



# The Colorado Kid

*Stephen King*

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## **The Colorado Kid** Stephen King

On an island off the coast of Maine, a man is found dead. There's no identification on the body. Only the dogged work of a pair of local newspapermen and a graduate student in forensics turns up any clues. But that's just the beginning of the mystery. Because the more they learn about the man and the baffling circumstances of his death, the less they understand. Was it an impossible crime? Or something stranger still? No one but Stephen King could tell this story about the darkness at the heart of the unknown and our compulsion to investigate the unexplained. With echoes of Dashiell Hammett's *The Maltese Falcon* and the work of Graham Greene, one of the world's great storytellers presents a surprising tale that explores the nature of mystery itself.

## **The Colorado Kid Details**

Date : Published October 4th 2005 by Simon & Schuster

ISBN :

Author : Stephen King

Format : Kindle Edition 184 pages

Genre : Mystery, Fiction, Horror, Crime, Thriller

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# From Reader Review The Colorado Kid for online ebook

## Greg says

A quick check of the personal 'most read authors' feature on goodreads tells me that this is my thirty-third Stephen King book, and it's the one that pushed King ahead of Bukowski as my most read author. There is the possibility that maybe there are a couple of duplicate ratings in there, but I'm not going to look. I'd rather have Stephen King be my most read author than Bukowski (32 Bukowski books?!? I know I really liked him for about five years, but how many times could I read the same story?).

Doing some personal history mental math, I come up with figure that I haven't read a Stephen King novel in about seventeen years and two months. After a string of disappointing books that came out in the early to mid-90's I just stopped reading him. My tastes got pretentious, and I'd been disappointed too many times in a row (three I think it was) by mediocre books to give much attention to any new books he wrote. Then I kept hearing very mixed things about each new book, this would be when I started working at the bookstore. A guy I worked with who loved Stephen King seemed to love all the new books with reservations that sounded like nostalgia creepy into his enjoyment, and anyone else whose opinion I trusted at all never had anything good to say about each new book.

I actually thought I'd never read another Stephen King book again. Like a jilted lover or something I'd cut my ties with him.

In my heart though I'll always love the dorky looking guy who well meaning customers sometimes like to tell me I look just like (I don't think this is a compliment, but it's probably true, although I personally think I'm less dorky and better looking than him). *Different Seasons* was my first 'grown-up' book that didn't involve commando's, crazed gunmen vigilantes or ninjas. *Needful Things* was the first book I anxiously waited to be released, and bought in hardcover the day it came out. The four stories that made up the sadly out of print *Bachman Books* were some of the first stories read with the literary equivalent of being smacked in the chest with a sledgehammer (this is a good thing). *It* was the novel that got me hooked on 'big' books, and the awe they inspire in lesser mortals who shy away from reading thousand page tomes (and the realization that some stories are just better when they have all that room to ferment and unfurl themselves). *Pet Semetary* succeed as being one of the few novels to actually scare me (although the movie might have helped). Even when it wasn't just about the scares or the thrills, most of the themes I find myself enjoying in books today I first came across in Stephen King (he probably is an underrated author, now that I'm actually thinking of it). The protagonist of "The Long Walk" could easily stand in for a Sisyphean existential anti-hero. My first literary taste and ruminations about Nazi's probably came from "Apt Pupil", *The Dark Half* could have been a horror version of a Borges short story. And as my swiss cheese memory can't remember the plot details of novels I read two months ago, nevermind almost any details about short stories or who wrote short story plots that my feeble mind happens to remember a few months later, I can remember vividly details from probably most of the stories from *Night Shift* or *Skeleton Crew*.

That's my nostalgic gushing about my favorite author from seventh grade through about my sophomore year of college.

And now I've read another novel of his.

This isn't very good.

The story is not bad, but it's not a novel, it's what could be a good side plot in a novel, an aside that would tie into the main story in some way.

The story is basically two old newspaper guys on an island off the coast of Maine are telling a young reporter about an unsolved case they were a part of twenty something years ago. The bulk of the novel is the two guys telling the story, (view spoiler).

