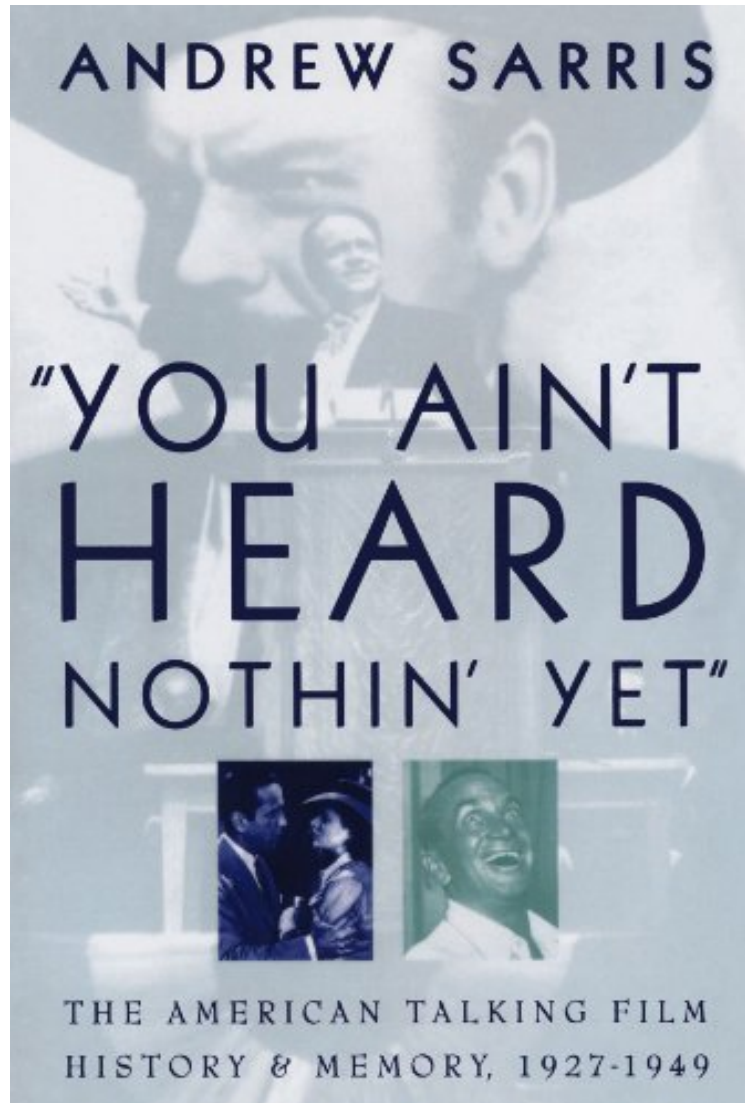


"You Ain't Heard Nothin' Yet": The American Talking Film History and Memory 1927-1949

Andrew Sarris

ebooks / Download PDF / *ePub / DOC / audiobook



DOWNLOAD



READ ONLINE

#2056525 in Books 2000-01-20Ingredients: Example IngredientsOriginal language:EnglishPDF # 1 9.00 x 1.80 x 6.10l, #File Name: 0195134265592 pages | File size: 34.Mb

Andrew Sarris : "You Ain't Heard Nothin' Yet": The American Talking Film History and Memory 1927-1949
before purchasing it in order to gage whether or not it would be worth my time, and all praised "You Ain't Heard Nothin' Yet": The American Talking Film History and Memory 1927-1949:

0 of 0 people found the following review helpful. Bold and EntertainingBy Thomas StamperSarris has the reputation of promoting the Auteur theory in American during a time when the French of Cahiers were promoting it in Europe. This book written in the 1990s is a reflection and re-evaluation of the period. Sarris credits directors, but also sites

