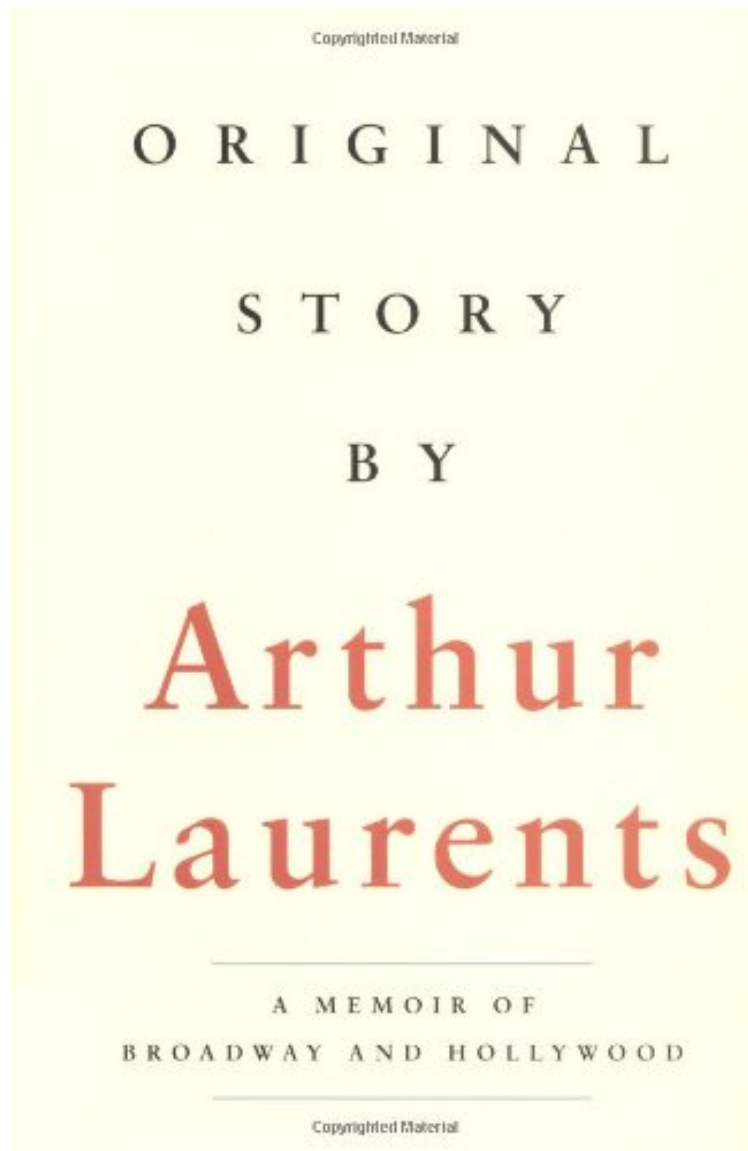


[Read free ebook] Original Story By: A Memoir of Broadway and Hollywood

Original Story By: A Memoir of Broadway and Hollywood

Arthur Laurents

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#906900 in Books Applause Theatre n Cinema Books 2001-04-01 2001-04-01Original language:EnglishPDF # 1 9.00 x .96 x 6.00l, 1.32 #File Name: 1557834679448 pagesOriginal Story By (A Memoir of Broadway and Hollywood) Applause Books Series Softcover by Arthur LaurentsHere is the original story of a true original, the celebrated and internationally renowned director, playwright and screenwriter Arthur Laurents, whose creative genius continues to energize American stage and screen todaySay his name, and images of West Side Story, Gypsy, Anastasia, The Turning Point, and The Way We Were appearLaurents' highly praised memoir is a dazzling portrait of his life - as he recounts the great moments, the trials and the joys of his incredible careerHe takes us into his world, peopled with the creative artists, directors, actors and personalities who came of age in the theatre and in Hollywood after WWII | File size: 21.Mb

Arthur Laurents : Original Story By: A Memoir of Broadway and Hollywood before purchasing it in order to gauge whether or not it would be worth my time, and all praised Original Story By: A Memoir of Broadway and Hollywood:

1 of 1 people found the following review helpful. Interesting Tell All BookBy William Edward ArndtA must for theatre junkies. Of all the creative forces in the theatre world in the 40s, 50s, and 60s, Arthur Laurents is perhaps the least well-known. But he knew everyone, and after reading this book, I believe he slept with everyone. The book is full of juicy gossip, but there's also a bit of cattiness that's not a lot of fun to read.2 of 2 people found the following review helpful. Candid, Fun Inside ScoopBy Twisted BambooWhen I first saw that this book is rather long (420 pages, smallish type) I thought to myself, "maybe this is too much information and I shouldn't read it after all." I decided to give it a go anyway and I'm so glad that I did. It's a great read that flows seamlessly from Laurents's beginnings doing radio plays all the way to West Side Story, Gypsy, La Cage Aux Folles and The Way We Were. Laurents may not have "named names" during the communist witch hunt but he certainly does so here!@ Not communists, I mean, but the book is sprinkled with great stories about his friends in Hollywood and Broadway which Laurents remembers remarkably well (Farley Granger, Kate Hepburn, George Cukor, Greta Garbo, Ethel Merman, Stephen Sondheim, Charlie Chaplin, Barbara Streisand, etc). I highly recommend this even though my one disappointment is that he didn't discuss The Turning Point at all.2 of 2 people found the following review helpful. Moving and enlightening story... Kindle edition NEEDS spellcheckBy stachiu44I am finding the information, self-examination, lack of pretense and openness refreshing for a show biz bio. It's not catty or demeaning. Covers a lot of territory - Broadway, movies, stars, producers, psychiatry, sexuality and its fluidity, homo- hetero-sexuality, etc. I highly recommend it to anyone interested in the arts in this country as well as the personal journey of discovery of one of our most creative and talented artists.The Kindle version needs a serious proof-reader and/or spell check. There are SO many words that just don't exist, e.g. p(ate -- which I think was supposed to be plate, given the context. Throughout there are these typos where [is used instead of l. Mars the flow of the narrative but not its impact. Just makes me wonder about quality of what we're paying for.

