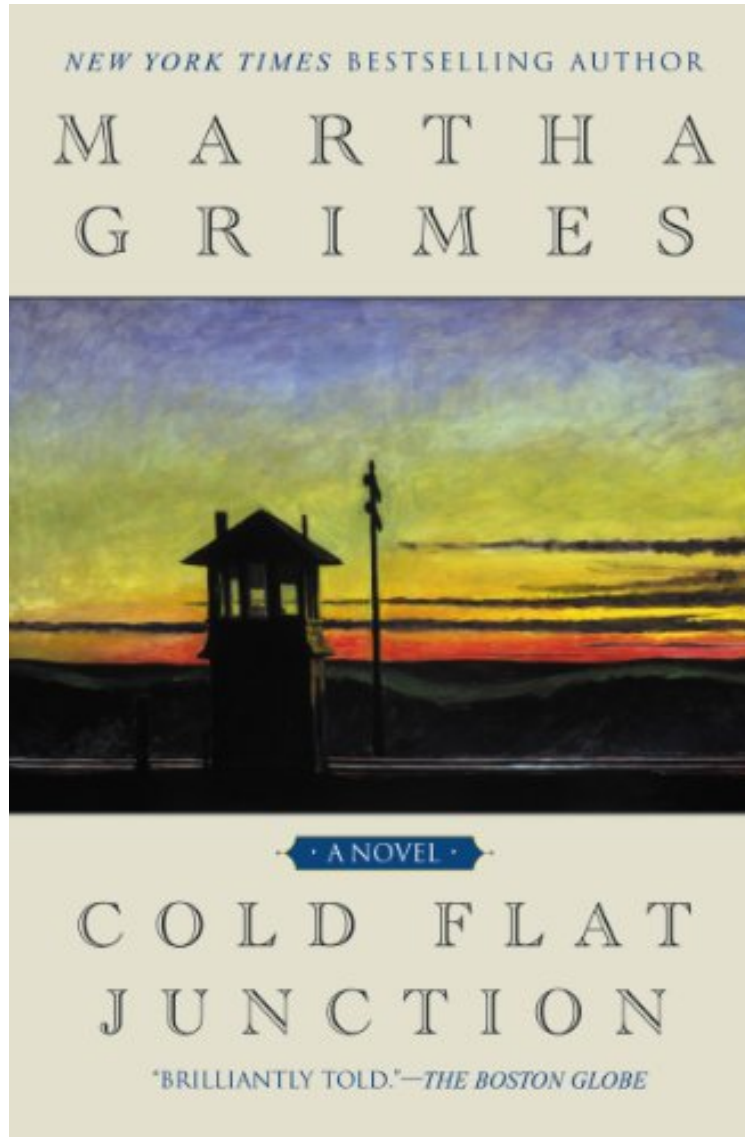


(Download) Cold Flat Junction (Emma Graham Series)

## Cold Flat Junction (Emma Graham Series)

Von Martha Grimes

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**Von Martha Grimes : Cold Flat Junction (Emma Graham Series)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Cold Flat Junction (Emma Graham Series):

KundenrezensionenHilfreichste Kundenrezensionen14 von 14 Kunden fanden die folgende Rezension hilfreich. Endlich mehr von Emma und ihren Freunden!Von Ein KundeHier nun endlich die nahtlose Fortsetzung zu Hotel Paradise". Auch wenn zwischen den beiden Bchern ein echter" Zeitabstand von Jahren liegt, sind fr Emma doch nur ein paar Wochen vergangen. Und das ist gut so. Es ist ein schnes Gefhl, zu wissen, dass es noch Orte gibt, die sich

offensichtlich nicht ändern und die von unerlichen Einflüssen weitgehend verschont bleiben. Man bekommt eine schöne Fluchtmöglichkeit aus dem tristen Alltag in die Hand gelegt. Auch hierbei handelt es sich gewiss nicht um ein Buch, das man in einer Nacht weglesen kann, so wie manchen normalen "Krimi". Vielmehr lässt sich das Buch mit einer Schachtel Trüffel vergleichen (um bei Emmas Lieblingsthema, dem Essen zu bleiben), die ganz langsam genossen werden will. Die Sprache von Martha Grimes sollte man sich auf der Zunge zergehen lassen, wobei die eigentliche Handlung eher in den Hintergrund gerät. Wieder ist es der Autorin gelungen, die Welt mit den Augen einer 12-jährigen zu sehen. Wieder schafft sie es, den melancholischen Hauch des Buches durch Heiterkeit zu beleben ohne dabei einen Bruch zu erzeugen. Sie beschreibt die großen und kleinen (sehr gut nachvollziehbaren) Taten von Emma, die hartnäckig ihren "Fall" weiterverfolgt. Auch und gerade gegen die Widerstände der Erwachsenen. Wir erhalten dabei Einblicke in ihre Phantasiewelt, die fast noch spannender sind, als die realen Geschehnisse. Die neu hinzugekommenen Charaktere sind genau so liebevoll gezeichnet wie die bereits bekannten Figuren und man hat eigentlich nur einen Wunsch: sich eine Fahrkarte nach Cold Flat Junction (das gar nicht so kalt ist) oder besser noch nach Spirit Lake, dem Wohnort von Emma, zu kaufen. Auch wenn es dieses Mal ein überraschendes Ende gibt und für Emma der Fall eigentlich klar ist, bleiben dem Sheriff gähnend Zweifel, so dass der Leser auf eine weitere Fortsetzung hoffen kann.