As a story within a novel this could have worked perfectly, it could have been used in a slightly condensed version as a story within a novel even if it didn't directly tie into the main plot, it would have been great to get a feeling of the locale. As a long-ish short story it could have worked, too. But as a novel? It didn't do it for me. As a novel that is part of the Hard Case series, of mostly hard-boiled crime novels it doesn't seem to fit in at all. It's better written than say a book by Max Allan Collins or Mickey Spillane. The writing is good, the pacing is great, it's just that I don't see the point of it being a novel. In a series of books with Donald Westlake, Lawrence Sanders and Ed McBain lording over the quality of the books, you need more than a quirky tale and good writing. The book needs to really sing.

I'm thinking maybe I should be more impressed by this 'anti-mystery' than I am. Isn't it punk rock to churn out something like this for a series of crime novels that are all basically predicated on a fairly rigid set of formulaic rules? Should that get me excited and make me sing praises the same way I did over the conclusion of *The Hunger Games* trilogy?

Maybe. Quite possibly yes. I'm not always the most consistent when it comes to my opinions.

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## Deborah Obida says

This is my first by Stephen King, I picked *The Colorado Kid* mainly cause I love the TV show *Haven* and its based on this, I was surprised that this is not a paranormal and the show is, its weird the this book being the predecessor is just a crime mystery.

I'm not a fan of crime books but its good to come out of my comfort zone that consist of Fantasy,Paranormal and Romance. I must admit this book got my wheels spinning a lot. The writing is okay not great, The plot is amazing and I love it.

I had lots of expectations when I picked up this book to read, was I disappointed by what I found out? You bet, did I like what I got, Oh yea I did. The characters in this book are so weird,The MCs consist of a 22,65 and 90 year olds that work together in a newspaper house.

No this book is not written in the POV of a cop, Its written in the POV of Stephanie an intern at a newspaper est. Its based on a story that was told by Dave and Vince the newspaper men to Stephanie about an unsolved mystery that is still going on for 25 years and how neither cops nor journalists found out how the body ended up at the beach without identification and death by choking on a meat-~~yea the meat he was eating~~ Not to mention the man is a stranger in the small town. I know the POV is weird in a twisted kind of way, I'm not a fan of a story inside a story but King did a good job.

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## Olivier Delaye says

A nice little story that's more about the characters (and their lingo) than the mystery itself. Just don't read it expecting a payoff or a satisfactory conclusion, because you won't get any...

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## Tfitoby says

*"Well then, I'm going to tell you a secret almost every newspaper man and woman who's been at it awhile knows: in real life, the number of actual stories - those with beginnings, middles, and ends - are slim and none. But if you can give your readers just one unknown thing (two at the very outside) and then kick in what Dave Bowie there calls a musta-been, your reader will tell himself a story."*

Stephen King, the seemingly natural born storyteller, offered this little mystery tale up via the pulp/hardboiled crime line Hard Case Crime back in 2005, later seeing it bizarrely adapted in to some kind of poor man's X-Files by SyFy as the supernatural series Haven.

I actually decided to give the series a shot after learning of its existence whilst purchasing the book, turns out Haven is terrible, and yet still I remained eager to read King's ripping yarn. Luckily there appears to have been little of the novel, if anything, harvested to create such a cheap and tack abomination.

The Colorado Kid is never going to be considered a King masterpiece, it's a slight little story that feels like he wrote it one afternoon when the inspiration hit. Two old geezers sit around telling a tall tale to a young girl; an interesting mystery unfolds, the kind that can really get the gears turning, a John Doe turns up dead on a remote beach on an island off of the coast of Maine, a lazy investigation ensues and leaves our intrepid duo with many questions and a desire to get to the truth.

But Stephen King is not content to simply tell a whodunnit, or even quietly deconstruct the genre whilst referencing Poe, Doyle, Christie, Queen and Stout, he is afterall a man who seems to spend his every waking moment constructing stories and with The Colorado Kid he is revelling in simply being a storyteller by dissecting the nature of telling stories.

