The Limited Soundtrack

The sound and music of Hanna-Barbera from 1957–1973

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Abstract

This thesis is concerned with changes in animation and animation music practices that occurred between the late 1950s and early 1970s. More specifically, the thesis focuses on the legacy of Bill Hanna and Joe Barbera as well as their two notable music directors, Hoyt Curtin and Ted Nichols. During this period, the Hanna-Barbera company helped usher in a new era of animation, one that was dramatically different to the earlier theatrical approach of larger motion picture companies like MGM, Disney and Warner Bros. Consequently, the primary research question of this thesis asks how cartoon soundtracks for television were different to those of theatrical cartoons. Through an analysis of Hanna-Barbera's approach to both animation and (under)scoring, this thesis assesses the impact that the television medium had on cartoon soundtracks. In particular, the analysis focuses on the interplay between visual and aural components to clarify the significance of sound and music to plot and narrative. Consequently, it explores the changing nature of cartoons from the late 1950s to the early 1970s, and examines how the approach to constructing soundtracks changed over this time. Critical to this change were the financial limitations and consequent technological ramifications associated with new animation practices.

Analysis is directed towards Hanna-Barbera's soundtracks in order to identify key changes to sound composition/creation that were affected by production changes at the company. Consequently, a comprehensive discussion of the company's history is undertaken in order to link commercial decisions to sonic results.

Ultimately, the thesis proposes the theorised concept of 'limited soundtrack' as a process associated with the limited animation techniques of Hanna-Barbera, and posits 'limited soundtrack' as an essential way to understand musical production in twentieth century television animation. Central to the concept of a limited soundtrack is the idea of thematic composition—a process through which musical phrases, segments, patterns and motives are created in response to planned screen actions, moves or gags. Thematic composition in the context of limited soundtrack, provides a frame to understand the changes to music and soundtrack associated with animation in the middle of the twentieth century. Limited animation removed a composer's control over action and rendered him reactive rather than proactive in influencing the storyline.

Submission Declaration

This is to certify that

1. The content of this thesis has not been submitted for any other award or degree.
2. The thesis comprises my own work except where specific reference is made to other authors' work.
3. Images used in this thesis fall under fair use for study or research (limited use of copyrighted material without acquiring permission from the rights holders) and are attributed to recognise the source and the owner (where known).
4. Ethics approval (ref: 5201001392, Appendix XIV) has been granted by Macquarie University to conduct interviews for this thesis.

Signed

Alexander Nicholas Mesker

Acknowledgements

I owe a great deal of gratitude to nostalgia-driven fan sites, media archives, social media sharing sites, and active bloggers still sharing their love for Hanna-Barbera's cartoons. Aspects of the story of Hanna-Barbera have been lost to the ages for numerous reasons and former employees of the studio, bloggers, independent researchers, historians, aficionados, and academics are still actively piecing together elements of this comparatively unwritten history of animation practices. Stephen Worth of the ASIFA-Hollywood Animation Archive similarly shares his appreciation for the unearthing of information and continuing discussion about animation history.

> One of the best things to happen to animation in the past few years is the growth of blogging among animation professionals. Topics that used to be discussed only in obscure trade journals or at private symposiums are now discussed publicly on the internet, where participants from all over the world can benefit from the exchange of information.[1]

My sincere thanks to people who have spoken to me individually about their thoughts on the studio: Neil Balnaves, Jerry Beck, Tony Benedict, Jim Bennie/Yowp, Joe Bevilacqua, Bill Burnett, Dana Curtin, Paul Iverson, Ron Jones, Michael Mallory, Tony Milch, Ted Nichols, Alex Rannie, and Fred Seibert. I also wish to acknowledge the research of people like Rebecca Coyle, Daniel Goldmark, Matt Stahl, Jake Austen, Tim Hollis, and David Perlmutter, whose writing served as inspiration for much of this thesis. I also wish to thank many people whom I have never met, including Amid Amidi, Lyle P. Blosser, Steve Carras/Pokey, Greg Ehrbar, Howard Feinstein, Barry I. Graumann, Gary Karpinski, John Kricfalusi, Kevin Langley, Patrick Owlsey, Van Partible, Stu Shostak, Chris Webber, and numerous anonymous commenters and people engaged in public discussion. If it wasn't for individuals sharing their knowledge, or uncovering various pieces of unwritten history, I would not have been able to piece together the vast fragments of information that have broadened my understanding and informed my research. My thanks go to my supervisors Diane Hughes

[1] http://animationwriters.blogspot.com/2007/12/asifa-archive-agenda.html.

and Andrew Alter for their comments and suggestions, and to Sarah Keith, Mark Evans and Philip Hayward for their input and guidance. I owe you all a debt of gratitude.

For preserving key chapters of animation and television history I am thankful for the archives at The Paley Center New York and Los Angeles, and the Internet Archive's preservation of trade magazines.[2] Similarly, the Lantern[3] digital library for media history has been an invaluable resource for its online preservation of trade journals like *Variety, Billboard, Sponsor, Boxoffice,* and *TV Radio Mirror*—without these my understanding of trends and developments within the Hanna-Barbera studio within its early years would be largely incomplete. Lastly, I wish to acknowledge the enormous contribution that Earl Kress gave to preserving the history of the Hanna-Barbera studio.

To Sarah, thank you for not giving up on me. To Z: I hope we can watch cartoons together some day.

For Rebecca.

[2] https://archive.org/details/magazine_rack.
[3] http://lantern.mediahist.org.

Preface

Screen soundtrack studies was not a field that I associated with much before starting this thesis. Nor animation studies. Cartoons have always been a passion of mine, but unfortunately my lack of talent when it comes to drawing has meant that any involvement with conventional animation has remained merely as a spectator.

Hanna-Barbera's cartoons were originally a distraction while I was up late doing my initial dissertation in the field of computer music. The familiar sound (and perhaps companionship) of cartoons made working late into the night more bearable. With the television playing cartoons while I did work, I soon noticed the reuse of musical cues. I knew the cartoon theme songs (as everyone seems to) but what caught my ear was the way that a cartoon soundtrack was made out of bits and pieces of music that I had previously heard. I had unknowingly stumbled on something that Austen (2002:183) succinctly described years earlier regarding the soundtrack of Hanna-Barbera's cartoons: "the real sound of Hanna-Barbera is the eerily familiar musical cues that go along with a character shaking its head in disbelief or falling on its ass." This guilty pleasure of late night distraction was the first point that I noticed that Hanna-Barbera's cartoons sounded different to those from other studios like Warner Bros. and MGM.

Growing up in the 1980s, I was unaware of any specific difference between theatrical and television cartoons aside from noticing that some cartoons seemed to be more accomplished than others. Movie theatres would play cartoons before the feature presentation—again, I had no idea when these cartoons were made, but the humour in them seemed timeless. In my house, shows like *The Smurfs, He-Man, Transformers, Mighty Machines, ThunderCats, SilverHawks,* and *Snorks* were broadcast on Saturday mornings. I watched them all on our wood-panelled, monophonic (and thankfully colour) cathode ray tube television. While television was forbidden by my parents in the daylight hours, Saturday mornings (before my parents woke up) was a time when I could indulge in cartoons. It was evident as a child that while cartoons were cartoons, some better than others: some were funnier; some were zanier; some relied on recurring predicaments and endless variations on chase; some

had the same music over and over; some featured a lot of talking; and some were didactic and preachy.

By my adulthood, many of these classic cartoons had found a catch-all place—perhaps a televisual purgatory: the *Cartoon Network* cable channel. This was a channel that you could turn on without necessarily needing to *watch.* Just having it on felt warm and nostalgic. I would even have the television playing cartoons as I slept.

Working late one night, I noticed myself humming the musical underscore to an episode that I had never seen before: I think it was *Scooby-Doo, Where Are You!* As I became aware of the familiarity of the music, I went to bed with a single question running through my mind: Hanna-Barbera cartoons sound *different…* why?

The decision to undertake this research did not happen until after both Hanna and Barbera had died. Since then, the work of Hanna-Barbera has been celebrated in various circles. Cartoon Network has continued to broadcast their cartoons, and while the classic collection of Hanna-Barbera cartoons has fallen into marginal rotation in recent years, Warner Bros. has continued to release old Hanna-Barbera cartoons as manufacture-on-demand. It is also a fitting time to re-evaluate the musical aspects of these cartoons in order to acknowledge their central place in the genre, and to acknowledge what those sounds tell us about production techniques from the time. While Hanna-Barbera's musical director and composer Hoyt Curtin once said, "Everybody knows the music… Nobody knows the guy who wrote it"[4] he unfortunately missed the renewed interest that many people have found in celebrating the musical side (and music personnel) of Hanna-Barbera. In 2009, *The Paley Center for Media* celebrated 70 years of Bill Hanna and Joe Barbera's pairing, beginning with their time at MGM. More recently, the Normal Rockwell Museum's *Hanna-Barbera: The Architects of Saturday Morning* exhibition (2016) has given many of the studio's remaining contributors a chance to tell their personal stories about the time they spent working for the company, as well as showcase artwork and concept art for many of the shows that have been etched into our collective conscience, and those that never made it past the drawing

[4] In Stuever's *Appreciation: The Unsung Composer,* The Washington Post (December 12, 2000). Stuever highlights Curtin's enormous contribution of "more than 400 pieces of music for Bill Hanna and Joe Barbera's manic cartoon factory" calling him "the unheralded master of Saturday morning's musical cacophony."

board. Coming up to the sixtieth anniversary of the establishment of the Hanna-Barbera studio, it is a fitting time to write this thesis.

When telling people about my research, I have had mixed responses. Some show excitement over the topic, while others denigrate my work suggesting that it (apparently) does not contribute positively to the wealth of human knowledge, or otherwise benefit humankind. Personally, I do not consider that television animation's frequent association with low art forms and its consistent alignment with mindlessness and children's fare means that it is not worth academic inquiry. I argue that this research has merit. Understanding why and how cartoon soundtracks changed as cartoons moved to television not only informs our understanding of sound's functional role alongside (and independent of) images, but also in sound's role in conveying story and forming reality in the mind of the viewer. Following the collection of essays in the *Animation Journal* special edition *Thwack! Hearing the Motion in Animation* (v17, 2009), this thesis aims to offer insights into production practices, and aesthetic and theoretical approaches for one of the most prolific animation studios of the twentieth century. While the form of 2D cel animation is slowly dying out in favour of digital successors, the studio's planned animation practices and soundtrack construction approach has arguably informed contemporary animation practices both visually and sonically.

Numerous ideas have emerged through the undertaking of this research that will have to remain future research projects. These include: how cartoons were vehicles for exposing toys and snack foods to children; the dynamics of animation hyper-industrialisation; how world events, pop culture, sponsorship, funding, broadcast trends, and numerous other factors informed cartoon subject matter and production practices; and aspects of Hanna-Barbera beyond their television cartoons including advertising, merchandising, and cross-promotion of cartoons via merchandising in sponsors' products. While these themes shed light on several significant approaches of the studio (such as the way the company saw music as a commodifiable aspect of cartoon promotion, and outlined how aspects of animation production could be outsourced), they are not the main concern of this thesis; namely, they include topics that go beyond the changing nature of cartoon soundtracks from theatre to television. Undoubtedly, these topics will form fruitful areas of investigation in the future.

1 Introduction

Animation in the twentieth century has undergone tremendous change. Although experiments with the principles of animation and moving image date back to the 1800s,[5] modern animation's roots date back to the early twentieth century. A number of technological developments over the last century have refined the practice of creating animated content. Technological progress has also had a large impact on the process of creating and disseminating animated content—not only have the techniques changed in terms of how cartoons are created, but so too have the ways they are syndicated, distributed and consumed. This thesis surveys a short length of time along animation's long journey: the rise of animation for television—specifically, the output of one of the twentieth century's largest cartoon production houses for television, Hanna-Barbera.

This research examines the thematic and stylistic hallmarks of Hanna-Barbera's animated cartoons. The Hanna-Barbera company is famous for producing timeless cartoon classics such as *Huckleberry Hound, Yogi Bear, The Flintstones, The Jetsons, Top Cat,* and *Scooby-Doo,* and equally infamous for their streamlined (read reductive) approach to animation creation. Central to this thesis is an examination of the role and function of sound and music in Hanna-Barbera's cartoons, and how the soundtracks for its cartoons for television differed to those of theatrical cartoons.

1.1 Primary Research Question, Thesis Focus, and Objectives

Questioning the manifold functions the soundtrack plays alongside the animated form, Goldmark asks, *What exactly is the role of music in cartoons?* (1997:np) It is a simple question, but one that has a complex answer.[6] This thesis focuses on one specific part of that question: the *changing* role of music in cartoons when cartoons moved from the big screen and into the living room.

[5] And arguably earlier in China with respect to cut-paper animation and shadow puppetry as a screen-based art-form.

[6] As evident in Goldmark (1997, 2002, 2005).

The central question of this research concerns the distinctive visual and sonic qualities from American theatrical and television eras and asks, *how were cartoon soundtracks for television different to soundtracks for theatrical cartoons?*

Not surprisingly therefore, the focus of the thesis is on Hanna-Barbera: its practices, and its output from the late 1950s to the early 1970s. Hanna-Barbera was arguably the biggest producer of cartoons for television during this period, and their soundtracks have a unique style that continues to sustain a fan-base today. Consequently, the thesis investigates the history of production techniques as well as the changed industrial environment that affected Hanna-Barbera, and seeks to identify how changes to cartoon production resulted in Hanna-Barbera's unique style. In addition, the thesis seeks to identify changes to the role of the musical director that resulted from new industrial approaches to animation. The years selected for focus in this thesis begin with the emergence of the studio, up until the point where Hanna-Barbera started farming out animation to overseas production companies.

The Hanna-Barbera company's production practices provide a rich field for academic inquiry, not only for the wealth of their contribution to the arena of animation, but also for the adoption and championing of production practices that enabled animation to continue onto the small screen. Hanna-Barbera's methods for animating and composing for television emerged as a way to adapt to the new demands of television, and on a production scale not previously seen.

This thesis adds to a wealth of research into sound in animation through an analysis of the methods of how music was composed, and how soundtracks were constructed, by the most prolific animation company in the twentieth century. The literature surveyed addresses issues broadly relevant to the role of sound and music in Hanna-Barbera's cartoons including: the emergence of screen cinema and the convergence of sound and screen/image; the use of music libraries and pre-existing cues; television and television soundtrack studies; animation studies; the history and technique of animation; animation production for television; music and animation; sound design and foley; and other related ongoing research in the field of animation.

The literature survey serves to bring together these somewhat disparate academic fields and acknowledge the work of those whose research into similar areas of study preceded this

thesis. Chapter 3 aims to frame animation soundtrack studies, outlines the research methods used throughout the thesis, and clarifies the primary research question. Chapter 4 provides a historical context for the emergence of the Hanna-Barbera cartoon studio and the visual changes that accompanied animation's transition from the big to the small screen. It also serves to introduce differences in theatrical and television animation approaches by highlighting limited animation as a form of efficient cartoon production. Chapter 5 outlines changes in writing, themes and premises, and the cascade of changes in production that ultimately influenced changes in the soundtrack. It does so by addressing three common thematic threads in the studio's cartoons from the late 1950s to the early 1970s. Chapter 6 discusses the function of the soundtrack in theatrical and television cartoons, outlining differences in usage of dialogue, sound effects, and music. Chapter 7 extends discussion of the soundtrack and focuses on the roles of musical directors, editors, and voice artists in constructing cartoon soundtracks. In addition, it outlines the sonic similarities to radio play, and highlights the studio's development of a library of sound effects. Chapter 8 outlines the role of theme songs and underscore in Hanna-Barbera's cartoons and details the musical directors' practical approaches to developing a musical soundtrack for a cartoon series. Chapter 9 examines the studios initial use of leased music libraries and provides an account of the eventual replacement of this underscore with their own in-house collection of music cues. Chapter 10 takes a cursory look at the incorporation of pop music into the studio's cartoons, and documents the shift from pop music integration in cartoons of the mid-1960s to the cartoons of the 1970s that actively showcased and promoted musical product.

Chapter 11 ends the thesis by outlining the theoretical background to the concept of 'limited soundtrack.' In the same way that 'limited animation' was a term used to describe the production approaches for creating animated content efficiently and affordably, this chapter unifies the content of the thesis and highlights the compositional strategies used by the studio's musical directors to underscore a cartoon in a similarly efficient and modular fashion. The 'limited soundtrack' approach allowed editors to score a cartoon by reusing the same collection of music cues in a different order in accordance with the thematic nature of the scenes. As distinct from theatrical cartoon soundtracks that were frequently led by and timed to music, this chapter highlights Hanna-Barbera's unique approach to cartoon scoring: despite the primacy of the soundtrack in television cartoons in conveying plot, music's role was relegated to secondary accompaniment with regard to the cartoon narrative.

1.2 Scope of this Research

Animation represents an idealised world of action and events that is entirely constructed—both visually and aurally. While animation itself is often framed as the illusion of life, the co-existence of soundtrack brings another level of life to the constructed image. Sound effects provide a point of clarification with regard to onscreen and offscreen events, and subsequently frame those events with humour, scale, environmental surroundings, and more. Music tells another part of the story: it dictates the emotion, it provides continuity, and creates context. This convergence of purely constructed events means that animation has the power to conjure and realise the impossible. Animation is a medium and means with the ability to create anything. Animation is realised imagination: abstract ideas instilled with life.

I began writing this thesis from a music studies perspective, and later found myself drawn to animation studies, cartoons as cultural texts, and historiography. This thesis is concerned with Hanna-Barbera's conventional cel-based animation but is not intended to be a complete history of the Hanna-Barbera studio, nor an exhaustive look at animation history and animation methods in general—there are numerous excellent resources to be found covering these areas. Rather, the thesis aims to combine an historical snapshot of Hanna-Barbera's contribution to the field of animation focussing on the company's involvement in animation history, their methods of production, and the consequent approach for television animation production and construction of soundtrack.

2 Literature Survey

This chapter frames the study by summarising and discussing the primary literature used to investigate the topic at hand. The literature emerges largely from the field of film sound studies, a field that has a lengthy history and incorporates an extensive body of writing. By contrast, the subfield of animation soundtrack studies is an area with far fewer sources. Consequently, this thesis, in part at least, attempts to redress this gap in the research. At the outset, however, it is important to acknowledge the significance of Screen Studies literature to the thesis, and to highlight the sources that have been most relevant to the project.

2.1 Screen Cinema and the Emergence of Animated Form

Thompson and Bordwell (2003) trace the history and development of cinema throughout the course of the twentieth century. While mostly concerned with live action film, they outline key developments in the medium that relate significantly to this thesis. These developments include the birth of animated technique in the 1910s and its emergence from comics and cartooning; early sound technology; and the adoption of sound into cinema in the 1920s. They address advancements in animating natural movement (such as the Fleischers' rotoscoping techniques, the contributions of key figures (such as Walt and Roy Disney, Ub Iwerks, Hugh Harman, Rudy Ising, Friz Freleng, Paul Terry, Pat Sullivan and Otto Mesmer) to the development of the animation industry, as well as animation in the pre- and post-sound eras. Several books provide a similar history of narrative, theory and criticism in film studies, including Cook's *A History of Narrative Film* (1996), Braudy and Cohen's *Film Theory and Criticism* (2004), Dixon and Foster's *A Short History of Film* (2008) and Hayward's *Cinema Studies* (2000). Despite the focus on film history, a number of these books extend an olive branch to the animated world with sections dedicated to animation and its contribution to the world of film studies. Nowell-Smith's *The Oxford History of World Cinema* (1996) presents a comprehensive history of film, genre and practitioners' contributions to the medium, and highlights the early presentation formats of cinema programmes where animation and film emerged alongside one another:

> Early cinema programmes were a hotch-potch of items, mingling actualities, comic sketches, free-standing narratives, serial episodes, and the occasional trick or animated film. With the coming of the feature-length narrative as centrepiece of the programme, other types of film were relegated to a secondary position, [...]. This did not in fact hinder their development, but tended rather to reinforce their distinct identities. The making of animated cartoons became a separate branch of film-making, generally practised outside the major studios, [...]. Together with newsreels, both cartoons and serial episodes tended to be shown as short items in a programme culminating in the feature. (Nowell-Smith, 1996:4)

While the 'package' nature of early film presentations has fallen out of style, the divergence and parallel development of cinema and animation are converging again with an increasing number of feature-length animated films. As this thesis is not concerned with film studies per se, the wealth of reading on the subject will be acknowledged here and put to rest, and we shall venture forth onto the common ground of sound and screen.

2.1.1 Photoplaying and the Convergence of Sound and Screen

Although silent cinema (and accompanying sound) and animation for television are two distinct forms, this thesis discusses a universal thread that the two share regarding the use of preconceived soundtrack components. Cooke's *The Hollywood Film Music Reader* (2010) traces music's complementary side to film, detailing the history of music in film's transitional era from silent cinema and movie theatre bands, to synchronised sound on film. Cooke discusses photoplay music folios and identifies the contribution of figures like Max Winkler, whose cue sheets played a large role in the standardisation of film music in the 1910s, and Erno Rapée who extended the codified and formulaic trends of the early 1910s with scored versions of dramatic situations. Rapée (1925) opined that the commonplace "use of specific themes associated with individual characters (after the Wagnerian principle of leitmotif), the desirability of including a prominent love theme, the use of locational music appropriate to a film's geographical setting, and the exploitation of contrasting instrumentation to vary a single melodic idea"[7] were all important components of the role of the music director.[8] Marks[9] similarly provides an account of music and silent film, discussing the role and emergence of cue sheets, photoplay music and the growth of collections of thematic scores in the 1910–20s, such as Zamecnik's collection of *Sam Fox Moving Picture Music* (1913–4;

[7] in Cooke [ed] (2010:21).

