



The Good Guy

Dean Koontz

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One man. One choice. Someone must die.

From #1 *New York Times* bestselling author Dean Koontz comes this pulse-pounding thriller that starts with a terrifying decision we all might face one day: *Help—or run*. Timothy Carrier is an ordinary guy. He enjoys a beer after work at his friend's tavern, the eccentric customers and amusing conversations. But tonight is no ordinary night. The jittery man sitting beside him has mistaken Tim for someone else—and passes him an envelope stuffed with cash and the photo of a pretty woman. “*Ten thousand now. You get the rest when she's gone.*”

Tim Carrier always thought he knew the difference between right and wrong, good and evil. But tonight everything he thought he knew—even about himself—will be challenged. For Tim Carrier is at the center of a mystery of extraordinary proportions, the one man who can save an innocent life and stop a killer as relentless as evil incarnate. But first he must discover resources within himself of which he never dreamed, capacities that will transform his idea of who he is and what it takes to be . . .

The Good Guy Details

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From Reader Review The Good Guy for online ebook

Obsidian says

Bah.

Bah I say.

I decided to read some Koontz to get into a Halloween type of mood. Why do I do this to myself?

Besides having a ridiculous premise (dude thinks guy at bar is hired hitman) and guy the so called Good Guy decides to do what it takes to stop a woman he does t know from getting killed. The development of the good guy and woman is woefully inadequate. Koontz spends most of the book giving us the hitman's world view and it sucks. One chapter was enough. But nope we keep going back to him. The dialogue between characters was awful and the ending ludicrous.

Also a freaking dog appears but at least it's not a golden retriever.

The good guy in this book, Tim is dark and mysterious, but sorry I pegged him as former military within ten minutes. I am getting fed up with Koontz writing every character now is military and former military. Guess that's the only way he can explain them using weapons proficiently.

And I'm sorry, I don't buy why Tim is hell bent on getting involved with this whole thing cause he sees the woman he's paid to kill, face. Linda (the target) is a writer and man oh man she's irking. She's Gillian Flynn's cool girl brought to life. She can't answer questions or act like a regular human being, just talks in puzzles for most of the book before pushing a big reveal onto Tim about her life that I didn't buy for a second.

The other characters are barely in this and we just follow Tim and Linda as they hide from the bad guy.

Tim and Linda also make stupid decisions so that was fun to read (no it wasn't).

The writing wasn't great. I don't know what else to say besides that. I feel like Koontz has forgotten how people speak to each other (not in cliché form). Also it's creepy for a man to pop up and be all hey I may be falling in love with you as you run for your lives.

The flow was awful. There's a distinct difference every time you shift from Tim, Tim's friend who is trying to help and the hired killer.

The ending was a joke. I won't even get into it besides it just made the book worse than I thought was possible at that point.

Krissy says

Typical Koontz book. Decent but extremely wordy. He can get overly descriptive and rambling at times. I'm sorry but I don't need 2 paragraphs describing a door in order to set the scene. About 70% of the time I spend reading his books I am just wishing he'd move on to the next scene already.

