

[Ebook free] My Life in 'Toons: From Flatbush to Bedrock in Under a Century

# My Life in 'Toons: From Flatbush to Bedrock in Under a Century

*Joseph Barbera*

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#1385808 in Books Turner Pub 1994-05Original language:EnglishPDF # 1 9.25 x 6.25 x 1.00l, #File Name: 1570360421250 pages | File size: 64.Mb

**Joseph Barbera : My Life in 'Toons: From Flatbush to Bedrock in Under a Century** before purchasing it in order to gage whether or not it would be worth my time, and all praised My Life in 'Toons: From Flatbush to Bedrock in Under a Century:

1 of 1 people found the following review helpful. Yabba, Dabba Do get this book!By CustomerJoe Barbera's "My life in toons" is a wonderful autobiography I can easily recommend to the lovers of animation, pop culture, film and television history as well as American icons. Mr.Barbera's reflections on his career and creations for me was very satisfying although I do wish that he would have been a bit more specific in some era's. But considering the size of the body of this man (and his company's work) I can understand why some things were only briefly touched on.That's another thing about this book and story that help me appreciate this icon of American entertainment; he is very proud and confident in his accomplishments but far from arrogant about it. Giving credit where credit is due, admitting his own shortcomings yet not apologizing for his success made this a very enjoyable read. My main example in this is the way that although as I mentioned some parts of his recollections are pretty quick I get the impression that Mr. Barbera had every intention of revisiting this work or perhaps writing a follow up book. But like the animation style he was famous for he seems to have wanted to get to the points quickly and efficiently. In that he accomplished very well.My four star versus a five star rating only comes because I wanted more that I think he could have given. But do yourself a favor and get this one. It's a fantastic recollection of the life of the man that brought us Tom Jerry, The Flintstones and hundreds more incredible inhabitants of Saturday morning and beyond.0 of 0 people found the following review helpful. not too bad -- though like his career, better in its first halfBy boxelderthis book is not too bad. i enjoyed the

portions where he goes over his young adulthood, learning animation, and the fun, rowdy early days at MGM. It slows down considerably after that, though the formation of H-B as a studio is still pretty fascinating. Afterwards, it takes a large nosedive... it's mostly stories of Barbera pitching second-rate animated programs -- though to his credit, it's amazing that he still did this well into his 80's. Similarly, his recollections of celebrity encounters grow tiresome. H-B did animation a favor by potentially saving/reinventing it for a new medium, but there's only so many times Barbera can mention the dozens of low-quality, forgotten shows before you're lost. This book could have used some editing. He mentions twice that Dan Gordon provided storyboards for the Flintstones, and in other areas there's minor grammatical/spelling mistakes. These didn't factor into my rating, however. All said, buy it if you're a fan of animation history and even just mildly interested in his life.

0 of 0 people found the following review helpful. Selling the Toons  
By kikeo58  
This book is a glimpse into the tenuous business side of creating the Hanna-Barbera suite of cartoons. Mr Barbera was a mixture between Walt and Roy Disney some thirty years after them. Nobody could make cartoons support the effort required to produce them and one by one the major studios (WB, Metro, Disney) dropped them. After Metro dropped Tom and Jerry, Hanna and Barbera moved to their own startup to try to continue producing new cartoons. Depending upon opinion, their cartoons were genius or trash. But whatever they were, Barbera performed a miracle to keep funding new cartoons. He convinced network TV to carry a half-hour of evening cartoon entertainment, Flintstones. Even Walt Disney could not do that. The cartoon business owes a tremendous debt to Mr Barbera. Any business man who experiences the difficulty of building and maintaining a business will understand what he achieved.

This autobiography of the co-creator of some of the world's best-loved animated cartoons characters, including Tom and Jerry, the Flintstones, Yogi Bear, and the Jetsons, paints a warm, candid, and hilarious portrait of a 50-year career of astounding creative output. 16 pages of photos.

From Publishers Weekly  
Dubbed by 60 Minutes "the sultan of Saturday morning," Barbera, along with his partner Bill Hanna, pioneered the concept of television animation, delighting generations of kids with such shows as The Jetsons, Scooby Doo, The Smurfs and The Flintstones. In their heyday, the Hanna-Barbera team was responsible for up to 70% of the cartoon programming on American airwaves, and their vast corpus continues to be widely circulated in syndication today. Here Barbera, writing with Axelrod (The War Between the Spies), provides a chatty and lucidly detailed inside look at the 'toon biz, chronicling his rise through the ranks from inker to studio head and recounting the history of his legendary partnership with Hanna, which began at MGM in 1940 with the creation of the immensely popular "Tom and Jerry" movie shorts and lasted for more than 50 years. Particularly interesting are Barbera's accounts of the various technical innovations and marketing strategies that were necessary to launch cartoons on the small screen. The Flintstones, for example, almost died before the show was born for want of corporate sponsorship. Clearly a shrewd and hard-working businessman as well as a talented artist, Barbera emerges here as a quintessential American success story, a Brooklyn boy whose persistent faith in his creative vision led him to the top ranks of the entertainment industry. His memoirs are almost as much fun as his 'toons. Photos not seen by PW. Copyright 1994 Reed Business Information, Inc.

From Library Journal  
Had Barbera and partner William Hanna stopped after their first success in animation--the creation of Tom and Jerry--their place in movie history would still be secure. After all, that warring cat and mouse team won seven Oscars--more, Barbera is proud to claim, than his more esteemed colleagues at Disney or Warner Brothers earned for any of their individual creations. But Barbera really hit the jackpot with television, beginning in 1960 when he got the green light for a prime-time show called The Flintstones. (It's no coincidence that this book and the live-action film based on the series are enjoying simultaneous release.) Hanna-Barbera went on to become the General Motors of animation, churning out dozens of shows of varying quality. Barbera is an unassuming man, and this memoir is like most of his creations: amusing but hardly memorable. For popular collections.

Thomas Wiener, formerly with "American Film"  
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From Booklist  
Creator, with partner Bill Hanna, of dozens of cultural icons beloved by Boomers (e.g., the Flintstones, Yogi Bear) and Generation X-ers (Scooby Doo), animator Barbera looks back at his 60-year career. He and Hanna hit with MGM's Tom and Jerry cartoons in the 1940s and 1950s, but it was MGM's 1957 decision to shut down its animation studio that propelled them to a new medium and their greatest success. Although they didn't, as Barbera claims, invent cartoons for TV or the bare-bones "limited animation" technique--those were the distinctions of Jay Ward's 1949 Crusader Rabbit series--they developed dozens of hit series. Barbera offers entertaining anecdotes about the animation pioneers he worked with, but shows little inclination to discuss the artistic impetus behind his own work. Such indifference may be understandable: his TV success was due to cost-cutting animation techniques and to pitching solely to kids (as opposed to the adults at which the classic theatrical cartoons were aimed). There's no denying, however, the ongoing appeal of Hanna and Barbera's characters, so his book--self-serving and cliché-ridden as it is--will still find an eager audience. Gordon Flagg