached to it fascinating. Over the summer, he befriends veteran carnival workers, has his first sexual experience, and becomes an amateur detective.

Several critics found the novel an engaging blend of thriller and coming-of-age story. "Until the ghoulish climax, this reads like a heartfelt memoir," related Daniel Kraus in *Booklist,* noting that the book has "an undeniable offhand charm." A *Kirkus Reviews* contributor deemed *Joyland* "a satisfyingly warped yarn," adding: "As ever, King writes a lean sentence and a textured story, joining mystery to horror." Walter Kirn, writing in the *New York Times Book Review,* termed the novel "fairly light stuff" but "good fun." Kirn explained: "King's ambition this time around isn't to snatch us and hold us in his grasp but to loft us up high, then briskly set us down the way a Ferris wheel does." London *Observer* critic Alison Flood offered less qualified praise, calling *Joyland* "a far gentler, deeper, more thoughtful book than the one it masquerades as" and "more a coming-of-age mystery than a horror-filled thriller." In *Library Journal,* Nancy McNicol concluded: "This one's a must for King fans."

The same year as *Joyland,* King published *Doctor Sleep,* a sequel to the work some consider his masterpiece, *The Shining.* Danny Torrance, the psychic young boy of the earlier book, is grown up yet still tortured by the horrors he endured at the haunted Overlook Hotel, which turned his father into a violent maniac. He has struggled with a drinking problem but has achieved sobriety with the help of Alcoholics Anonymous. He works at a hospice facility in New Hampshire; with his telepathic gift, "the shining," he helps the patients find peace at life's end, and his efforts have earned him the nickname Doctor Sleep. His psychic ability also leads him to a twelve-year-old girl, Abra, who has even stronger powers than his. She tells him people with the shining are under attack by a vampire-like race called the True Knot, and she enlists his aid in fighting them.

Some critics considered *Doctor Sleep* a worthy successor to *The Shining.* "King's inventiveness and skill show no signs of slacking: *Doctor Sleep* has all the virtues of his best work," reported novelist Margaret Atwood in the *New York Times Book Review.* A *Kirkus*

Reviews commentator remarked that King "shows all his old gifts" in the novel, which is "satisfying at every level," and *Library Journal* contributor Amy Hoseth described the work as "vintage King, a classic good-vs.-evil tale." A *Publishers Weekly* reviewer found it "less terrifying than its famous predecessor" but "still a gripping, taut read." In a similar vein, Ian Thomson observed in *Spectator:* "While *Doctor Sleep* is a very serviceable sequel to *The Shining,* it does lack the vertiginous attack and ability to frighten of early King." To London *Guardian* contributor Steven Poole, however, this was not necessarily a problem. "What the novel lacks in brute fright ... it makes up for with more subtle pleasures," he noted. "The scenes where Dan accompanies elderly hospice residents in their final moments are tonally very well judged: here King finds a mode of the supernatural that has a melancholic beauty while avoiding spiritualist blather." Poole added that "King's tenderly sympathetic but no-bullshit approach" to alcoholism "is in a way more authentically disturbing than any pseudo-vampire." In London's *Observer,* Sam Leith predicted that readers will "inhale this novel like a great glorious draught of steam." He concluded: "Is it the equal of *The Shining*? Probably not. Does King need to lose sleep over it? Hell, no."

Further novels that King has released in the wake of *Doctor Sleep* include *Mr. Mercedes, Finders Keepers,* and *End of Watch.* The three novels comprise the "Bill Hodges" trilogy, and all feature the eponymous hero, an aging detective who is suffering from pancreatic cancer. *End of Watch* takes place three days before Bill is set to begin cancer treatment, and the story is centered on a terrifying killer named Brady. Said killer has been in a coma for the last six years, but a new drug called Cerebellin is meant to revive him. Instead, it gives Brady telekinetic powers, so he escapes his bedridden body and takes over his doctor's body via mind control. Brady is thus reborn as Dr. Z, and he installs psychic malware into a popular video game. This malware forces infected users to take their own lives.