Donna says

This is your typical Koontz story - extremely bad guy chasing good guy(s) and in this one, the good guys don't know why they're being targeted for murder. The good guy, (hence the title), Tim, is mistaken for a hired killer in a bar and given an envelope with \$10,000 and a picture of a woman whom he is supposed to kill. He then tries to save the woman, Linda, and gets caught up in the cat&mouse game. The bad guy is one of Koontz's worst, I think. He is remorseless & capable of unspeakable, needless violence - a truly scary guy. This guy is pure evil and I was to the point that I almost couldn't read his parts in the book because I was so ready for him to get what he deserved. So in the bad guy part, Koontz really delivers. But his good guys fell way short, to me. They were so unrealistic that I couldn't even feel like I knew them at all. The dialog between the main characters was so out there, it was really hard to describe. For instance, if a normal person knew a stranger was coming to their house to give them bad news about a mutual acquaintance, would the normal person start talking about modern art and the stranger's big head and drive-in theaters and how times were better back in the 30's? I don't think so - most normal people would want to immediately know the news. And the conversations are that "out there" all the way thru the book. Half the time I didn't know what in the world they were talking about or what the point was. They just plain didn't talk like normal people do. Another thing that was hard to swallow about Tim, he has strived for years to be a "normal" guy and fade into the background. But people who don't want to be noticed wouldn't usually follow along with a stranger who has mistaken their identity. Especially if they know they are being mistaken for someone else, possibly a dangerous person, but that's exactly what Tim does. Of course, Tim & Linda each have "troubled backgrounds" that we don't find out about until the end of the story. Even their tragic stories didn't bring a reaction from me when finally revealed. They just fell flat, which is how I would best describe the good guys - flat. The bad guy, though, whole other story. Koontz shows us how cruel this guy is not just through flashback stories, but with people he crosses paths with in the story. I don't remember a story in which Koontz had this many innocent bystanders fall prey to the evil one, but a couple of the chapters were really hard to read. I kept expecting the innocents to get away, because Koontz doesn't usually have many innocent people die in his books, but I was disappointed in that regard. I guess he proved his point about the bad guy, but it just seemed downright mean to me. The explanations at the end are so vague they're basically non-existent. Definitely some classic Koontz elements in this book, but not executed as well as he usually does.

Valerie says

This is my first Koontz book and I liked it. I was kind of hoping for more suspense and there were times that I did feel anxious but not to the degree I was hoping for.

It was pretty clean for an adult novel. It gives me hope that when I'm an adult I can actually read novels that aren't too provocative. This is compared to some of the other adult books I've read. There are very slight innuendos and the bad guy pees on stuff he doesn't like which I thought was weird.

Maybe it's because I'm not an adult but I don't think people actually talk like the characters in this book do. There are one too many metaphors. I mean Koontz seems like a great writer but he is a bit too wordy for me.

I like the plot and how everything turns out. The characters are likeable. I just didn't get as into the book as I was hoping for.

Jessica Degarmo says

This book is a favorite of mine. I've read it over and over and every single time I do, I pick up another little nuance.

Dean Koontz is known for his realistic fantasy, taking ordinary people and putting them into extraordinary predicaments, usually with a touch of the supernatural for good measure. The supernatural is missing from this book, but in my opinion, it's what makes it so good. There's something so sparse and poetic about Koontz's writing, something about the way he reveals his characters in bits and pieces that really adds to the drama of the story. In this particular story, the main characters deal with a case of mistaken identity, one man's rigid sense of goodness and honor, and another man's disregard, or even disdain, for human life. Koontz is brilliant at revealing the characters slowly, carefully, while still giving the reader the feeling that they know these men inside and out.

The drama played out is intense, nonstop, but Koontz takes time to ensure that the characters feel real and do real things in the midst of all the intensity. I honestly could talk about this book all day. It's got harsh humor, humanity, drama, action, horror, intrigue and a little good old-fashioned conspiracy thrown in for good measure. You'll want to wear your seatbelt for this wild ride.

John Brown says

So let's say you're in a bar and a guy shows up, mistakes you for someone he was meeting, and you play along. Just for fun. You'll let him know his mistake sooner or later. But then he slides a manila envelope to you and says, "Half of it is there. Ten thousand. You'll get the rest when she's gone."

Would you say, "Sorry, dude. I'm not your hit man"? A woman's life is on the line.

In Dean Koontz's *The Good Guy*, Tim Carrier is too astonished to react. The man leaves. Carrier opens the envelope. There's ten thousand in cash and a 5x7 of the woman. She's Linda Paquette who lives in Laguna Beach.

A few minutes later the actual killer shows up. Makes the same mistake. What do you do?

Carrier plays along, tells the man that he's decided not to go through with it and to take the ten thousand as a "kill fee." The man leaves. Carrier goes to alert the woman. But very soon the killer and those who hired him realize the mistake. And now they're after both Carrier and the original target.

