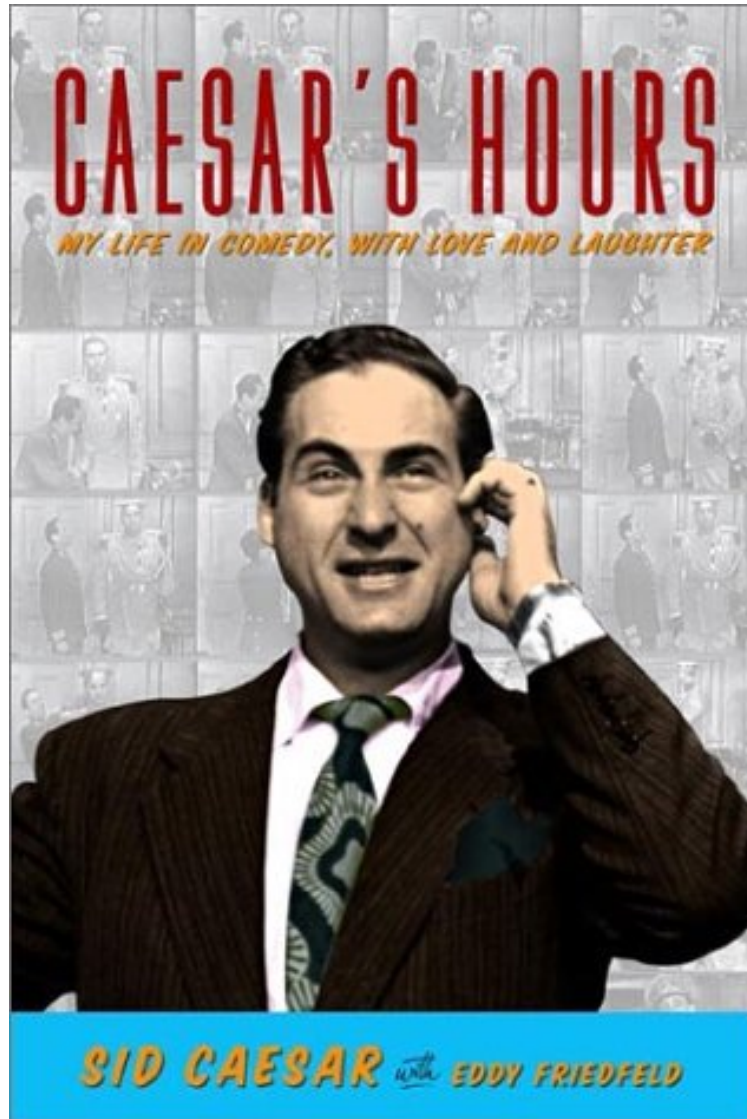


(Free pdf) Caesar's Hours: My Life in Comedy, With Love and Laughter

## Caesar's Hours: My Life in Comedy, With Love and Laughter

*Sid Caesar, Eddy W. Friedfeld*

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#927742 in Books 2003-11-05 2003-11-04Original language:EnglishPDF # 1 1.11 x 6.36 x 9.56l, #File Name: 1586481525288 pagesCaesar's Hours is Sid Caesar 's artistic autobiography, his account of how these great routines were fashioned and performed, and the interactions that gave birth to them.Rare First EditionSo many of our greatest comedy writers--Carl Reiner, Mel Brooks, Neil Simon, Larry Gelbart, Woody Allen--were part of Sid Caesar's creative troupe.Sid was a master not only of comedic performance, but also of developing characters that the audience could relate to, finding the humor in ordinary situations rather than through vaudeville-type gags.His was a comedy truly drawn from the human condition. | File size: 45.Mb

Sid Caesar, Eddy W. Friedfeld : Caesar's Hours: My Life in Comedy, With Love and Laughter before

purchasing it in order to gauge whether or not it would be worth my time, and all praised *Caesar's Hours: My Life in Comedy, With Love and Laughter*:

0 of 0 people found the following review helpful. Five Stars By Dave Colbert Great. 1 of 1 people found the following review helpful. The funniest comedy of all times! By James D. Rusher I saw this comedy years ago when it first came out. It was and still is the best comedy movie filled with the best comedians of all times. 0 of 0 people found the following review helpful. Four Stars By marta Good book, excellent service.