[8] The codified and formulaic trend extends to theatrical and television animation, as discussed later.

[9] in both Nowell-Smith [ed] (1996:183) and his foundational monograph, *Music and the Silent Film, Contexts and Case Studies, 1895–1924* (1997).

1923), the *Witmark Moving Picture Album* (1913), the *Hawkes Photo-Play Series* (1922–7), and *Erno Rapée's Motion Picture Moods* (1924). These collections contained hundreds of pieces for small or full orchestra, and were categorised by their context for use (with some pieces suitable for varied contexts). Indicative that the nature of these music libraries provided a standardised form of accompaniment and emotive function, Marks notes further that

> The more the repertory grew [...] the more it seems to have fundamentally stayed the same, dictated by functional requirements. Most pieces were expected to communicate their essential messages within the space of a few bars, and often had to be broken off for the next cue [...] Under the circumstances, too much stylistic variety was suspect, but clichés were not (and they made the music easier to play); moreover, familiar music (like the text that sometimes went with it) might be valued highly for its allusive power, even if the reference was imprecise. (1996:187)

Altman's *Silent Film Sound* (2004) documents the history of sound in silent film, surveying audiovisual accompaniment that emerged from the pre-screen era of the late nineteenth century up to the layered, textural soundscapes of modern film sound designers. While animation sound is not a central theme, Altman's book outlines significant developments and historical changes in film that have informed, affected and directed the function of sound in animation. Preceding the detailed history of film sound practices, Altman describes humankind's reverence for sound throughout history, noting that while cinema is primarily a visual art form "historically, films existed without sound [and that] practically, it is the image that sells films." (2004:6) Altman identifies the symbiotic function of sound and music evoking the intangible, and the converse inability of language to express the nature of sound.

> While philosophers and technicians have developed concrete languages for describing images, sound has often seemed to require a more abstract terminology, drawing on the language of myth and the sacred, rather than that of three-dimensional reality. (Altman, 2004:5)

While he provides an historical account of the meaning of music to various cultures, Altman's concession about descriptive musical language stems from the notion that sound and music's very essence has no universal meaning, but both are used as associative narrative devices in cinema. Altman identifies campaigns throughout film history to standardise the usage of sound, from the use of cue sheets, photoplayers, and music libraries;

to technological standardisation in the cinema. Wierzbicki's *Film Music: A History* (2009) additionally delves into the aesthetics and techniques of composing for screen and is a notable text that outlines the emergence and practice of film music scoring, and the use and function of sound and music from the silent era through to the post-classic and modern periods. As well as tracing the history of musical forms used in film, Wierzbicki notes the function of underscore as extra-diegetic[10] accompaniment that served numerous purposes:

> In addition to employing music as a sound effect whose actual source was suggested by the visual content of a film, exhibitors during cinema's earliest years occasionally found opportunities to embellish their audience's experience with music deemed appropriate because of its mimetic or symbolic value. (2009:22)

While music and sound effects embellished audience experience, illustrating action and emotion, Wierzbicki also notes that pre-filmic uses of underscore functioned as an unspoken signifier and plot device in establishing mood and locale—an approach frequently used in animation soundtracks:

> Assuming an audience familiar with contemporary musical conventions, a deft opera composer could use melodic figurations or harmonic patterns to convince audience members—in an instant—that an about-to-unfold scene involved, say, a hero's tentative steps into a mythological underworld, a comic character's machinations in a stereotyped Spain, or a couple's romantic coming-together in a supposedly realistic Paris. (ibid:23)

Beyond film music history, there are numerous texts that focus on the function and use of film sound from the birth of sound cinema to its use in contemporary Hollywood and world cinema.[11] These include Manvell and Huntley's *The Technique of Film Music* (1975), Gorbman's *Unheard Melodies: Narrative Film Music* (1987), Kalinak's *Settling the Score: Music and the Classical Hollywood Film* (1992), Chion's *Audio-vision* (1994), Brown's *Overtones and Undertones: Reading Film Music* (1994), Buhler, Flynn and Neumeyer's *Music and Cinema* (2000), Kassabian's *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (2001), Donnelly's *Film Music: Critical Approaches* (2001), and

[10] Wierzbicki uses the term 'extra-diegetic' (as opposed to 'non-diegetic') to refer to underscore music that is "somehow apart from, or outside, the fictional world of the filmic narrative" regardless of whether its use is "mimetic, symbolic or in some way emotionally affective" (2009:23).

[11] As noted earlier, the scope of this thesis is chiefly a study of industry practices and changes within and is consequently distanced somewhat from film music studies. As such, the itemised texts here are intended to acknowledge the contributions of these authors to the field.

Kalinak's *Film Music: A Very Short Introduction* (2010). Although this list is not exhaustive, it is representative of the scholarship in the field of film music studies.

While this thesis will leverage a number of analytical principles related to film sound, it will focus less on the function and effect of sound and music, but more on the use of implementation of music and sound in a practical and correlative sense. Although this research can be considered to sit alongside screen studies, it has particular relevance to television studies.[12]

2.2 Television Studies and Television History

The relevance of the emergence and history of trends in television is directly relevant to understanding Hanna-Barbera's role as an animation production company for television. Several texts on the history of television and the emergence of program formats exist, including Creeber's *Fifty Key Television Programs* (2004), Wasko's *A Companion to Television* (2005), and Tueth's *Laughter in the Living Room: Television Comedy and the American Home Audience* (2005) which cover a broad range of topics relating to television production and consumption, economics and policy, and its function in forging collective memory. Tueth (2005) discusses history, trend and formula in prime time television production, and the genesis of the new wave of prime time animation emerging in the 1990s. Creeber (2004) outlines contemporary television and identifies defining moments in its history.[13] Although Creeber does not focus in large part on animation, of particular relevance to this thesis is his contention that contemporary animation programs like *The Simpsons* emerged in the 1990s as they did because of the earlier Hanna-Barbera style television cartoons.

> The immediate and lasting success of *The Simpsons* raises questions as to why animation was unseen in American prime time for nearly two decades, since the end of *The Flintstones* (ABC, 1960–6; NBC, 1967–70). Indeed, the 1990s can be seen as a decade in which animation had a renaissance, not only on television, but within popular culture more generally. It's virtually

[12] Hanna-Barbera's soundtracks can be distanced from film soundtrack studies in that they were shaped by the fact that the cartoons were produced *for* television.

[13] As with animation's role in film history, aspects of animation studies and television studies have common threads due to their emergence and shared histories.

> inconceivable that [adult-tailored animation[14]] would ever have been commissioned—or watched—if *The Simpsons* hadn't made animation a viable form of programming again. (2004:181)

Citing Wells (2002), Creeber suggests that the revival is the result of the cultural influence exerted by the programme-making "baby-boomer" generation (2002:86), who grew up versed equally in the language of television and animation. *The Simpson's* post-modern, hyperaware approach is rewarding to the teleliterate,[15] and its presentation in cartoon format marginalises typical high and low cultural distinctions (see also Furniss, 1998). This is an interesting aside, and proposes that those who grew up with prime time animation of the 1960s (and its transition to Saturday Morning cartoons in the 1970s) contributed to its rebirth in the 1990s. The ways in which postmodern television is typified by its reference to existing television cultural practices is arguably present in Hanna-Barbera's prime time shows such as *The Flintstones, The Jetsons,* and *Top Cat,* where not only chief similarities to other sitcoms like *The Honeymooners* and *Sgt Bilko* exist, but episodic references to shows like *The Love Boat, Treasure Island,* spy-related films and various television gameshows are the norm.[16] Echoing Creeber's sentiments regarding modern prime time television animation referencing existing televisual norms and formats, Matt Groening suggests that *Futurama* tells us about the future via a reference to past visions of the future.

> Traditionally, you have either the overly optimistic world's fair/chamber of commerce/The Jetsons point of view or you have a dark, drippy, cyberpunk, creepy future à la Blade Runner or Brazil. I'm trying to offer an alternative that's more like the way things are right now, which is a mix of the wonderful and the horrible. I'm reacting in part to the liberal optimism of "Star Trek" and Star Wars. (in *Mother Jones Magazine.* Mar-Apr 1999:34)

A number of books are dedicated to television studies and the cultural significance of television. Mittell's *Genre and Television: From Cop Shows to Cartoons in American Culture* (2004) outlines television formats and their emergence from radio, and the shifting of animation programming times in the 1960s. With regard to the cultural consumption of

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[14] Creeber lists *South Park* (Comedy Central, 1997–), *Beavis and Butt-Head* (MTV, 1993–7), *King of the Hill* (Fox, 1997–2009) and *Futurama* (Fox, 1999–2002) in America, and *Stressed Eric* (BBC2, 1998) and *Pond Life* (Channel Four, 1996) in Britain, as a representative selection of adult-centric animation as at 2004.

[15] See Bianculli (1992:175–183).

[16] I do not suggest that much modern animation is not typified by postmodern concepts and references, but rather that these postmodern themes existed in the 1970s and 1980s, despite two-decade prime time animation black hole.

television, Edgerton's *The Columbia History of American Television* (2007), surveys the function of television throughout the twentieth century, and the notable series, events, actors and pioneers that forged the shape of the medium, moulding its place on the global stage. Topics like these are of importance in this thesis in understanding the precedents for Saturday morning cartoons, and consequently, the legacy of Hanna-Barbera's catalogue of cartoons to modern televisual broadcasting.[17]

Wasko's *A Companion to Television* (2005) discusses a broad range of concepts relating to television studies, from television's function throughout history and across nations, to its production, commerce, influence of sponsors,[18] and its relationship with audience. Miller's *Television Studies: The Basics* (2009) similarly concentrates on four areas of television's role and function in society, from the technological (including broadcasting history and technology), to production (institutes and ownership), context (genre and content), and consumption (audiences).

While mainly concerned with technical topics concerning how television shows are put together, Stasheff and Bretz's *The Television Program: Its Direction and Production* (1962) covers concepts like visual composition, terms, cues, direction, program format, and the use and function of sound and music. Of particular relevance to this research is their discussion of children's programs emerging in the 1950s—a genre that was a catalyst for the formation of full length cartoon shows. While Stasheff and Bretz (1962) acknowledge television's three parents—theatre, film and radio—they go to lengths to identify its differences from those preceding medium forms:

> While television derives many of its elements from the theatre, from motion pictures, and from radio, it cannot be classified as an offshoot of any of these parents... While it serves as a transmitting medium for motion pictures, or for much programming which is essentially radio in nature, and for much drama which is essentially theatre, it has also developed a form which is unique. The key to this is immediacy. (1962:10)

Although a discussion of live television production doesn't apply to animation per se, it has relevance to a number of Hanna-Barbera's live productions. It also situates television as a

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[17] For example, Turner Broadcasting System's acquisition of the Hanna-Barbera Company in the 1990s and consequent creation of the 24-hour Cartoon Network and Boomerang channels which drew heavily on Hanna-Barbera's archive.

[18] McAllister's contribution to the book (224–225) discusses television programs' symbiotic relationship with commercial sponsorship, and the attempt of advertisers to influence content and storyline.

more transitory and immediate form than film, being frequently serial in nature and capable of being dramatic and comedic. While there are numerous other books on television studies and its role in cultural history, such as Barnouw's *Tube of Plenty* (1975), Bedell's *Up the Tube: Prime-Time TV and the Silverman Years* (1981), Berry and Asamen's *Children & Television: Images in a Changing Sociocultural World* (1993), many are tangentially related to this thesis, and while they have been addressed, will be acknowledged and subsequently shelved.

2.3 Television Soundtrack Studies

Tagg's *TV Music: Quick Fixes, Semiotics and the Democratic Right to Know* (1999)[19] presents a case for the analytic study of television music, and the identification of musical signifiers in 'invisible music' in television. Tagg's motive for critical inquiry into television music is threefold: that television music is semiotically, democratically, and methodologically significant with its ability to coerce viewers' experience, and alter meaning of (non-musical) content to large audience. Much like animation's long-perceived 'inferiority' to film, Tagg (1999) identifies similar reasons for the lack of serious critical enquiry into television music, noting that

> Despite the fact that television programming accounts for over a quarter of all music we hear [...] it has been virtually neglected as an area of serious inquiry. The reasons for such neglect are numerous, the most obvious ones—cultural elitism, educational conservatism, institutional inertia etc. [...] music as popularly disseminated as that heard on TV is much more likely to be generally understood as belonging to the amusing and 'private' sphere of leisure, fun and body than to the serious 'public' sphere of work and the mind. [...] little wonder it has not figured much in 'serious' education or research. (1999:3)

Tagg discusses television music's inherited format from music for film, noting that both "have continued a long-standing tradition of [...] 'invisible music', i.e. multi-modal or multi-media situations where the occurrence of non-verbal sounds is not necessarily the primary focus of the presentation and where musical performance is no visual issue." (ibid:4). Like film, Tagg suggests that the use of library music in television builds on the "already existing set of codes which had already been used for several generations in various audiovisual contexts" to establish among many things, such as mood, pace, location and character.

[19] Presented at a 1999 conference on *Music and Manipulation* in Stockholm.

While Altman's *Silent Film Sound* (2004:344–365) provides a comprehensive account of the use and influence of cue sheets and photoplay music in film,[20] Donnelly's *The Spectre of Sound: Music in Film and Television* (2005) addresses the differing uses of music in television and film and consequently is an apt text in forming a methodology for analysis of music for television cartoons. In his discussion of music in television, Donnelly pays attention to the use of (and manifold reasons for) repeated blocks of musical theme. While this echoes the practice of cue sheet music usage, Donnelly (2005) provides a comprehensive discussion of differing modes of music production between film and television.

> In comparison with film music, television music deals less with the transcendental and more with the everyday, yet it is still a prevailing agent of control. While there are important similarities and differences between film music and television music, music in television programmes recurrently adds authority and provides an almost tangible sense of quality, through exploiting the cultural value of certain types of music. Television is dominated less by developmental drama, as in films, but more by momentary dramatic instants. Television is fragmented within a continuous 'flow'. (2005:111)

A discussion of underscore and the use of repeated blocks of music addresses a theme central to this thesis. Donnelly's discussion of the trends of musical use of emerging in the 1960s bears a strong similarity to trends in animation, particularly that of Hanna-Barbera.

In recent years, television soundtrack studies has gained traction as an area worthy of scholarly inquiry, and a selection of texts have emerged to address this gap in academia. Rodman's *Tuning In: American Narrative Television Music* (2010) discusses the use of music as a tool to construct meaning alongside visual narratives, describing music as "an efficient signifier, often signifying both denotatively and connotatively as ascriptors through the leitmotif." (2010:134) Rodman defends the legitimacy of academic inquiry into studying the use of music in the medium, and in addition to analysing the function of music in the past half century of television, provides case studies of its use across genres and in advertising. Regarding music's role as communicator in television, Rodman suggests that

> Music, as one component of television, communicates both as a language in and of itself and in terms of the multiple roles it plays in TV programs and commercials. For the language of music to communicate through television it must be capable of producing meaning either as

[20] Discussing the collections of prominent figures and companies like Balaban and Katz, Winkler and Fischer, Berg and Schirmer, Bendix, and Tobani, and De Witt to cite a few examples.

> a text within itself or through the tacit agreement with its audience that music correlates with extramusical sources of meaning. (2010:4)

Rodman notes significant differences in the use of music and sound in television (compared with preceding forms of screen sound), noting that the fragmentary nature of visual edits on television are frequently echoed in the soundtrack, yet still construct a seamless reality.

> According to Michel Chion (1994), the rapidity of visual editing is one of the distinctive traits of television in contrast to the cinema. Conversely if you have listened to the sounds and music of television, you have noticed that these too are fragmentary. Yet put together, the sounds and images of television communicate by presenting images and sounds that are meaningful to an audience independent of the medium and then combining these images and sounds into a larger, more meaningful text. (2010:22)

Deaville's *Music in Television: Channels of Listening* (2011) extends Rodman's work, and presents a selection of essays from notable scholars from the field of screen sound studies delving into topics on the use of sound and music in television from the use of signature themes and musical styles in television shows, to the use of music as accompaniment in documentary. Gorbman's foreword contests that soundtrack studies in television today echo early perceptions of sound's role in film studies: that "like film studies twenty years ago, television studies ignores music" and proposes that while "Television music shares some traits with film music in that it accompanies, emphasizes, situates, and defines genre and also in the ways that it creates identifications and subjectivities" it also serves a different more intimate function in our lives, as "we hear it from week to week as we return to our preferred shows." (2011: ix) Deaville's assessment of the lack of critical scholarly engagement with television music studies due to perceptions of television as "low status" entertainment is a cause for concern, and suggests that

> Given the prominence of television music in the habits of Americans (and other world citizens)—Jon Burlingame calls it "the soundtrack of our lives"—the lack of scholarly engagement with this sub-genre of "music and screen media" should be startling. (2011:1)

Deaville attempts to redeem television's "low status" in terms of warranting musicological analysis, and defends inquiry into this field on the basis that the sheer amount of music being broadcast into our homes merits academic scrutiny. VanCour's chapter in the text outlines a post-war history of American television sound, citing "four major areas of analysis for historical studies of television sound, [and advocates] a multilayered approach that treats

television sound in terms of its prevailing technologies; industrial practices; textual forms; and modes of consumption." (2011:57)

2.4 Framing Animation

Shifting the focus from film studies, television history, screen and sound studies to animation, there are numerous texts dedicated to the emergence of animation, animation techniques and animation styles of the world, and animation studies. While this thesis focuses on a chapter in animation's history, as opposed to its roots, these texts are reflected on as foundational documentation which—alongside technological progress—informed animation practice and evolution. As this thesis concentrates on television animation, both television studies and animation studies are pertinent to this research. The following attempts to frame animation research and its place within the broader scope of scholarship.

Animation refers a number of richly varied forms of film-making practices that exist across screen types. On a literal level, it implies the imparting of life to the inanimate, however, the principle aesthetics of animation by and large are resistant to such a basic definition.[21] Wells offers a working definition of animation as "a film made frame by frame, providing an illusion of movement which has not been directly recorded in the conventional sense."[22] (in Nelmes, 2003:214) While Nelmes' text is chiefly about film studies, it is of considerable note that Wells situates animation in an oppositional sense to that of *conventional* modes of film-making, given that he further notes that evidence of projected animated forms are traced to circa 70BC,[23] long preceding film. Despite Wells' chapter on animation being contained within a book on film studies, it is similarly worth highlighting that animation need not necessarily be 'captured' in film's conventional sense—to situate it as oppositional to direct-recording is an injustice to the form's diversity. In Wells' working definition above, the 'directly recorded' quantifier marks the key difference between animation and live-action cinema in that animation has long been captured as subjective *interpretation*—being a drawn or otherwise visually-constructed form—whereas 'direct recording' implies to capture

[21] For example, the idea of animating a bouncing ball is not to 'give life' to an object *per se*, but to represent its motion in space.
[22] Wells concedes that this is an incomplete definition, a point I will return to shortly.
[23] And animated forms emergence more widely in the sixteenth century in the form of erotic 'Flipbooks.' (2003:215)

true to its representation.[24] 'Conventional' is a comparative form, and with a dynamic medium such as that of film and screen, the term becomes problematic. The distinction of 'direct recording' is also an obscure concept given that much film gets edited from multiple takes and cameras, with additional dialogue added, sound effects layered within the mix, and images colour-graded[25] before it is viewed in its desired form. Conversely, animation may be derived from the result of actions that *are* directly recorded in a conventional sense—such as modern forms of movement capture leveraged by animation and special effects practitioners like motion-capture, or computer-aided tracing and rotoscope—therefore to make a differentiation between animation and live-action based on directly recorded input and viewed output is an increasingly difficult distinction. Like animation, film goes through a similar process of reanimation through the capture of still images, and the replaying of them to give the illusion of movement[26]. Furthermore, a distinction like the above becomes less meaningful if a Magritte-esque position were presented—namely that 'direct recording' is a misnomer, as a picture is not a 'direct recording' but rather a representation of the actual. A point regarding reanimation in film is alluded to in Henderson's (2011) essay on animation process and production in creating film through still photography. He addresses similar points to Wells, marking a distinction between classic and contemporary conceptions of animation:

> The classic notion of animation brings drawings and objects to life by a series of small shifts or changes to them; the result is smooth and continuous movement. This idea has been addressed on a number of occasions, and usually defines animation as a frame-by-frame phenomenon, or an illusion of motion that is created rather than recorded (see Solomon 1987:9–12). Zbigniew Rybczynski [...] notes: 'I don't like to draw distinctions between film recorded at different speeds. Even twenty-four frames per second is a form of stop-motion—there are breaks in the movements between frames.' (Henderson, 2011)

In a similar vein to Paul Wells' endeavour to contextualise animation, Brian Wells considers the ramifications and implications of defining animation in his article *Frame of reference:*

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[24] While animation as marginalised 'second cousin' to film is an endangered distinction, it is arguable that direct recording should carry more legitimacy in the sense that the camera is objective. Given that the camera is the mechanism of capture, the construction of shot and subject is arguably wholly subjective, therefore direct recording is an inherently loaded form of capture as it necessitates perspective. Defending its legitimacy Goldmark (2001) goes so far as to call animation a "technological process that creates a (highly idiosyncratic) means of visual representation" (2001:4) with film essentially a less idiosyncratic form.