1 von 1 Kunden fanden die folgende Rezension hilfreich. It's great to meet Emma again  
Von Ein Kunde  
So here she is again: Emma Graham, a girl investigating one murder in the beginning, three murders in the end. As she tells the story from her point of view, the reader is taken into her world at the hotel her mother owns, into her quarrels with her brother and "Ree-Jane", and - most important - into her friendship with a bunch of interesting people. All characters are 3-dimensional and well described. You just want to know more and more about them and be a part of Emma's world. The mystery is just the stage for Grimes to tell the story of all these people. She takes her time and does it in very tiny details - and that's highly enjoyable. Fun to read - if you want to have more than just the "whodunnit".

0 von 0 Kunden fanden die folgende Rezension hilfreich. Fantasy Within a Fantasy or Just Improbable Writing?  
Von Donald Mitchell  
Twelve-year-old Emma Graham is the heroine of this detective novel. Her life is a lot like Cinderella's except that her mother is still alive. In this story, Emma does her usual waitressing and food preparation chores at the Hotel Paradise while solving three deaths. To complicate matters, her mother, business partner and business partner's daughter all go away on a vacation leaving Emma to cook for the resident guests and to pine for Florida. She creates her own fantasy vacation while they are away. To take some of the sting out of being left behind, she pulls little tricks on a grumpy guest and spends more time investigating. After I finished reading the book, I couldn't decide if Ms. Grimes intended the detection to be a fantasy as well (delusions of a deluded person) or just decided to ignore reality as a writer. In either case, the book didn't work for me. Let me explain the problem. Emma's mom is supposed to be short of money. Emma gets her money from tips, but the hotel seems to only have 2 or 3 guests. How much can she earn in tips? Presumably, not very much. Yet, Emma is constantly racing around in taxis, taking trains, having lunch in diners, and buying expensive supplies. She spends much more pocket money daily than I do as a management consultant. As another dimension of this problem, Emma is able to get an attractive young man (who is a poacher) to drive her around and help her check out an old house whenever she wants. Neither Emma nor anyone else is worried about them heading off together in a car. Really? Many of the characters seem to think that Emma isn't all there mentally. Are they right, or just myopic? Emma also comes out succeeding in some pretty over-the-top ways at the end of the story. Fantasy or overly imaginative writing? The mystery itself isn't a particularly intriguing one. If you like the idea of Cinderella as a detective rather than going to the ball, you will probably enjoy this story. If you like your mysteries to have more realism in them, pick one of the Richard Jury novels that Ms. Grimes writes so well instead. Where does personal fantasy begin to undermine the ability to function? How can you guard against this? Take a cold-eyed look around you!

Kurzbeschreibung Martha Grimes's Hotel Paradise was hailed by Booklist as "superb...beyond genre...one of the year's best." Now, Grimes returns to the same small town, intertwining the threads of one young girl's unexplained death with another young girl's attempt at making sense of her own life. Emma Graham is quizzical and persuasive, imaginative and pragmatic, shy and belligerent. And curious--oh, so curious. The cat hasn't been born that could challenge Emma in that department. I can't let go of a thing--a puzzle, a person, a place. Once it gets my attention, I have to keep worrying it until it comes clear. I have to hang on, and it makes life really tiring. I work on these questions down in the Pink Elephant, a small chilly room which was once used for cocktail parties underneath the hotel dining room. The room's cold stone walls are painted pink, and there's a long wooden picnic bench and hurricane lamps. The candles give the room atmosphere. Cobwebs and dust and ghosts help too. Wrestling with quandaries small and large--there's nothing like it to lift a 12-year-old girl from the humdrum vagaries of life in La Porte, a small resort town whose crown jewel, the Hotel Paradise, is drifting into threadbare but dignified obscurity. Emma, who has lived at the hotel all her life (her mother is the hotel's cook), is a charming mix of David Copperfield, Scout Finch, Harriet the Spy, and Rudyard Kipling's mongoose, whose motto is "Go and Find Out." In Hotel Paradise, Emma tried to

unravel the mystery surrounding the 40-year-old drowning death of young Mary- Evelyn Devereau. In Cold Flat Junction, that death takes on new resonance with the murder of Fern Queen. Fern was the daughter of Ben Queen and his wife Rose Devereau, Mary-Evelyn's aunt. Ben spent 20 years in prison for Rose's murder, and Fern's body is found just days after Ben is paroled. Convinced of Ben's innocence, Emma sets out to track down the real killer. Her investigations mirror a delicate web of small-town relationships, expectations, and preconceptions. She slips through diners, garages, abandoned houses, and train stations, befriending taxi drivers, schoolteachers, and poachers: "You have to sneak up on what you want to know; you have to peek through windows at the facts so they won't run off and hide. You cannot go smashing through doors." When Emma looks through windows, she sees not only facts, but dreams, questions, and possibilities. Her quest is for answers, certainly, but also for her place in the world she interrogates so persistently. Hotel Paradise was compared by certain readers to *To Kill a Mockingbird* and was in turn found wanting by some. Although both novels have powerfully personable preadolescent girls as protagonists, the comparison is perhaps less than just. Harper Lee's novel is rooted in the dust and grit of a particular time and place, and at least part of its power comes from its evocation of participation in or responsibility for that particularity. The Emma novels, however, are narrative tapestries with threads tantalizingly resistant to such grime. Their strength lies in the author's ability to slip the bonds of context; she has fashioned a shimmeringly lovely world that resists our impulse to categorize, to locate, to fix. --Kelly Flynn.com

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