The Good Guy was a wonderful story of action and suspense. It's also a love story. Koontz portrays a deadly and frightening killer. But he also includes lots of banter between Carrier and Paquette. Both have secrets which are interesting to learn. And then at the end of the book, when you think it's all about a kill, Koontz twists it. Then he twists it again. I loved this story and enjoyed the characters immensely. But the book went beyond mere entertainment. It's a book that also makes you think about how you live.

I should be working hard on draft 3 of *Curse of a Dark God*. But every now and again I need a break. I'm glad I took this one with Koontz.

SheriC (PM) says

Now I know how it is that I found this book in my Audible library, purchased in 2012, with neither any notation in my GR catalogue nor any memory of ever having listened to it. I can only conclude, after listening for an hour, that I was so bored by it that I forgot about it as soon as I listened to it the first time. So now I'm leaving a record of it, so I don't make this mistake again in another 5 years.

DNF at 10%, after giving it a full hour.

Ryan says

Keeping with the Koontz theme. I finished *The Good Guy* over the weekend. The cover (front and back) doesn't tell you much. I didn't read the inside part of the dust jacket. I just picked it up. I figured Koontz = Good read. I was right.

At this point in my Koontz reading extravaganza I've made a few generalizations about his books. Someone or something will have special powers. Meaning, if the lead character doesn't have special powers, then that character has a pet (usually a dog) that does. Or they (the lead or the pet) have extra-ordinary senses or something. If the lead character isn't witty or funny then the secondary character is. And, well, that's just about it. Odd Thomas, my favorite Koontz character, has both, super powers and wit. That's why I like him best. Anyway...this book. No special powers, not really anyway. And, really, only the smallest dabs of wit splashed here and there. Still I think it's one of my favorite Koontz books.

Most of his books you get the lead character's, er, characteristics and background laid out right from the get-go. Not so much on this one. At least not for the two characters you are supposed to be pulling for. The antagonist you get to know, more or less, right away. The other two, their secrets are kept as such for most of the book. And that drawing out doesn't get boring. It's wonderfully strung along. Well, I liked it. I'm the type that loves to hypothesize and try and figure things out before they happen. This book certainly let me do that. (I was pretty much right about one of the characters. Way off for the other.) And it's not without its moments of heart string pulling either. Just a tiny bit. Not teary stuff, but if you don't feel a tiny pull at your heart, well, you probably already know that you're all dead inside.

So, if you like a good suspenseful novel, one that keeps things moving, with interesting characters and plot lines, then this is your book.

The Face of Your Father says

A slightly above average Hitchcockesque thriller about an ordinary joe named Tim Carrier as he first mistaken for a hit-man and then mistaken for the person hiring the actual hit-man.

A well-written wrong place at the wrong time tale.

With this novel, along with 'The Husband' also by Koontz, I would argue that Koontz might be better at the crime thriller genre than his usually preachy supernatural tales. 3.2/5

Emma says

Another Koontz book full of flaws and more than a little silly, but damn good fun for a cold winter's day. The beginning is especially good, some tight writing and snarky wit. It doesn't quite hold for the rest of the book but it's enough to keep you page turning, even if, like me, you could do without the inevitable romance... Still, he has a talent for creating some of the coldest, most violent villains imaginable, and this one has that underlying conspiracy feel to crank it up a notch, though you always know they're going to get what's coming to them. Koontz's books are like a murderous hug, you know what you're getting into, a bit stabby but it'll all be alright in the end.

Thanks to Dean for the recommendation, this made my day at work pass super quick.

Steven says

Dean Koontz has a distinctive style in the thriller genre, and I have always liked it. I haven't read a book by him in a while, and realized that it's been long enough that a good half-dozen new ones are available. Of them all, this one sounded the most intriguing, so I tried it first, and I am very glad I did. This is trademark Dean Koontz — a page-turner from the very first paragraph. I could not put this book down, and read the whole thing in three days despite being on vacation and visiting relatives.