[25] And otherwise composited and manipulated.

[26] A point alluded to by Henderson (2011:78).

toward a definition of animation. (2011) In addition to articulating the etymology and lexicography of the term, he remarks that

> Some animation scholars assert that framing animation in a formal definition would necessarily impose intellectual limits on inquiry, while others contend that any definition wide enough to encapsulate the full gamut of 'all things animated' must be too wide to be meaningful... Why do international organizations of animation scholars not believe that a formal definition of animation is necessary? Is a definition of animation necessary? [...] if an 'animated thing' is part of a distinct group of 'things that are animated', then what are the attributes of the thing that makes it a part of the group of 'animated things'? (Wells, 2011:12–13)

Reflecting on the differing definitions of animation offered by others, Wells attempts to succinctly define animation, justifying his intent in that "creating a formal definition of animation legitimizes the field as an academic discipline proper [and consequently creates] opportunities for more rigorous quantitative research methods, thereby allowing the animation community to participate in the more traditional research methodologies that traditional academics respect and value." (2011:31)

With an increase of special effects and animation in live-action cinema, the dichotomy between live-action and animation is increasingly blurred with many forms of animation consumed in the cinema setting. Films such as *Waking Life* (2001) are considered animated,[27] despite the use of entirely directly recorded content as source. Conversely, the realistic composition of scene (with real actors but animated surroundings) may not necessarily be considered animation.[28] In cinema, the live-action and animation dichotomy seems to be primarily distinguished by the distinction between animated elements in the foreground or the background. Animation techniques are in constant flux and is a field within cinema and screen that, by necessity, must innovate.

Paul Wells' discussion of animation's emergence is comprehensive, however he notes that the working definition of animation presented in Nelmes (2003) is incomplete. He further expounds on this in *Understanding Animation* (2013), stating that this working definition

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[27] The genre classified at IMDB is *animated, drama,* and *fantasy.* http://www.imdb.com/title/tt0243017/

[28] Consider the composition of otherworldly scenes in films like *The Lord of the Rings: Two Towers* (2002) or *Star Wars: Revenge of the Sith* (2005) with actors performing in front of a green screen with drawn/rendered backgrounds. With regard to Brian Wells' definition, composited scenes such as these would include content that is animat*ed*, but not necessarily encapsulate the liveness of animati*on.*

of animation is one that "serves to inform conventional cel, hand-drawn and model animation [but] has proven insufficient in the description of other kinds of animation, particularly the kinds of animation that have been facilitated by new technologies" (2013:10) Wells consequently reflects on Norman McLaren's assertion that animation is "not the art of drawings that move, but rather the art of movements that are drawn. What happens *between* each frame is more important that what happens on each frame."[29] While McLaren's definition precludes modern computer animation, the core of his assertion is that the essence of animation lies in the capture of process,[30] not in the process of capture. Similarly reflecting on McLaren's encapsulation of animation, Henderson (2011) remarks:

> To best exemplify McLaren's definition of animation then, it is necessary to not merely create movement frame by frame, but to record that motion as it proceeds through, and is revealed by, frame-by-frame projection. The linear production of motion meets the lateral intervention of cinematography, documenting the space between the film frames. (2011:82)

Framing film in an oppositional sense to animation, it is conversely arguable that film goes through a process of *in*animation—namely the capture of interstitial segments of a scene though which motion passes. It is animated through a presentation of the inanimate images in quick succession—a process that informs the viewer, implies meaning and consequence, and engenders an understanding of what has happened *between* the series of instances. The comic strip is essentially no different (albeit without the same fixed dimension of time), with a much smaller sample size and sampling frequency to that of animation or film[31]. While animation is captured, it is not necessarily filmed. Animation and film share common bases, but animation is primarily visually constructed, as opposed to primarily visually captured, hence animation shares just as much history with film, as it does comic strip.

While Wells states that "The development of the animated form is specifically related to the early experiments in the creation of the moving image" that long precede film, he similarly expresses that "Animation essentially offers an alternative vocabulary to the film-maker by which alternative perspective and levels of address are possible." (in Nelmes, 2003:215) With

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[29] Originally in Solomon (1987:11).

[30] In essence, the primacy of animation lies in the *construction* of movement by the animator, not in the *capture* of the image.

[31] Wells notes that the comic strip in 1890s American print media informed "some of the initial vocabulary for the cartoon film: characters continuing from episode to episode; speech 'bubbles'; visual jokes; sequential narrative etc." (2003:233)

regard to animation's power as narrative device, Halas and Batchelor similarly propose that "If it is live-action film's job to present physical reality, animated film is concerned with metaphysical reality—not how things look, but what they mean." (in Hoffer, 1981:3)

The contestation of animation as a "marginalised 'second cousin' to live-action cinema" will be put to rest from here,[32] as it is aptly argued and justified by scholars such as Thompson (1980), Ohmer (1988), Cholodenko (1991, 2007), Pilling (1992), Klein (1993), Bendazzi (1994), Goldmark (2002, 2005), Paul Wells (2003, 2010), Coyle (2010), and Brian Wells (2011).[33] Consequently a defence of the legitimacy of research into animated practices—while it was notionally addressed in the introduction—will largely be left out of this thesis. Like Wells (2010:3), this thesis wishes to acknowledge authors both within and beyond academia such as Russett and Starr (1976), Solomon (1989), Frierson (1994), and Beck (1998, 2007), who along with Wells (2013) have attempted to "reclaim the animated film as an important art form in its own right [and] provide a variety of points of access into the study of the medium" and ultimately, "fundamentally legitimise the art of animation and recognise its influence and achievement." (Wells, 2013:3)

2.5 Animation Histories

Crafton's *Before Mickey* (1993) provides an account of the development of animation in the twentieth century and the emergence of animation film. Bendazzi's *Cartoons: One Hundred Years of Cinema Animation* (1994) offers a comprehensive outline of the emergence of animation techniques and the history of animation around the world, from the 'paleoanimators' of the late 1800s[34] to the modern computer animated techniques of the present. Bendazzi documents the work of pioneers like Charles-Émile Reynaud, whose mechanical illusion experiments in optical reproduction of movement (with Zoetrope-like devices such as the *Praxinoscope*), led to his larger-scale *Théâtre Optique*—painted

[32] Although a brief defense of critical inquiry into animation will follow.

[33] This list is by no means exhaustive, but representative of scholars that have bridged the divide between film and animation studies, and championed animation as a legitimate field for academic inquiry.

[34] While this thesis is not about the history of animation per se, it is important to acknowledge the precursors to animation that extend back to the 1800s. Many animation techniques emerged from several optical parlour-game toys that synthesised motion and experimented with the persistence of vision effect known as the Phi phenomenon. These toys when combined with projection technologies (such as the Praxinoscope, which itself drew on the technique of the Laterna Magica) inform modern cel-based and projected animation forms. See http://minyos.its.rmit.edu.au/aim/a_notes/anim_history_02.html.

animation's theatrical convergence with the screen—an early form of cinematic puppetry. Reynaud's projected *Théâtre Optique* "included stops and rewinds at pre-established times, acoustical effects" (Bendazzi, 1994:5), which augmented devices that were visual music box analogs into stories built on narrative movement: "After Reynaud's invention, the core of the performance was no longer the simple 'wonder' originated by a drawing (or a picture) that moved, but 'entertainment' itself." (1994:6). Bendazzi similarly canvasses key figures like James Stuart Blackton and Émile Cohl who were key figures in the early years of frame by frame drawn animation and stop-motion animation.[35] In addition to a documentation of contributions from key figures in animation's history, Bendazzi discusses the parallel emergence of animation and style in the United States and Europe. Notably, Bendazzi draws attention to the early ties between animation and *caricature, cartoon* and *comic strip* (as well as vaudevillian themes) in the US, as opposed to animation and *documentary, commentary, abstract drawing* and *art* that emerged from Europe.

> The link between the two very American forms of comic strips and animated cartoons was clear from the start. Many animators were either creators of comic strips or started in that field. Many characters, also, moved to the screen directly from the printed page, and for the most part they communicated through the balloons typical of comic strips. (1994:18)

Bendazzi outlines the advent of sound in animated cartoons and the emergence of animation studios like Bray Productions, Fleischer Studios and Disney, and consequently larger companies that opened their own animation departments like Metro-Goldwyn-Mayer, Warner Bros. and UPA. Furthermore, Bendazzi's book ventures into a discussion of animation practices and the *de rigueur* departmentalisation of American animation that came to encompass the animation practices of the golden years of animation and beyond. Beckerman's *Animation: The Whole Story* (2003) presents a similar international history of animation, outlining the experiments and convergence of disparate techniques of simulating motion with the still image from the perspective of an animator. Beckerman surveys key figures (such as Blackton, Cohl and McCay) in the development of the animated technique and discusses the technological progressions that aided in large scale production of animated content, such as peg systems for maintaining accuracy of visual content between consecutive images, the use of transparent celluloid to separate foreground and

[35] Both with histories of caricature drawing, Blackton's animated quick sketches were a catalyst for Cohl's interest in cinema.

background content, cost effective production methods like the 'slash system' and methods for creating realistic movement using rotoscoping. In addition to animation's history, Beckerman discusses practical animation techniques, and discusses areas such as character design, storyboarding, storyline, and soundtrack.

Aside from animation histories, numerous books detailing animation production methods have informed discussion in this thesis.[36] Halas and Manvel's *Technique of Film Animation* (1976) documents the origins of animation, outlining practical necessities such as the understanding and application of physics and motion, and the identification and evolution of aesthetic principles. They identify trends in animation style, noting the relation of geographical region to aesthetic style-formation and pace of action. In addition, Halas and Manvel provide an outline of the function of the soundtrack, and its layers of comprising voice, effects and music, as well as the technical considerations of constructing musical accompaniment for timed animation. Noake's *Animation: a guide to animated film techniques* (1998) outlines a brief history of animation, but delves more deeply into production techniques: from script, storyboard and budget, to the more involved processes of animation, like traceback, flipping and testing, and the composition of cel animation. Noake discusses the practices of (independent) handmade films compared to studio production, and the complementing practices of full- and limited animation. Furthermore, Noake outlines a key element of bringing realism to animated works, namely the synchronisation of sound and image, and the construction of soundtrack. Milic and McConville's *The Animation Producers Handbook* (2006) covers the multifaceted tasks of animation production: from production roles, to storyboard and development, to production processes.[37] Marx's *Writing for Animation, Comics, and Games* (2007) outlines the growth of the role of scriptwriter throughout the course of animated content in the twentieth century, conceding that "the role of scriptwriters in the field of animation is relatively recent, given the entire history of the art form" (2007:4), however the emergence of scriptwriting (and separation of roles from animator/storyboarder) is of significant importance to this thesis, as it coincides with the emergence of syndicated animation for television in the 1950s and 60s.

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[36] Again, given the numerous books devoted to animation production, the following list is not intended to be exhaustive, but rather representative of the field. These books are not strictly related to television cartoons or Hanna-Barbera, but are used throughout as technical reference for animation production practices.

[37] Including discussion of layout, key animation, in-betweening, camera compositing, and sound post-production.

While Marx's *Writing for Animation, Comics, and Games* (2007) discusses the modern convergence of graphic story-telling styles and the processes of writing for each due to their 'similarity of craft' (2007: xv), a large portion of the text discusses the history and evolution of animation—describing genre, animation forms, categorisation by target age-group and thematic style. In addition, Marx outlines the emergence of theatrical animation and production studios like Disney and Fleischer, and the studios (like Hanna-Barbera Productions, Filmation, DePatie-Freleng and Ruby-Spears) that emerged as a result of television's intersection with animation. Marx identifies the growing role of the scriptwriter in the production of animated shorts for television as animation became "vastly different from making theatrical shorts" (2007:4) when it moved to the small screen.

Dobson's *Historical Dictionary of Animation and Cartoons* (2009) provides a comprehensive chronology of key moments in animation history, and discusses the changing nature of contemporary animation. It further acts as a thorough reference for animation studios, key figures, terminology, processes, and cartoon series. As well as offering a comprehensive outline of animation's history, development, form, and framing as a genre, Wells' *Understanding Animation* (2013) takes a broad approach to analysis of animation methods and concerns itself with narrative strategies, plot devices, and representation. Wells traces the origins and early forms of animation, discussing the process of animation itself in a gestalt fashion, less concerned with technical processes, but rather as a phenomenographical form. The book addresses current developments and academic debate surrounding changing practices in animation methods, and animation's increased integration into screen-based forms beyond television and cinema, such as video games. Wells concedes that the earlier definition[38] of animation as "a film made by hand, frame-by-frame, providing an illusion of movement which has not been directly recorded in the conventional photographic sense" (2013:10), is increasingly insufficient.

With a focus on the twentieth century eras of theatrical and television animation, Maltin's *Of Mice and Magic: A History of American Cartoons* (1986) and Klein's *Seven Minutes: The Life and Death of the American Animated Cartoon* (1993) traces animation from its silent era through the golden age to developments in the 1980s. Barrier's *Hollywood Cartoons: American Animation in its Golden Age* (1999) similarly provides a rich account of

[38] In Nelmes (2003:214).

developments in animation over the twentieth century, technological influences, and the changes in animation production. Furniss' *A New History of Animation* (2016) is a recent addition to the trove of animation history books, tracing the emergence of the animation up until the present day. It is a thoroughly complete text on the subject and adds a new perspective on animation's development and evolution, the cultural differences in approach across the world, and the manifold roles animation plays in contemporary culture.

With respect to animation's role in 'kidvid' and children's programming, Grossman's *Saturday Morning TV* (1981), Owen's *The Man Who Invented Saturday Morning and Other Adventures in American Enterprise* (1988), Burke and Burke's *Saturday Morning Fever: Growing Up with Cartoon Culture* (1999), Hollis' *Hi There Boys and Girls! America's Local Children's TV Programs* (2001) and *Part of a Complete Breakfast: Cereal Characters of the Baby Boom Era* (2012) collectively trace animation's role in children's programming, and detail the often-symbiotic relationship between producer and sponsor, a recurring characteristic in television cartoons. Perlmutter's *America Toons In: A History of Television Animation* (2014) presents a thorough account of animation's perseverance on the small screen after the death of the golden age of animation.

Animation's prevalence and proliferation as 'cartoon' on mainstream television today is a double-edged sword. Wells (2013), notes that the much of the contemporary programming of cartoons "still consigns the animated film to its traditional children's audience, defines the animated film as 'a cartoon', and sustains a view of animation as something which merely fills time in the schedules, or appeals to marginalised tastes... Animation, it seems, cannot escape the idea that it is a trivial and easily dismissed form." (2013:3). With regard to the trivialisation of the medium, Goldmark (2001) suggests that "The public's misconception of genre may be attributed to [the] miscodifying of animation as solely comedic; [with people beginning] to see cartoons themselves as a genre, and since many short cartoons are funny, suddenly all animation becomes implicitly funny." (Goldmark, 2001:4)[39] The rise in popularity of animation however has led to several books on popular animation's role as

[39] Wells provides a candid response regarding why animation is trivialised: "One of the reasons, I think, that animation is not respected is because it is (erroneously) understood by many as being nothing more than children's fantasy media that sells sugar-soaked breakfast cereal, or it is pop-cultural pablum that includes butt-slap jokes. Even though I happen to like both of those things, most academics, and some adults, do not." (Wells, 2011:30) Reference texts on children's television programming include Erickson's *Television Cartoon Shows, 1949–1993* (1995), and Davis' *Children's Television, 1947–1990* (1995).

cultural text, engaging with topics as broad as cultural impact, themes of subversion and social commentary, psychology, philosophy and mathematics[40] to books celebrating the artwork of particular studios.[41] Prime time animation has been a recurring point of critical focus in recent television studies texts. Despite the rise in popularity of adult-oriented animation, Stabile and Harrison's *Prime Time Animation: Television Animation and American Culture*[42] (2003) presents a collection of essays on the establishment of prime time animation, its subsequent relegation to programming periphery, and its re-emergence in the 1990s, and highlights the apparent lack of critical attention and scholarly inquiry into prime time adult-oriented animation in America.

> That so little critical attention has been devoted to this genre attests to its doubly devalued statues: as the offspring of a conventionally devalued medium (television) whose cultural products have only recently been considered worth of scholarly scrutiny, and as the odd recombinant form of two similarly degraded genres—the situation comedy or sitcom and the cartoon. (2003:2)

Booker's *Drawn to Television: Prime-time Animation from The Flintstones to Family Guy* (2006) provides an account of the emergence of prime time animation, and traces the history and stylistic significance of shows such as *The Flintstones* in creating adult-oriented cartoons that portray forms of social commentary.

> The show's incongruous mixture of prehistoric elements with modern technology [...] can be quite amusing, but it also serves a serious function. By transplanting what is essentially a 1960s American lifestyle into the Stone Age, where its various elements seem humorously out of place, *The Flintstones* creates a continuous sense of estrangement that allows the show's viewers to see their own society, which they might otherwise simply take for granted as the natural way for a society to be, in new ways, reminding them of how unusual and relatively new their affluent, high-tech way of life really is. (2006:3)

While the focus of this thesis is concerned with much of the content that may have contributed to the pigeon-holing of animation as either a comic or genre in itself, the core

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[40] Such as the broad range of books about *The Simpsons*, including Irwin, Conrad and Skoble's *The Simpsons and Philosophy: The D'oh! of Homer* (2001), Brown and Logan's *The Psychology of the Simpsons: D'oh!* (2009), Turner's *Planet Simpson: How a cartoon masterpiece documented an era and defined a generation* (2012), and Singh's *The Simpsons and Their Mathematical Secrets* (2013).

[41] Such as Scheimer and Mangels' *Lou Scheimer: Creating the Filmation Generation* (2012).

[42] Wells' contribution discusses defining factors in the style of animation for television, such as the notions of recombinancy and genre (ibid:24) (two factors that played key parts in Hanna-Barbera's style), and will be reflected upon throughout this thesis.

of this thesis is the analysis of the changing post-golden age animation form of the late 1950s onward—cartoons that may have contributed to the widespread conception of animated cartoon as low art. This thesis will argue that necessary adaptations of animation production and style were embraced by the Hanna-Barbera studio, and that these practices warrant similar academic inquiry.

2.6 Animation Studies, Aesthetics, and Art

As one of the first texts to theorise animation, Cholodenko's *The Illusion of Life: Essays on Animation* (1991)[43] is a foundational collection of essays on animation and cultural theory. Pilling's *A Reader in Animation Studies* (1997) contains a collection of essays on technique, technology, style, narrative and meaning in animation across the world. The book not only traces history, but also offers a range of views on the technique of animation with themes of animation's marginalisation, its cultural production and consumption, meaning, mimesis and narrative, and its recent rise in popularity. Furniss' *Art in Motion: Animation Aesthetics* (1998), serves as both a theoretical text on animation studies and its situation within the larger field of media studies, but also acts as a reference text for animation practices and technologies. Wells' *Animation: Genre and Authorship* (2002) offers an insight into the growth of the animated form in the twentieth century, and how particular practices have contributed to the current state of animation techniques both in the United States and around the world. Wells additionally explores notions of authorship (in many cases situating stylistic practices in opposition to a standardised Disney mode of production), and identifies how particular practices have influenced animation style, popular production methods, as well as contributed to distinctive styles of animators.

Furniss' subsequent (2009) book *Animation: Art and Industry* contributes significantly to the field of animation studies and history with a collection of essays on critical animation studies, ranging from technical topics to cultural representations in animation. With regard to narratives, recurring themes, aesthetics, and ecocriticism, Whitley's *The Idea of Nature in Disney Animation* (2008) and Wells' *The Animated Bestiary: Animals, Cartoons, and Culture* (2009) provide accounts of the functions that nature and animals play in animation. Lastly,

[43] While this text has been noted earlier, the subsequent *The Illusion of Life II: More Essays on Animation* (2007) continues the groundwork for animation studies laid earlier, adding theoretical readings on contemporary animation trends and developments.

given the many types and functions of animation, there are a range of journals that serve to broadly legitimise academic enquiry into animation. These include the *Animation Journal,*[44] *Animation: An Interdisciplinary Journal,*[45] *Animation Practice, Process & Production,*[46] and the *Animation Studies Online Journal.*[47] Each present a wealth of articles representative of the interdisciplinary nature of the field—from critical theory to animation practice and soundtrack studies—that similarly add to the legitimisation of animation studies as a scholarly field.[48]

2.7 Animation Soundtrack Studies

Animation soundtrack studies is a comparatively new field and, despite the prevalence of music in twentieth century animation, is one that has only attracted serious academic inquiry in the past few decades. Curtis' essay on *The Sound of the Early Warner Bros. Cartoons*[49] outlines the necessity for re-conceptualising the traditional schema used in soundtrack studies when discussing the nature of sound in animation.[50] Framing cartoons as the intersection of economics, technology and art, Curtis suggests that a consideration of how "economics and technology influenced the specific character of cartoon sound" (1992:192) is required. Regarding limitations in existing modes of sound classification, Curtis suggests that examining Warner Bros. cartoons closely "might encourage us to rethink our conceptions of how sound works in feature films, or at least rethink the categories we persistently use to classify sound [as existing] terminology does not quite fit the phenomena." (1992:192). Curtis highlights the unwieldiness of three common schemata used to frame film sound analyses in their application to animated film: "the image/sound hierarchy, the separation of the soundtrack into dialogue/music/effects, and the

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[44] Commonly featuring articles on animation technique, animation across the globe, animation studios, pioneers and prominent figures in animation over the twentieth century. http://www.animationjournal.com.
[45] A comprehensive collection of articles with broad scope, covering academic inquiry into both animation research and creative practice. http://anm.sagepub.com.
[46] Focussing on the practice, process and production of animation. http://www.intellectbooks.co.uk/journals/view-Journal,id=199.
[47] Dedicated to animation history and theory. http://journal.animationstudies.org.
[48] Interestingly, discussion of Hanna-Barbera seldom features in these journals, save for the occasional reference to them as 'other,' or corresponding low-art side of animation.
[49] In Altman [ed] (1992).
[50] And other cinematic texts, in contrast to the live-action style that is favoured by film sound studies.

