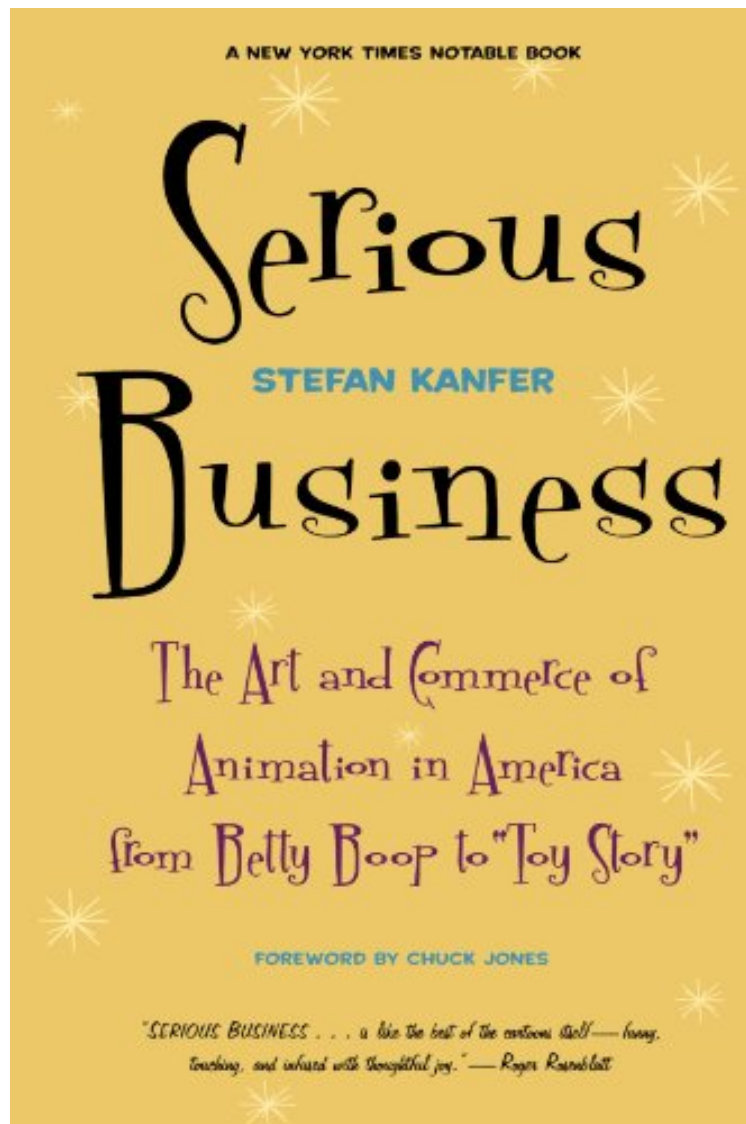


(Free read ebook) Serious Business: The Art And Commerce Of Animation In America From Betty Boop To Toy Story

## Serious Business: The Art And Commerce Of Animation In America From Betty Boop To Toy Story

Stefan Kanfer

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#2647914 in Books Stefan Kanfer 2000-05-05 2000-05-02Original language:EnglishPDF # 1 9.00 x .61 x 6.00l, .87 #File Name: 0306809184264 pagesSerious Business The Art and Commerce of Animation in America from Betty Boop to Toy Story | File size: 50.Mb

**Stefan Kanfer : Serious Business: The Art And Commerce Of Animation In America From Betty Boop To Toy Story** before purchasing it in order to gage whether or not it would be worth my time, and all praised Serious Business: The Art And Commerce Of Animation In America From Betty Boop To Toy Story:

0 of 4 people found the following review helpful. No Betty-BoopBy Fred Conwell search indicated this was all Betty Boop so I bought this especially for a Betty Boop nut. Betty Boop was on the cover but nowhere in the index! So now I am reading it to see if I wasted my money.3 of 5 people found the following review helpful. A mixed bag...By A Customer"Serious Business" is generally a good book, though with a few major flaws. It distinguishes itself by providing not only an overview of the history of cinematic animation in the US, but also places the rise and fall of animation in a historical and cultural context. It gives a clearer picture of how the politics and economics of the times influenced and steered not only the creation and content of animated pictures, but also the business aspects as well. On the plus side, Kanfer does indeed delve beyond the standard name-and-dates syndrome of other animation histories. He attempts to provide a broad overview of the early years of animation and how non-Disney studios were to eventually fall to the Mouse. When focused, Kanfer's writing is extremely engaging and his accounts of the various political maneuverings are fascinating. Unfortunately, Kanfer attempts to squeeze too much into too little space. One could easily see this book being twice the size it is now. As such, the very aspects one wants to explore most - how such things as economics, war, race and politics in America effected animation - are never really fleshed out for any given studio/cartoon beyond a few pages, or paragraphs. Significant space is given to Disney's story (perhaps deservedly so), but I would've liked to learn more about 'outsider' studios as well. Kanfer also has a habit of not staying focused in his chapters and bouncing suddenly from place to place. It doesn't make the book unreadable by any means, but it does distract from the over-all flow of the narrative. All in all though, I would recommend this book to anyone interested in a general historical overview of animation.1 of 1 people found the following review helpful. Great intro to American animation history!By A CustomerWell written, concise survey of American animation history. The only slights are that he doesn't have much to say on non-Disney animated efforts of the past decade, especially television animation, and that too many pages praise the horrendous UPA 'toons. Otherwise, this is a great intro to a neglected sector of American culture. If you want to learn about cartoons without buying a separate book on each major company, this should be your choice

