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Shadowfires



Synopsis

Rachel's request for a quick and clean divorce enraged her husband. She had never seen Eric so angry, so consumed by pure and terrifying hatred. Then, in the heat of the moment, Eric was struck down in a traffic accident. His death was instantaneous. Shocked and relieved, Rachel had nothing left to fear. Until Eric's body disappeared from the morgue and Rachel was stalked by someone who looked like her dead husband. |Shadowfires

Book Information

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Customer Reviews

Praise for Dean Koontz
"Dean Koontz is a prose stylist whose lyricism heightens malevolence and tension. [He creates] characters of unusual richness and depth."
"The Seattle Times"
"Tumbling, hallucinogenic prose....
"SeriousTM writers...might do well to examine his technique."
"The New York Times Book Review"
"Lyrical writing and compelling characters...Koontz stands alone."
"Associated Press"
"In every industry there exist
"artistsTM that are not only unforgettable, but know their craft better than the rest. Dean Koontz...is among these artisans."
"Suspense Magazine"
"[Koontz] has always had near-Dickensian powers of description, and an ability to yank us from one page to the next that few novelists can match."
"Los Angeles Times"
"Perhaps more than any other author, Koontz writes fiction perfectly suited to the mood of America...novels that acknowledge the reality and tenacity of evil but also the power of good...[and that] entertain vastly as they uplift."
"Publishers Weekly"
--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.

I love almost everything Dean Koontz has written. He is a fantastic author with such an unbelievably vivid imagination in order to create these characters that you feel like you know. He is just the best.

The concept here is awesome. What if someone discovered the secret of immortality, but that the secret came with a terrible price? Now imagine that person is fixated on killing you. With that awesome premise, it seems hard to imagine Dean couldn't deliver a home run. Unfortunately, he doesn't. This whole story feels unnecessarily padded, like it was a novella (or even a regular novel) stretched into something more than it was ever meant to be. There are too many unnecessary characters here, and far too much back story going on. Rachel and her killer ex-husband, Eric, then we add Rachel's new boyfriend with the secret past, Ben. Now add Anson Sharp (Ben's arch-nemesis) and his complacent sidekick, throw in a couple of cops hounding the case, and you have far too much going on. If the story had focused on the three main characters and given us Sharp as a little mixer, this would have been better. Instead, Dean never seems to miss a chance to send the characters off on some multiple page interior monologue or detailed back story that ultimately drags down the action to a crawl. You can literally skip several pages at a time and find the same character still going on and on about something or other. If you are familiar with Dean's other works and know he is a great writer, you can read this lesser effort. If this is your first look at one of his books, please skip it or you'll give up on him as a writer and miss some great novels like "Tick Tock", "Innocence", and "The Face".

Loved it , kept me up late, did not want to put it down. My 25th koontz book, think I'll try them all

With Dean Koontz for me it's either win or lose. Either, I really enjoy his books or I don't.

Shadowfires for me was not a great book. It's about Rachael Leben who's divorcing her husband Eric. In a rage because Rachael wanted nothing from him he storms off into a garbage truck. When his body goes missing from the morgue Rachael knows exactly what happened. I wasn't sure what to expect from this one. The description of this book wasn't that great. It didn't really depict what

was going to go down in this one. Although, there were several sections of this that I enjoyed and even laughed at. It just sort of fizzled out for me. Mainly because Koontz has to describe every last thing. I understand why it paints a pretty picture but at points it was so annoying. I think it actually detracts from the book. I heard somewhere that once you've made a sale stop selling it. I feel like all the description really ruins the flow. The descriptions in this one became so repetitive and annoying. It was sort of the same thing over and over again. Eric's changing. Rachael didn't really seem real. I'm not sure who was supposed to be the main character. When this one ended I was glad. It wasn't like some of his other books that I have enjoyed. I didn't get this one.

Not very believable. I have enjoyed a lot of Dean Koontz books but this is was not one of them. It's just to be so outlandish and ridiculous that I can't read any further. I stopped reading it in the middle. It just became to predictable and boring.