It is not thrilling, it is not taxing, it may even be a little frustrating for those of you who need a beginning, middle and end but it is a light and enjoyable read that could easily work as a template for anyone considering using a simple framing story in your novel, screenplay or video game.

I wish the makers of Haven had taken that advice.

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## David says

Even average Stephen King is worth reading. I'd call *The Colorado Kid*, a short novel (almost a novella) a notch above average, maybe 3.5 stars.

It's not really a "hard-boiled" mystery, though, and I don't know why it's labeled as such. That sultry dame on the cover is pretty misleading; the story is actually an unsolved murder being related to a young reporter working on a small tourist island newspaper in Maine by two old-timers who've been living there and

reporting for the paper since forever.

There are two stories here; one is the human interaction between the old-timers and their young protege as they discuss fine nuances of human behavior wrapped in small mysteries, everything from why they didn't leave a tip on the table for a hard-working waitress to why they don't tell the big city reporter working on a series for a Boston paper about any of the *real* mysteries they know about, and stick to old unsolved ones everyone knows about like the mysterious coast lights and the poisoned church picnic. King has always been good at inserting little bits of human mystery like this into his stories.

The second story, the one *The Colorado Kid* is really about, is that of a man from Colorado who was found dead on this Maine island back in 1980. As the two journalists tell the tale, more and more odd details surface, and as they try to work through answers to each one, the case becomes stranger and stranger.

The thing is, *The Colorado Kid* is actually a bit of a meta-story, and appreciating it requires knowing a little bit about Stephen King. Like the fact that in recent years he's been connecting all of his fiction loosely together in a self-referential manner.

Consider a supernatural thriller with inhuman creatures, magic, aliens, or whatever, operating in secret. Imagine the collateral damage these stories leave lying around: dead bodies, burned down buildings, unexplained holes in the ground. What happens when "mundanes" come across the aftermath of such incidents? They have no idea about parallel dimensions or battles between good and evil, they just know there's a dead body lying here and they have no idea how it got there or how he died. They try to piece together the clues, but there are holes in any story they come up with, because even if they are open-minded enough to consider the paranormal, they can't know the whole truth.

This story is kind of like getting a peek at a mystery like that. If you take it at face value, it's just an odd tale about an unsolved death. If you think about all the other King you've read, you say, "Damn, some shit went down here, and these people just have no clue..."

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## **Eleni Ouzouni says**

Only 184 pages and for seven days I am trying to finish this book. So Boring!  
To imagine the tv series is definitely much better...

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## **Carol says**

### **3.5 Stars. No horror here, but still a worthwhile read in my book!**

Stephen King states there will be no middle ground on this novel.....that readers will either hate it or love it. As for me, I really enjoyed it as well as discovering in the Afterward what motivated him to write what is depicted as a hard-case-crime mystery.

I loved the two "old geezers" (*as Mr. King calls them*) that own the Weekly Islander Newspaper on Moose-Lookit Island, and the way they quizzed and inspired their 22 year old summer intern, Stephanie.

As for the case of **THE COLORADO KID** itself, I whizzed right through the telling eager to find out what

happened to the mysterious dead man with no identification, and.....was even fine with the ending.

This one won't make my favorites shelf, but it held my attention, and I sure do love the book cover even though "*she*" is not how I envisioned Stephanie.

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## **Kandice says**

I re-read this because I have recently started watching "Haven" on Netflix. Haven is based, not on this book, but the place and characters IN the book. I love the show. The best part is how the writers and set decorators insert small references to King's work throughout the years. Sometimes a small nugget of story from one of his novels is told, a scene plays on the screen right off his pages, Paul Sheldon and the Misery series are mentioned when a birthday gift is one of his books. The list goes on and on. The best part of the show is watching for these "Easter Eggs". I only wish I had watched it from the beginning as it aired because now I know there are message boards online where people compare what they noticed when an episode is over.