Discussing his work in a PBS website interview with Jeffrey Brown, King explained: "I thought that the first book in the trilogy, *Mr. Mercedes,* would be the only book. And I kind of didn't want to let the characters go, the main characters. So I had an idea for another book, and realized when I was working on that that I had unfinished business from the first book. So I had a nice rounded quality, the three of them." King added: "I go where the story leads. And, sometimes, it is a little bit outrageous. And I relish that. I sort of want to be as much on the edge as I can. And I want to engage the reader. I'm an emotional writer ... I just like to reach out and grab you, pull you in."

Praising *End of Watch* in the *Christian Science Monitor,* Erik Spanberg remarked: "Credit King for rolling out a chilling, and plausible, recipe for Internet-fueled hysteria." He added: "Combined with a whiteout winter storm, a tick-tock race to stop mass detonation, and nail-biting near-misses, *End of Watch* roars to a satisfying conclusion. Which leads to another intriguing mystery: What's next for the King of Horror?" Janet Maslin, writing in the *New York Times,* was also impressed, and she stated: "A word about Mr. King's staying power: This is his best book since the vastly ambitious *Under the Dome* ... and it's part of a newly incisive, reality-based part of his career. At some point, the phantasmagorical became less central to him than the frightening prospects to be found in the real world. And he uses his ever-powerful intimacy with readers to convey the damage life can wreak." Maslin went on to comment that "Mr. King's recent novels appeal to older readers more than his early ones did, but they've gotten tougher, not tamer. And even though a couple of this book's principals wind up smiling by the time they get to the last page, you won't be. That's a promise."

Another positive assessment was proffered by Elizabeth Hand in the *Washington Post,* and she explained that "not long ago, the events described here would seem as improbable as a haunted 1958 Plymouth Fury named Christine. Today, however, quantum advances in neuroscience, computers and social media make *End of Watch* seem creepily plausible." Thus, "throughout his tale, King nimbly pulls together numerous plot threads and characters, adding a few from *Mr. Mercedes* and *Finders Keepers,* and for good measure throws in a final, nail-biting chase through a blizzard." Offering further applause in the *Guardian Online,* Allison Flood declared: "*End of Watch* may be a return to more classic King fare, but it's still Bill and Holly's decidedly down-to-earth detecting that makes the novel shine. I'd back these two anywhere, and can only hope that, as King recently hinted, he might return to these characters."

In his novel *Sleeping Beauties,* King and coauthor Owen King present a world in which the women are overtaken by a sleeping sickness as they are covered by a kind of white moss. Trying to wake the women results in them becoming deranged killers. Although the sleeping sickness affects women worldwide, the novel focuses on the Appalachian town of Dooling and the appearance of a woman named Evie who is unaffected by the strange disease. Evie is seen as someone who can help while other men view her as evil. "The themes and characters of *Sleeping Beauties* become powerful fictional case studies, holding the mirror up to our own powder keg of a society in unforgettable and often unnerving ways," wrote *BookPage* contributor Matthew Jackson. Rebecca Vnuk, writing for *Booklist,* remarked: "This allegorical fantasy has a rich premise."

The Outsider focuses on a horrific evil that invades the Midwestern town of Flint City. When an 11-year-old boy is brutally murdered, including having his throat ripped out, a police detective named Ralph Anderson arrests a well-liked teacher named Terry Maitland for the crime. Maitland claims innocence, which proves to be true when Maitland dies and the horrible murders continue. As a result, Anderson realizes he is facing some kind of evil entity. The author "serves up a juicy tale that plays at the forefront of our current phobias, setting a police procedural among the creepiest depths of the supernatural," commented a *Kirkus Reviews* contributor. Calling the first half of *The Outsider* a "riveting" police procedural, *Booklist* contributor Daniel Kraus went on to note: "The impossibility of the mystery is intoxicating, and readers will get dizzy from their shifting sympathies."