This story was a little different than some of the Koonz books I've read. I have to say I liked it. There are always good guys and bad guys or girls and the extremes in this story left no exception. I liked the good folks a lot. The story was original in the creation of one of the bad guys and the way the story line went. It was suspenseful and I found myself worrying for the heroine. I enjoyed the twists and felt it was just long enough.

Dean Koontz's heart is just not in it. Anyone could have written this book--it was that generic and emotionless. Flat, rehearsed dialogue, irritating characters with forced depth, and a canned, cheap story without much substance. The writing is fine, but so bland that the reader cannot effectively engage. The focus is all over the place. We switch from supernatural mystery to murder to government conspiracy thriller in the first few chapters. Koontz didn't have a clear idea of where he was going when he started, making the plot progression disjointed and sloppy. At any given time our protagonists are running from way too many different groups of bad guys, which is obviously a problem. It hops from one thing to another with no sense of direction or purpose. It feels like Koontz had a bunch of half-formed ideas, shrugged, and said, "Meh--let's just throw 'em all in there." His "bad guys" are eye-rollingly overdone. Instead of making antagonists with depth, logical structure, and creative development, Koontz resorts to shock value so he doesn't have to put effort into the characters, which is a cheap cop-out. Graphic/sexually charged descriptions of pedophilia to "shock" the reader just make me mad, because it's clearly an avoidance tactic for a writer either too lazy or not talented enough to pull off an antagonist with depth. "Just make him a pedophile and just

naturally evil and--poof!--instant bad guy!" is not a tool that good writers use. Koontz can do better. On a similar note, authors--if you have to italicize your verbs to elicit a response from the reader, you're doing something wrong (and if you're italicizing, then you're aware of the problem). In addition, the portrayal of the scientists is laughable. Anyone who thinks there are young people with PhDs in the hard sciences who are involved in secret conspiracy-type stuff and are independently wealthy is delusional. As a PhD astrophysicist, I was rolling my eyes constantly. I get that writers like the whole "evil scientist" thing, but it just perpetuates uneducated stereotypes that don't exist in reality. You'd be hard-pressed to find anyone in my profession who is involved in anything ethically questionable or in any way interested in the government, conspiracies, or unethical studies. First of all, we don't have the time. We pour all our time and energy into research. Second, you'd have a hard time finding a single one of us who isn't 100% devoted to their field of study and just as devoted to keeping the science pure and ethical. We don't make much money, so we're in this job because we love science, even at the expense of financial and social well being for ourselves, and always at the expense of our egos. Kind of hard to get people with that kind of integrity to sell out to a corrupt government. I also don't appreciate the "science is scary and leads to evil perversions of nature" nonsense, which is usually spouted by guys named Skeeter in southern backwaters who are convinced they've been abducted by aliens and are stockpiling guns for the apocalypse. I don't know what's up with Koontz. I know he can write--I've seen him do it! But he keeps putting out this generic crap, and it's killing my hopes. My guess is that he dislikes what he's writing, but doesn't have much of a choice based on mass-market demands and publisher preferences. When some writers write, you can tell that there's a part of their soul in every word (i.e. Thomas Ligotti). In books like this one, there is no soul, no emotion, nothing. Soulless. Flat. I can find nothing of Koontz himself in the prose. I can't imagine any writer presenting a piece like this as a part of themselves--it's empty of substance. Cheap. This is never going to be anyone's favorite book (at least I sincerely hope not), and what does that say about your books if you know from the get-go that they'll fade into obscurity? This is not memorable. Honestly, I don't hate the story, but this is the same dull, empty crap being pumped out by every second-rate thriller/crime writer out there whose books I can pick up for a dollar in the local convenience store bargain bin. Maybe Koontz just wants to write about something else. I wouldn't be surprised if all he wanted was to write stories about golden retrievers. But he should write what makes him happy, and this clearly doesn't. I keep hoping to find his "good" writing again, but it seems to be nonexistent in his mass-market works. Maybe his publisher should give him more creative license; maybe he should branch out into other genres. I don't know. But whatever he's doing isn't working. I imagine if I asked him if he would be okay with

this book being the one that defined him as an author for all eternity, he'd probably be horrified at the thought. Overall, not really horror as billed, flat characters, dull story, okay writing, but not enough substance. I want to read something with some heart and soul, something that's not just written to make maximum sales.

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