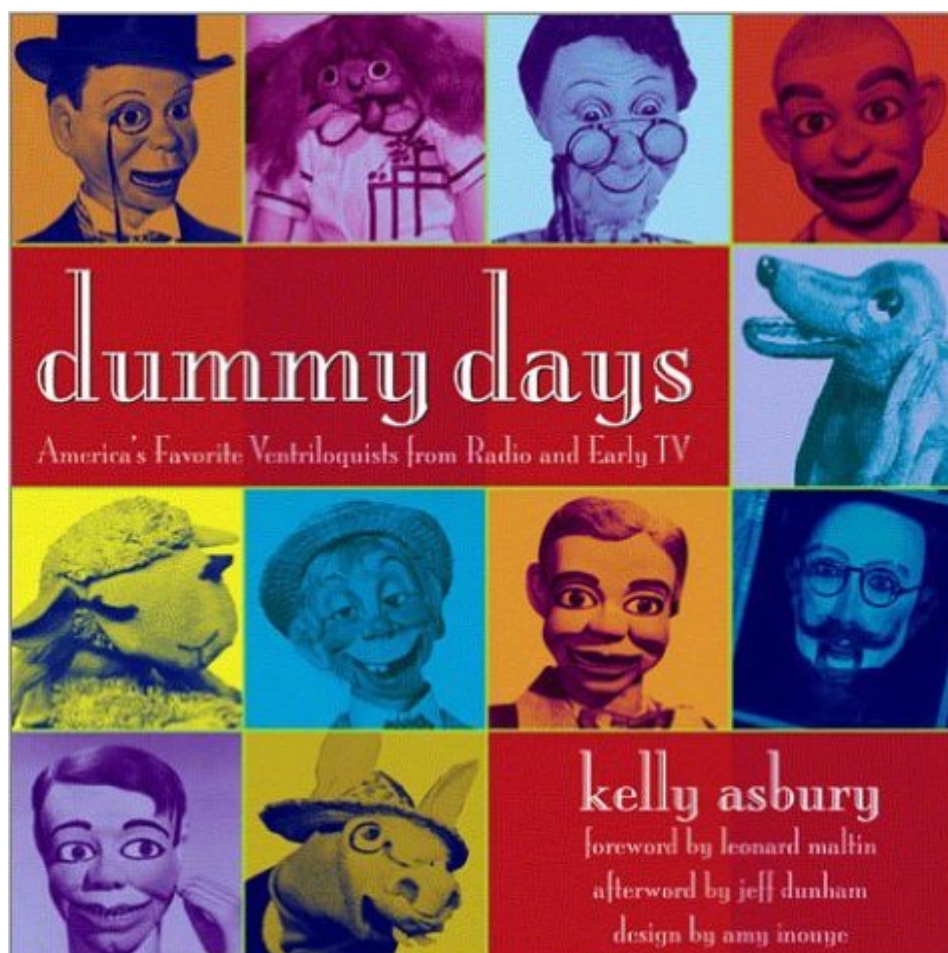


The book was found

Dummy Days: America's Favorite Ventriloquists From Radio And Early TV



Synopsis

Bringing back the best of the Golden Age of ventriloquism, *Dummy Days* profiles the five consummate performers who turned a vaudevillian gimmick into an American art form: the legendary Edgar Bergen, the surreal Senor Wences, the innovative Paul Winchell, the versatile Jimmy Nelson and the invincible Shari Lewis. Also featured in *Dummy Days*: *Over 200 rare photographs *Foreword by Leonard Maltin *Afterword by Jeff Dunham **"Flip book" corners to see the ventriloquists in action

Book Information

Hardcover: 128 pages

Publisher: Angel City Press (July 25, 2003)

Language: English

ISBN-10: 1883318289

ISBN-13: 978-1883318284

Product Dimensions: 9.3 x 9.3 x 0.7 inches

Shipping Weight: 1.7 pounds

Average Customer Review: 5.0 out of 5 starsÂ Â See all reviewsÂ (29 customer reviews)

Best Sellers Rank: #824,885 in Books (See Top 100 in Books) #47 inÂ Books > Arts &

Photography > Performing Arts > Theater > Puppets & Puppetry #746 inÂ Books > Humor &

Entertainment > Humor > Comedy #2277 inÂ Books > Biographies & Memoirs > Arts & Literature >

Television Performers

Customer Reviews

It has been said a book about ventriloquists could never attract interest beyond the small clique of ventriloquists practicing the quirky art today. A major publisher's book would more likely be a "best smeller" than a "best seller," with little "cross-over" (non-ventriloquist) appeal -- a nostalgia piece with little relevance to modern day generations. They said it couldn't be done. And DreamWorks' animation maven Kelly Asbury, author of *Dummy Days*, has proven them totally WRONG. *Dummy Days* matters-- and it works on every level. *Dummy Days* is a book with INCREDIBLY wide appeal. In wonderful, painstaking detail, Asbury takes you through the lives of the 20th century's greatest "belly talkers" Edgar Bergen, Paul Winchell, Jimmy Nelson, Senor Wences, and Shari Lewis. Lovingly crafted bios of these five performers (plus mini-bios on variety show host Ed Sullivan and legendary dummy builder Frank Marshall) make you feel you actually KNOW them personally, and you learn surprising never-before-disclosed details about them and the evolution of their acts. But

the underlying and skillfully developed subtext is the entertainment industry's brutal, take-no-prisoners evolution through the early to mid-late 20th century and how top "vents" adapted to it, then largely vanished from mainstream entertainment media's radar screen once Sullivan's landmark CBS TV show (a vaudeville show) was canceled in 1971. Dummy Days is a book about highly-adaptable performers' sometimes roller-coast-like lives -- but it's also a vital entertainment history book. This makes it of interest not only to ventriloquists and aspiring ventriloquists, but to ANYONE seeking to understand modern entertainment's roots -- from vaudeville, to radio, to vaudeville-influenced early TV.

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