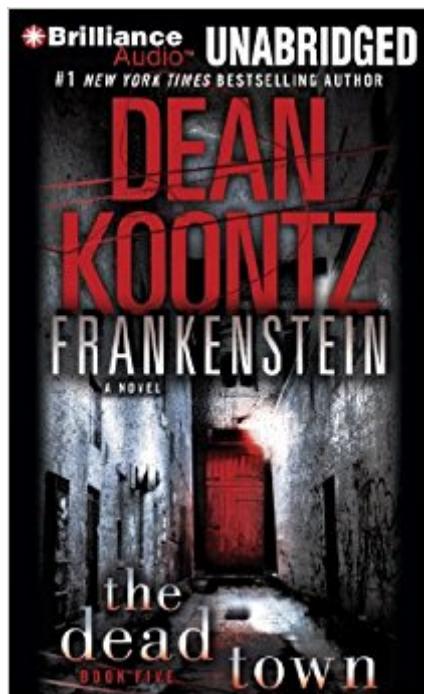


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# Frankenstein: The Dead Town



## Synopsis

The war against humanity is raging. As the small town of Rainbow Falls, Montana, comes under siege, scattered survivors band together to weather the onslaught of the creatures set loose upon the world. As they ready for battle against overwhelming odds, they will learn the full scope of Victor Frankenstein's nihilistic plan to remake the future—and the terrifying reach of his shadowy, powerful supporters. Now the good will make their last, best stand. In a climax that will shatter every expectation, their destinies and the fate of humanity hang in the balance. Koontz is a master of the edge-of-your-seat, paranoid thriller and perhaps the leading American practitioner of the form. Koontz writes first-rate suspense, scary and stylish. Los Angeles Times "A rarity among bestselling writers, Koontz continues to pursue new ways of telling stories, never content with repeating himself. He writes of hope and love in the midst of evil in profoundly inspiring and moving ways." Chicago Sun-Times

## Book Information

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## Customer Reviews

'A modern Swift ... a master satirist.' Entertainment Weekly 'If Stephen King is the Rolling Stones of novels, Koontz is the Beatles.' Playboy 'Dean Koontz writes page-turners, middle-of-the-night sneak-up-behind-you suspense thrillers. He touches our hearts and tingles our spines.' Washington Post Book World 'Tumbling, hallucinogenic prose. Serious writers might do well to study his technique.' New York Times Book Review 'Fast-paced and dark ... Koontz knows we live in a world

where evil delights in justifying itself ... Classic literature that deserves a place on the bookshelf beside Orwell's 1984 and Bradbury's Fahrenheit 451.' California Literary Review 'Koontz is writing right where popular culture swells into something larger, just as it did for Homer, Shakespeare, and Dickens. He's got the gift.' Australian 'Koontz is a superb plotter and wordsmith. He chronicles the hopes and fears of our time in broad strokes and fine detail, using popular fiction to explore the human condition.' USA Today 'Inspires both chills and serious thought ... has the power to scare the daylights out of us.' People 'The poet laureate of paranoid pop fiction.' Denver Post 'Koontz achieves a literary miracle ... stunning physical description, unique turns of phrase.' Boston Globe 'Near Dickensian powers of description.' Los Angeles Times --This text refers to an out of print or unavailable edition of this title.

The books of Dean Koontz are published in 38 languages, and worldwide sales top 400 million copies. Eleven of his novels have risen to number one on the New York Times hardcover bestseller list, and several have been adapted into feature films and TV miniseries. Dean and Gerda Koontz live in southern California with their golden retriever, Anna, grand-niece of the famous and beloved Trixie.

Dean Koontz has yet to write a bad book. He doesn't even fall as low as OK, or So-So. This, like all of the Frankenstein books, is a very worthy read. The book tackles technology, the worth of the soul, the human experience, and as usual, koontz has scattered his verbal jewels throughout. One of the best things about reading any Koontz novel is running across a perfect, verbal jewel--a luminous piece of prose, carefully polished and achingly beautiful. Koontz has, once again, woven the threads of multiple lives and the stories behind them into a beautifully crafted book, one I read in one sitting the day it arrived--then went back and read again, after re-reading all the ones that came before it in the series. For those who know Koontz and love him, this book will meet and likely exceed your expectations. For those just becoming acquainted--you have a LOT of shopping and reading to do LOL. Koontz is one of the finest word smiths we have in literature in general at the present time, and all of his books are keepers.

I gave book 1 and 2 of Dean Koontz' Frankenstein series 4 stars. I found them interesting, new and fast paced. I did have some eye rolls, especially at the goofy police partners and what felt like lazy, juvenile writing, but the good out weighed the bad. The friend who had lent me the first two didn't have the last 3 books, because he said he thought they were stupid, especially book 3. I thought,