The book's strength, as with many of Koontz's, resides in a tight, twisty-turny plot, and in very well drawn characters. The villain is suitably threatening, and the two main characters — Linda and Tim — are wonderfully drawn. Koontz will have you caring about them both from the get-go, and you will be hard-pressed to put this book down without making sure they are both safe.

If you have never tried a Dean Koontz book, this is as good as it gets, and a reasonable one to get you started. If you have read Koontz and you like his style, you will love this one. It is up there with False Memory, Watchers, and Lightning as one of my all-time favorites.

Richard says

The ending is the weakest. Too much tom foolery for such a focused story. But....the journey is what its all about, right? That is a pretty good thing about this book. Its a good ride. Koontz comes up with the creepiest bad guys.

Fred says

Koontzland Group Read - May 2018

On this read, I add a theme of the simple picture of Linda(writer) - the real reason to kill Linda - she was in the wrong place at the wrong time. She was in a photo with a politician, a terrorist group, but she was innocent in the background. Krait (the hit man) captured her mom, but an

undercover US organization enters to save them. The end has a twist I did not expect. Tim returns to his fiancée, instead of staying with the relationships gained with Linda in the chases. Can they continue life with their previous strong life goals? And not each other?

My first read - November 2014

The story is mostly a suspense & chase story. Timothy Carrier sits at the Lamplight Oar bar (his friend, Liam Rooney, is the owner), a envelope is delivered to him while sitting at the bar with \$10,000, a note that says \$10,000 will follow after the kill of Linda Paquette (picture in envelope). Tim tells Linda and they try to run away from the hit man, Krait. A twist when reading is Krait has aliases names, Kravet, Robert Kessler, Ron Kutter & more. The end to Krait is what you would expect. But at the end it could have closer with Tim & Linda after all they experienced. What was the real reason to kill Linda?

Koontzland Group Home

Roxton Malone says

The first three chapters or so held so much promise, with a tighter style than I'm used to seeing from Dean Koontz and some really nifty wordplay. I could almost describe it as Koontz channeling David Mamet or Aaron Sorkin. The remainder of the narrative, however, just didn't deliver. This is your usual Koontz, but too much so. A lot of it just felt old. It might have been more interesting if the hero had been just a regular guy, and if Koontz could have kept his over-romanticizing in check.

Lisa says

As a writer, Koontz is improving. I found that this novel had very little rambling about his characters and scenes. His development of characters was amazing. I found that even though I despised the evil character, Krait, I was just as attached to him as I was the main characters, Tim and Linda.

This novel had a very interesting and scary plot. What made this Novel so intensely frightening was that it was a plausible situation. It is a plot that could very well be happening or could happen to anyone that unknowingly was in the wrong place at the wrong time.

Krait had received payment by his "people" numerous times previously to kill. This time, the payment was for Linda. In a strange mix-up, Tim was given the money to perform the hit on Linda and refused to give it to the killer, Krait. Instead, Tim took it upon himself to save Linda from the determined killer. A cat-mouse chase ensues where Tim and Linda are unable to escape Krait and eventually they must face him.

I do not think the reader is totally surprised by the ending, but what is surprising is what we learn about the characters and why the mission to kill Linda took place. Anyone that enjoys crime novels, mystery, and suspense will find this a very entertaining read.

David Roth says

So, you're just this ordinary working stiff dropping by his favorite watering hole after a hard day laying bricks. All you want is a little down time to chill with a nice cold bottle of your favorite brew and be left alone. Seriously, is that asking too much?

It's all Tim Carrier, a brick mason, and the son of a brick mason had in mind when he addled up to the bar on what was just another ordinary night in the ordinary life of an ordinary working stiff.

But this wasn't going to be just another ordinary night, and when push comes to shove, I guess Tim Carrier isn't just an ordinary guy.

