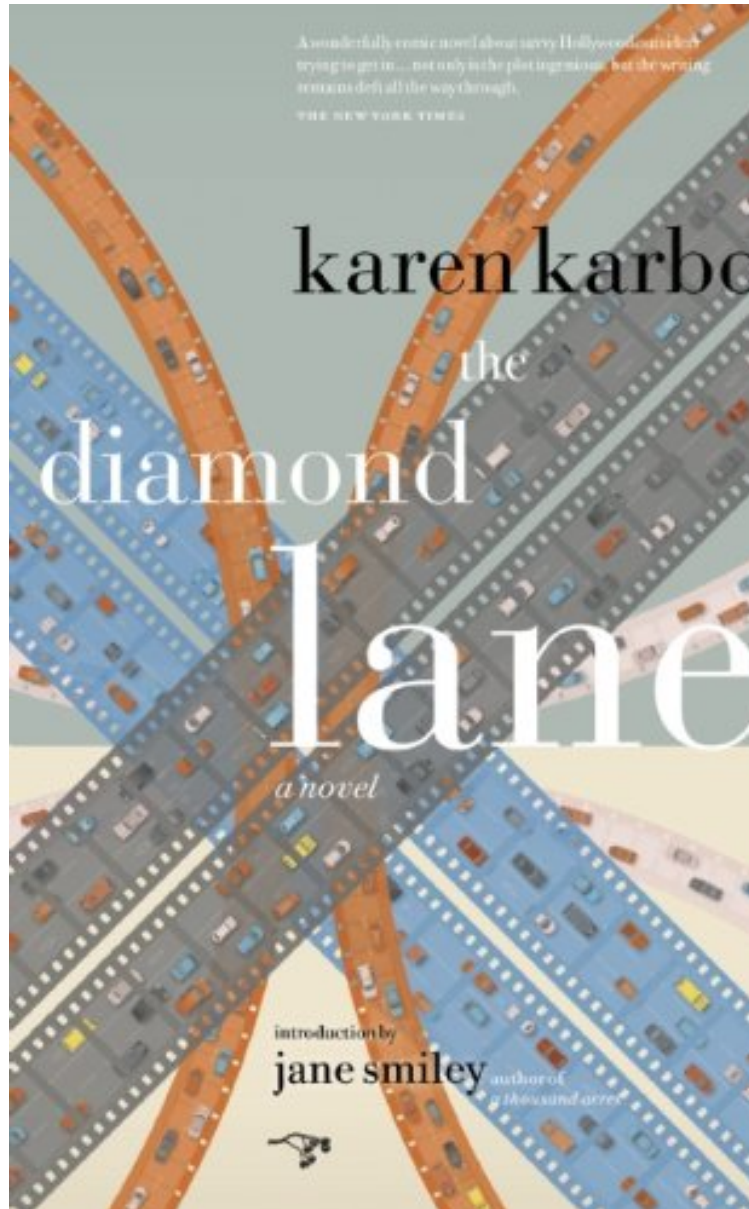


[FREE] The Diamond Lane

The Diamond Lane

Karen Karbo

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#1084515 in Books Karbo Karen 2014-09-23 Original language: English PDF # 1 8.90 x 1.20 x 5.50l, .0 #File Name: 098936044X422 pages The Diamond Lane | File size: 69.Mb

Karen Karbo : The Diamond Lane before purchasing it in order to gage whether or not it would be worth my time, and all praised The Diamond Lane:

0 of 0 people found the following review helpful. If literate and mordantly funny satire makes you uncomfortable - just wait to see the Oscar-winning film. It's inevitable...By Dick Cummins For non-Californians think of our `High

