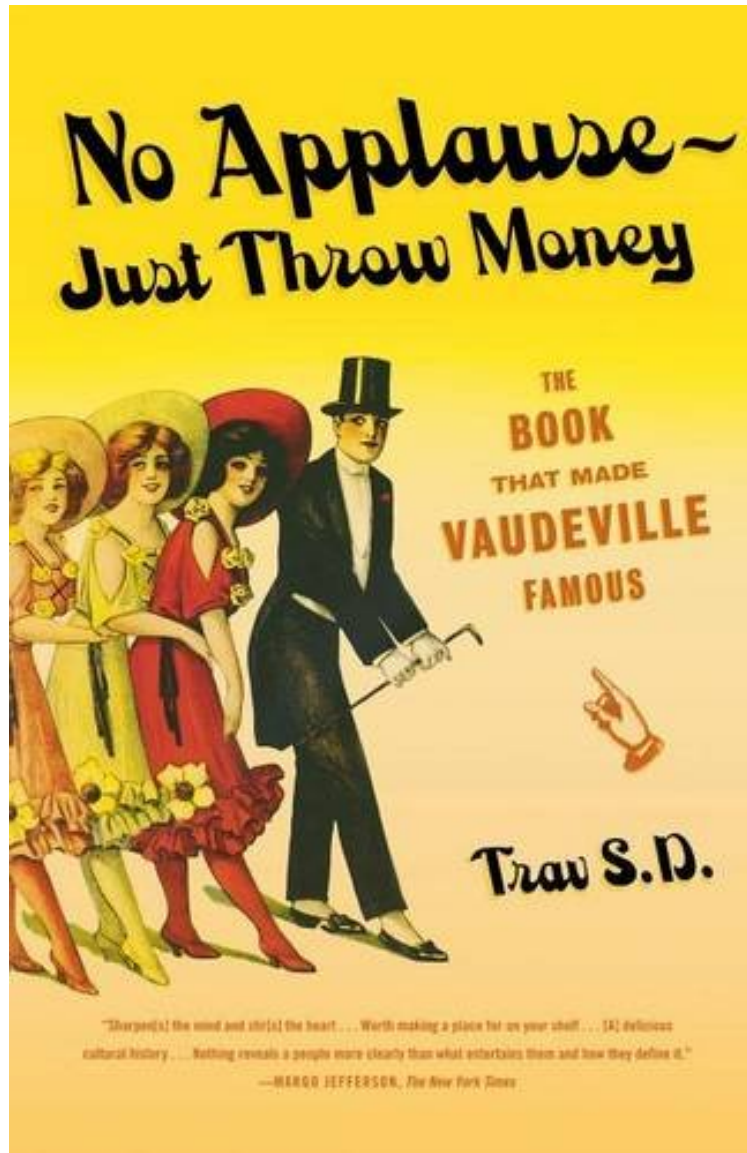


(Download free pdf) No Applause--Just Throw Money: The Book That Made Vaudeville Famous

No Applause--Just Throw Money: The Book That Made Vaudeville Famous

Trav S.D.

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Trav S.D. : No Applause--Just Throw Money: The Book That Made Vaudeville Famous before purchasing it in order to gage whether or not it would be worth my time, and all praised No Applause--Just Throw Money: The Book That Made Vaudeville Famous:

0 of 0 people found the following review helpful. PUTS THE FUN BACK INTO SCHOLARSHIP!By Leah RayThis

book is a goldmine of information about vaudeville, but just as importantly, it is exceptionally well-written. Trav S.D.'s style is brisk without being chaotic; detailed without being dull; witty without being self-indulgent. He knows his material backwards and forwards, but is never pedantic. For anyone who wants to learn about the history of vaudeville while getting a taste of what it was like as an experience, this book is perfect. I am using it as a main reference for a children's book about vaudeville that I am writing, and I am very grateful indeed to have it on my bookshelf!

2 of 2 people found the following review helpful. good overview
By david's wife...a good overview of vaudeville. It focuses more on the business side and less on the performance side than I would have preferred.

5 of 5 people found the following review helpful. fine history, high and low
By Wally Neilsen
this is a fine history of vaudeville, from its roots in concert saloons, dime museums and circus to its death by radio, movies, reviews and Depression. Read it if you have ever wondered where vaudeville came from and went, or where stars from Mae West to Cary Grant got their start. Or what Thema Ritter meant when she said "I closed the first half for thirteen years."