'diegetic/non-diegetic' distinction," and suggests that film sound studies would benefit from a reconceptualised approach, inclusive of film texts beyond live-action features.

Allen's (2009) essay on the function of sound in Tex Avery's MGM cartoons[51] focuses on the convergence of screen animation and screen music and both leverages and extends Curtis' discussion of the problematic analytical schemata.[52] Substantiating Curtis' contention, Allen argues that animation frequently uses music in place of sound effects, elevates the role of the soundtrack to one that informs the visual content and timing of animation, further suggesting that "the imagery often reacts to, or appears governed by, 'nondiegetic'[53] sound, such as synchronizations between the movement of characters and the score." (Allen, 2009:9–10)

Goldmark's formidable contribution to the subject of music's role in cartoons serves as a model for this research. Comprising interviews, ethnographic accounts and practices, and essays on themes of music in cartoons, Goldmark and Taylor's *The Cartoon Music Book* (2002) is a foundational text that lays the groundwork for the richly varied field of animation soundtrack studies, and the changing use of music in animation's evolution. Goldmark's *Tunes for 'Toons: Music and the Hollywood Cartoon* (2005)[54] extends this groundwork and focuses on musical styles and compositional approaches during the golden age of animation. Coyle's *Drawn to Sound: Animation Film Music and Sonicity* (2010) similarly examines similar areas of animation soundtrack studies, and its situation at the nexus of screen studies, musicology and cultural studies.

Several texts are dedicated to Disney studios' incorporation of sound and music, such as Merritt's *Lost on Pleasure Islands: Storytelling in Disney's Silly Symphonies* (2005), Merritt and Kaufman's *Walt Disney's Silly Symphonies*, and Hollis and Erhbar's *Mouse Tracks: The story of Walt Disney Records* (2006). With regard to more contemporary usage of music in

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[51] Allen's essay sits alongside other essays on sound design, animation scoring practices, and sounds role in cultural representation in a special issue of *Animation Journal* (v17) entitled *Thwack! Hearing the Motion in Animation*, edited by Rebecca Coyle.

[52] Allen extends Curtis' objections to using a traditional soundtrack trichotomy, suggesting that animation frequently showcases disruption in audio/visual pairing, and uses sound/silence as narrative determinant. (2009:10)

[53] Or extra-diegetic, as Wierzbicki (2009) would describe it.

[54] See also Goldmark's thesis *Happy Harmonies: Music and the Hollywood Animated Cartoon* (2001) which defends the legitimacy of academic inquiry into animated soundtrack studies, highlighting the common misconception of animation as genre.

cartoons, Austen (2002, 2005) and Stahl's (2010, 2012) discussion of depictions of rock bands in cartoons (and the functional role of animated synthespian characters within the popular music system) are of considerable relevance to this research.[55] While they canvass the wave of cartoon pop acts and the musical trends in cartooning of the late 1960s and early 1970s, they are models for examining Hanna-Barbera's frequent use of pop song producers in same period.

Coyle's *Hearing Screen Animation* (2009a) defends scholarly inquiry into animation soundtrack studies and suggests numerous reasons why there may be comparatively limited scholarly enquiry. Coyle suggests that, much like how animation studies is frequently perceived as a marginalised form of film studies (as discussed earlier with respect to both animation studies and television studies), so too is animation soundtrack research in comparison to film music/sound research (2009a:161–162). Animation's historic connection with less valued genres and program formats (especially its association with children's entertainment and television cartoons) has consequently led to relative scholarly inattention regarding the use of sound in these formats. Coyle positions animation's relationship with the soundtrack as one that bridges film studies, film music studies and popular music studies, noting that in animation, sound functions beyond acoustic representation of the visual[56] and is one that—alongside music—"operates with motion, story-telling and space. Even at its most functional, sound enables animation film to leap out of the screen and take hold in the viewer's imagination." (Coyle, 2009a:158) Lastly, Goldmark's *Drawing a New Narrative for Cartoon Music* (2013) offers a comprehensive unified theory of cartoon music, outlining practice, function, and broad use of music in cartoon soundtracks. Of particular relevance to this research is Goldmark's account of the use of library-based music cues and animation's transition to television.

2.8 Biographies of Key Figures in Animation

A number of biographical accounts of figures in twentieth century animation have been useful in researching this dissertation. Although many of these are not academic texts or relate primarily to Hanna-Barbera, they provide a history of the animation industry,

[55] As are Cooper and Smay (2001) and Brownlee's (2003) outline of the history of bubblegum music.
[56] Facilitating understanding of events depicted on and offscreen.

perspectives and accounts of events that preceded and coincided with the emergence of animation for television, and the establishment of the Hanna-Barbera studio. These include Kenner's *Chuck Jones: A flurry of drawings* (1994), Lawson and Persons' *The Magic Behind the Voices* (2004), Furniss' *Chuck Jones: Conversations* (2005), Fleischer's *Out of the Inkwell: Max Fleischer and the animation revolution* (2005), and Jackson's *Walt Disney: Conversations* (2006). Sito's *Drawing the Line: The Untold Story of the Animation Unions from Bosko to Bart Simpson* (2005), while not biography, presents a thorough account of American animation production practices from the perspective of artists and other production staff. Of particular relevance to this thesis are books by figures in Hanna-Barbera such as the autobiographies of Barbera (1994), Hanna (1996), and Takamoto (2009), and biographies of voice artists by Reed & Ohmart (2009), and Ohmart & Bevilacqua (2005). These accounts shed light on practices within the studio and identify why the studio did took the directions it did.

History, biography and autobiography is a significant part of research in this field. Wells (1998) credits these as a necessary aspect of legitimising scholarship in the field of animation studies, and one that allows academia to reclaimed this period from the general consensus that animation is a trivial and bygone art form designed for children. Together with academic texts, Wells suggests that biographical texts "fundamentally legitimise the art of animation and recognise its influence and achievement." (1998:3) Relating to autobiography, a recurring theme I have noticed in personal communication with interview subjects while undertaking this research has been sentiments like "this is unwritten history" and "this is an untold story." These oral histories and biographies serve a great function as ethnographic perspective, and preserver of practice, mood and work climate in the industry.

2.9 Conclusion

This literature survey has addressed key aspects of animation and soundtrack studies pertinent to a discussion of Hanna-Barbera's cartoons for television. The following chapter introduces the research methods used in this thesis and establishes the validity of research in the field of cartoon soundtrack studies.

3 Research Methods

This thesis is concerned with the distinctive visual and sonic qualities of television cartoons during the 1950s, 1960s, and 1970s. Numerous changes emerged during this period as a result of shifting financial and industrial paradigms. In brief, these changes are key to distinguishing theatrical animation approaches from television cartoons.

While the central question theorises *how cartoon soundtracks for television were different to soundtracks for theatrical cartoons*, this thesis seeks to identify and explain this distinction by asking the following subset of questions:

- How were soundtracks constructed differently as a result of the shift to television?
- What was stylistically different and why?
- What factors led to these differences in approach?
- How did the use of music change?
- What cascading effects do influences like funding and format changes have on the role of music and soundtrack in cartoons?
- What other factors led to this sonic shift?

This research aims to identify the factors that influenced these changes in soundtrack construction by assessing time-based, monetary, and technological constraints that surround television cartoon production, and consequently examine the changes in personnel and technologically deterministic factors that are largely attributable to these differences. Essentially, this thesis aims to highlight the use of limited animation practices in Hanna-Barbera's cartoons for television and parallels in practice with regard to the construction of soundtrack. Aside from the use of recurring musical underscore in their cartoons, it additionally discusses the recurring themes of music in their cartoon series. While an examination of music and sound is the central thread of this thesis, it also discusses aspects of cartoon production that surround the changes in approach accompanying the shift to television, including: animation methods, writing practices, editing, and voice characterisations. Although the Hanna-Barbera company existed into the 1990s, this thesis focuses on Hanna-Barbera's early years—from 1957 to 1973—from the emergence of the studio until it began outsourcing production overseas.

As this research is concerned with both qualitative trends in production practices and quantitative content analysis of soundtrack construction, this thesis comprises both primary and secondary forms of data. Primary data involved semi-structured interviews with figures in Hanna-Barbera's history and observations from an analysis of the cartoon texts (see Appendix I for a complete list of the studio's television cartoons from 1957–1973). Interview subjects include Fred Seibert, Hanna-Barbera's last president; Bill Burnett, the studio's last creative director; Ted Nichols, Hanna-Barbera's musical director from 1963–1972; Tony Benedict, writer from 1960–1967; and Tony Milch, editor from 1962–1967.[57] These interviews were crucial to this research as they provided new insight into studio practices, undocumented histories, and personal accounts of contribution to cartoon production and the studio's output. Secondary data sources included information drawn from books, magazines, journals, blogs, existing online interviews and podcasts, aficionado and fan-groups, and discussion boards.

The research synthesises a history of how the company approached cartoon creation, via both public accounts and conducting interviews with former employees of the company. Additionally, the research draws on information from newspapers, magazines, and trade journals of the time to provide insight into the differences between the company's public and private representations.[58] While the company presented a sanctioned public façade, this research attempts to present an alternative history of the company, one that 'listens' beyond the official company history, through personal communication with editors, writers, and musical directors. It is not primarily a textual study of Hanna-Barbera's cartoons, but of the

[57] This interview data is threaded throughout the thesis to substantiate discussion, as opposed to presented in static interview format. Interviews were also conducted with historian (and co-author of Iwao Takamoto's autobiography) Michael Mallory; voice actor, protégé and biographer of Daws Butler, Joe Bevilacqua; and Neil Balnaves, managing director of Hanna-Barbera Australia from 1974–1979. The subjects of these interviews will likely emerge in future research. These interviews were conducted in person, online teleconference, and via e-mail in accordance with the standards set out in the National Statement on Ethical Conduct in Human Research (2007), https://www.nhmrc.gov.au/guidelines-publications/e72.

[58] Accounts of the opinions of employees and attitudes towards production can be seen in comic artist/animation designer Alex Toth's personal communication with Australian comic book historian John Ryan, housed at the National Library of Australia. Diaries, and personal communication such as these both make distinctions and form connections between the private realities and the public representations of the company. Excerpts of Toth's communication with Ryan can be found online at http://ohdannyboy.blogspot.com.au/2014/11/dear-john-never-before-seen-alex-toth.html.

cultural significance of the practices of television animation that transpired within (and outside) the studio.

John Michaeli noted that his primary role was to make Bill Hanna and Joe Barbera stars when he was appointed PR executive for the company in 1967,

> When I was hired, management told me it was critical that Joe and Bill become global celebrities. It appeared that, while the viewing public knew of Fred Flintstone or Yogi Bear, they never linked them to the cartoonists responsible for the creation of these popular cartoon characters.[59]

Consequences of decisions like these result in situations where many roles and contributions of employees within the company's history have been incorrectly assigned, or not preserved at all. Fortunately, public discussion boards and forums have largely become home to (seemingly) reputable accounts of a number of aspects of Hanna-Barbera's unwritten history.[60]

3.1 Methods of Analysis for Cartoon Soundtracks and Interview Data

As television cartoons exist as cultural texts, this thesis offers a form of primary accounts of approach taken for the studio's sound and musical style, through a combined ethnographic analysis and a methodological quantitative analysis of the Hanna-Barbera corpus. The core of this research builds on content gleaned through interview and observed practices, which results in content that is less about semiotics (or associative meaning, that was evident in the work of musical directors like Carl Stalling and Scott Bradley), but more about content analysis of Hanna-Barbera cartoons (and thus, the practices of Hanna-Barbera's directors Hoyt Curtin and Ted Nichols). Research into Hanna-Barbera's oeuvre from 1957–1973 is formed through correlative analysis, which allows for an identification of trends and practices in the Hanna-Barbera company.

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[59] http://www.awn.com/animationworld/joseph-barbera-animated-life.

[60] Such as discussion on the Spectropop discussion list from previously anonymous musical contributors to Hanna-Barbera's cartoon pop music of the late 1960s (http://www.spectropop.com/archive/digest/d1274.htm), Mark Tyler Nobleman's interviews with contributors to Hanna-Barbera's theme songs (http://noblemania.blogspot.com), and Tony Benedict's independent documentary *The Last Cartoonery*, an unauthorised story of what happened inside the Hanna-Barbera studio in its early years (https://thelastcartoonery.com). Interestingly, much of the points of interest in these discussion shift from the artefacts themselves to the *creators* of the artefacts.

Given that it is not primarily a textual analysis of Hanna-Barbera's cartoons, this thesis focuses on the cultural circumstances around Hanna-Barbera's approach to constructing cartoons: the practices of developing cartoons and soundtracks. Ultimately, this thesis aims to investigate how the shift of animation from movie shorts to television shows engendered a change in the nature and use of music: how creating music for television cartoons adhered to television music practices; how cartoon production was bound to television production time-schedules; why music didn't 'mickey-mouse' the action; and how stock music was used to furnish cartoons with an affordable music soundtrack.

The research for this thesis draws on public accounts from, and interviews with, animation historians, animators, writers, voice actors, soundtrack editors, musical directors, and biographies of figures within the studio. Given the continuing decline in the number of living soundtrack personnel staff that worked for the studio, the choice of interview subjects was through purposive sampling. Consequently, an understanding of practices was gleaned through interviews, and documented and observed practices.

In an attempt to identify compositional and editorial practices of the Hanna-Barbera studio, this research used a constant comparative method of qualitative analysis. Given the author's early identification of differences in approach to the construction of soundtrack,[61] the identification of hallmark features of the studio's animation and soundtrack were identified, and data was collected to form a more wholistic understanding of the nature of these differences. Consequently, a theory regarding a planned approach to the construction of soundtrack was formed.

3.2 Standing on the Shoulders

Goldmark's considerable contribution to the field of cartoon music scholarship serves as inspiration for the analysis of music and sound in Hanna-Barbera's cartoons for this thesis. Goldmark (2005) notes that his research into cartoon music soundtracks scratches the surface of areas worthy of discussion, and suggests that he hopes "that the reader will take away from this book a sense of the endless possibilities for future research." (2005:9) I hope that this thesis serves as the gateway for my own future inquiry into other areas of the

[61] Namely, a thematic analysis of similarities and differences between the soundtrack stylings of Hanna and Barbera's work at MGM and later Hanna-Barbera.

Hanna-Barbera cartoon studio, into areas such as their symbiotic relationship with sponsors, establishment of a cartoon and pop music record label, and expansion into a global animation network.

This research is multidisciplinary in its remit, crossing from examination of production practices, screen soundtrack studies, animation studies, and media history. While this thesis' central theme is arguably about screen soundtracks (and leverages several analytic principles central to the field of soundtrack studies), it focuses less on the relationship, function, and effect between sound, music and images, and more on the construction of soundtrack in a practical sense. Given animation studies' situation within media and cultural studies, Goldmark suggests that "Having an interest in cartoon music by no means leads directly to an actual study of that music."[62] While it does cross over with areas of film music studies, the significance of sound and music in Hanna-Barbera's animated cartoons is viewed here with an adapted form of film sound analysis, extending on Goldmark's contention that film music studies largely ignores the importance of sound in animation and music in cartoons (2002:xiv, 2005:4). Broad topics of discussion include an examination of the key factors that informed the nature and structure of Hanna-Barbera's soundtracks, and the situational developments that made Hanna-Barbera's television cartoon soundtracks different to theatrical cartoon soundtracks.

Where one might argue that many existing methods of soundtrack construction are about semiotic forms of communication by conjuring up associative links between onscreen action and music,[63] this thesis argues that the dialogue between sound and image in Hanna-Barbera's cartoons—and the way context gives rise to meaning—is not necessarily about multi-modal semiotics but more about connotative significance. While semiology may provide a useful framework through which to view theatrical animation soundtracks in this thesis, sign processes and communication only play minor roles when examining the soundtrack of Hanna-Barbera's cartoons. Semiotics may aid in explaining significance in ways that film composers manipulate contexts to evoke meaning and draw reactions and from an audience, however I argue that this 'chain' of meaning is broken through Hanna-

[62] In Goldmark's *Tunes for 'Toons* (2005:2) which largely outlines how music in cartoons from the golden age of animation embodies cultural meanings.

[63] Such as approaches that Carl Stalling undertook in his theatrical animation scores for Warner Bros. in Goldmark (2005).

Barbera's process of using library music.[64] As there are trends in the structure of cartoon music scores to use musical cues where the context gives rise to meaning, (and where syntagms or associative signifiers occur between the aural and the visual) I argue that while indexical and symbolic signs exist in Hanna-Barbera's works, these are a secondary function of the soundtrack. As such, this thesis focuses more on the aspects of pragmatics and ethnography and attempts to provide a contextual analysis of Hanna-Barbera's cartoons.

3.3 Animation Research

During conversation with another postgraduate candidate about my thesis topic, they asked: "Isn't research meant to benefit humankind?" It was an inadvertently offensive question, not just because it seemed to devalue my work and the importance of the work of many others,[65] but because research into this area seemed to be a meaningless pursuit. The sentiment also betrayed themes that recur in numerous books, articles, and essays concerning animation and animation soundtrack studies regarding common misconceptions that animation and cartoons are children's fodder.[66]

Having someone question your research field can be a motivating factor to consider questions that lie beneath an examination of the media text itself. It led me to deeply consider the numerous reasons why animation research, history and ethnography are worthy of examination. The work of a company repeatedly framed as the *General Motors of Animation*[67] is prime for academic scrutiny. There are manifold reasons to examine the cultural artefacts that unified Saturday morning experiences for millions of children: animation is frequently used in industrial and educational film to explain intangible

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[64] As the viewer-listener synchronises aspects of the image and sound relationship—deriving meanings and impressions through associations—it is worth highlighting that the viewer-listener arguably operates outside any system of carefully crafted sound to image textual formations here. One could argue that situations arise (and recur) in Hanna-Barbera's cartoons where multi-modal signifiers indicate sets of circumstances, however such connections are not primary in Hanna-Barbera's approach, hence I argue that a semiological analysis is not warranted.

[65] Not only the scholars before me (who have worked to raise the perceptions of the field of animation studies and television studies as ones worthy of academic research), but also the musicians, artists, voice actors/performers whose craft is preserved in popular culture history.

[66] See Thompson (1980:110–111) and Goldmark, (2005:3) who discuss associations that have led to a trivialisation of the medium.

[67] By outlets including *60 Minutes* according to Sennett (1989), and *Time Magazine* according to Sito (2005).

concepts; early television animation appealed equally to children and adults[68;] examining cultural texts and media consumption tells us a great deal about societal trends, media's role as social commentary, production line strategies in creative industries, television production dynamics, advertising and consumption trends; and lastly animation for television plays a role in how products are advertised to children and adults, and allows us to understand how societal norms.[69] In addition to the reasons why this is an area for academic scrutiny, I can also think of many alarmist attacks on Hanna-Barbera's television animation: it frequently involved violent themes; it is responsible in part for transforming animation from lush realism into caricature; it kept kids glued to the television and aided in brainwashing them into eating sugary breakfast cereals. These kinds of 'negatives' do not preclude it from academic inquiry though.

The technological progress that upturned the animation industry in the 1950s resulted in dramatic changes. When Hanna-Barbera started out, a lot of the processes that it came to use were developed as the field of television animation grew. Consequently, resounding changes in animation practices today can be traced down to how a select few adapted to technological imposition. The changes in what, why and how things occurred is surely worth examining and, in my opinion, makes animation as cultural text something worthy of scrutiny.

Since undertaking this research, I have watched blogs and fan-groups emerge and flourish, dedicated to documenting and discussing the period *after the golden age* in animation history: fans still trade Hanna-Barbera memorabilia; auctions uncover private collections of artwork and concept art for series that never saw the light of day; soundtrack spotters share unreleased/unheard takes of cartoon underscore; and people come together to celebrate the unsung heroes of the studio. It is evident that Hanna-Barbera's cartoons have had (and continue to have) a resounding impact on the field of animation. Despite the studio coming to an end in the 1990s, Hanna-Barbera has had a profound effect not only on generations of cartoon viewers, giving them a shared experience, but also an impact on the practices of other cartoon studios since. Television animation is not only a viable entertainment form

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[68] The perception of cartoons as belonging to the realm of children reminds me of the legitimisation and recent spate of 'colouring in' books for adults as a form of stress relief, relaxation and catharsis.

[69] While the work of Hanna-Barbera is the core focus of this thesis, widening my scope to look at how these topics are addressed by other studios is also fodder for future research.

still today, but contemporary animated series have become some of the longest running series still being produced for television today.

