

# DEAN KOONTZ'S FRANKENSTEIN

*Prodigal Son* VOLUME TWO  
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**DYNAMITE** 5



ANATOMY.  
CELLULAR BIOLOGY.  
MOLECULAR BIOLOGY.  
MORPHOLOGY.

THIS ONE'S  
**PSYCHOTHERAPY.**  
BUT ALL THE REST...  
HUMAN BIOLOGY.

AND WHY  
DID HE BUILD  
**THIS?**

HE FEELS  
THAT SOMETHING'S  
**MISSING** IN HIM.  
HE'S LONG BEEN  
TRYING TO  
UNDERSTAND  
WHAT IT IS.

SO HE  
STUDIES PICTURES  
IN **ANATOMY**  
BOOKS AND  
COMPARES OTHER  
PEOPLE'S X-RAYS  
TO HIS OWN...





AND WHEN HE LEARNED NOTHING FROM THAT, HE STARTED OPENING UP *REAL* PEOPLE AND LOOKING INSIDE *THEM*.



EXCEPT FOR *ALLWINE*, HARKER CHOSE PEOPLE WHO SEEMED WHOLE TO HIM, WHO SEEMED TO HAVE WHAT HE LACKED.



IN THE STATEMENT JENNA GAVE, SHE SAYS HARKER TOLD HER HE WANTED TO SEE WHAT SHE HAD INSIDE THAT MADE HER HAPPIER THAN HE WAS.

YOU MEAN, LEAVING OUT PRIBEAUX'S VICTIMS, HARKER'S WEREN'T JUST SELECTED AT RANDOM? THEY WERE PEOPLE HE KNEW?

PEOPLE HE KNEW, PEOPLE HE FELT WERE HAPPY, COMPLETE, SELF-ASSURED.




THE BARTENDER, THE DRY CLEANER.

HARKER MOST LIKELY HAD DRINKS FROM TIME TO TIME IN THAT BAR, AND YOU'LL PROBABLY FIND THE DRY CLEANER'S NAME IN HIS CHECKBOOK.




HE KNEW THOSE MEN, JUST LIKE HE KNEW JENNA PARKER.





WHAT WILL HE DO NOW? HE'S ON THE RUN, IN HIDING... HE DOESN'T HAVE TIME TO PLAN ONE OF HIS... DISSECTIONS.



HE'S MORE DESPERATE THAN EVER. AND WHEN THE DESPERATION INCREASES, SO DOES THE OBSESSION.



IT'S KATHY...

KATHY'S NEXT.



ACROSS TOWN.

FOR HOURS THE SUPERMARKET CART STOOD WHERE THE VAGRANT HAD LEFT IT. NO ONE HAS REMARKED UPON IT.

RANDAL SIX MEANS TO PUSH THE CART TO A LESS CONSPICUOUS PLACE. PERHAPS THIS WILL DELAY THE DISCOVERY OF THE DEAD MAN IN THE BIN.

HOPE

RANDAL CLOSES HIS EYES, IMAGINES TEN CROSSWORD SQUARES ON THE PAVEMENT IN FRONT OF HIM, AND BEGINS TO SPELL *SHOPAHOLIC*.

HE NEVER FINISHES THE WORD, FOR AN AMAZING THING HAPPENS.



THE FORWARD MOTION OF THE SHOPPING CART IS SATISFYINGLY SMOOTH. SO SMOOTH THAT RANDAL CAN'T THINK OF HIS PROGRESS AS TAKING PLACE LETTER BY LETTER, ONE SQUARE AT A TIME.



ALTHOUGH THIS SPOOKS HIM, THE RELENTLESS MOVEMENT OF WHEELS THROUGH THE SQUARES DOESN'T BRING HIM TO A HALT. HE HAS... MOMENTUM.



WHEN HE ARRIVES AT THE SECOND O IN *SHOPAHOLIC*, HE STOPS SPELLING BECAUSE HE IS NO LONGER SURE WHICH OF THE TEN IMAGINED SQUARES HE IS IN.



ASTONISHINGLY, THOUGH HE STOPS SPELLING, HE KEEPS MOVING.



AT FIRST HE FEELS THE CART IS *PULLING* HIM, WHICH IS FRIGHTENING BECAUSE IT IMPLIES A LACK OF CONTROL. HE IS AT THE *MERCY* OF THE SHOPPING CART.

BUT, AS THE WHEELS REVOLVE, HE REALIZES THAT THE CART IS *NOT* PULLING HIM, AFTER ALL. *HE* IS PUSHING IT.



ALTHOUGH HAPPINESS IS NOT WITHIN HIS GRASP, AS HE ROLLS ALONG, HE HAS A TASTE, THE *BAREST* TASTE, OF WHAT *FREEDOM* MIGHT BE LIKE.

HE KEEPS MOVING.



IN THE BUNGALOW OF THE SEASHELL GATE WITH THE UNICORN MOTIF, KATHY BURKE SAT AT HER KITCHEN TABLE READING A NOVEL ABOUT ADVENTURE IN A KINGDOM RULED BY WIZARDRY AND WITCHERY, EATING ALMOND COOKIES AND DRINKING COFFEE.

AND THEN, FROM THE CORNER OF HER EYE, SHE SAW *MOVEMENT*.

GOOD EVENING, KATHLEEN. HOW'RE YOU? *BUSY*, I'M SURE. ALWAYS *BUSY*.

IT DIDN'T HAVE TO BE THIS WAY, JONATHAN.

MAYBE IT *DID*. MAYBE THERE WAS *NEVER* ANY HOPE FOR ME.

IT'S PARTLY *MY* FAULT THAT YOU ARE WHERE YOU ARE. IF YOU'D STAYED IN COUNSELING--

NO. I'VE HIDDEN *SO MUCH* FROM YOU. I DIDN'T WANT YOU TO KNOW... WHAT I AM.

YOU'RE A *GOOD* WOMAN, KATHY. A VERY FINE PERSON.

*RRRRING*

I'D PREFER YOU DIDN'T ANSWER THAT.

IF I'D INSISTED YOU KEEP YOUR APPOINTMENTS, I MIGHT'VE RECOGNIZED SIGNS THAT YOU WERE... HEADING FOR TROUBLE.

*RRRRING*