The legendary television star tells the backstage stories of the classic comedy of *Your Show of Shows*, *Caesar's Hour*, and other landmark programs. It is no exaggeration to say that without Sid Caesar, comedy in America would have been a lot less funny. He was the star and guiding force behind *Your Show of Shows* and *Caesar's Hour*, two of the most innovative programs in the Golden Age of Television, and the writers and stars of those shows went on to create the plays, movies, and sitcoms that we now think of as classic American comedy. So many of our greatest comedy writers - Carl Reiner, Mel Brooks, Neil Simon, Larry Gelbart, Woody Allen - were part of Sid Caesar's creative troupe. Sid was a master not only of comedic performance, but also of developing characters that the audience could relate to, finding the humor in ordinary situations rather than through vaudeville-type gags. His was a comedy truly drawn from the human condition. *Caesar's Hours* is Sid Caesar's artistic autobiography, his account of how these great routines were fashioned and performed, and the interactions that gave birth to them. He takes us inside the famed writers' room, the rehearsal studios, and onto the stage itself, where some of the funniest moments in television history came to life. To read his book is to learn why his intelligent and sensitive brand of humor resonates so much with us, even half a century later.

From *Publishers Weekly* In the 1950s, Caesar was to comedy what Marlon Brando was to drama. Gifted in dialects, double-talk, linguistic logistics, mime, music, monologues and satirical sketches, all executed with razor-sharp timing, Caesar created "comedy based on truth" and received acclaim as a comic genius. His fade-out from the tube by the end of that decade left many wondering where he went. Caesar answered that question in his autobiography, *Where Have I Been?* (1982). Now, collaborating with film critic Friedfeld, he offers a satisfying salmagundi of memoir mixed with a probe into the mechanics of merriment. He opens with memories of saxophone lessons during his Yonkers, N.Y., childhood, followed by comedy in the Catskills. After studying at Juilliard, he played in several orchestras, and his WWII Coast Guard shows led to Hollywood, Broadway and TV's *Admiral Broadway Revue* (1949). On his legendary *Your Show of Shows* (1950-1954) and *Caesar's Hour* (1954-1957), he worked with the era's top comedy writers (Woody Allen, Mel Brooks, Carl Reiner, Neil Simon), and one chapter echoes the chortles and chaos of the famed Writers' Room (later recreated in films by Brooks, Reiner and Simon): "The energy in the Writers' Room was like a cyclotron.... No one ever finished a sentence that I can remember." Detailing many of his classic routines (some with script excerpts), Caesar's prose is appealing, informal and fun to read. Chapters like "The Art of Sketch Comedy" make this required reading for directors, writers and performers. Eight pages of bw photos not seen by PW. Copyright 2003 Reed Business Information, Inc. From *The New Yorker* More than twenty years ago, Caesar delivered a memoir ("Where Have I Been?") that detailed his rise to comic stardom in the fifties and the addiction to alcohol and tranquilizers that obliterated the next two decades. This volume revisits much of the same material, but with greater focus on the sources of Caesar's style for instance, he learned his trademark "double-talk," a stream of nonsense sounding plausibly like a foreign language, from listening to the immigrant clientele at his father's luncheonette. Some of his influences are more predictable than others. He admires the way Chaplin and Keaton worked "both sides of the street," playing humor off against pathos. Caesar was a professional saxophone player before he moved into comedy, and he feels that that skill "was integral to my performing." Copyright 2005 *The New Yorker* From *Booklist* Berle pioneered it, but Caesar was TV comedy's first king. He earned the crown. His family fostered learning music first and an imitative bent thereafter; as a child, he and his 10-years-older brother, to whom he pays the warmest tribute, worked up a lampoon of World War I flying-ace movies that Sid kept in his act all the way to the small screen. In the Coast Guard during World War II, he helped create the servicemen's show *Tars and Spars*, the movie of which won him a Hollywood contract. He shucked that for TV, where, with writers who became stars in their own right (e.g., Mel Brooks, Neil Simon) and brilliant comedians Imogene Coca and Howard Morris, he masterminded the creation of sketch humor, which later fueled *Saturday Night Live*, *Monty Python's Flying Circus*, and many other shows. Friedfeld has helped make this book a glorious spiel, with a few errors when Sid strays from his expertise and loads of inside dope on TV comedy. Ray Olson Copyright American Library Association. All rights reserved