3.4 Defining Animation

> Almost every book written about animation, except for some of the practical 'how to' guides, starts with the author's definition of animation as a way to frame further discussion in following chapters. (Wells, 2011)

Echoing Wells' sentiment, most books and dissertations that I have read concerning the animated form begin with an attempt to define 'animation'. Although a refined definition of animation is not crucial to framing discussion in this thesis, I will address this shortly. Before I do, I wish to briefly summarise animation's increasing relevance as both a creative media form and its ability to render the unreal. The term 'animation' encompasses many things: the simulation of movement through discrete drawings; photographed cel-based cartoons; stop-motion models; moving computer-generated imagery both as a form in itself, or as used in film and visual effects; motion comics; non-static content on a screens (such as web browsers, phones, and televisions) to 'add life' to an otherwise static image; the representation of captured movement from motion capture systems; rotoscoped (or otherwise traced or drawn on) footage; and much more. Animation is seen on screens of all types, and in visual media forms of all types.[70] The types and techniques of animation are manifold and the principles of animation are widely applicable.

> Once upon a time animation was a relatively simple matter, using fairly primitive means to produce rather short films of subjects that were generally comedic and often quite childish. Much of this was just filler for more serious stuff. Since then, things have changed—and they keep on changing at a maddening pace... One new technique after another has made it easier, faster, and above all cheaper to produce the material [in] an increasing variety of forms. (Woronoff in Dobson, 2009:ix)

Dobson (2009) outlines animation's contemporary prevalence and how definitions of animation are frequently counter-intuitive to its application. Furthermore, she identifies the problematic nature of the term 'animation' used as genre classification, and the disjunction between the implicit understandings of what 'animation' means to those who produce it

[70] As animation sits at the junction of so many applications and media forms, it also appears as the subject of non-cartoon based forms of inquiry such as SIGGRAPH with regard to the application of animation to computer graphics.

and those who receive it. Even animators disagree on what animation is, and definitions of animation often refer to "the process itself rather than as an art form separate from live action film" with the definitions themselves varying "depending on history, production methods, audience perceptions, and advertising." (Dobson, 2009:xxxvi)

Until recent years, animation has frequently been "dismissed as the marginalised 'second cousin' to live action cinema."[71] This inferior view of animation is identified by many in the field of animation studies,[72] with Cholodenko (1991) suggesting that animation is the least theorized area of scholarship: "In neglecting animation, film theorists—when they have thought about it at all—have regarded animation as either the 'step-child' of cinema or as not belonging to cinema at all, belonging rather to the graphic arts." (ibid, 1991:9) Cholodenko's disdain for the framing of film as superior to animation is predicated on the argument that the technologies and methods that forged animation practices informed the technologies and methods used in film directly.

> If one may think of animation as a form of film, its neglect would be both extraordinary and predictable. It would be extraordinary insofar as a claim can be made that animation film not only preceded the advent of cinema but engendered it; that the development of all those nineteenth century technologies—optical toys, studies in the persistence of vision, the projector, the celluloid strip, etc.—but for photography was to result in their combination/synthesizing in the animatic apparatus of Emile Reynaud's Théâtre Optique of 1892; that inverting the conventional wisdom, cinema might then be thought of as animation's 'step-child'. (Cholodenko, 1991:9–10)

Animation's perception as the lesser sibling to another field is not unique. Similar sentiments are expressed about television and its evolution from film and radio. As television's position within the mediascape continues to change, there is an increasing interest in television soundtrack studies. Although television and film exist as separate areas of media studies, authors like Donnelly (2005:112) and Birsdall and Enns[73] (2012) discuss the changing nature of television viewing practices, and how situating the medium as oppositional to other media forms due to technological limitations is becoming a narrowing point of distinction.[74] Studies of animation for television is thus a problematic area

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[71] Wells, in Nelmes [ed] (2003:214).

[72] Such as Ohmer (1988), Cholodenko (1991), Pilling (1997), Paul Wells (1998, 2003), and Brian Wells (2011).

[73] In their editorial 'Rethinking Theories of Television Sound' for the *Journal of Sonic Studies*, v3n1 (October 2012) http://journal.sonicstudies.org/vol03/nr01/a01.

[74] With regard to the prevalence of home theatre sound systems and high-resolution screens, for example.

compounded by its continual adaptation, categorisation, evolution from film and theatre, and its continued association with visual effects and the graphic arts.

Wells (2011) offers ten comprehensive commandments on the properties of animation and refines these traits into a single, succinct definition: animation is "Movement, or change, of the created image in recorded time." (2011:13) Although he observes that some may disagree with his reduced definition, his summarisation makes considerable headway in capturing the defining essence of animation and welcomes criticism of his assertions for the benefit of scholarly inquiry into animation studies. Although Wells' definition of animation is complete (and while the redefinition of animation is not required for this thesis) I offer here an alternate succinct 'theory of everything' for animation with respect to Hanna-Barbera's output: *Animation entails movements that are rendered in some medium for the purpose of replaying.* It is an open-ended, cautiously ambiguous definition, based on the idea that the more prescriptive the definition, the more edge cases need to be addressed. It is not too dissimilar to McClaren's classical definition that "Animation is not the art of drawings-that-move, but rather the art of movements-that-are-drawn"[75]—save for the substitution of 'rendered' for 'drawn'. For the purposes of this thesis, a simple definition of animation is offered for a number reasons:

1. Cartoons for television changed perceptions for many of what constituted real animation.
2. Divisions between full and limited animation[76] are frequently aligned with perceptions of good and bad, or high and low art.
3. Tricks were devised to produce animated content for as cheaply as possible to hasten animation production for television schedules (hence the use of strategies like the Syncro-Vox filming method[77] that combined drawn stills with recorded footage of actors' mouths).
4. As Hanna-Barbera's cartoons for television exploited corner-cutting techniques, this thesis does not argue that one form of animation is (or is not) as valid as

[75] in Solomon (1987:11).

[76] In short, 'full animation' refers to the process of creating detailed and lavish drawings at 24 frames per second to create smooth and/or realistic movement. 'Limited animation' describes the process of using less detailed (and more stylised) drawings for the sake of economic animation production. As it is often produced with fewer distinct frames per second, movement in limited animation is typically more stilted. Further differences in practice between full and limited animation production are discussed in more detail in Chapter 4.

[77] Exploited in 1950s and 1960s television series like Cambria Studios' *Clutch Cargo* and *Space Angel.*

another, but rather examines changes in practice and why and how such strategies were implemented.

5. Lastly, sound plays a significant role in animation for Hanna-Barbera: it *animates* the unseen.

Hanna-Barbera have frequently been criticised for their lack of animation in their cartoons such as the use of persisting static shots of characters listening, and the use of sound effects and camera tricks to simulate events happening offscreen. In Hanna-Barbera's cartoons, animation did not stop when the screen ceased to move, but the use of sound simulated animation's continuance. This research also attempts to explore areas that extend beyond conventional forms of animation. While Hanna-Barbera primarily created drawn animation, their eventual inclusion of real-life segments and shows about people in suits are all arguably types of animation.[78]

The essence of my definition of animation is ambiguous enough to argue that film is a form of animation.[79] While these are likely disputable assertions, I do not intend to further fuel this debate regarding what constitutes animation, nor what it is a descendent of. I will conclude by respectfully noting that it shares a symbiotic relationship with cinema and radio which have both been influential in its present form.

This chapter has outlined the research methods and design, and has defined 'animation' in the context of this thesis. The following chapter outlines the emergence of animation for television and the changing nature of cartoon production processes that was necessitated by this shift. The chapter focuses heavily on cartoon production as a whole, rather than sound specifically. Given that this thesis aims to illustrate Hanna-Barbera's use of planned shortcuts in the construction of soundtrack, it is important to firstly outline their planned animation shortcuts before embarking on a discussion of sound and music.

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[78] With regard to how shows like *The Banana Splits* (1968) was produced, the construction of background art, antics, looped dialogue, sound effects, and music was no different to their cartoons. The inhabited costumed characters essentially constitute puppetry as a form of motion capture.

[79] As in that it constitutes animated photography. This point is sympathetic to Cholodenko's earlier contention that film by this definition is animated photography.

4 Television Animation: A Historical Context for the Emergence of the Hanna-Barbera Cartoon Studio

While animation predates the twentieth century, several technological developments over the course of the twentieth century changed animation practices in significant ways. Cel animation helped integrate live-action with overlaid animated content, allowing producers to construct imaginary realities; methods such as rotoscope helped animated characters move in lifelike ways; and synchronised sound added a new dimension to the life of animated characters, allowing lavish, symphonic soundtracks to accompany the onscreen images. These developments ushered in the 'golden age of American animation,' a period between the advent of 'sound cartoons' in the late 1920s and the rise of the television[80] in the late 1950s. During this time, several prolific and influential animation studios emerged, including Disney, Warner Bros., and MGM, the three great studios of the golden age of animation.[81] Studio borders were very porous, and many notable figures in animation spent time in various animation production companies.

4.1 The End of the Golden Age of American Animation

Technological developments in animation have affected prevailing trends in subject matter, quality, and style. One technology that had a particularly strong impact on the animation industry was television.[82] In 1957, Hanna-Barbera Promotions (originally H-B Enterprises) was founded with the specific aim of producing animation for this new medium. While this is an important event for the development of animation in the latter half of the twentieth century, it is also regarded as the start of industrial animation practices which are openly more concerned with cost efficiency and quantity of output than developing the "illusion of life." Hanna-Barbera Productions was established at a time of growing tension between

[80] A technology which would ultimately herald the decline of this golden age.

[81] Ghez (2011:109).

[82] While the advent of television is often seen as the culprit for declining movie theatre attendance (and consequently the reason for the decline of the golden age of animation), Barbera contends that the slow decline in theatrical animation actually began in 1948, "when the practice of block booking was declared an illegal unfair trade practice" (Barbera, 1994:111). This made it riskier for studios to produce cartoons with a guarantee that they would be booked.

animation produced for theatrical presentation and television's emergence as a form of free entertainment. Adding credence to the suggestion that television was the culprit for declining theatre attendance and changing trends in animation, Hanna suggested that the rise of televisions in homes created an accessible "kind of personal theatre with free admission [that] significantly diluted the mystique of film entertainment when adventure, romance, the news and laughs could be had as items all included in the price of our monthly electric bill." (Hanna, 1996:136)

It was within this climate—a new and uncertain era, at the end of the so-called 'golden age' of animation and the dawn cheap, freely accessible entertainment—that Hanna and Barbera sought to establish a new production company.

4.2 Hanna and Barbera Before *Hanna-Barbera*

Although Hanna-Barbera Productions is best known for its significant contributions to Saturday morning, weekday afternoon, and prime time cartoon programming from the late 1950s to the 1990s, both its founders—Bill Hanna and Joseph Barbera—had been working in the animation industry since the 1930s. Bill Hanna and Joe Barbera met at MGM's animation department in 1939, and had collaborated on their first short *Puss Gets the Boot* (which served as the basis for *Tom and Jerry*) in 1940. Barbera had come to MGM via Van Beuren Studios and subsequently Terrytoons, while Hanna had previously worked at Harman-Ising. The two had complementing talents: Barbera was an animator, storyman and character designer; and Hanna was an experienced director of timing.[83] The success of *Puss Gets the Boot* led studio director Fred Quimby to shift Hanna and Barbera's talents away from the studios one-shot animation shorts, and toward producing a series of shorts based around the cat and mouse duo. Following the success of the format, Hanna and Barbera were appointed as heads of the MGM animation studio after Quimby retired in 1955. Shortly after, and without warning, MGM closed the animation studio over financial concerns. With television offering free entertainment, and the overall state of the movie industry in a slump in the late 1950s,[84] the studio was trying to reduce expenses. Consequently, the heads of the

[83] As described by Mike Lah in conversation with Darrell Van Citters in Ghez [ed] (2011:109).

[84] In addition to the rise of television, there is evidence to suggest that studio practices of delivering a theatre package had changed, in particular, where the practice of block-booking was disallowed. See Bordwell, Staiger, and Thompson (2003). Commenter *pappy d* suggests "the end of theatrical shorts was a result of a

studio elected to reissue old cartoons rather than develop new ones.[85] On the brink of losing their jobs, Hanna and Barbera approached MGM with a method that they proposed could reduce existing production costs to half, thereby making animation for television a viable future endeavour. Hanna recalls:

> Joe and I had submitted one earnest bid to MGM executives attempting to convince them to retain their cartoon unit for television production. After a quick review and evaluation of the average production costs incurred in turning out the full-animation pictures we'd done with *Tom and Jerry*, I composed a six-page memo explaining how such costs could be cut by at least half by employing a system of limited animation that used fewer drawings and required less inking and painting, less camera work—in fact, less of everything except background art. (Hanna, 1996:81)

Aware of the rise of television and the possibility of producing animation for this new market, MGM animator Mike Lah echoes Hanna, stating "we presented this limited-animation technique to our boss... who said, 'Boy these guys sure are hungry, they said they can make cartoons for half the price!'" (in Ghez, 2011:110)

4.2.1 Experiments in Television Animation Production

Despite MGM's unwillingness to shift toward producing animated content for television and reactionary decision to shut down production and shift to re-releasing old cartoons, Hanna and Barbera's experiments in animation for television began at MGM's animation department long before their rise to the roles of heads of the animation division. In the early 1950s, while the two were working at MGM, they moonlighted on various television projects including commercials, promos, and television show bumpers. Barbera recalls:

> I had a friend at the advertising agency that was handling Pall Mall cigarettes. He approached us, in confidence, to talk about doing animated commercials for his client's product. [...] A little while later, we arranged with an outside artist, Gene Hazelton, to do—anonymously—three or four animated promo spots for the enormously popular *I Love Lucy* show. (Barbera, 1994:113)

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federal anti-trust suit by exhibitors. Cartoon shorts were bundled with newsreels & feature films & rented as a package in what was called block booking. Market research showed that the audience only really cared about the feature & the exhibitors could make more money screening an extra show if they didn't have that other stuff." (Kricfalusi, 2007:np)

[85] See Barbera (1994:3).

In addition to studios like UPA, Shamus Culhane Productions, and Walter Lantz Productions—who were looking for and getting work in the advertising world—animated promotions became a specialty of Hanna and Barbera. The potential use of television animation in a promotional context was even seen by the head management of MGM, as Barbera notes,

> one of the Big Three at MGM, L.K. Sidney,[86] a man with a good deal more vision than most of his colleagues, quietly assigned us the task of developing two one-minute animated commercials for television to promote two big pictures, *Scaramouche* and *Pat and Mike*. Sidney showed our work, which was in black-and-white, at an exhibitors' convention as an example of how the annoying new medium could actually be used to sell movie tickets. (Barbera, 1994:113)

As television made inroads into the movie industry's bottom line, Barbera's vain attempt to convince (then head of the animation division) Fred Quimby that animation for television was a viable option for developing content. Barbera recounts a scenario where Quimby unwittingly used their clandestine output as an example of how animation for television could work, suggesting "If you fellas really want to see how to handle TV for advertising, you should take a good look at the promos for 'I Love Lucy.' *That's* the way this thing should be done! (in Barbera, 1994:113)[87]

Although Hanna and Barbera's experience producing animation for television was so far limited to various small and clandestine projects, their willingness to embrace the growing television sector is evident shortly after their promotion to heads of the animation studio, when they started hiring and training staff to produce content for television. MGM's first forays into animation for television can be traced through trade magazines *Variety* and *Boxoffice*. Bennie and Komorowski's curated collection of *Variety* and *Boxoffice* articles[88] highlight an unwritten history of the studio's expansion into television animation. Early signs of their expansion can be seen in 1955, with *Boxoffice Magazine* reporting:

> Concurrent with its projected upsurge in feature film production, MGM is doubling the output and personnel of its cartoon department and henceforth will turn out 18 pen-and-ink subjects

[86] Sidney's son, George Sidney, later partnered with Hanna and Barbera in creating Hanna-Barbera Productions.

[87] Barbera also recounts the incident in conversation with Maltin at https://www.youtube.com/watch?v=BPYH1QE503k (10:39–12:00).

[88] reprinted at http://yowpyowp.blogspot.com/2011/12/bill-and-joe-and-tom-and-jerry-and-ruff.html and http://yowpyowp.blogspot.com/2015/02/lets-start-cartoon-studio.html.

> annually, all in CinemaScope and Technicolor. Hal Elias, associated for 18 years with the production and distribution of MGM short subjects, has been upped to manager of the cartoon division, headed by Fred Quimby, who is leaving on an extended vacation. At the same time Joseph Barbera and William Hanna, writer-director team on the *Tom and Jerry* series, were promoted to full producer status and will supervise all of the 18 planned cartoons. Nine will be in the *Tom and Jerry* group, six will star *Droopy* and the balance will be adapted from published works.[89]

Several other articles are of note, including news reports on the acquisition of skilled animators such as Carlo Vinci, a skilled animator who met and trained Joe Barbera at Van Beuren Studios in the 1930s. [90]

> Metro cartoonery yesterday hired Carlo Vinci as an animator. Initial assignments are on new *Tom & Jerry* and *Spike and Tyke* segments, under co-producers William Hanna and Joseph Barbera.[91]

Vinci's hiring was to be the first of many. In June 1956, *Variety* reported that MGM was investing in a training program to nurture and increase in-house talent, and consequently increase the production output. Of particular note here is the implication that the animation division was seen as profitable and worthy of investment, despite overall financial losses at MGM that year.

> Metro is allocating an additional $100,000 annually to its cartoon division to enhance its new training program. According to Hal Elias, business manager of department, current demand for animated shorts both in domestic and foreign market, and the scarcity of trained men in this field, has cued the Culver lot to intensify its training program. This also includes a production upbeat to 16 cartoons per year. Previously, Metro turned out nine. In the past nine months, 25 staffers have been added to Metro's cartoonery.[92]

Most interestingly, the article's reportage on Hanna and Barbera's intention to train staff for animation created specifically for television suggests that the two saw the medium as an emerging arena for showcasing animated cartoons.

> Department heads include William Hanna and Joseph Barbera, who write-direct-produce, and director Michael Lah. Both Hanna and Barbera are also training their men in the making of cartoons especially for television. Pair claim, while there are no present plans for the filming

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[89] in *Boxoffice*, June 4, 1955: *MGM to Double Output of Cartoon Department.*

[90] As discussed in Barbera (1994:45) After MGM's animation department closed, Vinci had a short stint at Disney before joining Hanna-Barbera as one of the original four animators (along with Kenneth Muse, Lewis Marshall, and Mike Lah). This is indicative of the porous nature of studio borders, alluded to earlier.

[91] in *Variety*, February 16, 1956: *Carlo Vinci Joins Cartoonery at Metro.*

[92] In *Variety*, June 4, 1956: *MGM Adding Cartoonery Man-Power.*

> of cartoons for TV, they are readying for any eventuality. Average Metro cartoon, which runs around seven minutes, is budgeted at between $30,000 and $70,000 and takes as long as 14 months to complete. Most popular of the Metro cartoon series are "*Tom and Jerry,*" "*Droopy*" and "*Spike and Tyke.*" (ibid.)

Despite no present plans to develop cartoons for television given that their theatrical cartoons were still proving profitable, Hanna, Barbera and Lah had begun experimenting with 'planned animation'[93] strategies as a means of producing cartoons efficiently. This readiness to adapt to the new medium of television eventually paid off for Hanna and Barbera, who used the planned animation technique to produce cost-effective animation for reduced television budgets. MGM's overall financial losses, however, started to affect the operations of their animation department in December 1956, when the production of new cartoons was put on hiatus. Despite suggestions of a production backlog as the reason for halting production, it soon became apparent that MGM was in financial turmoil.

> Metro's cartoon department production is grinding to a halt, with no additional cartoons planned at this time after completion of the 12 now in process. Studio has a two-year backlog of the briefies. Current batch—for the "*Tom and Jerry,*" "*Droopie*" and "*Spike and Tyke*" series—will take another six-to-eight months to complete. Contracts of MGM's two cartoon producers, Joseph Barbera and William Hanna, are up in the spring. Pair, however, have not been notified of any terminations of their services. [94]

Although the studio was producing financially successful animated shorts like *Tom and Jerry* and *Droopy*, in 1956 the company posted a financial loss—the first in MGM's 32-year history. Aware of the growth in the television sector, MGM licensed its pre-1948 film package to television[95] in an effort to recoup some of their losses. Despite the hiatus of new animated productions, the studio still uses animation in spot projects. Evidence of Hanna and Barbera's use of animation in advertising campaigns is seen in an early 1957 *Variety* article which highlights their contribution to a set of beer commercials for Knickerbocker Beer. It appears that during the production backlog, the cartoon department's talent was being leveraged for advertising campaigns by a newly organised 'film commercial' division.

> Knickerbocker Beer inked as the first account for Metro TV's newly-organized film commercial division. Deal, set via Warwick & Legler for Jacob Ruppert, calls for a series of 10

[93] Planned animation refers to a set of strategies to reduce the amount of drawings and detail required to simulate the illusion of movement. This is discussed in more detail later.
[94] In *Variety*, December 13, 1956: *MGM Cartoonery Prod'n Hiatus; 2-Year Backlog.*
[95] As discussed in Erickson (1995:19).

> one-minute commercials. Films will be shot at Metro's studios. Metro's Barbera and Hanna, creators of the *Tom and Jerry* cartoon characters, will handle special animation version of Knickerbocker trademark.[96]

Despite the effort to preserve the talents of the animation crew in MGM's film commercial division, the death knell for the cartoon production department—framed as a 'pruning process'—was announced in an untimely April 1 article.