Occupancy Vehicle' lanes, minimum two occupants per car - as 90% of vehicles on LA freeways contain only one lonely soul - due to a similar percentage of marriages that end in divorce out here probably. These lanes are designated by white diamonds on the roadway - thus the title 'The Diamond Lane'. Anyway this novel is deservedly now undead - resurrected by Portland's Hawthorne imprint, a small second-coming press dedicated to reanimating quality fiction. (God bless too, and if second comings are indeed their specialty, I have a suggestion... but I digress.) Originally published in 1991 the 'Lane' is post-modern savaging of Angelinos along with LA/Hollywood rights and rituals. I remember driving down the 405 by LAX, bumper to bumper, having plenty of time to read the billboards. This pretty much sums up Tinsel Town. "First the earthquake, then the rain, fires and mudslides. And now this - Geraldo Herrera, every weekday 4:00 to 5:00 on KXLA"... 'The Lane' was well reviewed in it's first life - the New Yorker saying: "It's a testament to Karbo's skill at high comedy that the book ends with a funeral rather than a wedding - and leaves you laughing!" In the born-again edition, friend Jane Smiley also writes a fine and literary introduction. Characters: Auntie Barb visits from her home in Boring, Oregon, a picaresque observer, radiant with sadistically amusing opinions on the unclothed La La Land emperors. Also the airs of her extended family. Mom Shirl desperately wants youngest daughter Mouse to marry and pop some grandies as it's getting late. Mimi is Mousie Mouse's' erotically obsessed older sister (more fun), who shamelessly steals little Mouse's first love Ivan, a self-absorbed wannabe documentary film maker BTW. In fact Mimi marries this fool, if temporarily and accomplishes the snatch and grab by accidentally sunbathing in the nude - while Ivan's visiting her fully clad sister. Mouse takes justified umbrage and removes to Africa for 16 years to make hilariously titled documentary films like - 'Love Amongst the Gorillas' - I think was one. In Africa she works with Tony, a dapper, be-freckled English ginger who asks for her hand in marriage. Still irked, Mouse turns down his offer as superfluous, ever the once-spurred, modern woman. In a much appreciated cheap plot trick, Mom Shirl gets beamed by a falling overhead light fixture at a fancy restaurant. (I did not make this up, Ms. Karbo did.) Mouse must come home at once to be with dying Mom Mimi implores in a wild semi-legible phone call to Kenya. This gets her back to LA with semi-needy Tony in tow. In another plot trick, Tony decides to pursue his dream of being a screen writer with co-author Ralph, Mimi's married love interest de jour. Next Mom Shirl stabilizes of course, offers Mouse most of a huge insurance settlement to fund a typical immoderate tinsel-town wedding. But first she will have to agree to marry the tall and be-freckled Tony, a fine catch Mom Shirl feels - amazingly white too. This, even though Tony does not yet know that Mouse and Ivan, her oldest flame, plan to film their fulsomely Corinthian nuptials for a documentary called 'The Wedding March'. (Make that 'mockumentary'.) Situations descend wonderfully from here and include a mordant comeuppance scene from Mimi's 'How to Write a Blockbuster' writing class. We've learned that Ralph (Tony's screen writing partner, also Mimi's married writing instructor with bennies remember) and who has never written a blockbuster of course, has recently stopped exuberantly humping Mimi during their class breaks. Ominously he's stopped lying to her that he's officially separated from his wife too. This has to do, Mimi suspects, with the rumor that Ralph's perpetually unseparated wife is pregnant again; also seeming to have begun reunderstanding him as these things go. So it is that Ralph becomes the paramour in a blockbuster novel Mimi's writing for his class. And when it's her turn to read a juicy chapter aloud, our likes-a-little-on-the-side (actually on the desk in his office) red-faced Ralph, heads for the relationship hills while we har-har with glee. So for readers who are serious about literate, hilarious satire and savage plot-twisted story telling, Ms. Karbo comes through in spades. And for those of us who love a little ear candy along the way, there's plenty to enjoy. "...her brain rejected the idea like the change machine at her laundromat - the one always spitting back her crinkled bills." And then there's a near O'Henry twist - and twisted - ending, no spoiler alert here - you'll just have to read the book for yourself. We learn from Ms. Karbo's bio too that she's a film school grad, having written many unappreciated and unproduced original screenplays - before vindictively deciding to author revenge novels. This back from the dead 'Diamond Lane' should be optioned immediately for a film version, before zombies lose their cache', Hollywood making fun of itself, charactering film industry wannabes, unctuous agents and a bombastic mogul or two. Believe it was Sam Goldwyn's brother who said: 'Lots more people showed up at Sam's funeral than I thought there would be. Not because they loved him - but just to make sure he was dead'. And first-draft script rights must be in the contract too so K2 (or is it C-4) Karbo's savagely funny pen gets to do lot's more attitudinizing for the big screen... dc8 of 9 people found the following review helpful. so I figured it must be good. It was not. By Becky I read this book because I heard a stellar review of it on NPR and the reviews here were all positive, which almost never happens, so I figured it must be good. It was not. I don't know what parts everyone is "laughing out loud" at but I didn't find any of them at all. I like character studies, and relationship studies, I get it, but none of these people were likeable at all, so I cared very little. The title, The Diamond Lane, is the Diamond Lane in L.A., the carpool lane which is referenced maybe twice in the whole book. Reading it on my Kindle, I forgot what the title of the book even was until someone asked me what I was reading. Everyone in the book is caught up in their own (misguided) self-importance and they all lie to each other throughout the entire thing. If I met any of these people in real life I'd tell them to shove off. I finished it, only because I don't like starting a book and not finishing it. But it's not worth it. Save your money. 2 of 2 people found the following review helpful. Not good! I wanted to/ expected to like this book ...By Elizabeth Miller Not good! I wanted to/ expected to like this book perhaps because I love everything Jane Smiley publishes and she liked it. So it was very disappointing to find the story is not

good, doesn't go anywhere, the characters are not interesting and it's not funny in the least. Yes, I finished it. I forced myself to finish - because that's what I do - and found the ending to be the worst part. Quickly looking forward to my next book to coverup this one.

