

STEPHEN KING ON SCREEN



Week Seven

Nightmares & Dreamscapes

Welcome to *Stephen King On Screen*

Week Seven

As we move through the nineties and into the 2000s, the expansion of the Stephen King universe continues apace, with multiple films and TV series drawn from both the novels and the story collections.

There are prestige films like *The Green Mile*, again adapted by Frank Darabont (who also returns for *The Mist*) and *Dolores Claiborne*, which brings Kathy Bates back to Kingland. But then there are also films like *Cell* from 2016, which, to critics' minds, failed to capitalise on what had been a well-regarded apocalyptic novel in the mold of *The Stand*.

Then there are lesser known, but long-running, TV series like *Haven*, which was loosely based on the King novel *The Colorado Kid*. King had continued to expand the types of stories he told, never abandoning entirely the supernatural, but bringing in elements from crime novels, murder mysteries, technological thrillers and everything in between.

The films likewise attracted some top name talent both on screen and behind the camera. Lawrence Kasdan and William Goldman combined forces to adapt *Dreamcatcher* in 2003, which received middling reviews but met with strong approval from Stephen King himself. This, despite his misgivings about the novel, which he had written while on heavy painkillers following the well-documented accident in 1999 which almost claimed his life and certainly changed it over a long period of recovery.

This accident (in which King, walking, was struck by a van whose driver – in a horrifically novelistic turn of events – was distracted by a dog in the vehicle) looms large over the works written during the writer's recovery and following it. Without addressing it directly, the works do take on a new tone – some of which can be attributed to a writer's natural evolution, of course – becoming leaner and in some ways, darker.

In tandem with what we've already discussed about the effect of the commercial and critical success of the films on the books themselves, the

King canon becomes richer and fuller and, on many occasions, the films follow suit – as we'll see over our last few weeks together.

FILMS WEEK SEVEN

The Mist (2007) – Dir. Frank Darabont

Dolores Claiborne (1995) – Dir. Taylor Hackford

The Green Mile (1999) – Dir. Frank Darabont

Desperation (2006) – Dir. Mick Garris

Bag of Bones (2011) – Dir. Mick Garris

Dreamcatcher (2003) – Dir. Lawrence Kasdan

Cell (2016) – Dir. Tod Williams

Secret Window (2004) – Dir. David Koepp

Dolan's Cadillac (2009) – Dir. Jeff Beesley

Hearts in Atlantis (2001) – Dir. Scott Hicks

TV

Haven – Dir. Adam Kane

Nightmares & Dreamscapes – Dir. Rob Bowman