(Applause Books). Here is the original story of a true original, the celebrated and internationally renowned director, playwright and screenwriter Arthur Laurents, whose creative genius continues to energize American stage and screen today. Say his name, and images of West Side Story, Gypsy, Anastasia, The Turning Point, and The Way We Were appear. Laurents' highly praised memoir is a dazzling portrait of his life as he recounts the great moments, the trials and the joys of his incredible career. He takes us into his world, peopled with the creative artists, directors, actors and personalities who came of age in the theatre and in Hollywood after WWII. Later, back in New York, he writes about jump-starting Barbra Streisand's career by casting her in I Can Get It for You Wholesale. He writes about the creation of Gypsy with Jule Styne and Stephen Sondheim. And he writes about coming together in a complex, fraught collaboration with his three old pals, Jerome Robbins, Leonard Bernstein and Sondheim for West Side Story. Throughout, Laurents is funny, fierce, and frank a life recounted as richly as it was lived. "This is a historic work. A 'must' for show biz mavens." LIZ SMITH, Newsday Syndicated

.com Best known as the author of scripts for such hit musicals as West Side Story and Gypsy, Arthur Laurents began his career writing strong, socially conscious plays like Home of the Brave and Time of the Cuckoo; he also has impressive credits as a screenwriter (The Way We Were) and stage director (La Cage aux Folles). Such a varied professional life makes for absorbing reading in this lively autobiography stuffed with famous names, including George Cukor, Katharine Hepburn, Barbra Streisand, and Stephen Sondheim, all of whom emerge vividly in thumbnail portraits ranging from affectionately frank (Stella Adler) to frankly unflattering (Jerome Robbins). Laurents, born in 1917, was a Marxist during his college years at Cornell, and he retains strong political opinions to this day: he has no use for bigots of any kind, and his memoir displays no inclination to forgive people like Elia Kazan, who named names during the 1950s. Yet the author also has a marvelous sense of humor (after critic Frank Rich inadvertently made public reference to Laurents's homosexuality, Laurents introduced him at a charity lunch as "the man who outed me as a liberal") and a zest for life that shines particularly in a loving portrait of his longtime companion, Tom Hatcher. --Wendy SmithFrom Publishers WeeklyNo one is going to accuse Laurents, author of such noted plays and films as Home of the Brave, Rope, West Side Story and The Way We Were, of writing a sentimental, evasive or mindlessly feel-good autobiography. In a jaunty, engrossing style, the 82-year-old discusses the highlights of his 60-year career as a writer, director and producer, the ins and outs of his love life, long-term psychoanalysis and friendships with almost everyone in Hollywood and on Broadway. Laurents is brutally honest about his personal life--his difficulty coming to terms with his gayness, his anger at colleagues like Elia Kazan who named names to HUAC and his even greater anger at himself for working with them--and he rarely holds back when he thinks that others deserve criticism. He can be surprisingly harsh--he attacks Hannah Arendt for being a "self-hating Jew" and for

defending Eichmann--but his critical asides often reveal a new side of a public person and are never simply catty. For example, he tells of Katharine Hepburn making antigay remarks at a dinner party; Richard Rodgers's severe alcoholism in his later career; and George Cukor's calculated "rise above being an unattractive Jewish queer by becoming an elegant silver-and-china queen and a Republican." But for all his candor, Laurents comes across as a highly intelligent, loving, politically involved, generous and gracious man--as evidenced by his commitment to social justice, his artistic vision and his long-term relationships with Farley Granger and with Tom Hatcher, who has been his life partner since 1955. (Apr.) Copyright 2000 Reed Business Information, Inc. From Library Journal

Laurents, the author of plays and films that are household names (e.g., *Gypsy*, *West Side Story*, and *The Turning Point*), takes us from his Flatbush childhood to the world of the theater and film industries following World War II. His engrossing, unsentimental prose is, in some cases, angry, particularly when he writes of his work with colleagues Elia Kazan and Jerome Robbins, both of whom named names (including Laurents's) to the House Un-American Activities Committee. Laurents also provides clever descriptions of his methods for writing plays in his early career in radio: he linked plot twists from unpopular movies. Laurents had romantic relationships with men and women but desperately wanted to be cured of his homosexuality, even going into Freudian analysis during his long relationship with actor Farley Granger, which he hid from Hollywood. In 1955, he met Tom Hatcher, who is still his life partner. His account of Broadway and Hollywood, stripped of glamour, and his candor about his struggles with his sexuality and his successful career make this memoir an engaging read. Recommended for academic libraries with film and theater collections and large public libraries.-Lisa N. Johnston, Sweet Briar Coll. Lib., VA Copyright 2000 Reed Business Information, Inc.