Now, back to the book. I have no problem with the idea of this story. King is my favorite writer and I argue vehemently against his label of "Horror Writer" all the time. It's his style I love. The way he creates three dimensional humans with scribbles on a page. People I feel I know and would recognize on the street. He does so here with the two old newspapermen who relate the story and the young intern who listens. I like them. I want to read more about them! There is certainly no horror to be found on these pages.

I even understand the reason he gives us no answer to the mystery. The old men explain that life has no plot, no through line, no story arc, etc. I agree. I also think that's why we love novels and movies and newspaper articles. We NEED that through line to make up for its lack in our lives. I was mesmerized by the men relaying the story of this man found dead on a beach in Maine, half a continent from where he began his day in Colorado. I understand the law being unable to put the puzzle together. I know this could happen in real life. But this is a novel, DAMMIT! I want that through line. King plays with us because he knows he can get away with it. He can tick me off by not giving me resolution fully confident I will still buy his next book the day it comes out and read and re-read it over and over through the years. Confident ass. (I say that with love, nothing but love.)

I am only on the fourth episode of the second season on Haven. I find it infinitely clever the premise they use for the show and my hope each time I begin a new episode will be that Audrey (the main character) comes across the answer to what really happened to the Colorado Kid. It's a supernatural television show. Don't tell me a full staff of writers can't figure out SOMETHING I will accept. I'm gullible. I'll accept a lot. Or a little. Just give me...something.

October 2014-

I've caught up on Haven and now seem addicted to this story of The Colorado Kid! This is my third reread in 6 months and this time (I audio-ed) it felt almost like I was getting a "fix". I didn't just relish the story, I took notes, looked up obscure facts and researched things I would otherwise have no interest in. Haven has explained "James Cogan" in the series, but my brain (and heart) think I can explain The Kid in the book. I know I can!

I read in the Stephen King group here on GR that someone dislikes the show Haven because this book is a

perfect unsolved and unsolvable mystery. She feels Haven takes away that perfection and instead presents a little paranormal mystery that gets solved every week in 47 minutes. I can understand her feelings, but love Haven for exactly the same reason she dislikes it.

King wrote the perfect mystery novel. Nothing paranormal, plenty unexplained, no answers, through line or plot. The novel is actually more a character study of the two telling the story and the one they are telling it to, than it is a narrative. Often in life we don't get answers. Some things are simply unexplainable. Ok, ok, but not in a King book. In his books he shows us why *anything* can, and usually does, happen. Even when it takes magic, evil or the paranormal to make it happen. He convinces us it's possible and shows us how.

Haven takes this perfectly unsolvable mystery, written by King, and turns it into what we expect from him. They can exist together and at the same time. In Haven the outside world is told that all the little unexplainable things that occur in the town limits are due to gas leaks, bad weather, road rage, you name it. In reality, all paranormal hell is constantly breaking loose! When you think about that, the story Vince and Dave are telling Stephie in the novel is exactly the sort of story Haven would tell an outsider. As you read the novel you begin to feel that the old timers sharing this tale with Stephie is their way of accepting her and making her a true resident of the town. What if they are just feeding her the company line?

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### **Wayne Barrett says**

a Hardcase Crime novel,

The answer to the mystery is that not every mystery has an answer.

Well written with a nice flow and likable characters but there wasn't much in the way of entertainment here. I was into the suspense, looking for the resolution, even though we were warned there would be none, and when the end finally arrived...yes, I got it. Still, I could have used a little more meat and potatoes, even though it was only one mouthful that done in our victim...or was it?

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### **Caroline says**

\*\*\*NO SPOILERS\*\*\*

(Full disclosure: book abandoned at page 66 [out of 184 pages].)

Although I appreciate Stephen King's effort to write in a totally different style as part of the "Hard Case Crime" series, that's one of the major problems with this book. This isn't really a *Stephen King* book, by which I mean, all that has earned King legions of fans over the decades, all that's distinctly *King*, isn't here. I didn't need to read past page 66 to know that. I sincerely hope readers new to King don't choose *The Colorado Kid* as their starting point.