As Roger Rosenblatt put it, What makes *Serious Business* a special treat is that it is like the best of the cartoons itself funny, touching, and infused with thoughtful joy. This generously illustrated history of animation looks at the creation and celluloid careers of such American icons as Felix the Cat, Jiminy Cricket, Mickey and Minnie, Popeye and Olive Oyl, Goofy, Yogi Bear, Alvin and the Chipmunks, Daffy Duck, Tom and Jerry, and the Pink Panther. Art and commerce collide again and again as Stefan Kanfer wittily probes the origins of such diverse cartoon families as the Flintstones, the Jetsons, and the Simpsons and looks at the phenomenal success of feature-length animated films such as *Who Framed Roger Rabbit?* and *The Lion King*. *Serious Business* is itself a classic of animation, bringing to life an art and an industry whose creations have now worked their way into every corner of American life.

.com The business behind creating and producing comics, cartoons, or, specifically, animation is nothing short of fascinating. More than a "behind the scenes" book or a "tell all" expose, *Serious Business* is a great find for this reason: it places an emphasis on the creative people in the industry. To quote the dust cover: "The history of animation is the story of its geniuses. *Serious Business* dispenses the clouds created by decades of received wisdom, bogus myth-making, and corporate propaganda to reveal a cast of characters whose entertainment value exceeds that of their creations." From Publishers Weekly How American cartoons reflect American culture and vice versa is the subject of an entertaining and informative study by former Time staffer Kanfer. Although the sections on recent cartoon history (covering slick studio fare like *Toy Story* as well as MTV stars *Beavis and Butt-head*) are less colorful than the history of the early years, Kanfer's tone is steady throughout. From the beginning, animated shorts utilized painful stereotypes: the first real animated motion picture, *Humorous Phases of a Funny Face*, ends as "[t]he words Coon and Cohen become caricatures of an African American and a Jew." This tradition continued as animators struggled to find a more appropriate application for their art, with many of them switching from human subjects to animals or objects in order to spotlight special effects. Kanfer gives brief, helpful background on Walt Disney and weighs how the early efforts of Mickey Mouse's creator differed from the popular cartoons of the day, including Disney's predilection for rural farm settings while most others set their work in cities. Disney was no stranger to the use of damaging racial and ethnic caricatures, however. In "*The Three Little Pigs*" the wolf wore rabbinical dress and spoke with a heavy Yiddish accent. The births of many popular characters provide amusing anecdotes: Daffy Duck, for example, was given his characteristic sputtering voice as a dig at a Warner Brothers executive who conducted impromptu inspections of the animators' workplace and suffered from a terrible speech impediment, and Chuck Jones credited some of Mark Twain's writing with providing the inspiration for Wile E. Coyote. Even though Kanfer's story slows a little at the end, it is thoroughly engaging throughout. Copyright 1998 Reed Business Information, Inc. From Library Journal As an art form, animation is magically irresistible; as a reflection of broader American popular culture, it is amazingly on target. A former Time magazine editor, Kanfer here shows how the people, politics, prejudices, trends, and technologies of various eras have been so aptly reflected in each set of frames. From its tedious hand-drawn beginnings, to the advent of Disney, to such modern features as *Watership Down* and *Toy Story*, the reader is treated to solid history. But

Kanfer also provides savvy commentary on a variety of factors that influenced the final product and elicited the public's eternal fascination. As a result, the antics of old and new characters alike—from Bugs Bunny to Beavis and Butthead—take on a whole new meaning. The author knows his subject and revels in it, thereby rewarding the reader with many fresh discoveries. While Kanfer's humbly stated intention is to augment previous writings on the subject, his work should certainly join the ranks of important literature in the field. Highly recommended for both students of this art form and cartoon enthusiasts. Carol J. Binkowski, Bloomfield, N.J. Copyright 1997 Reed Business Information, Inc.