A seriously funny look at the roots of American Entertainment
When Groucho Marx and Charlie Chaplin were born, variety entertainment had been going on for decades in America, and like Harry Houdini, Milton Berle, Mae West, and countless others, these performers got their start on the vaudeville stage. From 1881 to 1932, vaudeville was at the heart of show business in the States. Its stars were America's first stars in the modern sense, and it utterly dominated American popular culture. Writer and modern-day vaudevillian Trav S.D. chronicles vaudeville's far-reaching impact in *No Applause--Just Throw Money*. He explores the many ways in which vaudeville's story is the story of show business in America and documents the rich history and cultural legacy of our country's only purely indigenous theatrical form, including its influence on everything from USO shows to Ed Sullivan to *The Muppet Show* and *The Gong Show*. More than a quaint historical curiosity, vaudeville is thriving today, and Trav S.D. pulls back the curtain on the vibrant subculture that exists across the United States--a vast grassroots network of fire-eaters, human blockheads, burlesque performers, and bad comics intent on taking vaudeville into its second century.

From Publishers Weekly
Starred . Much has been written about the American institution of vaudeville, but readers would be hard-pressed to find an account as humorous and sharp as writer and performer Trav S.D.'s tasty chronicle. Although critics in the early 20th century lambasted vaudeville as crude, sometimes clever, but generally "trite and empty," the author points out that from 1881 to 1932, vaudeville "was the heart of American show business," so ubiquitous that "if you were beyond the reach of vaudeville, then you were really in the sticks." He comments on the artistic and commercial ties between vaudeville and Hollywood's glamour industry and Broadway; they often shared performers in hit plays and films (though Trav S.D. also reveals how essential managers were to the medium, since "performers, as Jesus said of the poor, are always with us"). There are candid moments about the resistance to hiring black players in a few fascinating segments about minstrelsy and blackface, as Trav S.D. writes of the trials African-American legend Bert Williams endured. Throughout, the author, a humorist, never forgets to get his laugh quota, whether he's talking about audiences (Midwestern crowds were tough: "Do they like me? Hate me? Are they alive? Hello?") or burlesque ("a sort of bush league for broad comedians"). The result is a well-researched, riotous book about a cultural mainstay, "the theatrical embodiment of freedom, tolerance, opportunity, diversity, democracy, and optimism." Bw illus. (Nov.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From The New Yorker
Late in the nineteenth century, America's variety theatre which was notorious for the brawling, drinking, thieving, gambling, stripping, whoring, and cursing that went with it was supplanted by the comparatively clean-cut vaudeville. "Don't say 'slob' or 'son of a gun' or 'Holy Gee' on the stage unless you want to be canceled peremptorily," one manager's memo read. Trav S.D., himself a performer, describes with infectious relish such acts as a banjo-playing Shakespeare reciter, a one-legged tap dancer, a man who wrote backward, a comic lecturer on human anatomy, a drag trapeze artist, and "The Vagges World Champion Bag Punchers." Vaudeville withstood critics from Hitler to Henry Ford, along with innumerable tough crowds (Yale students were reportedly among the worst), to become a big business with a lasting impact; Bob Hope, George Burns, Fred Astaire, Buster Keaton, and the Marx Brothers all got their start there. Copyright 2006 The New Yorker

From Booklist
*Starred * Milton Berle once joked that vaudeville was dead and "TV was the box they buried it in." Trav S. D. takes issue with both forks of that quip, wittily arguing that vaudeville isn't dead and that TV is but one of the places where it, or at least a mutation of it, continues to thrive. He also points to the current resurgence of variety, burlesque, and vaudeville-like performers and shows on the theatrical fringes. Both performer and theater historian, he knows of what he speaks. His rich, well-researched history of American vaudeville from its roots in the 1880s onward is a rare enough feat made all the more startling by the wit, zest, and fresh eyes Trav S. D. brings to the subject. He succeeds in enlivening all facets of vaudeville history--not just the oft--recorded lives of performers on "the Road" but also how "the Road" itself was formed during the rise of the railroad and how different cabals of producers and managers dominated and eventually monopolized the business. He also discusses the social history of the late-nineteenth- and early-twentieth-century American middle class in the context of explaining how vaudeville acts were "sanitized" to be "fit" for the whole family. He writes with the passion of an aficionado, which doesn't, however, keep him from a clear-eyed

account of the dark side of the business: its cutthroat competition, nearly constant double-dealing, and sad legacy of racism. Jack Helbig Copyright American Library Association. All rights reserved