The novella *Elevation* takes place in the town of Castle Rock, Maine, and is a fable featuring a big man named Scott who is losing weight but appears to be the same size. Meanwhile, a lesbian couple have opened a restaurant in town but are plagued by hostilities because they are not only lesbians but also married. Meanwhile, Scott must deal with his new lesbian neighbors, who seem to be hostile to him. Scott begins to become buoyant, providing him with a new perspective on things. Noting that "the impact of the strange or the unknown upon a person's life is where King always shines," Charles De Lint, writing for the *Magazine of Fantasy and Science Fiction,* added: "In this case it allows him to explore issues we all face, such as the aging process or the different results that happen when we meet each other with either kindness or hostility." A *Kirkus Reviews* contributor called the novel "a touching fable with a

couple of deft political jabs on the way to showing that it might just be possible for us all to get along."

In *The Institute,* King once again turns his attention to a band of young kids joining forces to fight evil. Luke Ellison is a child prodigy whose parents want him to attend a prestigious school for other extraordinarily talented children with unprecedented intellects. Luke ends up getting kidnapped one night only to wake up in what seems to be a replica of his own room at home in Minneapolis, Minnesota. The world beyond that room, however, proves to be a facility in Maine where other gifted children are also being held against their will. "The concept of family separation takes on an eerie weight here, with unsettling parallels between the events of the novel and the real-life images we see on the news of kids ... in cramped cages at the U.S.-Mexico border," noted Robert G. Frazier in *BookPage.* It turns out that Luke and the others are at a secret government facility where the children are being researched for the psychic abilities while suffering abuse at the hands of their captors. King "plays on current themes of conspiracy theory, child abuse, the occult, and Deep State malevolence," wrote a *Kirkus Reviews* contributor. A *Publishers Weekly* contributor remarked: "Not a word is wasted in this meticulously crafted novel."

King's 2020 compilation of four novellas, *If It Bleeds,* is set in the world of some of his previous work, such as those featuring Bill Hodges. In the title story, "If It Bleeds," Holly Gibney, who works in the Finders Keepers Agency, is investigating a middle-school bombing. "Mr. Harrigan's Phone" features eight-year-old Craig, who is hired to read to the octogenarian, Mr. Harrigan. The two form a tight bond, and when Mr. Harrigan dies, Craig continues to talk to him as if he were still living and wonders what would happen if Mr. Harrigan responded. In "The Life of Chuck," Marty Anderson is a teacher in a middle school who is having a hard day, made even worse by the fact the likeness of a person named Chuck is turning up everywhere and the world appears to be ending. "Rat" features a writer named Drew who has a brilliant idea for a novel and needs to actually get it written. He's had no luck finishing the last three novels he has tried and wonders what the cost to him would be if he actually finishes this one.

"Longtime readers and new King fans alike will love the fresh tales in this wonderful collection," commented *Library Journal* contributor Elizabeth Masterson of *If It Bleeds.* Similarly, *Booklist* reviewer Craig Clark commented; "This set of novellas is thought provoking, terrifying, and, at times, outright charming, showcasing King's breadth as a master storyteller." Likewise, Inyeong Kim, writing in the online *Boston University News Service,* observed: "In this new book, King shows that he is genuinely a master of his craft. He breathes new life into commonly used tropes and old patterns from his previous works." *USA Today* website writer Brian Truitt was also impressed with *If It Bleeds,* remarking: "Sure, King still owns the fright business like none other, but the iconic author will keep you up late at night engrossed in four tales about our dreams and our frailties."

King offers a crime story featuring a little kid with supernatural powers in his 2021 title, *Later.* Jamie Conklin has the power to see dead people and talk with them, making them answer questions truthfully. But with each dead person, such an encounter fades away after about a week. This skill comes in handy for Jamie's literary agent mother, Tia, and her NYPD detective lover, Liz Dutton. Tia's prime client, Regis Thomas, dies just before beginning work on the new installment of his popular series. Tia and Liz have Jamie contact Regis, who dictates that novel so that Tia does not lose her commission. Seeing this power, Liz decides to put Jamie to work on a dead serial bomber to discover where he hid his final explosive device. But such encounters with the dead come with a heavy price for the young boy, making him feel more haunted than ever. A *Kirkus Reviews* critic concluded of *Later:* "Crave chills and thrills but don't have time for a King epic? This will do the job before bedtime. Not that you'll sleep."

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