> As part of its program to streamline studio operations, Metro will dissolve its cartoon production department in several weeks. Hal Elias, manager of the department; Joe Barbera and William Hanna, joint production toppers, and 44 cartoonists have received notices that the department will be discontinued as soon as it finishes the balance of 12 cartoons scheduled for this year. Continuing the pruning process is in keeping with recommendations made by Booz, Allen and Hamilton.[97]

Despite the enduring popularity of *Tom and Jerry*, president Arthur Loew Sr. "concluded that re-releasing an old *Tom and Jerry* would bring in 90 per cent of the income generated by a brand-new one—without of course, any of the cost of new production." (Barbera, 1994:3) MGM's bean counters[98] realised they could sell content from MGM's back catalogue and earn almost as much as what they would make from developing new cartoons. The last article about MGM's cartoon department reported in *Variety* after the slash and burn recommended by Booz, Allen and Hamilton's efficiency consultants, concerned plans for the dissolved cartoon department's continued contribution to television commercials.

> MGM's cartoon department will create a series of six teleblurbs for Standard Oil of Indiana, under a pact just signed between the firm and Metro's TV department. Two of vidplugs will be fully animated and four partially cartooned. The Metro cartoonery is currently working on a teleblurb series for Ruppert Brewery and a third project, for Schlitz, was inked last week in Chi.[99]

Despite the cartoon department's talent being earmarked for use in teleblurbs[100], the department had disintegrated by the end of April. In less than two months after MGM's

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[96] In *Variety*, February 20, 1957: *Metro's Knick Beer Com'ls.*

[97] in *Variety*, April 1, 1957: *MGM To Drop Production of Cartoons*

[98] An informal idiom for accountant. The term is used in a playfully provocative sense here (and in an oppositional sense to the buoyant title of "efficiency consultants" engaged in a "pruning process"), to highlight the differing viewpoints of the studio executives and employees of the cartoon production department during the studio's downsizing.

[99] In *Variety* April 5, 1957: *MGM Teleblurbing For Standard Oil.*

[100] Industry jargon for 'commercials.'

animation department's doors being closed, Hanna and Barbera had formed an alliance with film director George Sidney, and sealed a deal to produce cartoons for Columbia Picture's television division, Screen Gems. The company, H-B Enterprises, was to focus its efforts on producing cartoons for the small screen. In a historically fortuitous event, it would appear that H-B Enterprises collected the Schlitz Beer account, where they met long-time collaborator and musical director Hoyt Curtin.[101] *Variety* reported the emergence of the new cartoon production company in July 1957.

> George Sidney, Columbia exec producer, and William Hanna and Joe Barbera, ex-MGM toppers, have formed a cartoonery, H.B. Enterprises, Inc. Firm has plans for eventual theatrical cartoon features, but will do teleblurb and industrial animation work at present. Sidney is prexy, Hanna and Barbera veepees. Quarters are at Kling studios. New outfit has no connection with George Sidney Productions, through which he makes pix for Columbia release. Hanna and Barbera were first associated with Sidney in making of MGM's "Anchors Aweigh."[102]

Boxoffice similarly reported news of the establishment of the new company:

> Columbia executive producer George Sidney has announced plans to branch out into the production of cartoons with the formation of H.B. Enterprises, Inc., under which banner he will make feature cartoon films for theatrical consumption as well as shorter television and industry products. Associated with Sidney in the organization are former MGM cartoon toppers William Hanna and Joe Barbera, who created, wrote and directed all the "Tom and Jerry" cartoons. The new project has no connection with George Sidney Productions.[103]

After having their strategy for producing cost efficient cartoons at MGM rejected, Hanna and Barbera teamed up with George Sidney in establishing the H-B Enterprises company. Sidney was a prominent motion picture director of the time and, despite his name lacking from the company's name, was a silent partner who acted as president of the new Hanna-Barbera venture. Initial plans for the new company were to diversify their output by developing feature cartoons, segments for television and industrial shorts. The new company wasn't the first to do animation for television, but their existing knowledge and honed approach allowed them to establish themselves as a model studio for how animation for television could work. Regarding the working relationship with Sidney, Hanna writes:

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[101] Curtin was tasked with creating the music for the commercial. (Karpinski, 1999; Woo, 2000)

[102] *Variety*, July 8, 1957 *Geo. Sidney Prexy Of New Cartoonery.*

[103] *Boxoffice*, July 13, 1957: *George Sidney Organizes Cartoon Production Firm.*

> Over the years working at MGM, Joe and I had developed a friendship with George Sidney, who we first came to know while working together on Anchors Aweigh. George had since come to be regarded as one of the studio's most talented motion picture directors. On the flip side of the coin, Joe and I had managed to develop a fair reputation of our own as a couple of creative guys with a respectable track record for producing the award-winning cartoon series for MGM. Sidney had on occasion listened to Joe and me discuss our limited animation concept and enthusiastically affirmed a belief in its possibilities for television production. (Hanna, 1996:81)

Sidney's contribution to the establishment of the company was his personal investment, and his role in the company was to act as a business representative and organise financial backing for the production of their cartoons. While his background was not in animation, MGM animator Mike Lah considered Sidney a frustrated Walt Disney.[104] Considering the time to be ripe for changing the face of animation to embrace television, Sidney organised a meeting with Screen Gems (Columbia's television production subsidiary), who were coincidentally considering entering the television animation market. Screen Gems however had been "less than enchanted by the development of an earlier cartoon series proposed by a couple of other animators" (Hanna 1996:82). To convince the underwhelmed Screen Gems that the new company formed by Hanna, Barbera and Sidney was capable of producing quality animation within television budgets, Hanna notes:

> We knew we had come up with a winning cartoon package that could make converts out of skeptics. What's more, I had in my pocket a streamlined production budget for making those cartoons that was convinced would virtually sell itself. By the time we'd set up our new offices, I had honed down the projected costs of making a six-minute television cartoon from the original $17,500 estimated earlier in my aborted proposal to the MGM management to approximately $3000. (Hanna, 1996:82)

Interestingly, the streamlined production budget outlined production costs that totaled less than a tenth of the cost their cartoon production budget at MGM.[105] Much of the former animation staff of MGM would join H-B Enterprises' production staff. As Hanna and Barbera had begun training staff for producing content for television at MGM, H-B Enterprises, (subsequently renamed Hanna-Barbera Productions) would end up being one

[104] In Ghez (2011:111).

[105] Hanna suggests that for *Tom and Jerry*, "we had been given a budget of about $35,000 for each seven-minute fully animated cartoon we turned out." (Hanna, 1996:82)

of the only few companies hiring while the others were downsizing. Hanna-Barbera writer Tony Benedict summarises the crisis that became an opportunity for the new company:

> No one was going to make theatrical cartoons anymore, and it was much too expensive for television, and [with] all the wonderful talent around town, everybody was out of work. [When] Bill and Joe started up they got to hire everybody at bargain basement prices. They had incredible people working for them from the beginning. (in Mallory, 2014:np)

4.3 Emergence of Hanna-Barbera Productions

Theatrical animation was a field of extravagance: studios had budgets to produce lavish animation shorts to relaxed deadlines. Tony Benedict, in discussing the approach of cartoon creation before and after 1957 identifies that cartoon departments that existed within larger studios operated autonomously producing material that was intended to garner audience interest.

> Before TV, the only way to enjoy an animated cartoon was in a movie theater.[106] A *Tom and Jerry* cartoon could swing undecided movies goers to catch an MGM film. When production costs erased that advantage the fate of cartoon studios was written—or drawn—on the studio walls. (Benedict, pc. 2013)

For cartoon studios used to producing full, theatrical animation, producing quality animation for television was an unfeasible task. Given theatrical animation's established methods of production, the situational differences for producing cartoons for television—reduced budget, tighter deadlines, while maintaining visual quality—meant that producing animation as they did for theatrical presentation was impractical and impossible. While Hanna-Barbera weren't the first to produce cartoons for television,[107] their approach set them apart from others. When Hanna and Barbera started to produce short cartoons for television in 1957, Barrier highlights their willingness to adapt to the dictates of the new medium.

> Unlike Disney, whose television cartoons had not strayed far from theatrical standards, Hanna and Barbera were eager to comply with television's harsh demands for quantity and predictability. (Barrier, 1999:561)

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[106] Benedict's assertion overlooks the home movie rental business, in which people could rent 8mm and 16mm films (including cartoons) to watch at home.

[107] Television cartoons had existed for a number of years with Alexander Anderson and Jay Ward's *Crusader Rabbit* airing in 1949. See Erickson (1995) for a comprehensive account of television animation before 1957.

In addition to complying with television's harsh demands, Hanna and Barbera were acutely aware of how funding for television cartoons differed to the studio-funded model prevalent during the golden era of theatrical animation. The company's willingness to integrate sponsors' products into their cartoons helped establish the company and ensured its longevity. The changes imposed by television to animation production would have resounding implications for animation for years to come. Alluding to the television's influence on animation style, format, themes and audiences, Mittell (2003) suggests that:

> The subsequent rise of Hanna-Barbera and their model of television animation directly drew upon and revised notions of the children's audience, adult appeals, and cultural status of the cartoon genre. [...] The emergence of Hanna-Barbera was the catalyst that would eventually lead to the institution of Saturday morning cartoons, travelling through the unlikely detour of prime time. (Mittell, 2003:41)

Although this assertion overlooks the work of figures like Alexander Anderson and Jay Ward, and studios like UPA, Mittell suggests that Hanna-Barbera's model for creating original television animation informed animation's direction and requisite practices over the remaining decades of the twentieth century. At the time this was a negative for many accustomed to working in theatrical animation: the end of the golden era of animation and the embrace of a "pared-down visual style, emphasizing dialogue, sound-effects, and repetitive motion"[108] equated to the death of animation in general. Mittell suggests that many of these negatives carry over into modern perceptions of animation.

> The assumption among animation scholars and fans today is that this shift was for the worst—the limited animation style of television killed off the classic animation of Warner Brothers and MGM, with only Disney carrying the torch into their feature film work. (Mittell, 2003:42)

While the death and birth of these periods in animation history happened roughly concurrently, the relationship between the two is not necessarily one of causality. The rise of television might have killed the theatrical animation industry, but television animation emerged from the disruption in the theatrical animation industry. Citing cartoon director Chuck Jones' critique of Saturday morning cartoons as 'illustrated radio', and voice artist Mel Blanc's[109] claim that television animation killed the cartoon industry, Mittell suggests that

[108] How Mittell (2003:41) describes the hallmarks of Hanna-Barbera's style.
[109] Blanc lent his voice to numerous cartoons from the theatrical and television eras.

for the most part, Hanna-Barbera is often relegated to be discussed as the "commercialized nadir" of the animated form within academic literature. While quality may have declined when cartoons moved to television,[110] Hanna-Barbera's contribution to animation history is worthy of examination for these reasons.[111] Summarising the quality and timelessness of the cartoons produced during the golden age of animation as something that indirectly led to its own demise, animator Iwao Takamoto writes:

> The likes of Hanna, Barbera, Jones, Freleng, Avery, and others [...], were all incredibly prolific throughout their careers and created an enormous backlog of cartoons over the decades. Eventually the producers and studios came to the realization that, since many of these cartoons were timeless, the audience would receive them just as enthusiastically the second or third time they were shown as they had the first. [...] There was only one marketplace left for veteran animators: television. If the *Golden Age of Cartoons* had ended with a whimper, the *Television Age of Animation* was about to launch with a bang. (Takamoto, 2009:89–90)

Takamoto's assertions about timelessness are largely a revisionist viewing of animation history. However, this argument is logical and valid only after years of perspective on how the industry has changed.

The following illustrates differences in approach between Hanna and Barbera's cartoons produced at MGM, and their television cartoons produced at Hanna-Barbera.

4.4 How Cartoons Were Made

4.4.1 MGM and Full Animation

Byrnes' *The Complete Guide to Cartooning* (1950) dedicates a chapter to the animated cartoon process at MGM. The chapter, written by studio head Fred Quimby,[112] outlines the

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[110] In comparison to the theatrical model of animation.

[111] Although the arguments may be valid on aesthetic grounds, I wish to circumvent a discussion of comparative aesthetics as it derails the direction of this thesis. The *how* and the *why* of Hanna-Barbera's approach to animation are valid points for discussion instead.

[112] Quimby was a former motion picture theatre owner and Pathé executive who came to MGM in 1926 to head its short feature department, and therefore was judged sufficiently qualified to head the cartoon department because the department produced animated shorts. (Barbera, 1994:65). While Quimby is credited with writing the chapter, Barbera indicates in his autobiography that Quimby's role in the production of cartoons was minimal, to the point of him not knowing how they were made. Barbera also notes that Quimby was not initially supportive of the *Tom and Jerry* cartoons, but prominently slapped his name on them, much to Barbera's chagrin, when they were a success.

process from pitch to print. Praising the animated form as the epitome of technical skill and creative imagination, Quimby poetically equivocates:

> Limited only by the imaginative fancy of its creators, the cartoon is an unhampered medium which allows the widest range in choice of subject matter and execution. At the MGM Cartoon Studio, a staff of a hundred and fifty people devote their full-time efforts to the creation and perfection of those miniature mixtures of mirth, music, and mayhem—MGM Technicolor Cartoons. Although it takes only seven minutes for Jerry Mouse to outwit Tom Cat on the screen, it takes this complete staff about *eighteen months* to produce one of these cartoons. (in Byrnes, 1950:240)

The chapter outlines the laborious process of producing cartoons using photographs taken during the production of a *Tom and Jerry* short "Ol' Rockin' Chair Tom" to illustrate the account offered. Curiously, several of Quimby's points appear to be factually incorrect (such as the number of in-between drawings for a seven-minute short, and production steps listed out of order) and embellished to highlight the already demanding process of creating animated cartoons. Additionally, a large proportion of the chapter details the technical processes of producing, recording, and synchronising the sound effects and music.

In broad steps, the process is outlined as follows. A story is pitched and storyboarded. The storyboard outlines the various scenes and angles, allowing producers and directors to "plan changes, add new gags, and take out sequences they think can be deleted" (1950:242). The animation action is paced out with a musical bar sheet (see Figure 1, left), and subsequently translated to an exposure (or dope-) sheet (see Figure 1, right) on which the animators and assistant animators can base their drawings. Given the focus on musical integration with onscreen action in *Tom and Jerry*, a musical score is sketched out by composer Scott Bradley, and consequently used to aid in the timing of the cartoon.

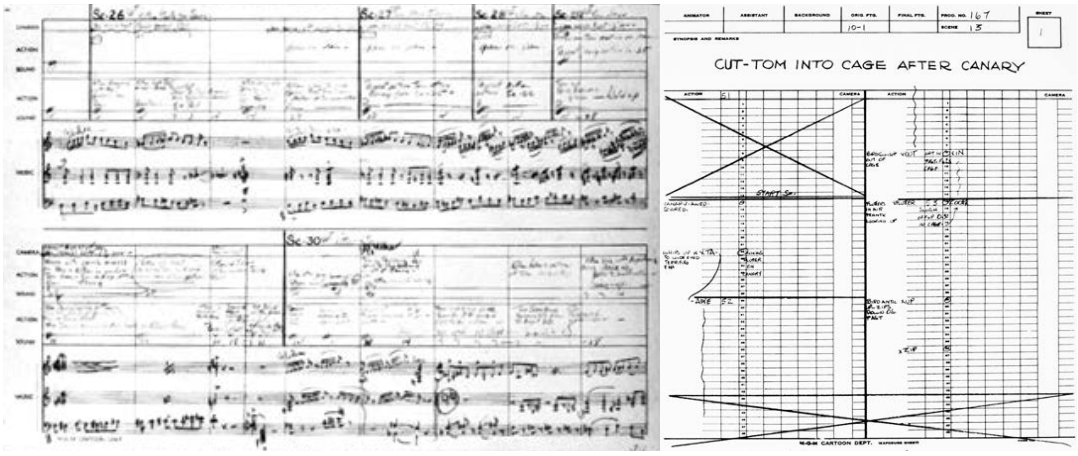

Figure 1. Left: sound and animation breakdown on a bar sheet aligning descriptions of onscreen action and

musical backing. Right: the exposure sheet which detailed animation structure for scene, dialogue, cel and background layers, as well as instructions for the camera department. (in Byrnes, 1950:246–247)

The music bar sheet is developed to time out the cartoon action on musical staves, aligning descriptions of onscreen actions with musical backing and sound effects. An exposure sheet is additionally produced, detailing the composition of background art and foreground cels for each frame of the animation and outlining instructions for animators and camera staff. An animation rough is then produced by the animators in consultation with the direction conveyed on the exposure sheet, drawing the main arcs of action and poses.

Working off the rough and a series of sketches of typical poses of the characters (termed model sheets), the animator's assistant creates the in-between sketches, which, according to Quimby can number up to 15,000 for a seven-minute short. The drawings are then checked for accuracy, detail, and uniformity in size and then inked and painted onto celluloid by the ink and paint department. Meanwhile background artists prepare the backgrounds onto which the characters are transposed in the foreground. The final painted drawings are checked again for discrepancies in hue and tone, and subsequently photographed onto film. Once a working print has been made, sound effects are then sourced or recorded to match the onscreen action (see Figure 2), and an editor synchronises the audio tracks with the animated film.

Figure 2. Images depicting the sound effects department sourcing sounds from a library of film reels, and constructing foley sounds. (in Byrnes, 1950:245–246)

While a certain number of points are embellished, the chapter highlights that the process was a highly planned, technical, and labour-intensive undertaking. In 1957, with the prospect of being out of a job when MGM closed the cartoon studio, Hanna and Barbera's attempt to convince studio heads that they could produce animation in a more efficient method than with the existing practices that they were accustomed to doing was fruitless;

the two ended up using their efficient approach for Hanna-Barbera, producing animation to a more restrictive budget by "streamlining the operation to the most limited of movements and by cutting down production time." (Erickson, 1995:20). Consequently, despite the death of the golden age of theatrical animation, the late 1950s and early 1960s became a gold rush in terms of cheap animation production.

4.4.2 Hanna-Barbera: Limited and 'Planned' Animation Practices

While the cartoon creation process remained similar at Hanna-Barbera, several changes in approach allowed Hanna-Barbera to continue to produce cartoons but at a dramatically reduced cost. Based on techniques used when creating animation roughs for *Tom and Jerry*, Hanna and Barbera developed a system for producing animated content in a short amount of time. The process, described as *limited animation*,[113] involved producing animated material in a more efficient manner than the lush, full, theatrical animation by cutting corners wherever possible in production. Limited animation was a strategy that would come to be used to various degrees by all animation studios that produced content for television. In addition to cutting corners in production, numerous technically derived limited animation processes were created during this period to speed up animation production, involving the use of real subjects and transplanting them into cartoon surroundings. These technically derived techniques included *Synchro-Vox*, an extreme form of limited animation used in series like *Clutch Cargo* and *Space Angel*, where actors' mouths were transplanted into drawn scenarios, and *Cinemagic*, a film process developed by comic book artist Norman Maurer that would render actors wearing special makeup as outlines on film.[114] In the 1960s, Screen Gems' short-lived Tri-Cinemation technique[115] using stop-motion animation of dolls and figurines was also touted as a cheap form of producing full animation, and was originally conceptualised as a way to produce industrial-style short films at a reduced budget. Many

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[113] There are numerous limited animation practices such as slide/cutout animation (which is the style notably used in Terry Gilliam's animated shorts for Monty Python and in early South Park cartoons) and the 'stock system' where libraries of animation sequences are reused.

[114] The objective of the Cinemagic process (also known as Colormation and Animascope) was to produce motion picture cartoons via motion picture cameras, reducing actors and objects to 'key lines', effectively allowing him to create a cartoon-like posterised appearance out of filmed subjects, circumventing the animation and inking stages of production. Korkis supplies examples of these practices at http://cartoonresearch.com/index.php/animation-anecdotes-171/.

[115] See *Sponsor, Screen Gems into co-prod. deal on Tri-Cinemation* (4 September 1961:4) and *Film Scope* news column (18 September 1961:60).

of these technologically oriented methods of reducing costs of animation production were designed to make an already reduced cost form of animation seem exorbitant.

Novel technological forms of limited animation were not used by Hanna-Barbera at the time. Instead, they used a set of reductive shortcuts from the established methods used in full animation, which ultimately reduced labour and increased production turnover. Attempting to distance their approach from the negative connotations of the word 'limited,' Hanna-Barbera termed their approach "planned animation."

The six-page memo that Bill Hanna presented to the heads of MGM outlining how they could reduce production costs by half would ultimately inform Hanna-Barbera's planned animation strategies. The decision to move into the television market and establish a production model that worked within these constraints became their modus operandi. Regarding television animation's constraints, Hanna notes that the primary objective was to reduce production costs.

> In order to crack the market, we needed to cut expenses drastically. Projected production budgets were niggardly enough for regular live-action television programs, but they were downright meagre for prospective TV cartoons. (Hanna, 1996:81)

In contrast to the MGM proposal,[116] Hanna writes that when it came down to producing animation shorts for Screen Gems, he had "honed down the projected costs of making a six-minute television cartoon from the original $17,500 estimated earlier in my aborted proposal to the MGM management to approximately $3000" (Hanna, 1996:82). Using a series of limited animation practices, they devised a plan to produce animation for television for less than one-tenth the cost of their theatrical animation. When Hanna and Barbera were given a chance by Screen Gems to produce five five-minute *Ruff and Reddy* cartoons in 1957, they were initially paid $2700 to produce each episode, with the figure climbing to $3000 by the fifth episode.