The jittery guy sitting next to Tim glanced around the bar before he slid the envelope and photograph over to Tim. You see, the guy sitting next to Tim Carrier, brick mason and son of a brick mason thought Tim was someone else entirely when he said "Ten thousand now. You get the rest when she's gone." As Tim takes in the face of the pretty woman in the photograph, the jittery man leaves, and Tim Carrier is faced with a dilemma when he sees the intended recipient of the money, photo, and grisly instructions step through the door and glance furtively around the bar. Tim has a decision to make, and for him, there can really be only one choice, because when all is said and done, Tim Carrier, brick mason and son of a brick mason, a regular Joe, is The Good Guy, and whether he liked the idea or not, he was going to save the girl, or die trying.

With nothing less than a hit the ground running and never slow down pace in a story filled with more ups and downs than a West Virginia dirt road, Dean Koontz takes his readers once again on a fast paced thrill a minute ride as only he can.

In the thick of all this, Koontz fills the readers edge of the seat page turning with a cast of well-defined characters, and a bad guy you really get to think is omniscient, invincible, and down-right nasty. Make no mistake. The serial killer with the initials R. K. is the most resourceful, evil man Koontz or any other writer has ever created.

The Good Guy is a rip-roaring read you won't want to put down, with an ending that will literally knock you for a loop. Five stars for The Good Guy.

Eric_W says

Timothy Carrier is minding his own business in a bar, when he is approached by another man and offered a packet containing \$10,000 to kill someone. Soon thereafter, another man, the real killer enters and mistakes Tim for the client. Tim tries to buy off the killer with half of the money only to discover the hitman is a cop. He contacts the victim, an unusual lady, and the cat-and-mouse games begin.

Nothing supernatural in this book which is great because when I read anything with supernatural stuff, my crap detector goes into overload. Lots of foreshadowing and one suspects that Tim has other skills besides masonry and that Linda, the woman he is helping, may have additional secrets. Koontz builds suspense very nicely as the killer seems to anticipate their every move leading one to suspect that he is only part of a very large team with many connections.

Some nice humor. There scene where Linda is trying to escape from a restaurant by going through the kitchen and out the back door and is confronted by an assistant manager is worth the price of the book alone. Of course, there is that element of macho fantasy: the ostensible ordinary guy who comes to the defense and

rescue of the damsel.

What really sets this book apart from so many ordinary thrillers is the dialogue. The banter between Tim and Linda as they become closer is marvelous, and the scene where Krait, the killer with extraordinary connections, assumes a personality to allay the suspicions of a nosy mother of a couple whose house he is temporarily using as a refuge is terrifically believable even while being most improbable. Krait is the ultimate evil guy, so out of control that even his handlers begin to question his sanity. Enough said.

Set aside an evening. I especially recommend the audio version with Richard Ferrone. Excellent.

Carol Mcdonald says

Timothy Carrier, having a beer after work at his friend's tavern. But the jittery man who sits next to him tonight has mistaken Tim for someone very different—and passes to him a manila envelope full of cash.

“Ten thousand now. You get the rest when she's gone.”

The stranger walks out, leaving a photo of the pretty woman marked for death, and her address. But things are about to get worse. In minutes another stranger sits next to Tim. This one is a cold-blooded killer who believes Tim is the man who has hired him.

Thinking fast, Tim says, “I've had a change of heart. You get ten thousand—for doing nothing. Call it a no-kill fee.” He keeps the photo and gives the money to the hired killer. And when Tim secretly follows the man out of the tavern, he gets a further shock: the hired killer is a cop.

Tim enlists the aid of his friends, even those in his mysterious past, and sets out to help save the woman marked for death. On meeting her, he is surprised at his reaction to her and finds himself becoming more involved as they run from the fast approaching, seemingly relentless killer with many tricks up his sleeve.

The woman herself claims not to know why she has been marked, but Tim feels that she too has secrets.

Before the explosive ending, all secrets will be revealed and relationships will be forged.

Hazellie says

Well, Dean Koontz is a name that I've heard many times and very long ago but surprisingly, I've never read any of his books until now.

