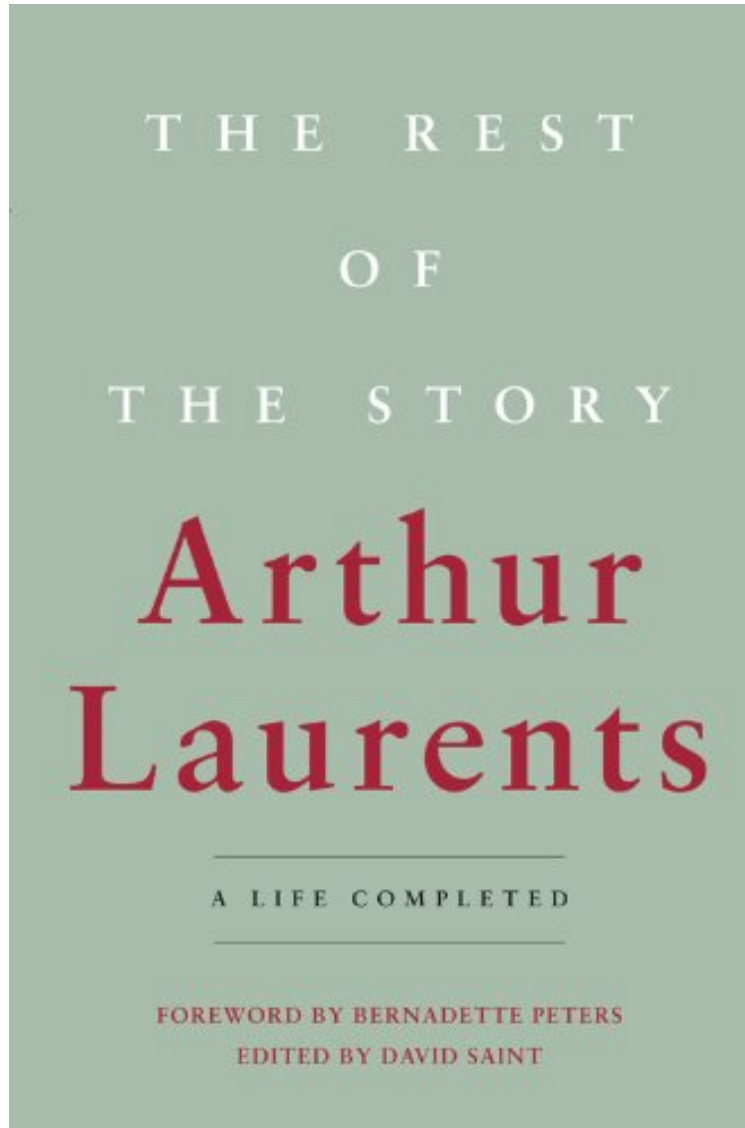


(Download free pdf) The Rest of the Story: A Life Completed

The Rest of the Story: A Life Completed

Arthur Laurents

*ePub / *DOC / audiobook / ebooks / Download PDF*



DOWNLOAD



READ ONLINE

#1293360 in eBooks 2012-09-01 2012-09-01 File Name: B00A0M45KE | File size: 50.Mb

Arthur Laurents : The Rest of the Story: A Life Completed before purchasing it in order to gage whether or not it would be worth my time, and all praised The Rest of the Story: A Life Completed:

11 of 12 people found the following review helpful. Contrition, Malediction and VaedictionBy AndrewCFArthur Laurents' bio, Original Story By, was acerbic, funny, insightful and honestly told, although there is no doubt as to the subjectivity of the author. Laurents had a legendary career in the theater, and certainly a more successful one than in the movies. At times he was star-struck, but his awe never got the better of him; there isn't a mote of worship to be found in these pages (he is rather nonchalant about his relationships with George Cukor, Katherine Hepburn, Alfred Hitchcock and Charlie Chaplin). He often painted idols with the tortured strokes of an Expressionist artist. Whether or

