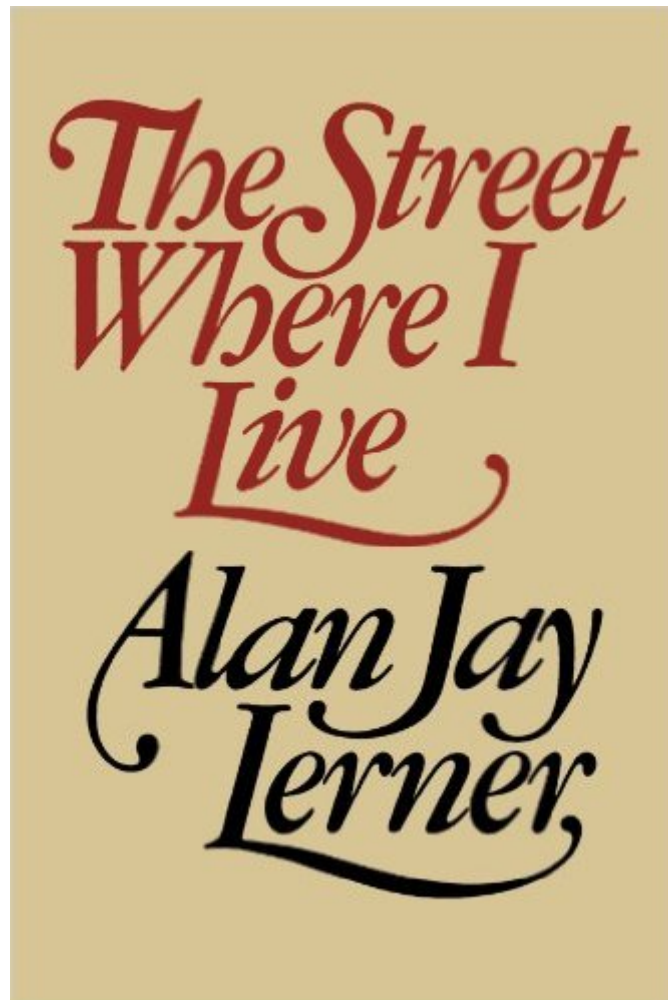


The book was found

The Street Where I Live



Synopsis

• A candid, humorous, and often very touching account of the mingled joy and anguish of life in the theater. Nobody knows that life better than Alan Lerner and nobody has a sharper eye • the quick likenesses he draws of his contemporaries are as piquant as John Aubrey's. • Brendan Gill This is a highly personal biography of three great shows: *My Fair Lady*, *Camelot*, and *Gigi*. Warm, witty, loving, often hilarious, and poignant in its affection for a glorious era in the American theater, it is the story of what Mr. Lerner calls "the sundown of wit, eccentricity, and glamour." The author himself, try as he will to keep himself out of his pages, emerges not merely as a great talent, but as a man of laughter and love. His principals, however, are Moss Hart and Fritz Loewe, with a stupendous supporting cast: Julia Andrews, Richard Burton, Rex Harrison, Cecil Beaton, Louis Jourdan, Maurice Chevalier, Leslie Caron, Vincente Minnelli, Arthur Freed . . . and on and on. They are seen intimately in moments of triumph, disaster, doubt and panic, pettishness and hilarity. Sometimes they were amateurs at private living, but they were always professionals at the creation of theater. And the creation of theater is the matrix of this wonderful book. Here is how a show is conceived, financed, written (and rewritten and rewritten), produced, staged, saved, and finally given to the public.

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Customer Reviews

I had high expectations when first I picked up *THE STREET WHERE I LIVE*, lyricist Alan Jay Lerner's autobiography of his peak creative years, when he and composer Frederick (Fritz) Loewe

gave the world the musicals MY FAIR LADY and CAMELOT, and the movie musical GIGI (MGM, 1958). Those expectations were gloriously met. Like its author, THE STREET WHERE I LIVE is witty, chatty, compulsively readable and just a joy. Not all autobiographies and even fewer "as told to" life stories are entertaining; this one is pretty much the gold standard for what such a book should have. You will learn something about the creative process these two talents enjoyed, and even more about the backgrounds of these great shows' creations, as well as the other talents who aided in their creation. I strongly recommend this book to anyone curious about 20th-Century musical theater or that elusive concept, "American Songbook," to which Lerner and Loewe contributed so much. Used copies of this book are not hard to find, leaving the reader funds to hear for him/herself what all the fuss was about: My Fair Lady; Gigi (DVD); Camelot. Note: Only about 250 pages of this well-written memoir consists of Lerner's text. Most of the rest is given over to the lyrics (words only) of all the songs from the three shows above.

As many reviewers have already said this witty wonderful book is not a traditional biography and mainly covers the making of 3 musicals. It is page turning enjoyment. It is what I think of as a 'happy' book - meaning his writing and descriptions emphasize humor and good nature toward the inevitable set backs, craziness and stress faced in tackling these projects and life in general. I appreciate this because I find often it is rare in books about creative types who are so often self-destructive. Alan Lerner may or may not have also been self-destructive in real life, I don't know not having read much about him, but his attitude of humor in this book is refreshing and enjoyable. So if you have read too many books about dark figures bent on self destruction such as Carson McCullers, Dorothy Parker, John Barrymore, the Fitzgeralds, Louise Brooks etc etc then it is nice to have a change of pace. If you like this, would highly recommend Mister Abbott by George Abbott - also a Broadway director, producer and writer and also written in similar style, amusing, introspective, interesting.

For anyone who loves Broadway or Hollywood musicals, this book is pure magic. Alan Jay Lerner tells how he came to create his finest works, infusing the text with his signature wit and fascinating insight into human nature. Some of the show business giants of the 50's and 60's make appearances here, and Lerner shares marvelous anecdotes about all of them. MY FAIR LADY, CAMELOT, GIGI -- so many stars, so many songs, so many wonderful stories to tell. The result is a delightfully entertaining read, one that is both funny and filled with the author's love of his life's work.

This is a witty (if occasionally slaphappy), literate, and very readable (difficult to put down) account of the making of three musicals. I doubt, however, that persons not especially interested in the theatre will want to read this. Note also that this is not a conventional autobiography like, say, Richard Rodgers's "Musical Stages": it concerns the circumstances of the author's life only peripherally. Also recommended: Craig Zadan's "Sondheim & Company" and, for musicians, Jeff Burns's "Pentatonic Scales for the Jazz Rock Keyboardist".

this was a fun and fascinating read of three of this composer's best musicals. Some of the back stories are quite interesting. the writing is nothing special (strangely enough) but the stories are. and the words to all of the songs in these musicals are included at the back of the book.

I really enjoyed this book! Alan Jay Lerner was a very funny writer. Not only did I learn about the productions of My Fair Lady, Gigi and Camelot, but I learned how to structure a musical. It was a fascinating book!

This is a great inside look at theatre and all that goes into the makings of productions. Covers My Fair Lady, Gigi and Camelot as well as all the lyrics to Lerner's songs. A very good read and quite humorous. Loved it!

Wonderful book! The background stories about the development of the plays is just fascinating. I love Lerner's self deprecating humor. When I finished the book, I wanted another book. That's always a good sign!

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