Reluctantly back home in L.A. after 16 years in Africa, documentary filmmaker Mouse FitzHenry longs for the harsh, teeming jungle life her lens took in so lovingly. Wrenched Stateside by a family emergency, with her longtime boyfriend/collaborator in tow, Mouse is instantly beleaguered by a past she'd leapt continents to escape. In this rollicking novel, Karbo explores familiar subjects the phony glitz of Hollywood, the fairy tale lure of love and marriage with precision, compassion, and humor. Mouse's paramour, Tony, a Brit who calls her poppet, adores L.A. and all that it can do for him and his screenplay. Mouse, meanwhile, caving in to maternal pressure, agrees to marry Tony and then proceeds, with the help of an old flame, to film around her unwitting fiancé a documentary on the entire process of their betrothal called *Wedding March*. A flawless, page-turning story emerges as Mouse and Tony manage often with hilarious subterfuge to keep their projects secret from one another. With its laugh-aloud moments and a cast of brilliantly drawn characters, this is a tale to treasure.

From Publishers Weekly Reluctantly back home in L.A. after 16 years in Africa, documentary filmmaker Mouse FitzHenry longs for the harsh, teeming jungle life her dark lens took in so lovingly. Wrenched stateside by a family emergency, with her longtime boyfriend/collaborator in tow, Mouse is instantly beleaguered by a past she'd leapt continents to escape and a present she can only face armed by reels of celluloid. In this rollicking second novel, *Karbo (Trespassers Welcome Here)* reveals familiar subjects--the phony glitz of Hollywood, the fairy-tale lure of love and marriage--with precision, compassion and humor as if we are seeing them for the very first time. Mouse's paramour Tony, a Brit who calls her "poppet," adores L.A. and all that it can do for him and for his screenplay, *Love Among the Elephants*. "Based on a true story" about their courtship in Africa, the script has been given the go-ahead by a producer who insists on dubbing it *Love Among Gorillas*. Mouse, meanwhile, caving in to maternal pressure, agrees to marry Tony and then proceeds, with the help of an old flame, to film around her unwitting fiancée a documentary on the entire process of their betrothal called *Wedding March*. A flawless, page-turning story emerges as Mouse and Tony manage--often with hilarious subterfuge--to keep their projects secret from one another. With its laugh-aloud moments and a cast of brilliantly drawn characters, this is a tale to treasure. Copyright 1991 Reed Business Information, Inc. From Library Journal Documentary filmmaker Mouse FitzHenry, her live-in collaborator Tony Cheatham in tow, jets home to Los Angeles for a family emergency after 16 years in Africa. Mother Shirl, recovering from brain surgery after being beamed by a falling ceiling fan, expects Mouse and Tony to marry. Sister Mimi shares her duplex and friends, all Film People or People in Film (with distinction provided). But as life proceeds, art intervenes. Mouse works on a documentary of their wedding (co-producing with Ivan, her first love and Mimi's ex-husband) without Tony's approval; and Tony, smitten with Lalaland, pushes a project based (loosely) on their romance, knowing Mouse would be appalled. A deft, tragicomic social satire--of Los Angeles and the movie biz in particular and modern mores in general--noteworthy for the complexity of its characters, crisp prose, and loopy comic style.- Michele Leber, Fairfax Cty. P.L., Va. Copyright 1991 Reed Business Information, Inc. "Karen Karbo is a very funny writer from near slapstick to wry wit. Amazing." The New York Times Praise for *The Diamond Lane*: "A flawless, page-turning story . . . this is a tale to treasure." Publishers Weekly "A wonderfully comic novel about savvy Hollywood outsiders trying to get in . . . not only is the plot ingenious, but the writing remains deft all the way through." The New York Times "It is a testament to Karbo's skill at high comedy that the ending of this book a funeral rather than a wedding leaves you smiling." The New Yorker "This astringent, humorous novel tackles two subjects ripe for satire: the Hollywood movie industry and marriage both notoriously fickle institutions requiring blind hope to sustain life." the Los Angeles Times "This kind of novel is a devil to pull off . . . and Ms. Karbo has done her job brilliantly." The New York Times Book "Karbo's story is timeless, and her writing is seamless. She is a keen, wry observer of the hazards of Hollywood and marriage and the fraught relationships between lovers, mothers and daughters and sisters. Filled with sharp characterizations and laugh-out-loud scenes, Karbo's early 90s-era novel proves that, in the right literary hands, the comedic absurdities of life never go out of style. Shelf Talker: This smart early 90s-era comedy of manners about familial, romantic and Hollywood entanglements gets a timely reissue." Kathleen Gerard, blogger at