As for the plot, three characters--two older men and one young woman--discuss crimes, with the main topic being the mysterious 1980 case of the "Colorado Kid." "Discuss" is the operative word here; this is a dialogue-heavy story. That's unfortunate, because the dialogue itself is irritating, with the men frequently calling their 22-year-old female intern "darlin'," "dear," and "dearheart" while dominating the conversation. As for the actual *discussing*, that's passive storytelling, and it's simply boring.



The book is short and from what I understand has an unsatisfying ending, leading me to believe that King whipped this one up quickly without much investment. I read 11/22/63 not long before this, and as his efforts go, this couldn't be more opposite. Where that is strong and complex, this is feeble. I have no problem advising others to heed this book's 3.27 average rating and spend time reading something worthier.

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## Edward Lorn says

A lot of people hate this book for bullshit reasons. I don't usually comment on other people's opinions (I have in the past, but not often) because it's their subjective feelings about the shit they read. Fine. Whatever. But to hate this book because it has a cover that only vaguely touches upon the book and/or doesn't fit the Hard Case Crime series... I don't know... I mean, the book *does* have a female reporter in it and it *is* a mystery. Yeah, like I said, those people who hate on this book because of the aforementioned reasons... well, their opinions smell of bullshit.

There are plenty of reasons to hate *The Colorado Kid*. The cover and publisher are the least of them. First off, it's a novella. Charging people \$5.99 for a novella is asking a bit much. Even in King Land, where the rides cost more and the endings are sometimes lackluster experiences. Asking six bucks for something that would make a great episode of *The Twilight Zone* is a dick move. Did the production of this book necessitate the price? More than likely. But my point is this: It shouldn't have been published by itself. It should have been saved for a collection. Same shit goes for *Blockade Billy*, which is two short stories coming in at 80 pages and published by Cemetery Dance for the fucking insane price of \$14.99. (Fun fact: Both *Blockade Billy* and the short story that follows it, "Mourning", will be featured in *The Bazaar of Bad Dreams*). At least the coffee table book *The Dark Man* has pretty artwork one can goggle. So here you have a good reason to hate *The Colorado Kid* - the price. We got ripped off. Damn fine reason to get upset. Moving on.

The selling point here was crime fiction from Stephen King, which had, at this point, already been done. I shall direct you to the short story "The Fifth Quarter" and the novella "Umney's Last Case", just to name two. It's not like this was new territory for King. What fans were expecting was an actual crime drama, not a book of theories. From the jump we're told that there are no answers. Same shit happens in *From a Buick 8*, but at least *The Colorado Kid* isn't over 300-pages long. Wait a second... does that make the length and price worth it? No, fucker, because, depending on the version of *From a Buick 8* you buy, you're looking at double to triple the price tag of *The Colorado Kid*, so FUGOFF... Where was I? Oh yeah, expectations. We knew King could write crime fiction when he wanted to, so we were excited. What did we get? Two old men sitting in a room telling a 22-year-old woman a story about a guy that choked on a piece of chewed beef. I hate to repeat myself but... FUGOFF!

So the actual story is boring and never really goes anywhere AND we paid six bucks for this book. But why stop there? Let's mention...

The afterword. Wait... what? The afterword? Yes, the afterword. Let's mention that King knew that people would hate this book. To be fair and quote him accurately, he says: "*Depending on whether you liked or hated The Colorado Kid (I think for many people there'll be no middle ground on this one, and that's fine with me) you have my friend Scott to blame.*" I included the entire quote, but I want you to focus in on the part within the parentheses. I don't care that King doesn't mind that some people will hate it, but I do care that he knew some people would. My overactive brain can math good so I will put two and two together. Hard Case Crime called and asked King if he wanted to be a part of their newborn pulp throwbacks. He said sure, but had nothing to give them. He could have given them *Blaze* but that shit needed some modernizing, and well,

fuck that noise. He was a busy guy. But wait... what about that trunk story about the unexplained mystery? Some people are going to fucking hate that shit but... oh well, it's not like it's a *novel novel*, (it's more of an experiment) and I have *Cell* coming out soon so "YOLO, BITCHES!".