they couldn't be that bad, but went to my local used book store rather than pay full price, and man am I glad I did. I kept thinking - Koontz couldn't really have written these books. Then, I thought, maybe he wrote them years ago, that they are some of his first and in a drawer somewhere. Then, I read a description of a nurse in a white skirted uniform, and I thought I had my answer. My mom and two of my step sisters are nurses, and they wear scrubs. I remember my mom, when I was VERY young, wearing the white uniform in the seventies, but in the last twenty years for sure, all I've ever seen are scrubs. So, I thought I had my answer, they were written YEARS ago when he was newer to writing, and that's why they are no where near his current level. Then, there was a reference to something recent, and belw that theory out of the water. Book 3 was terrible, just terrible. A huge let down of a disappointment after books 1 and 2, and it doesn't get any better with books 4 and 5. The juvinile writing takes over the whole mess. The cliched characters, their unrealistic dialogue and uncharacteristic actions, the eye rolling descriptions and events just overwhelm any remaining good qualities the last of the series might have had. The new (old) bad guy is supposed to be new and scarier (I think) but he's not. The new (old) race is supposed to be bigger and badder and scarier, but they fall far short. They are weaker, easier to kill, more stupid and make MORE mistakes and fall apart faster than the their predecessors. The dialogue is cliched and fake to the point of disbelief - people just don't talk like they talk in this book. Rationalization takes on a whole new turn into absurdity with characters going through mental back flips to justify uncharacteristic moves or stupid decisions all for the sake of moving the completely predictable plot. And, the strong, blatant religious overtones really annoyed me. The new race are apparently without souls all because they were grown in a lab, which makes them miserable, which makes them inherantly evil, which makes them undeserving of life, which makes them want to die. Plenty of people believe in a different god, or gods, or no god at all, and that doesn't make them inherently evil, it doesn't mean they think they have no purpose, no reason to life, so they want to die. And our new villian doesn't for a second think or realize there could be anything wrong with his plan, for a brilliant scientist and control freak, he is so completely oblivious, even when he KNOWS something is wrong, he dismisses it as meaningless because his plan, his people, and he himself, is too perfect to fail. Really? I found this rendition of our villian even less interesting and less scary than the previous one. And our hero, the monster himself, is so awesome as to be invincible, killing bad guys with ease - which he never even hesitates once to think or feel bad about because, hey, they were grown in a lab, they aren't human, they don't have souls, so killing them isn't murder at all, right? Even when we are confronted with those of the new race who exhibit human characteristics or feelings, we are told they don't matter, they don't believe in god, they were lab born, and therefore

are worth less than bugs and slathering them is as meaningless as burning grass clippings. Now, don't get me wrong, I like a good tale of good vs evil where the good guys kick butt and take out the bad guys, but the whole "you don't believe in god and weren't born through natural conception, therefore you are not life at all and do not deserve even a fraction of thought or feeling and deserve only to be extinguished" rather over the top religious lecturing. The points what was stressed wasn't that the bad guys were being killed because they were evil beings bent on total destruction of earth, but because they were soulless, that they were evil because they were soulless and without god. And, Jocko still has his many silly hats with their bells, and he still tumbles and flips and dances. Being short is described more than once as being a disfigurement as well as linked to diminished mental/emotional capacity, as with Jocko, and apparently have the need to be JESTERS complete with a compulsion to wear funny hats with bells encoded in their DNA. A boy with autism is cured with a laying on of hands sort of healing. There is a connection between Erika and a handsome man, that really doesn't go anywhere. There are multiple characters, and the book switches from one to the other, sometimes with only a page and a half to a chapter, for no apparent reason then to stretch out an otherwise short and empty and predictable book. Carson and Michael are just as annoying and silly in their banter as ever. NOT funny. NOT interesting. NOT sympathetic. NOT professional or particularly effective in the least. Books 3 thru 5 were painful to read, just painful. I went from sighs to eye rolls to wincing to snorting in disgust. My review sounds rather snarky and sarcastic, but inside, I am truly just greatly disappointed. I have enjoyed a good number of Koontz's books, but not these.

The book was in good shape. Koontz always loses the thread of the story and wraps it up in an over simplistic, somewhat unsatisfying way. A pale imitation of Stephen King. But he is still better than most writers these days. I did want to know how the story ended. And I never have to worry about the dog getting hurt :)

Let me begin by saying, the first three books were amazing. I loved them. I could see a Hollywood blockbuster being created from them. I really love Koontz' writing, however it seems like he was either lazy or lacked imagination on the last two books, opting for a quick sale based on previous successes (does this remind you of most lackluster movie sequels?) The fourth book could be summed up as, "So Victor is alive?" and not much else. Lots of padding, I had hope for the fifth. Not so. As one reviewer commented, there are new characters/plots being presented well past the halfway point in this book that add absolutely nothing to the story. For some examples: \*\*SPOILERS

FOLLOW\*\*1) You are introduced to "Rusty", who gets a sense of dread while walking down the street, runs into the bad guys, and wants to save his girl. He does so, and never meets or intertwines with the "main" characters at all. This happens after the halfway point of the book. What is the point of this? It adds nothing to the story. It is a side-story, nothing more than filler.2) The Radio Station is the means to "get the word out", much time is spent building this up. You get to know the characters, Deucalion is ready to help them hold the station personally, it is so vital. They gather weapons for a big show-down so that they can protect this very important piece to the plot. "Getting the word out" amounts to absolutely nothing. Nobody comes to their rescue. You are not told of anyone listening to the broadcast apart from those characters which already know what's going on. There is no "final last stand", as the story is over before anything major happens.3) Victor's demise is Deucalion's mysterious lightning-flashes which simply... burn him up? Very lackluster. For a book that spends so much time on the physical/real/scientific (nanotechnology, satellite uplinks, etc), it instead opts for some never-explained solution to his demise.\*\*SPOILERS OVER\*\*In short, I loved the first three books so much that the last two were terrible letdowns. I expected more.

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