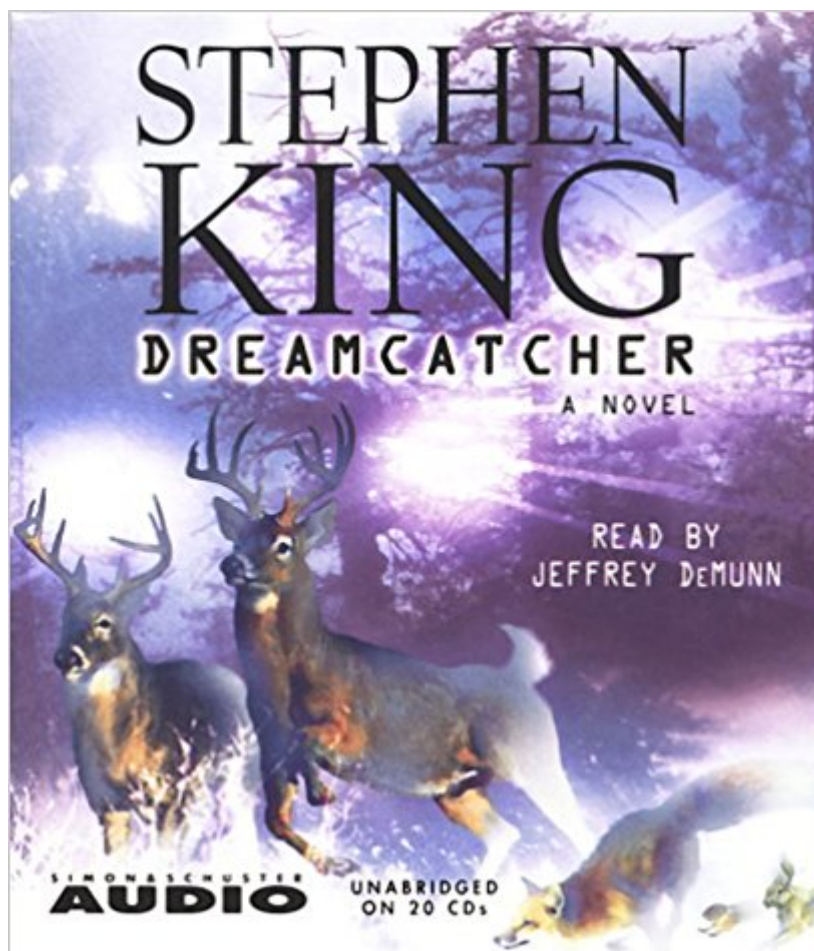


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## Dreamcatcher : A Novel



## Synopsis

Once upon a time, in the haunted city of Derry (site of the classics *It* and *Insomnia*), four boys stood together and did a brave thing. Certainly a good thing; perhaps even a great thing. Something that changed them in ways they could never begin to understand. Twenty-five years later, the boys are now men with separate lives and separate troubles. But the ties endure. Each hunting season the foursome reunites in the woods of Maine. This year, a stranger stumbles into their camp, disoriented, mumbling something about lights in the sky. His incoherent ravings prove to be disturbingly prescient. Before long, these men will be plunged into a horrifying struggle with a creature from another world. Their only chance of survival is locked in their shared past -- and in the *Dreamcatcher*. Stephen King's first full-length novel since *Bag of Bones* is, more than anything, a story of how men remember, and how they find their courage. Not since *The Stand* has King crafted a story of such astonishing range -- and never before has he contended so frankly with the heart of darkness.

## Book Information

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## Customer Reviews

Stephen King fans, rejoice! The bodysnatching-aliens tale *Dreamcatcher* is his first book in years that slakes our hunger for horror the way he used to. A throwback to *It*, *The Stand*, and *The Tommyknockers*, *Dreamcatcher* is also an interesting new wrinkle in his fiction. Four boyhood pals in Derry, Maine, get together for a pilgrimage to their favorite deep-woods cabin, *Hole in the Wall*. The four have been telepathically linked since childhood, thanks to a searing experience involving a Down syndrome neighbor--a human dreamcatcher. They've all got midlife crises: clownish Beav has

love problems; the intellectual shrink, Henry, is slowly succumbing to the siren song of suicide; Pete is losing a war with beer; Jonesy has had weird premonitions ever since he got hit by a car. Then comes worse trouble: an old man named McCarthy (a nod to the star of the 1956 film *Invasion of the Body Snatchers*) turns up at Hole in the Wall. His body is erupting with space aliens resembling furry moray eels: their mouths open to reveal nests of hatpin-like teeth. Poor Pete tries to remove one that just bit his ankle: "Blood flew in splattery fans as Pete tried to shake it off, stippling the snow and the sawdusty tarp and the dead woman's parka. Droplets flew into the fire and hissed like fat in a hot skillet." For all its nicely described mayhem, *Dreamcatcher* is mostly a psychological drama. Typically, body snatchers turn humans into zombies, but these aliens must share their host's mind, fighting for control. Jonesy is especially vulnerable to invasion, thanks to his hospital bed near-death transformation, but he's also great at messing with the alien's head. While his invading alien, Mr. Gray, is distracted by puppeteering Jonesy's body as he's driving an Arctic Cat through a Maine snowstorm, Jonesy constructs a mental warehouse along the lines of *The Memory Palace* of Matteo Ricci. Jonesy physically feels as if he's inside a warehouse, locked behind a door with the alien rattling the doorknob and trying to trick him into letting him in. It's creepy from the alien's view, too. As he infiltrates Jonesy, experiencing sugar buzz, endorphins, and emotions for the first time, Jonesy's influence is seeping into the alien: "A terrible thought occurred to Mr. Gray: what if it was his concepts that had no meaning?" King renders the mental fight marvelously, and telepathy is a handy way to make cutting back and forth between the campers' various alien battlefronts crisp and cinematic. The physical naturalism of the Maine setting is matched by the psychological realism of the interior struggle. Deftly, King incorporates the real-life mental horrors of his own near-fatal accident and dramatizes the way drugs tug at your consciousness. Like the *Tommyknockers*, the aliens are partly symbols of King's (vanquished) cocaine and alcohol addiction. Mainly, though, they're just plain scary. *Dreamcatcher* is a comeback and an infusion of rich new blood into King's body of work. --Tim Appelo --This text refers to an out of print or unavailable edition of this title.