For the first few years, with newspaper articles and trade journals seemingly eager to feature stories on how the studio was able to produce content so cheaply, Barbera recounted that the approach that Hanna-Barbera took producing animation for television was built on test

[116] Where Hanna and Barbera indicated that they could reduce costs of a seven-minute cartoon from $35,000 to half that amount.

animation roughs at MGM, effectively suggesting that their approach allowed them to create new content with an existing library of a limited number of drawings.

> It's a method we used at MGM when we were doing the *Tom and Jerry* cartoons... We'd do a mock version with a minimum number of drawings, to show our cartoonists before they started animating. We developed it to such a point that we didn't need any additional cartoons to tell the story. Instead of 17,000 individual drawings, we could show a complete picture in 600 or 700. (in Harris, 1960)

A 1960 feature article on the Hanna-Barbera studio in *Popular Mechanics Magazine*[117] outlined the company's reductive television production practices. Terming the three-year-old company a "Cartoon Factory," the article detailed exactly how Hanna-Barbera were able to reduce production costs for television cartoons.

> By ordinary standards, Huck should be just too expensive to produce. In the past, a six-minute cartoon for theater showing cost $40,000[118] or more... On this basis, a half-hour television show—less time for commercials—would cost close to $200,000. Advertisers do not readily part with that kind of money on a weekly basis. (Stimson, 1960:120)

The article identifies that their years at MGM producing *Tom and Jerry* gave them plenty of experience in developing animation techniques, and frames the results of the cutbacks in their approach in a positive light, suggesting that the reductions were 'new methods' of producing animation capable of making cartoons more entertaining: "They invented shortcuts, new ways of achieving effects and new methods of treating action. They called the results *planned animation.* Planned animation is much less expensive than the typical cartoons of only a few years back—and they've made the films even more entertaining." (Stimson, 1960:121)

Stimson outlines that the broad stages of animation production were the same as the processes at MGM: a story idea is developed by writers and other staff contributions; the outline of the plot is then sketched out in rough to form the storyboard; when the story is approved, "a layout storyboard is put together—this time with all the technical directions for the different departments written on each drawing." (Stimson, 1960:122) Regarding production shortcuts however, Stimson details Hanna-Barbera's planned animation

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[117] September 1960. The article subtly nurtured interest in a new series that Hanna-Barbera was producing—*The Flintstones*—scheduled to air at the end of the month.

[118] The cost of production varies wildly in interviews, reports, and biographies and may be exaggerated here to promote Hanna-Barbera's cost-cutting approach to animation production.

approach: making concessions from the 'fuller' form of animation used on the big screen in theatrical presentations to taking advantages of the limitations of the small screen of television. Barbera notes that "the small screen calls for close-ups instead of theater-wide scenes with babbling brooks and falling leaves in the background. We even like close-ups of a character's head instead of showing his full body, just to avoid the necessity of making more drawings." (in Stimson, 1960:125) While the pursuit of shortcuts in production processes dates almost as far back as cel animation's existence,[119] one approach identified in reducing labour was to concentrate on modularity, where the separation of moving body parts helped reduce the need to redraw elements of a character (see Figure 3).

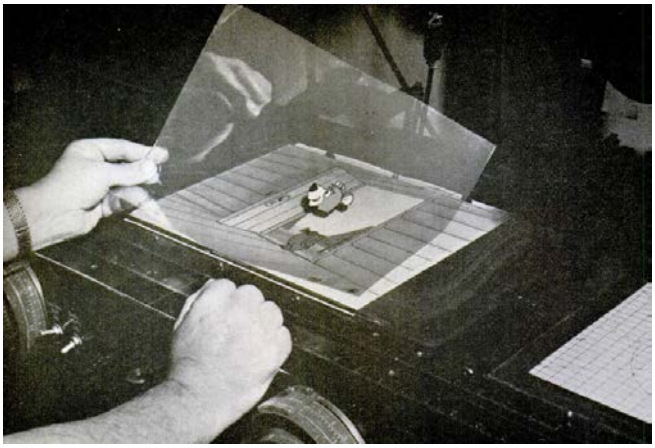

Figure 3. A photograph of the cameraman overlaying Boo Boo's head cel over his body and background, illustrating the modularity of characters' body parts. (in Stimson, 1960:126)

Very few complete drawings were made. This approach of using modular elements to make a whole would later be mirrored in how the musical side of the soundtrack was constructed.

> Huck's body may be painted on one cel, his head on a second, his legs and feet on a third. Stacked in register atop one another, the cels produce the full figure. This technique allows Huck to talk or walk merely by going through a sequence of heads or legs and continuing to use the cels that make up the rest of the body. (Stimson, 1960:123)

Extending on the time-saving afforded through modular construction of character and re-use of cels, Barbera indicates that in the construction of visualising dialogue, speech could be represented with a standardised set of nine mouth position, which still afforded characters a full vocabulary (see Figure 4).

[119] See Lutz (1920), Crafton (1982), and Furniss (2016).

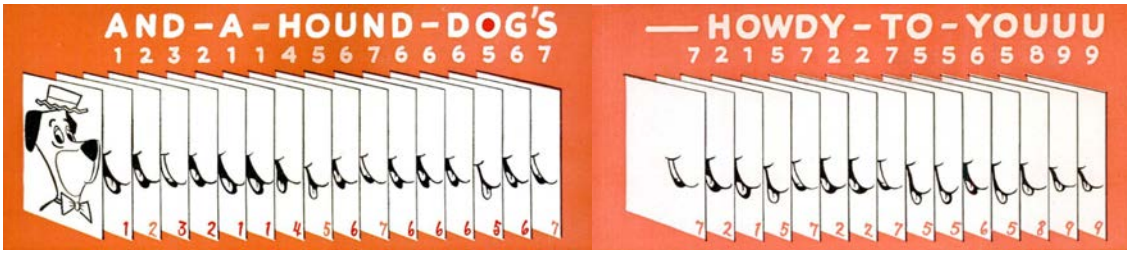

Figure 4. An illustration of Huck's nine mouth shapes used to reconstruct dialogue. (in Stimson, 1960:124)

In order to further reduce the need to animate, Barbera outlines their frequent use of cutaways as a way to circumvent the need to provide a visual accompaniment for content conveyed via the soundtrack, highlighting that they "often finish a speech with a still picture of a character who is listening. Nothing is lost by this, and we can use the same drawing of the listener for many, many frames." (in Stimson, 1960:125)

4.4.3 Reducing Axes of Movement and Eliminating Roles

The complexity of characters' movement was also simplified with action being constrained primarily to the horizontal plane. A considered strategy of moving characters only left and right—and rarely from front to rear—"eliminates the need for tricky three-dimensional effects that require numerous separate drawings," (Barbera, in Stimson, 1960:125). The combination of these strategies allowed them to speed up production and cut production costs. These planned animation constraints consequently meant that with a crew around the same size as they had at MGM, Hanna-Barbera were able to produce up to six shorts in a week,[120] dwarfing the ten shorts produced each year at MGM.

Major savings in labour were achieved through eliminating existing roles in animation production. Barbera notes that they eliminated the test camera department used to photograph each drawing before inking and painting, but indicates that the biggest saving was in the reduction of drawings, achieved by eliminating the work of the second assistant animator or *in-betweener*.

> Previously a chief animator would make most of the important drawings, and his assistant would fill in with some of the others. Additional sequence drawings, to be placed between the other, would be drawn by the in-betweener, actually a second assistant animator. His drawings accounted for half of the cels. (Stimson, 1960:125)

[120] In Stimson (1960:125).

Typically, the roles of animation production would revolve around a chief animator working on broad movement—whose sketches of movement might appear on frames 1, 5, 9, 13. The assistant animator would draw the frames that bisected the chief animators' sketches—frames 3, 7, and 11. The second assistant animator, or in-betweener would be responsible for the remaining cels—in this case, the even cels 2, 4, 6, 8, 10, 12. Barbera explains the savings in labour and the resulting difference in the animated visual:

> By eliminating the in-between drawings, the number of cels is reduced by half. To make up for this, each cel is shot twice by the camera, on two frames of film. Thus each drawing is seen for 1/12 of a second when the film is projected instead of 1/24 of a section. Action is speeded up, yet not to the point where it is jerky or displeasing. The cartoon effect is enhanced. (in Stimson, 1960:125)

Commonly referred to as "shooting on twos" the process of photographing each cel twice had the effect of speeding up the *action*, as the distance moved between successive frames implies that the characters essentially move faster between visually distinct frames. A syndicated newspaper article[121] later used the analogy of being able to read a message despite information being removed:

> Perhaps the best explanation of the process, in the linear style of written words: Hanna-Barbera celebrated its [...] birthday this summer and, were they animating this happy occasion, it would come out something like this: H-P-Y-B-R-T-D-Y. Letters are missing, but the message is clear. (Warga, 1972)

While shooting on threes and fours would reduce labour further, shooting on twos changed the pace of the action but not to the point of where it appeared noticeably stilted. Coupled with exaggerated drawings, Barbera suggested that the crude look of shooting on twos heightened the 'cartoon effect,' and resulted in a visually amusing outcome.[122] In essence, Barbera argues that the animation was made better by lowering existing production values: the drawings were funny as they were more like cartoon caricatures and less realistic; and shooting on twos afforded caricature of action. As opposed to the realism and fluid

[121] This article was published in 1972 as a reflective piece on Hanna-Barbera's contribution to television animation on their fifteenth year in business, and detailed their continued embrace of time-saving animation production practices.

[122] Considering the 'cartoon effect' practice of shooting on twos with respect to Norman McClaren's suggestion that "What happens between each frame is more important than what exists on each frame" would be an interesting area for discussion, with the difference between frames alternating between no movement and large movement.

movement seen in theatrical cartoons, television cartoons would consequently be comic and jerky. By Barbera's own admission, their animation style for television was more akin to the humorous, commedia dell'arte style of puppetry than traditional theatrical animation:

> Today we exaggerate a character's appearance and actions on purpose. We hunt for plausible story situations and we use satire and absurdity and slapstick. In a sense it's a return to the old Punch & Judy shows. (in Stimson, 1960:125)

Hanna-Barbera's adoption of UPA's flat, visual aesthetic, with "simple drawings without too much detail [resulted in] fairly good comedy, good cartooning," (in Stimson, 1960:125). Much of the character design in early Hanna-Barbera cartoons was the product of Ed Benedict, whose stylistic traits of creating simple characters with heavy ink lines resulted in cartoons that were easier to 'read' on the small television screen.[123] While this look was characteristic of their early years, Takamoto argues that the studio did not ultimately have a particular 'house style,' suggesting that a cursory examination of any decade of Hanna-Barbera's work illustrates a broad spectrum of styles. Takamoto suggests that the UPA look was indicative of a time where simplification was a requirement of the need to produce animation at a reduced cost, suggesting that "all the characters [of Hanna-Barbera's early years] were compromised in their design enough so that they could easily work within the planned animation style." (Takamoto, 2009:112)

4.5 Complementing Skills

A natural division of labour between Hanna and Barbera developed when the two shifted to television. Bill and Joe, despite their differing personal characters, formed a partnership that spanned over six decades. Their skills, personalities, and interests were so unalike that Barbera frequently joked that they didn't talk to each other outside of the office. The division emerged naturally at MGM, but as the demands of television changed the nature of their cartoons, their division of labour evolved naturally and automatically.

> When we started the *Tom and Jerry* series, it was entirely natural that I would do the initial character art and create the storyboards and that Bill would time the scenes and hand out the work to the animators. When we broke into television, a similar division of labour came

[123] Animator John Kricfalusi indicates that Barbera—who liked characters to look round, cute and loveable—was initially dismissive of Ed Benedict's simplified character design while at MGM, but after the close of the MGM studio Hanna was supportive of a shift toward Benedict's design when producing cartoons for television. (Kricfalusi, 2007b)

> about—again, naturally. I came up with the characters and created or supervised the creation of the storyboards. Then I directed the recording of the track. Once this was done, I handed the track and storyboards to Bill, who timed the scenes and distributed them, complete with track and model charts, to the animators. (Barbera, 1994:120)

The nature of television animation production became more like a production line. Willie Ito, character designer and layout artist for Hanna-Barbera, referred to animation for television as a renaissance: it was the end of the golden era of American animation, but a rebirth in terms of production practices. To some extent however, while it was an animation renaissance, churning out planned animation in production line fashion came at the cost of artistic liberty, with Ito questioning "Am I a creative person, or am I just working in a factory, cranking these things out?"[124] Kricfalusi similarly alludes to animation for television as a renaissance, quoting Hendrik Van Loon's "Tolerance" (1927) to frame his discussion of Hanna-Barbera's approach to animation in a revisionist sense:

> Strictly speaking, the Renaissance was not primarily a forward-looking movement. It turned its back in disgust upon the recent past, called the works of its immediate predecessors "barbaric"... and concentrated its main interest upon those arts which seem to be pervaded with that curious substance known as the "classical" spirit.[125]

Barbera similarly turned his back on animation's theatrical past, denigrating the attention to detail in full animation. In discussing the fine line between devising shortcuts and compromising art and entertainment, Barbera suggests that

> 60 Minutes would one day call Hanna-Barbera Production the "General Motors of animation" ... and that at one point we were responsible for something like 70 percent of all the cartoons on television. Buy key to this volume of output is devising shortcuts in the production and animation process that do not visibly compromise the creative quality of the characters and the stories. (Barbera, 1994:55)

Barbera, who had worked at Van Beuren, Terrytoons, and MGM before establishing Hanna-Barbera was aware of the trade-offs between producing full and limited animation, as well as the results of cutting every corner of animation production. Having worked under Paul Terry, who in an attempt to meet production deadlines "cut each and every available corner,

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[124] in Paley Center for Media's *Inside Media: The Funtastic World of Hanna-Barbera: Inside the Studio 70th Anniversary Salute to Hanna-Barbera* (2009).

[125] Via the Internet Archive: https://web.archive.org/web/20090609075602/ http://www.animationarchive.org/2006/04/biography-john-k-interviews-bill-joe.html.

[consequently] turned out some pretty dreadful stuff," (Barbera, 1994:55) Barbera considered the industrialised approach adopted by Hanna-Barbera a way of working more efficiently. As opposed to cutting back on all aspects of production, it attempted to do things in smarter way, and attempted to minimise artistic compromise. Kricfalusi's interview with Hanna and Barbera highlights that when situations necessitated corners to be cut in animation practices, their approach adapted to the refined constraints. Kricfalusi considers this to be a lesson that animation producers should view optimistically: "If we put some of their techniques into practice and build on them intelligently, rather than continue to ignore the lessons of their superior work, surely we will drag ourselves out of animation's dark ages to experience a renaissance after all."[126]

4.6 Consequences of the Move to Television

> [In their early days, Hanna-Barbera] was making cartoons "good but cheap" ... before their slide into the abyss of just "good 'n' cheap."[127]

With their embrace of the new medium, Hanna-Barbera became *the* brand name for animation in the TV generation.[128] Early on, the team tried to establish a non-corporate environment, using a footage rewards system to reward hard work. Milch notes that this approach nurtured creative freedom.

> You have to know how to give artists the freedom that they need to do what they do, but at the same time it has to be self-supporting, otherwise nobody's going anywhere. That's the balance, and Bill and Joe were quite successful at it, and it's rare for a partnership to be successful over the long term. They had that, they had their division of responsibilities, and they overlapped and they made it work and they made a bunch of money doing it. (Milch, pc. 2013)

By 1960, articles in trade magazines framed Hanna-Barbera's approach positively, noting that this "new animation production for syndication will soon rival or replace old theatrical libraries on television."[129] Elsewhere, Hanna-Barbera's planned animation process was similarly positively framed as adding "jet propulsion" to what used to be a tedious process.[130]

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[126] ibid.

[127] Comment from Katella Gate, http://www.cartoonbrew.com/internet-blogs/yowp-the-early-hanna-barbera-cartoons-blog-17712.html.

[128] As described by Friedwald in Beck (1998:164).

[129] *Sponsor*, 27 June 1960:43.

[130] As described in Harris (1960).

With many strategies specifically aimed at restricting the drawing of movement and motion, other aspects of the animated product came to stand in for the apparent reduction in animation. Noting that there was no fundamental change to how the animation was constructed, Hanna recalled that "All of the elements that would ultimately be incorporated in television cartoons had been present in theatrical cartoons. There was movement, sound, dialogue, and music... They would just be allotted in a different proportion for television." (Hanna, 1996:83) Not only did limited animation practices inform the television animation process, but limited animation strategies worked their way into show themes too. Barbera recalls:

> We had a rule about *The Jetsons,* [...] nobody ever walked. We used what we called 'people-movers' to propel the characters from place to place. Of course this was great for us—we had less animation to do (in Sennett, 1989:108–110)

Other shows like *Space Ghost* used the convenient plot device of being able to turn invisible, ultimately meaning that the main character didn't have to be painted in some scenes, only inked in white. When the quantity of drawings and detailed quality animation was reduced, the soundtrack became a substitution for lavish animation. Offscreen explosions, simulated by appropriate sound effects and a camera shake indicated to audiences what was happening despite it being unseen. The studio placed emphasis on the use of sound in the cartoons as it informed narrative meaning and, effectively, could be used to supplant the need to animate.

Comparing the trickle of output from theatrical animation from MGM against the torrential outpour of content from Hanna-Barbera, Chuck Jones highlights the elevation of the role of sound in cartoons, reflecting on effect that a reduction in animation incurred in producing cartoons for television. Jones frames television animation as a hyper-industrialised and distinctly different format to theatrical animation:

> When Hanna and Barbera were doing *Tom and Jerrys,* they were supposed to do ten cartoons a year, ten six- or seven- minute cartoons. [...] Right now, [...] they have three hours of television that they have to produce *every week.* [...] let's say they work forty weeks—that is one hundred and twenty hours a year, as compared to one hour before. [...] you're not talking about animation [anymore], you're talking about *illustrated radio* [...], you're talking about cartoons being *better in terms of the way they sound.* (in Barrier, 2003, emphasis added)

Hanna-Barbera's method of producing content for television was to adjust how labour was spent to make it a viable field. Visually, Hanna-Barbera used close-ups to reduce the need for drawing characters' bodies, constrained and modularised use of mouth shapes and body parts, extended cutaways to 'listening' characters, reduced action to the horizontal plane, and focused on simplicity of drawing (suggesting caricature, and exaggeration of action). Additional expenses were curbed through elimination of production roles, which ultimately changed the thematic nature their cartoons. Shortcuts were made by reducing the amount of time spent on the soundtrack. Of particular note is Barbera's admission that in the production of Hanna-Barbera cartoons "the music sheet department in which cartoons were once timed to music is no longer used." (in Stimson, 1960:125) This limitation had a significant impact on the nature of the cartoons. With less focus on the musical aspects of the soundtrack, other areas of the soundtrack increased in focus, leaning on dialogue to carry the plot. Barbera describes the requirement for vocal delivery to carry the comedy-premised shows, saying: "We sit around listening to voices. If we laugh just listening, fine; if not, we're in trouble." (in Harris, 1960)

4.6.1 Boldness and Readability

Hanna and Barbera considered that their changes in production practices for television animation were for the better—not only for their own employment, but for the medium. Visually, characters were given a bolder ink line to compensate for poor transmission quality, and a simplified colour palette was used as colour television wasn't prevalent. With regard to their production shortcuts in producing animation for the television screen Hanna contends that when they produced *Ruff and Reddy*, "all of our theories worked well, and I saw that limited animation actually came off better on the dimly lit television screen than the old fully animated things." (Hanna, 1996:87) Using their limited animation approach the cartoons were more effectively communicated visually.

While the television was framed both literally and figuratively inferior to the movie theatre —as the "small screen"—Hanna likens the use of the term "limited animation" as an insinuation of inferiority in animation. With regard to the suitability of using limited animation as the strategy for television cartoon production however, Hanna writes:

> Joe and I had inaugurated our careers in television cartoon production with the basic premise that "less means more." Because of the fewer drawings we used, the new process was dubbed

> "limited animation" by critics. In my mind, however, that phrase has always been somewhat of a paradox in terms. Limited may have meant fewer drawings per foot of film, but the concept that Joe and I launched was hardly restrictive in either its creative or commercial potential. As far as Joe and I were concerned, limited animation was the wave of the future. (Hanna, 1996:87)

Thematically, Hanna considered their planned animation approach "an expansive format that challenged us to make all the right moves in the selection of key images, timing, and the development of clever dialogue and creative voice characterizations." (Hanna, 1996:87) The focus on dialogue and voice characterisations was a direct response to the limitation of what was (and was not) depicted onscreen, and ultimately became a hallmark of their early cartoons. The visual caricature-like look and shift to dialogue-rich cartoons would appeal to children and adults alike. Above all, the increased focus on the soundtrack as an animation substitute was something that came to pervade all of Hanna-Barbera's works. Given the elimination of the music sheet department and the increasing importance placed on the soundtrack in their television cartoons, the two seemingly oppositional approaches were rationalised by replacing musical backing with stock/library music. Consequently, music was treated in a modular fashion much like the modularity of Huck's nine standard mouth shapes—a selection of standardised musical expressions recombined in various ways. The essential components of soundtrack were still there; they were just allotted in different proportions.