This book is about a man, Timothy Carrier, who is mistaken as a hit man and given ten thousand dollars and a woman's picture to kill her. When the real killer arrives, Tim gives him the ten thousand as a no-kill fee and keeps the woman's picture, saying that he changed his mind and didn't want her killed.

Of course, the mistake is eventually, and too soon, discovered. Tim and the target woman, Linda, is forced to run and evade the killer.

The book is very fast-paced, and not at all what I expected. I've read quite a few similar thriller stories like this, but somehow the way Koontz presents the story is very different. It's a completely fresh perspective to

me, and I like how the suspense holds all the way to the end.

My only regret is not reading Koontz's books earlier, but I'm glad that I have another "new" author to add to my ever-growing To Be Read pile.

Maciek says

There's so much wrong with Dean Koontz's *The Good Guy* that one might wonder how the universe did not implode on the day of its publication. However one might realize that books by Koontz published after this one are even worse, so the universe would have to implode several times.

Or maybe the universe doesn't give a crap about Dean Koontz's latest turd. I wonder why I have read it. Maybe because he wrote books that entertained me in the past? Or maybe because I couldn't believe how lazy, idiotic and unsatisfying this book is. Koontz seems to have set a new goal for himself: release shit after shit and then see how long it will take people to notice that he's just laughing all the way to the bank.

I assume most readers know the premise of this book. In case you don't, here it is: A stranger walks into a bar and mistakes an ordinary guy for his client, a killer hired to kill a woman. The stranger leaves a photo of the woman, her address and some money. Then he cleans out (wish I did the same. stupid stupid stupid). Moments later, the killer himself walks into the bar. Tim Carrier (that's the name of the good dude) tells the killer to call this off and gives him the money. The killer gets out of the bar, gets into a cop car and from then all hell breaks loose.

Does this sound interesting? Of course it does. But that's when all interesting stuff stops existing. What, you came looking for relentless suspense, riveting storyline, sharp dialogue and overall a page-turning experience? You've got the wrong address, pal. You'll find none of this in this Koontz book - but you'll find plenty of Koontz himself and of his other works.

See, the book is one big, unshameful rehash. Did you really think I'll create new, original characters and story just for you, you dumb prick? No way! says Dean Koontz as he introduces a beautiful, well spoken lady, a hero with a tainted past who are on the run from, surprise surprise, one dimensional killer is coming right up to get them sir! Man, thinks Koontz, this works great. I've been doing that for decades and these idiots still hadn't caught up.

The hero, Timothy carrier, is a mason with a haunted past (I told you not to play with bricks, Tim! Tim? *Tim!*). The woman who's chased is named Linda Paquette. Linda likes action movies (although she doesn't own a TV), cars and other manly stuff. Oh, and Tim. She says during their first meeting: "I don't interest me. You interest me." Within 24 hours of their meeting Tim and Linda are talking about moving in together.

Speaking of talking, Koontz's dialogue is more idiotic than ever. Consider this little chit-chat our couple shares during the midst of being pursued by a cold-blooded killer:

"-Trim as you are, I was sure you'd order a salad."

-Right. I'm going to graze on arugula so I'll feel good about myself when some terrorist vaporizes me tomorrow with a nuke.

-Does a coffee shop like this have arugula?

-These days, arugula is everywhere. It's even easier to get than a venereal disease"

Isn't it just the conversation you'll have with a man you've met only hours before while being chased by a relentless killer? NO DEAN.

IT'S NOT.

"Dating isn't easy anymore" Tim said. "Finding someone, I mean. Everybody wants to talk about *American Idol* and Pilates."

She said: "And I don't want to listen to a guy talk about his designer socks and what he's thinking of doing about his hair"

"Guys talk about that?" He asked dubiously."

I put this quotation here because it's double funny. Personally I don't care about people's hair, but since the author of this book had a hair transplant himself which made him look just weird should he really bitch about people talking about their hair? It's just silly.

