



Cell: A Novel

By Stephen King

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Cell: A Novel By Stephen King

From international bestseller Stephen King, a high-concept, ingenious and terrifying story about the mayhem unleashed when a pulse from a mysterious source transforms all cell phone users into homicidal maniacs.

There's a reason cell rhymes with hell.

On October 1, God is in His heaven, the stock market stands at 10,140, most of the planes are on time, and Clayton Riddell, an artist from Maine, is almost bouncing up Boylston Street in Boston. He's just landed a comic book deal that might finally enable him to support his family by making art instead of teaching it. He's already picked up a small (but expensive!) gift for his long-suffering wife, and he knows just what he'll get for his boy Johnny. Why not a little treat for himself? Clay's feeling good about the future.

That changes in a hurry. The cause of the devastation is a phenomenon that will come to be known as The Pulse, and the delivery method is a cell phone. Everyone's cell phone. Clay and the few desperate survivors who join him suddenly find themselves in the pitch-black night of civilization's darkest age, surrounded by chaos, carnage, and a human horde that has been reduced to its basest nature...and then begins to evolve.

There's really no escaping this nightmare. But for Clay, an arrow points home to Maine, and as he and his fellow refugees make their harrowing journey north they begin to see crude signs confirming their direction. A promise, perhaps. Or a threat...

There are 193 million cell phones in the United States alone. Who doesn't have one? Stephen King's utterly gripping, gory, and fascinating novel doesn't just ask the question "Can you hear me now?" It answers it with a vengeance.

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Editorial Review

Amazon.com Review

Witness Stephen King's triumphant, blood-spattered return to the genre that made him famous. *Cell*, the king of horror's homage to zombie films (the book is dedicated in part to George A. Romero) is his goriest, most horrific novel in years, not to mention the most intensely paced. Casting aside his love of elaborate character and town histories and penchant for delayed gratification, King yanks readers off their feet within the first few pages; dragging them into the fray and offering no chance catch their breath until the very last page.

In *Cell* King taps into readers fears of technological warfare and terrorism. Mobile phones deliver the apocalypse to millions of unsuspecting humans by wiping their brains of any humanity, leaving only aggressive and destructive impulses behind. Those without cell phones, like illustrator Clayton Riddell and his small band of "normies," must fight for survival, and their journey to find Clayton's estranged wife and young son rockets the book toward resolution.

Fans that have followed King from the beginning will recognize and appreciate *Cell* as a departure--King's writing has not been so pure of heart and free of hang-ups in years (wrapping up his phenomenal *Dark Tower* series and receiving a medal from the National Book Foundation doesn't hurt either). "Retirement" clearly suits King, and lucky for us, having nothing left to prove frees him up to write frenzied, juiced-up horror-thrillers like *Cell*. --Daphne Durham

From Publishers Weekly

Starred Review. It's probably a good idea not to use your cell phone while you listen to Scott's beautifully understated reading of terrormeister King's latest take on technology run amok: you might just toss it down the nearest storm drain. The excellent film actor (who catches the power of his late father George C. Scott's voice but smooths off the rough edges) adds an important element—quiet believability—to King's bloody, occasionally over-the-top story of a short but lethal electronic signal that seriously damages everyone in the world using a cell phone at that moment. The Pulse, as it comes to be known, turns idle chatterers into weirdly rewired killing machines. Scott makes the lead character—a comic book artist from Maine (where else?) named Clayton Riddell, who is in Boston with his phone off and in his pocket—a touching and surprisingly tough survivor, much like the nonpods in *Invasion of the Body Snatchers*. He also resists the temptation to make the "phoners" (those affected by the Pulse) sound unusually strange or dangerous—until their real motives become obvious. *Simultaneous release with the Scribner hardcover (Reviews, Jan. 2).* (Jan.)

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From [Bookmarks Magazine](#)

Fans have offered their horror-fiction idol unfaltering loyalty since the publication of his first novel, *Carrie*, three decades ago. More than 50 books later, Stephen King's stock-in-trade remains stinging, darkly humorous social commentary. His latest effort, a nod to gore-meisters George Romero (*Night of the Living Dead*) and Richard Matheson (*I Am Legend*), among others, is no different. The result, though entertaining, is uneven. Some reviewers appreciate King for his prodigious imagination and his storytelling abilities, while others take issue with his two-dimensional characters, scattershot plotting, and the too-obvious echoes of past novels. For longtime fans of King's work, *Cell* may bring to mind a more compact (though ultimately less satisfying) version of the author's epic *The Stand*.

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Users Review

From reader reviews:

Desiree Thorne:

Reading a guide can be one of a lot of task that everyone in the world enjoys. Do you like reading book consequently. There are a lot of reasons why people like it. First reading a book will give you a lot of new data. When you read a e-book you will get new information because book is one of many ways to share the information or even their idea. Second, reading through a book will make anyone more imaginative. When you studying a book especially hype book the author will bring one to imagine the story how the figures do it anything. Third, you are able to share your knowledge to other individuals. When you read this Cell: A Novel, you could tells your family, friends and also soon about yours publication. Your knowledge can inspire others, make them reading a book.

Arnold Browning:

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Byron Hiebert:

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