So (E. here again) instead of leaving this in a trunk where it wasn't hurting anybody, King decided to give it to Hard Case Crime because he liked the idea of what they were doing. He didn't need the paycheck at this point in his career, but he wanted to be a part of something that was showcasing and paying tribute to his heroes. He's a dork, a nerd, like most of us, and he wanted to be a part of something cool. Do you blame him? Yeah... I kinda do. Dear Stephen King, you could have done better.

In summation: *The Colorado Kid* should have been at the end of *Everything's Eventual*. Hard Case Crime should've grown a sack (or some ovaries, I don't discriminate) and told King "No. We're not accepting this. We don't want your leftovers and neither do your fans." King would go on to (at least in my eyes) redeem himself by giving Hard Case Crime another novel by the name of *Joyland*. I accept that as an adequate apology for *The Colorado Kid*, but this tiny-ass book still grinds my gears.

**Final Judgment: It should be hated for the right reasons.**

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## Alexandra says

Just a few thoughts here about this book...first I listened to the audio version. It was well done and the narrator did a good job. I haven't checked how many pages the text version is, but at just over 3 1/2 hours for the audio version I consider this a short story. So I consider the Audible \$21.27 "regular" price and \$14.89 member price to be seriously overpriced.

The cover pic has absolutely zero to do with the story and implies (to me) a story of a certain flavor and genre which this story does not meet. This is not a detective noir story. There's no sultry redhead. There's no hardboiled detective. Neither the characters or the tale they tell are set in the 30's or 40's. While there is nothing wrong with this cover as a cover, there is a lot wrong with it for this book since it may mislead people into reading it or not reading it assuming it's a different kind of story than it actually is.

Instead it's a story set in a small town with two long time residents who also run the town paper. These men have a conversation with a new resident newspaper intern about a mystery and possibly unsolved murder that occurred in the town's past.

As has been mentioned in other reviews this story presents a mystery without a resolution. I knew that going in, thankfully, so I wasn't annoyed by it as I would have been if I hadn't expected that. Not only is there no resolution to the mystery, but there aren't really any likely plausibilities presented for what really happened. We get to wonder. We get to think. We get to come up with our own ideas. What we don't get is to know or any real answers.

I picked this up because a TV series I've been enjoying, the SciFi Channel's "Haven", states it's based on this story. For others who may be taking a look for that same reason you'll probably want to know that this story has about zero to do with the plot of the TV show. It has two characters in common, and the name of a restaurant. That's it.

That being said I did enjoy this story. I think the writing is King outdoing himself. It's better writing than King usually is when at his best. Perhaps because of the short format, the story is tighter and more concise than King usually is. I think typical King novels could be cut by about 1/3. Perhaps also because this is basically a character study, a conversation between three people, two of whom have a fascinating "real life" mystery to tell. And characters are something King does very well.

The enjoyment for this one comes from the characters, the way we get a feel for their personalities as the telling of the mystery unfolds, and the interesting mystery itself. This one is about the journey, rather than the destination, and I'm glad I took the diversion.

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## Franco Santos says

**Este libro de King es uno de los más odiados y desvalorados** . A la mayoría no les gustó ni un ápice; los decepcionó, para ser más exacto.

*Tarde o temprano, todo lo viejo vuelve a ser nuevo.*

Yo no estoy de acuerdo. **A mí me parece una buena obra, interesante, diferente, pero en absoluto mala.** Es una novela muy corta, para nada pesada ni densa y en ningún momento baja el nivel. Al principio sí tengo que conceder que es un poco tedioso y no sabés bien de qué va. Un poco confuso, quizás. **Pero a medida que vas avanzando el libro se vuelve completamente adictivo.**

**En Colorado Kid King explora el misterio en sí.** Nos enseña que no todo tiene que resultar como queremos; **el autor nos siembra dudas y las deja ahí, en nuestra mente, germinando y desarrollándose, sin final.** King nos hace subir a una aventura inconcebible, proponiéndonos sacar nuestras propias conclusiones; no darnos él las respuestas.