not there was a certain "glee" that comes with knocking a celebrity off his or her high horse no doubt accounts for the outrage some idol worshippers have shown in the press and otherwise. It is undeniable that he was betrayed by Hollywood, regardless of the quality of his writing (which could be wildly variable), never receiving the credit due him by the Writer's Guild because of their inflexible rules and the futility of appeals issued on his behalf by his associates. He bravely talked about his sexuality and encounters, but never in a prurient or clinically detailed manner; he also talked about the difficulty of coming to terms with being gay at a time when such matters were not accepted or spoken of. The best thing I can say is that the book was extremely entertaining. But there were problematic issues. Laurents barely touched on the estrangement of himself and Lena Horne, a longtime friend; he wrote the Tony Award-winning musical, *Hallelujah, Baby*, for Horne only to have her walk out on the show before it opened. He did not want to deal openly with the pain this caused him. He only mentions the failure of *The Turning Point* in context of the betrayal of Herbert Ross (who eliminated the gay subtext but claimed it was producer's doing) and its panning by Pauline Kael (which he attributes to refusing to fraternize with her, not the atrocious quality of the film). The love/hate, friendship/friendliness relationships with Jerome Robbins and Stephen Sondheim were not conveyed with any convincing perspective. The long term relationship with Farley Granger seemed to be based on lust and nothing else. After describing in great detail the devotion and heartbreak of working with Anatole Litvak on *The Snake Pit*, Laurents virtually omitted any stories about Anastasia. The failure of Nick and Nora seemed too difficult to talk about. And certainly, his devotion to Nora Kaye, clearly a solipsistic prima donna, was puzzling. I do not ascribe the problems of Arthur Laurents's valediction, *The Rest of the Story*, to advanced age. The author was as sharp as he was when he wrote the first volume. The most serious fault is repetition, to the point of redundancy, of stories that are told identically in *Original Story By*. For example, an important exchange with Irene Selznick is quoted verbatim. The chapter "Changing Changes" (such a childish title) is replete with stories from the first volume. The book teeters on the edge of becoming an apologia, despite the author's claim of "no regrets." And in no small part there is a great deal of untoward anger (especially in the chapter "Reputation"): against the political administration, against critics who have done him wrong, against the secrecy of Tom Hatcher's illness and the hospital in which Tom was treated and died. It seems to me that it is unfathomable that Laurents does not acknowledge the role of an interviewer as a provocateur; but he bashes Michael Riedel and Jesse Green nonetheless. Laurents seems to be on the verge of explaining the reason for Lena Horne's betrayal, actually publishing three letters: a friendly and a disappointed letter from him, and a cryptic handwritten response from her. But he has sworn his editor and friend, David Saint, to secrecy. To his credit, he talks a bit more about Nick and Nora and *The Turning Point*; in the latter, his anger toward director Herbert Ross results in his outing him. He talks about Anne Bancroft, but none of the other cast members. He expands on the warmth of his relationship with Barbra Streisand. Valuable information is given on the concept of his rethinking of *West Side Story*. So there is some provocative material in this slim volume. But in essence, this book is a love letter to his partner of fifty years, Tom Hatcher. Frankly, I was overwhelmed with the self-abnegation and over-the-top attribution to Tom's influence. Arthur's wit, his survival, his flourishing, needed no help from Tom. One clearly gets the impression that denial has grown rampant in the years after Tom's death. He never got over it - it is eminently clear. But your acceptance of the extremes of this work will depend on your tolerance for overstatement and redundancy. There interesting material here, but there is a lot of unappealing and unresolved rumination. This book is not quite the fitting swansong for an important author who passed in 2011 that one would hope for. 0 of 0 people found the following review helpful. It's interesting reading as Laurents reassesses what he wrote in ...By Victor Thomas It's interesting reading as Laurents reassesses what he wrote in his earlier books, wishing he didn't say this or that. He is in significant mourning over the loss of his long-time partner and lover, and keeps coming back to this pivotal event. He uses his writing to work his way through his mourning, and as a result, he doesn't write anything as dishy as his first two books. But if you read through the first two books, this really does end the autobiographical series, as an amazingly vital and accomplished man finishes off his life still lively, opinionated and ultimately, touching. 1 of 1 people found the following review helpful. True Love is the answer! By Jeffrey Litman If you have read "Original Story By", then this is the perfect follow-up. Many memories from the first book are either repeated, summarized, or elaborated here. No matter what your feelings are about true love, I.e. unconditional love for someone else, this story will bring "hope" into your lives. Mr. Laurents found true love within his crazy world of Hollywood and Broadway. The book is a testimony to his great love Tom Hatcher. Make sure you have facial tissues with you say you read their story. Great read!

(Applause Books). Best known for the hit musicals *West Side Story* and *Gypsy*, Arthur Laurents began his career writing socially minded plays such as *Home of the Brave* and *Time of the Cuckoo*. He also garnered 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, as unleashed in his lively 2000 autobiography, *Original Story By*. Laurents passed away early in 2011 but not before writing *The Rest of the Story*, in which he revealed all that had happened in his life since *Original Story By*, filled with the wisdom he gained in growing older and a new perspective brought on by Laurents' experience of deep personal loss, including the death of his longtime companion, Tom Hatcher. Laurents'

style remains engrossing and brutally honest. His voice is still highly intelligent, loving, generous, and gracious. He remained committed to his artistic vision to the very end, as captured in the epilogue, which he completed only days before his death. The book ends with a loving and insightful coda by Laurent's good friend and the editor of this book, David Saint.

About the Author Arthur Laurents (1917-2011) was a playwright, screenwriter, and director. He was nominated for six Tony Awards and won two. He is the author of *The Way We Were*, *Mainly on Directing*, and *Original Story By*. David Saint collaborated with Arthur Laurents at the George Street Playhouse, where he is artistic director.