Oh, and not everybody watches *American Idol*. If Dean Koontz want to whine about the crumbling state of American society, why doesn't he f-ing move out of there and try to have a career elsewhere? Oh, I forgot: He wouldn't have one. So maybe try writing something that will contribute to American literature? Hahaha man you crazy! says Dean. I will cash on these pricks till my fake hair falls out...and then some.

But I forgot about the villain. Krait he's called and he bears the title of the biggest non-entity in the whole manuscript of this monkey-typed wretchedness. He considers himself a prince, which basically means he goes into people's houses, masturbates into their underclothing and leaves them random notes about maybe washing the sheets because they stink a bit. He also dreams about going through mirrors, and here's where Koontz ran out of ideas. See, the bad killer doesn't have a past, and I mean it literally. Koontz usually loves to conjure up some wicked shit about how the bad guy was ass-raped as a kid by his sister with a strap on made out of his plush bear, but here he doesn't even try and decides to use the excuse of AMNESIA. Yup, that's right. But don't worry, he will make it up to you in about a thousand chapters of the killer breaking into people's houses and raping their bougainvilleas. Rewind and repeat approximately fifty thousand times, so the greedy and stupid American reader will get how truly bad and vile the killer is. It's not that Koontz is setting some sort of grand build up to an explosive finale; no no, nasty Americans don't deserve a cohesive ending. The killer gets shot and evaporates in about three sentences, he dreams about mirrors or something and that's it. As a hitman who supposedly always delivered, he sure screws up a lot along the way. Not that the good guys are awesomely smart. They check in into a motel using a CREDIT CARD.

The biggest fallacy in the book is the actual setup. See, the killer is employed by a big and shady organization (controlled by the Government, of course, how could it not be a governmental affair?) that supports him with cars, credit cards, weapons and all sort of killer stuff. The whole concept falls like a statue of Lenin because the exact same organization demands his services. They are his clients...and also his employers. If the mentioned organization is able to support the killer with basically everything he wants, why would it set up a meeting in a bar if he was their employee in the first place? And not even check if the person is their killer? Why would they offer him only 10 000\$ if they are going to supply him with services that will cost them much, much more? Also, why would you need to employ some moronic psychopath when everyone in the organization works with efficiency far surpassing the one of the masturbating weirdo? This is stupidity of such awesome proportions that I'm sure somewhere in the outer space galaxies are exploding just at the mention of it.

The whole thing is written with some of the most forced and dull prose I've read in years. And it's sad, because Koontz is actually trying to be imaginative; his imagination seems to end at everything that doesn't include jerking off into underpants though. Every line is so overblown, flat and sad at the same time because he really tries hard to get his message and metaphor across, but it's all so complicated, out of place and boring that it simply fails to deliver. Consider this:

"She won't get far without you," the killer said.

"Maybe she will. She's tough. Do we have a deal?"

Out beyond the trees, a boy and his dad were flying a tubular kite. The kite was a raging dragon. The dragon

undulated in the sky, its roar as silent as the silence on the phone line."

Get it dumb reader? Raging Dragon? Danger? Bad guy? It's intrusive and annoying and tries too hard to be smart. Compile such deep moments with dumb dialogue and endless rants and you have the most souless works of fiction ever. Sold for \$23 in hardcover. Koontz is a genius for milking out America.

And if you made it here, do you wonder by any chance how it ends? Let me spoil it for you. Tim is a war hero, calls the President of the United States who then tells the organization to back off...which it does. Since Dean already had the Hand of God come up and kill the bad guy, next time maybe he'll open the earth itself to just conveniently swallow the cardboard nemesis. DOH!

Overall, *The Good Guy* is pure, unsalvageable crap. For someone who bitches so much about the current state of America's youth Dean Koontz surely doesn't contribute anything by releasing these abominations. Robert McCammon took ten years off from writing because he was disappointed by the publishing industry. Dean Koontz pretends to be disappointed, but he likes meeting with the dead too much: old George, Abe and Ben are too good of a company. I can't believe the same man wrote *Intensity* and this; but then I look at the back photos and wonder.