many of the important actors in film history that overshadow the style of direction. The approach helps to create a balance of thought rather than the dogmatic approach many film theorists have pushed for decades. I think Sarris's greatest accomplishment in the book is his separation of the directors given too much credit for their pretentious material versus the talented directors given too little credit for their genre films. It helps that I too like Howard Hawks westerns better than John Ford westerns, a good example of how Sarris approaches the material. The older Sarris also makes amends for earlier comments he feels were unfortunate. He thinks that he was too hard on Billy Wilder in his 1960s classic, *The American Cinema: Directors And Directions 1929-1968*. Having read both I tend to think he ignored Billy Wilder the auteur writer and focused on his directing efforts in the earlier book. Wilder proved to be a good director of actors, but it's usually his witty writing you remember when you see a film, not what the camera was doing. Reading the book I wish more modern film critics would look at the current era of film making in the way that Sarris looks at the masters. 0 of 0 people found the following review helpful. Four Stars By E+1 Item arrived on time and as described 2 of 5 people found the following review helpful. Maddeningly Uneven By El Kabong Whether or not you place much stock in the auteur theory popularized Stateside by Sarris and others a generation ago, he's clearly an important film critic well-versed in 30s cinema; thus I greatly looked forward to devouring this unsatisfying book. Maybe he spent TOO much time composing these essays. The tone veers from windy, knitted-brow over-intellectualizing to the gushiest fan-magazine sucrose this side of PHOTOPLAY magazine. Much of it is reasonably readable, and here and there Sarris offers little gems of observation and insight, but for the most part YOU AIN'T HEARD NOTHIN' YET! tries to steer a course between creamy nostalgia and hard-headed analysis, foundering often. Still worthwhile reading for younger cineastes just discovering the films of the 1930s, our richest-ever decade of great filmmaking.

Andrew Sarris has long been one of America's most celebrated writers on film, author of the seminal work *The American Cinema*, and for decades a highly regarded critic, first for *The Village Voice* and more recently for *The New York Observer*. Now comes Sarris's definitive statement on film, in a masterwork that has taken 25 years to complete. Here is a sweeping--and highly personal--history of American film, from the birth of the talkies (beginning with *The Jazz Singer* and Al Jolson's memorable line "You ain't heard nothin' yet") to the decline of the studio system. By far the largest section of the book celebrates the work of the great American film directors, with giants such as John Ford, Alfred Hitchcock, Charlie Chaplin, Orson Welles, and Howard Hawks examined film by film. Sarris also offers glowing portraits of major stars, from Garbo and Bogart to Ingrid Bergman, Margaret Sullavan, Spencer Tracy, Katharine Hepburn, Clark Gable, and Carole Lombard. There is a tour of the studios--Metro, Paramount, RKO, Warner Brothers, 20th Century Fox, Universal--revealing how each left its own particular stamp on film. And in perhaps the most interesting and original section, we are treated to an informative look at film genres--the musical, the screwball comedy, the horror picture, the gangster film, and the western. A lifetime of watching and thinking about cinema has gone into this book. It is the history that film buffs have been waiting for.

.com Andrew Sarris, the film critic who made the auteur theory of the French cineastes palatable to American sensibilities in *The American Cinema* and thereby taught generations of filmgoers to regard films as the creative products of directors rather than vehicles for stars, introduces "You Ain't Heard Nothin' Yet" by writing, "The first lesson one learns almost immediately after undertaking to write a comprehensive and critically weighed history of the American film is that one can never finish; one can only stop." But Sarris has managed to extend his meandering journey through the first two decades of American sound film to quite some length; film fans and readers may only feel regret that it must come to an end. This is not so much a sustained historical argument as a series of reflections, primarily rooted in Sarris's reminiscences of roughly seven decades of film viewing and reviewing. Addressing broad categories (genres, directors, and actors), he zooms in for extended consideration of particular subjects (the Astaire-Rogers musicals, John Ford, and Vivien Leigh, among many others), creating intimately detailed miniature portraits that provide such studiously loving descriptions of classic scenes they may make the reader wish to hole up with a copy of the book and a VCR after having secured the services of a video store that makes deliveries. There is even a short final chapter in which Sarris discusses such "guilty pleasures" as *My Foolish Heart*, the only film ever made based on a J.D. Salinger story. People who know movies, or think they do, will no doubt find something about which to disagree with Sarris. This is as it should be; "You Ain't Heard Nothin' Yet" is as much a commencement point as it is a summation. "Film historian Sarris brings a bit of everything to this enticing, encyclopedic book--political and social history, autobiography, psychology, formal sense, common sense."--*Entertainment Weekly* "An indispensable reference on American movies."--*The Baltimore Sun* "[A] profound, penetrating study by the highly regarded film critic... a treat for readers."--*San Francisco Chronicle* About the Author Andrew Sarris is film critic for *The New York Observer* and was for 29 years the critic for *The Village Voice*. The author of the seminal *The American Cinema*, he teaches at Columbia University and lives in New York City.