If you're ready to commit virtually a whole day of your life to this unabridged version of King's latest blockbuster, this is what you'll get: some of King's best storytelling, beautifully read by DeMunn, an actor of great skill and subtlety who knows that less is more especially when it comes to this book's ample blood, horror and ferocious little aliens. DeMunn quickly and expertly creates four very distinctive characters to fit the quartet of Maine men boyhood chums who gather for their annual deer hunt as their lives seem to crumble around them. One of them, the history professor Jonesy, is recovering from a serious accident an event on which King dwells heavily but which DeMunn

downplays as best he can. The Maine accents are perfect: working-class for the Beaver, who does menial work; a slight overtone of aspiration for Pete, the car salesman; slightly more polish for Jonesy, teaching in Boston; and a definite aura of erudition for Henry the psychologist. Even the aliens are distinguishably different testimony to the skills of both writer and reader. Simultaneously released with Simon & Schuster hardcover (Forecasts, Feb. 12). Copyright 2001 Cahners Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Stephen King is my favorite author. I know this was written after his horrible accident while taking powerful pain medication. The book was slightly disjointed. It had potential to be awesome. I still enjoyed it very much.

Not one of my favorites of his. Slogged through much of it, then fast forwarded to the epilogue.

I love all Stephen King books, but I have to be in the right mood to begin one, as they tend to take up my every waking moment until completed. This was no exception, and the alien and psychic aspects were what first drove me to choose this one in particular. I loved the main characters, especially because of how flawed they could be, and I loved how they came together for Duddits time and time again. I also liked the time travel suggestions. Recommend...cannot say much without spoilers so you will have to read it for yourself.

The ending is stretched out a bit and I liked the movie ending much better.

I know a lot of people may see this as one of King's lesser novels, but I really love this story. It has a few elements that I think he used again in *Under the Dome*, but it is an involving story that drew me right in. For diehard King fans, there are some of those wonderful hints that show that this book ties in with *IT*/*The Dark Tower* series.

*Dreamcatcher* is the story of a group of 4 friends that come of age "twice" with the help of a special boy. The special friend they make gives them each an insight that gives them abilities to read minds, find lines for lost trails or items and a connection that holds them together through adulthood. This group of friends takes a hunting trip each fall and this year is no different, until everything that could go wrong goes very wrong in an inter-galactic sort of way. Their special friend Duddits has been waiting for this day his whole life, and the insight he has given them is their power to try and

make the world right again. This is a journey that you will love to take and friends that you will love to meet! A must read.

it was better than some of his stories, but not the greatest

The more I read public reviews, the more I realize how little business some people have in reading a book in the first place. Before I even begin my analysis, allow me to warn anybody who was around in the seventies and eighties and is perhaps expecting a rehash of *Cujo* or *Firestarter*--this isn't it. This book is not bare gore and tension, as many people continue to expect King's writing to be. If you want that, you won't get it here. That said, for anybody still considering the book, I'm really not sure what my recommendation would be. Honestly, when I look at the writing and the story, I can see very little originality in it. Just for fun, I tried to construct a list of all the things that were taken from previous books, and I couldn't come up with one instance that didn't show up somewhere else. If you're experienced with King, think of this as something of a combination of *It* and *Tommyknockers*, with Tom Cullen tagging along just to keep things interesting. Of course, I should also say that this book is done better than any of those which it borrows concepts from. While some might call it bloated (I hate to tell you, but if six hundred and change pages is bloat, somebody needs to cut Robert Jordan's hand off), it is considerably leaner than its closest companion in the King library, *It*, which helps an awful lot. Doubtless the fact that the manuscript was written in longhand helped in that regard. The characters and the situation turns out to be very similar to what you'd find in *Tommyknockers*, but unlike the fellows in that clanger, these ones are actually likeable at least some of the time. Though the elements may be borrowed, the overall product is far superior to any of Stephen's previous "horror" stories. All of the usual caveats come with this book, of course. The characters are fairly two dimensional (although I must admit that Henry is one of the better rounded characters I've encountered in a King novel), you'll encounter more brand names in a night of reading than you would watching television, and the story itself carries a lot of ornamentation that takes up space (mostly about the protagonists' pasts). It would also be wise to note that this book does, at several points, deal with situations that King chooses to analogize with the image of dynamite going off in a person's corn chute. You can imagine, then, that this story sits a little on the offensive side of the fence, which means that if you're expecting something like *Hearts in Atlantis*, you'd probably better keep looking. I also have some issues with the plotting of the story, since I believe that King plays a rather poor trick in his attempt to resolve the story that is more confusing than entertaining. For all of its shortcomings, I have to penalize this book at least a star, but I still

recommend it to anybody who's got a few afternoons to spend and isn't offended by a little explosive anal imagery. While it is not his best book by a long shot, this is probably Stephen King's best horror novel, and certainly the one which best exploits his talents as an author.

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