No todo es fácil, no todo tiene solución, **no todo necesita tener un final.**

Este libro son de aquellos que, aunque no lo quisiéramos, permanece en nuestra mente **perturbándonos por un buen tiempo.** Nos deja incómodos, con más dudas que certezas.

Como ya dije, King no nos da un caso típico de un libro de misterio, **sino explora las profundas y oscuras aguas de lo inabordable, del sinsentido.**

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## Delee says

*"Ever come across a real unexplained mystery?"*

The ratings for THE COLORADO KID were all over the place...I have only started reading Stephen King again in the last few years- after a couple disappointments in the late 90s, but after taking a chance with some of his more recent offerings- and loving them...I decided to take a chance with this one too.

The Main Characters:

Dave Bowie – The 65-year-old managing editor of The Weekly Islander, the small newspaper servicing the island of Moose-Lookit.

Vince Teague – The 90-year-old founder of the Islander.

Stephanie McCann – A 22-year-old on summer internship at the Islander

Over coffee- Dave and Vince tell Stephanie about a unsolved case which has bothered them over the years.

The Story:

WHO: John Doe- The Colorado Kid, eventually identified as James Cogan from Nederland, Colorado.

WHERE: Found on Hammock Beach, Maine.

WHEN: Early morning, April 24, 1980

WHAT: Two teenagers find the body of a man slumped against a trash can. No identification was found, and the body bore no indication of foul play- cause of death was determined to be asphyxiation- a piece of steak found lodged in his throat. On the body was a Russian coin, some pocket money, and a pack of cigarettes- which eventually lead to John Doe's identity- James Cogan- a happily married with a newborn son- from Colorado...But WHY he was in Maine...and HOW he ended up there remains a mystery.

The reason THE COLORADO KID worked for me was mainly the characters- especially David and Vince- they reminded me of a cross between- Statler and Waldorf (the grumpy old Muppet men) and Walter Matthau and Jack Lemmon. I didn't have a problem with the mystery remaining a mystery, and as I was reading I suspected that in Stephen King fashion... These characters may just pop up in another book at some point- but either way if they do, or they don't- it won't bother me one little bit.

\*After reading The COLORADO KID- I came across this tidbit-

King stated- "The review of The Colorado Kid in today's issue of today's USA Today mentions that there was no Starbucks in Denver in 1980. Don't assume that's a mistake on my part. The constant readers of the Dark Tower series may realize that is not necessarily a continuity error, but a clue."

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## **Jennifer Wardrip says**

I picked up this book, not because I'm a Stephen King fan (although I am), but because it was part of the new Hard Case Crime division of Dorchester Publishing. I'll admit, the variety of authors they've collected to write for them is extensive, and THE COLORADO KID just happened to be the first one in the Hard Case group to make it to the top of my to-be-read pile.

I understand, after reading THE COLORADO KID, why so many people on here posted negative reviews. I understand, because just like the main characters in the story told me, a mystery with no resolution plain and simply pisses people off. People want a happy conclusion to a problem--whether it be why 9/11 happened,

why oil prices are so high, why a young woman in Wisconsin was murdered, or how a man from Colorado went to work one morning and ended up dead on a little island off the coast of Maine only hours later.

Not KNOWING, not having Mr. King spell it out for us, angered many a reader of this book. Should it have? Maybe. But I actually felt like there WAS a resolution to this story--that being that not everything in life has such a tidy ending as we want our stories to have. Of all the people who end up dead in the US every year, how many do you think go unsolved as to cause of death, or in the case of murder, capturing a perpetrator? Life--this roller-coaster ride that we get onto daily and hang on to since our very lives depend on it--is not black and white, and it sure as heck doesn't offer us up tidy conclusions at the end of every day.

THE COLORADO KID is, quite simply, a character study of not knowing. We can get the facts, we can extrapolate what we believe happened based on those facts, but in the end, it's all a mystery.

Kudos to Mr. King for taking an idea, running with it, and showing that he just doesn't give a flying fig if we get it or not. This book left me with questions, yes, and I actually thank him for that. A book that makes you think and question will always be worth more than a book that doesn't.

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