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Ten Big Ones (Stephanie Plum, No. 10) (Stephanie Plum Novels)



Synopsis

Janet Evanovich is the hottest author in America, and her Stephanie Plum novels have taken the nation by storm!#1 New York Times#1 Wall Street Journal#1 Los Angeles Times#1 Entertainment Weekly#1 Publishers WeeklyShe's accidentally destroyed a dozen cars. She's a target for every psycho and miscreant this side of the Jersey Turnpike. Her mother's convinced she'll end up dead . . . or worse, without a man. She's Stephanie Plum, and she kicks butt for a living (well, she thinks it sounds good to put it that way. . . .).It begins as an innocent trip to the deli-mart, on a quest for nachos. But Stephanie Plum and her partner, Lula, are clearly in the wrong place at the wrong time. A robbery leads to an explosion, which leads to the destruction of yet another car. It would be just another day in the life of Stephanie Plum, except that she becomes the target of a gang---and of an even scarier, more dangerous force that comes to Trenton. With super bounty hunter Ranger acting more mysteriously than ever (and the tension with vice cop Joe Morelli getting hotter), she finds herself with a decision to make: how to protect herself and where to hide while on the hunt for a killer known as the Junkman. There's only one safe place, and it has Ranger's name all over it---if she can find it. And if the Junkman doesn't find her first. With Lula riding shotgun and Grandma Mazur on the loose, Stephanie Plum is racing against the clock in her most suspenseful novel yet. Ten Big Ones is page-turning entertainment, and Janet Evanovich is the best there is.

Book Information

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Customer Reviews

I really like the Plum Books, especially the earlier ones, but I think it's time for the series to evolve a

little (or at least bring the books back to the standard of the earlier ones, especially 1-5). The writing devices that make this series such a fun and satisfying read are overwrought in this one.

Stephanie's independence comes across more like childish petulance, Joe and Ranger (as one reviewer stated) are terribly flat (What's up with Ranger punctuating every other sentence with "Babe?"), and the plot had the potential to be interesting but felt empty and underdeveloped. Even Grandma and Lula lacked their usual punch. Everyone read like a caricature of themselves, even for what's considered a light read like this. Grandma gets sloshed at dinner, Mom Plum keeps making the sign of the cross every time Stephanie leaves, and Lula's still a big woman and proud of it. Yes, all funny, but really been there, done that. There's so much more potential to mine with these characters that the author is selling them and herself short if she can't come up with new angles to make them interesting. I was especially disappointed by Stephanie's character in this one. She started out the series as a smart, self-possessed, funny, adventuresome heroine and seems to have regressed to acting like a hormonal teenager (Can she stop whining about her family so much internally and speak up a bit more? Can she squeak less around Ranger? And even if she has decided to not settle down with Joe yet, can she act like an adult about it and not stomp out with a laundry basket full of clothes?) I like fun, but there's a difference between fun and the ridiculous and Ten Big Ones really leaned toward the latter. Evanovich seems to be treading on the goodwill of her readers with this one.

The plot is fun, as always. Stephanie's car is blown up, Lula shoots things she shouldn't, Valerie decides to marry her Kloughn, and a gang contract is put out on Stephanie's life. The humor is there, too, if a bit strained from time to time. Sally Sweet is back and trying very hard to stop swearing all the time: this makes for some fine Evanovich moments. But the plot is also strained and calls on racist stereotypes to depict its bad guys -- this was troublesome. Also, the characters are no longer entirely themselves. Lula veers between Evanovich's version of "ghetto talk" and sounding entirely unlike herself. Stephanie is, as another reader put it, entirely too petulant. It's a little hard to believe she would be obsessing about Ranger's underwear when she knows she is next on a contract killer's list. Morelli tells Stephanie she should think about being a housewife. That doesn't seem like the edgy Morelli we all know and love. And Ranger? He seems to have lost his fun -- he was always a flat character who said "Babe" a lot and pulled Stephanie's pony tail more often than I cared for -- but he now exists only to react to Stephanie. Another reviewer suggested that someone else has written parts of the book and I think this reviewer is on to something. There is a visible inconsistency in writing style within different parts of the book. Perhaps this would also explain the

characters' devolution. It might also explain why plot elements from the past books are ignored. Wasn't Ranger supposed to be trying to get Stephanie back for sending the annoying matron after him in book ten? The verb "angled" is used frequently -- another sign of sloppy, rushed writing. Snappy writing has been Evanovich's trademark. I mourn its loss in this book.

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