Like Hanna's suggestion that their approach communicated cartoons more effectively on the small screen, Barbera similarly considered the presentation of characters to be funnier. Despite the financial restrictions for television cartoon production, Barbera contended that a number of their cost cutting measures actually made the cartoons more entertaining. Alluding to how Hanna and Barbera would produce rough animation tests for *Tom and Jerry* at MGM, Barbera notes:

> In the old days of theater cartooning the animators tried to imitate people and animals as closely as possible in actions and voice. Cartoon effect was lost and results were not always funny... we used to make good cartoons in the old days and then throw them away. As soon as we had a story we'd make a 'rough' preview reel to see how the story looked. The action was fast, everything was exaggerated and the effects were pretty hilarious. After looking over this rough we'd go ahead and produce the slower-paced animation. (in Stimson, 1960:125)

Barbera rationalised some of the negative aspects of limited animation by reframing the notion that entertainment on television was not be confused with the spectacle of theatrical animation. Images and movement that were artistically lavish or natural were not a requirement for television. Where full, theatrical animation might delight the viewer, the cartoony planned-animation style was intended to entertain. For Hanna-Barbera, their planned animation strategies were a way to reconcile the constraints imposed by television and the reason for returning to 'cartoon style' animation was in a sense technologically determined: it was the way that Hanna could rationalise producing cartoons for the budgets they worked within, and the timeframes their productions were dominated by. In project management, a trilemma centring on the trade-offs between whether things are to be produced quickly (on time), cheaply (within budget), or to specification is often presented as a set of constraints within which to work. While any two of the conditions are satisfiable, it is often to the detriment of the third. Essentially, the aphorism "quick, cheap, good: pick two," addresses how Hanna-Barbera approached animation for television. Since television budgets and timeframes were dictated and capped, achieving the 'spec' of full animation was the pillar of the three that bore the most weight.

Figure 5. An illustration by Hanna-Barbera writer Tony Benedict of how Hanna-Barbera's characters for television were visually different to full animation characters.[131]

Having worked at Disney prior to Hanna-Barbera, Tony Benedict's sketch (Figure 5) is an example of the different approaches of the two companies. While Hanna-Barbera cartoons were sometimes criticised for being 'flat'[132] or bold lines with monochromatic fills, Tony Benedict's sketch of a Baloo-esque bear in comparison to Yogi Bear expresses the different

[131] Posted at http://thelastcartoonery.com/2015/04/09/1710/.

[132] Nash's article in the LA Times contends that "Fred himself looks as if he was run over by a steamroller." http://www.nytimes.com/2001/12/30/magazine/the-lives-they-lived-william-hanna-b-1910-stone-age-visionary.html.

approaches that the studios took: to some extent, theatrical full animation had established a set of standards dictating what good animation should be. When it came to producing for television however, constrained budgets and timeframes made it impossible to produce animation to these standards, so Hanna-Barbera were forced to change 'spec'. *Fast, cheap, funny* became the company's mantra. Essentially, a funny, restrained quirkiness could be the substitute for visual quality.[133] Regarding the future of cartoons on television, Barbera conceded that "Today's cartoons to a great extent are the roughs of the past." (in Stimson, 1960:125)

4.7 Limited Animation and (Early) Visual Style

Hanna-Barbera's visual style was another aspect of their limited animation principles. In producing characters for the small screen, Hanna-Barbera concentrated on the minimalist style of high-contrast lines and 'flattened' characters. Characters had a distinct visual style that, according to Burnett, "bore no resemblance to the work these two cartoonists had done in the past"—what typified Hanna-Barbera's distinct house style was the vivid colour palette, character designs, layout, background art, sound effects and music which made them unique and instantly recognizable.[134] Burnett suggests that the early characters appeared to have emerged from the same palette, and itemises a number of stylistic approaches that allowed them to economise the visual side.

> They adopted the minimalist cartoon style which was becoming popular at the time, with its simple lines and [abstract, simplified] backgrounds, and turned it to their advantage. They made backgrounds that could be used in multiple scenes; cloud formations that worked whether the action was going up, down, or sideways; characters with "muzzles" so only their mouths had to be animated; [and] characters that blinked a lot, to enhance the illusion of motion. (Burnett, 1995)

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[133] This is not to suggest that the visual quality was inferior because it was simplified. Ed Benedict's character designs for early Hanna-Barbera remain some of the most iconic drawings in animation for their economy of detail.

[134] See Burnett (1995). While Burnett uses the analogy that "a Huckleberry Hound from the fifties could wander into a frame next to Magilla Gorilla in the sixties and not feel out of place," Mallory (pc. 2012) offered a counterpoint that it was not style, but rather the flattened form that unified the 'look' of Hanna-Barbera's cartoons, identifying the same analogy couldn't be used regarding the look of Hanna-Barbera's cartoons from different genres. Burnett also suggests that early Hanna-Barbera cartoons could seamlessly share the same screen because of the use of Benedict's simplified design. This breaks however when Hanna-Barbera's cartoons turn to action and adventure, and shift visually to the comic stylings of artists like Doug Wildey and Alex Toth.

Layout artist and character designer Ed Benedict was responsible for this continuity of style in Hanna-Barbera's early years. As primary character designer, Benedict was responsible for the design of many of Hanna-Barbera's iconic characters, such as *Ruff and Reddy, Huckleberry Hound, Yogi Bear, Quick Draw McGraw,* and *The Flintstones.* Kricfalusi credits Ed Benedict with creating the original Hanna-Barbera style of the late 1950s and early 1960s."[135] Much like the changes in the studio's themes in the mid 1960s, the changes in look and sound of the cartoons is consequently varied.

> Funny animal characters like *Atom Ant* or *Squiddly Diddly* were all well within the traditional anthropomorphic cartoon character look and far removed from the shows that immediately followed, such as *Space Ghost, Dino Boy,* or *The Herculoids.* Those, in turn, bear no resemblance to the characters of *Scooby-Doo.* Some of the special programs we did had unique looks all their own. (Takamoto, 2009:112)

Although a minimalistic, simplified visual style might indicate a reduction in requisite artistic skills, layout artist and character designer Takamoto suggests the contrary, indicating that layout and poses needed to be much more refined. Comparing the artistic differences necessitated at Disney and Hanna-Barbera, Takamoto defends talent required at Hanna-Barbera suggesting that "because many of the drawings had to be held on screen for a long time... the poses had to be extremely accomplished and funny in and of themselves." (Takamoto, 2009:92) Coming from a background at Disney, Takamoto recalls a different dynamic at Hanna-Barbera in regard to the liberties and cachet attached to various roles. Highlighting the different emphases placed on animation production roles, he recalls:

> One of the biggest attractions of the H-B style of animation for me was that it was very design-oriented. At Disney's [...] layout was just what the term implied and no more: it laid out the positions of the characters in a scene without crossing over into such areas as attitude or emotion. Under Bill and Joe, layout was the principal process in making the cartoon, containing and conveying all of the emotional and acting information that the animators needed to bring the character to life. (Takamoto, 2009:91)

After theatrical animation's collapse in the late 1950s, many animators found employment at Hanna-Barbera, where they had to adapt their existing methods of animation production to Hanna-Barbera's planned animation practices. Unaccustomed to the Hanna-Barbera style, Willie Ito joined Hanna-Barbera during the development of *The Jetsons,* having come

[135] http://johnkstuff.blogspot.com/2006/04/design-3-ed-benedict-and-fred.html.

from working at both Disney and Warner Bros. Ito recalls Barbera saying: "Hey kid, we don't draw that way" after seeing the detail and attention that Ito was giving to his sketches.[136]

Kevin Langley's discussion with background artist Art Lozzi suggests that with the time constraints of producing content for television, background artists were given liberty to pursue their own style, a practice that deviated from the established strict work patterns present at MGM.[137]

> At the new H-B studio there was not enough time to draw and redraw the layouts. They were being done fast, and by a lot of guys, to get it all done in time. It was a grind. I liked it because [Fernando Montealagre and I] were given a wide leeway as to style. This is where I began using and developing my own... I was able to exert more control—practically total—over the backgrounds, etc. The layout guys did not establish or insist on a particular style. They more or less sketched what had to be shown... fast, fast, fast... and left the rest up to us.[138]

Hanna-Barbera's novel visual style, imposed by the constraints of crafting animation for television, was adopted by other television animation production houses in the 1960s. Chuck Jones was critical of these emerging practices, which he considered a form of animation 'shorthand'.

> It's not only that the studios are doing the same kind of work, it's the same people who are doing it. The same animator may show up at Filmation, then at Hanna-Barbera, then at DePatie-Freleng... They're going on a supposition that I believe to be completely erroneous: if you have a different drawing, you have a different character. [...] *The Flintstones* move exactly the same way *Yogi Bear* moves, and *Yogi Bear* moves exactly the same way something at Filmation moves, and so on. They have evolved a kind of shorthand, and that shorthand unfortunately can be read by anybody and can be learned by anybody in a short time. (in Barrier, 2003)

4.8 Collars, Cuffs, Ties, and the Invention of the Five O'Clock Shadow

While minimalism came to be a trademark of Hanna-Barbera's approach, it was adopted from styles emerging at the time. Hanna-Barbera's 'minimalist' style was marked by several characteristics.[139] In order to modularise animation and make it quicker and cheaper to produce, characters were broken down into several cel layers, separating the elements that

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[136] In the Paley Center for Media's *Inside Media: The Funtastic World of Hanna-Barbera: Inside the Studio, 70th Anniversary Salute to Hanna-Barbera* (2009) roundtable discussion.
[137] This artistic creativity was also applied to construction of the soundtrack, discussed later.
[138] http://klangley.blogspot.com/2009/03/art-lozzi.html.
[139] The visual style of Hanna-Barbera's cartoons is largely indebted to the style of UPA's productions. See Mittell (2003).

needed to move, and preserving elements that remained static. This approach helped reduce the content that needed to be redrawn. The modularisation of character expressions and limbs was another strategy of limiting animation, further affording savings on practices outlined by Barbera earlier. Hanna-Barbera used a number of strategies to mask this modularisation, one of which was through conveniently placed elements of clothing. Takamoto highlights this approach, stating that the earliest Hanna-Barbera characters, "all tended to wear collars and neckties... so the head could be easily separated onto its own cel without a seam line." (Takamoto, 2009:90) Lewis similarly highlights the obscureness of the studio's propensity to make animal characters semi-clothed (with collars but not shirts), alluding to the articles of clothing as an animator's trick that saved the company significantly in terms of production costs. (See Figure 6)

> By breaking the image up into two parts—the head, one, and the body, two—animators could concentrate on animating the characters' faces, which makes sense because the face is the characters' most expressive area. There was no need to re-draw the body each time. Instead, animators would take a pre-drawn body pose from a repository of a dozen or so, and match it as best as possible to get the desired expression. (Lewis, 2012)

As well as modularising body parts, the elements that moved on a character's face could also be modularised, and similar strategies were used to disguise this. These strategies became stylistic characteristics.

Figure 6. Characters' bodies were overlaid above the head cels to modularise what needed to be drawn and mask any seam lines. Clothing and necklaces masked the separation of head and body. While the animals were effectively naked, their ties acted as a form of head separation to the body.[140]

Much as how the animals were partially clothed, the ingenious invention of the five o'clock shadow was used across species as a limited animation trick to further reduce the need to redraw content. Takamoto highlights how many human characters—like Fred Flintstone, Barney Rubble, George Jetson, and Officer Dibble—had rough-shaven muzzles on their faces painted in a different colour to easily separate the mouth cel from the rest of the face,

[140] Images from Lewis (2012).

suggesting that the "style of animation itself had a lot of bearing on how a character was designed." (Takamoto, 2009:90)

With cartoons primarily becoming dialogue-driven, this strategy of cel-layering saved both time and money when producing animation. As well as mouth cels, a further strategy to limit the amount needed to be redrawn was the elimination of characters' necks. Chipman (2011) considers these limited animation approaches to have had resounding influence on post-television animation, suggesting that these strategies to camouflage the segmented artwork are "unassuming little animation details [that represent] a genuine cultural turning point that helped shape the course and change the very history of animation, television, and popular culture itself." (Chipman, 2011)

While much of the above holds true for Hanna-Barbera's early productions, Takamoto highlights that a change in themes was coupled with a change in look in the mid-1960s. Shows like *Space Ghost* and *The Herculoids* were designed in large part by comic book artist Alex Toth, and focused on action and adventure themes. In difference to what Takamoto refers to as a "compromised" look of Hanna-Barbera's early years, Toth was able to mix comic style with Hanna-Barbera's planned animation system.

> Alex was not only an exceptional comic-book-artist, he was also highly intelligent. I cannot think of anyone else who came into the industry like he did and just sat down and quickly understood how things were being done in the planned animation system we were using at the time, and be able to adapt in such an intelligent way. (Takamoto, 2009:113)

4.9 Changes Beyond the Visuals

Along with their distinct art style, Hanna-Barbera's cartoons of the 1960s have a number of distinct stylistic hallmarks in terms of scripting, characterisation, and story. Though Hanna and Barbera's early recognition while employed at MGM came in the form of gag-driven musical shorts, the two quickly adapted to the emerging model of script-driven animated cartoons for television. While television animation soon evolved from writer/animator-led gag-driven seven-minute shorts, this early form ultimately paved the way for the later progressions of half-hour animated sitcoms—animation's convergence with situation comedy formats. This section explores the thematic recurrence of funny animals, sitcoms, action and adventure premises, mysteries, and pop music numbers in Hanna-Barbera's cartoons. It furthermore examines how writing for cartoons changed with Hanna-Barbera's

move to television, and ultimately paves the way for further discussion on how music and sound effects were used differently in all these styles.

From the studio's emergence in 1957, Hanna-Barbera churned out dozens of characters, animation shorts, and prime time length cartoons, appealing to adults and children alike. In their first fifteen years, they created a vast amount of shows and original characters.[141] Dozens of original series and spinoffs were developed over the following two decades. This increasing output led to corners being cut to meet growing demand, resulting in a continued dilution of quality.

The growth of the Hanna-Barbera empire was a snowballing process. Skimming over the foundational contribution of the earliest series *Ruff and Reddy,* Burnett[142] suggests that *The Huckleberry Hound Show* was the first hit cartoon show that opened the floodgates for television animation. Tracing the influential nature of the Huckleberry Hound character, Burnett (1995) notes that the program's presentation as a collection of shorts begat numerous spinoffs:

> Huck begat Pixie and Dixie who begat Yogi Bear who begat Boo Boo who begat Snagglepuss. A classic cavalcade of characters all born from one show. Buoyed by success, Hanna-Barbera proceeded to make America's evening hours their personal empire with Quick Draw McGraw and Augie Doggie and Doggie Daddy, *The Hanna-Barbera Series* featuring Wally Gator and Touché Turtle, and *The Magilla Gorilla Show.* (Burnett, 1995:np)[143]

Building on the appeal of the short-form afternoon children's programming to audiences beyond this demographic, the studio's foray into primetime and longer-form animated sitcoms followed.

> And then the lodestone: *The Flintstones*, the world's first prime-time cartoon sitcom, followed by *The Jetsons, Top Cat,* and the first cartoon show to feature realistic humans, *The Adventures of Jonny Quest.* [...] The body of work begat by Huckleberry Hound adds up to the largest video library in the world. (ibid.)

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[141] See Appendix I for a complete listing of Hanna-Barbera's television cartoons from 1957–1973. The listing of the shows here illustrates both the magnitude and breadth of Hanna-Barbera's scattergun approach to creating television cartoons. Dates refer to original broadcast run and are sourced from Erickson (1995).
[142] Bill Burnett was the studios last creative director, and was responsible for a collection of essays written in the 1990s that attempted to positively frame Hanna-Barbera's contribution to animation history.
[143] In 'The House That Huck Built,' Burnett (1995).

Hanna-Barbera's output follows a peculiar trajectory. Many of the studio's shows are based on original characters, with a small selection of cartoons based on existing properties.[144] Furthermore, despite their establishment as a cartoon production company, in the late 1960s Hanna-Barbera produced a selection of live-action television shows and interspersed them within cartoon-heavy variety shows. Some of these live-action shows include *The Banana Splits* (1968), *Danger Island* (1968), and *The New Adventures of Huckleberry Finn* (1968). This shows Hanna-Barbera's strength as not only a producer of animation but as a producer of television content in general, mastering low-cost and quick-turnaround production methods. In comparison to television animation producer Filmation,[145] Hanna-Barbera successfully developed several original properties. Regarding Filmation's success with pre-existing properties, Stahl (2011) suggests that:

> According to [Filmation's co-founder and executive producer, Norm] Prescott, after Filmation's success with their first series, *Superman* (CBS, 1966–1970), they figured preexisting properties were the safest sources of new show ideas. Already endowed with established name recognition, characters, "worlds," and source material for stories, established properties would save time and money in the conception phase and minimize risk in marketing. (Stahl, 2011:13)

Explaining Hanna-Barbera's focus on originality, Barbera noted that the longevity of successful original properties outweighed the short-term gains of using an established property, suggesting that "it's almost always the original characters (like Yogi, Huck, Top Cat and Scooby-Doo) who rise to the level of perennial superstar."[146] This may also explain the studio's continued reuse of these characters in new formats.

With almost a decade of experience developing original properties for television by the time Filmation took off, Hanna-Barbera did not have to rely on leveraging properties with established name recognition. The name 'Hanna-Barbera', and the sheer magnitude and

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[144] These either form animated adaptations of existing fictional historical figures and folktales, animated adventures of comedy duos and comic book characters, or fictionalised depictions of contemporary celebrities. The embrace of existing properties and fictionalised animated adaptations emerge from 1965 onward. Adaptations include *Sinbad Jr. and his Magic Belt* (1965), *Laurel and Hardy* (1966), *The Abbott and Costello Cartoon Show* (1967), *Fantastic Four* (1967), *Moby Dick* (1967), *The Three Musketeers* (1968), *The Adventures of Gulliver* (1968), *The New Adventures of Huckleberry Finn* (1968), *Harlem Globetrotters* (1970), *Josie and the Pussycats* (1970), and *The Amazing Chan and the Chan Clan* (1972).

[145] Despite launching in 1963, Filmation had limited early success developing original cartoon properties. It was not until the studio created a cartoon series about the animated adventures of *Superman* (1966) that its productions garnered widespread attention.

[146] Cawley and Korkis (nd) http://www.cataroo.com/cst_SCOOBY.html.

commercial success of their output (coupled with the additional promotion that the cartoon characters and studio got through their allegiance with well-known sponsors) balanced out the need for overt marketing of characters and shows. Occasionally, popular shows that were signed for a second season would see characters shipped to interesting new locales, have a 'premise tweak' to facilitate the incorporation of new/guest characters, or see characters that were part of another showcase promoted to host their own show. Reasons for this included the nurturing of continued popularity, exploitation of successful formats, an attempt to boost ratings, and requests from the sponsor. Examples of cartoon spin-offs include: *The Yogi Bear Show* (1960), spun off from *The Huckleberry Hound Show* (1958); *The Perils of Penelope Pitstop* (1969) and *Dastardly and Muttley in their Flying Machines* (1969), spun off from *Wacky Races* (1968); *The Pebbles and Bamm-Bamm Show* (1971) and *The Flintstone Comedy Hour* (1972), spun off from *The Flintstones* (1960); *The New Scooby-Doo Movies* (1972), spun off from *Scooby-Doo, Where Are You?* (1969); and *Josie and the Pussycats in Outer Space* (1972), spun off from *Josie and the Pussycats* (1970). While there is a higher concentration of spin-offs in the 1970s and 1980s, there is a noticeable gap in the 1960s. The increase in spin-offs post 1970 may be due to network attempts to reduce programming risk, or that rehashing properties of the 1960s was an attempt to save time and money in the conception phase. Hanna-Barbera produced a significant number of cartoons after 1973, consisting of new properties, as well as spin-offs, re-envisionings, and format-adjusted shows placing established characters into new locales.

While this research does not catalogue the entire corpus of Hanna-Barbera's series,[147] it breaks down discussion into categorisations of style, format, and thematic association.[148] There are numerous points of division, such as: differences between series that centred around humans and non-humans; sitcoms and shorts revolving around comedic premises; original properties and adapted properties; animated programs and live action.[149] Each is discussed with relation to the thematic location of each show within the broader categories of comedy (including funny animals and sitcoms), action-adventure, and comedy-mysteries

[147] Hal Erickson's illustrated encyclopedia *Television Cartoon Shows* (1995) already achieves this goal, and serves here as reference text for shows' production information and broadcast dates.
[148] Although I will be concentrating on a small selection of the cartoons produced in Hanna-Barbera's first fifteen years throughout this thesis, a selection of shows not on this list will be discussed later with respect to spin-offs and shows adhering to established formulas.
[149] Discussed in Chapter 5.

and pop music cartoons. Despite these divisions, there is a gradation and crossover between many of these themes of action, adventure, mystery, and pop cartoons that will be discussed later.

While previous discussion has outlined Hanna-Barbera's key planned animation techniques used to reduce costs and speed up the rate of production, the practices of limited animation also informed the Hanna-Barbera aesthetic not only visually, but also thematically and aurally. When Hanna-Barbera eliminated the music sheet department, they fundamentally altered the way story in their cartoons would be conveyed. For one, shows required dialogue, therefore needed to be scripted. Furthermore, not only did Hanna-Barbera's cartoons adopt a more economic visual presence, but the emphasis taken away from the visual side was pushed toward the aural. As the music sheet department was one of the roles eliminated in an attempt to reduce production costs, dialogue stood in for action and musical accompaniment. Consequently, in order to provide the cartoons with aural material (namely dialogue), the cartoons' writing and thematic style changed.

4.10 Production Hierarchy, Roles in Animation, and Writing

When dialogue became of increasing importance to Hanna-Barbera's cartoons, it signified a change in the established hierarchy of roles. In early years of animation production, there was a perceived level of skill and importance in animation production, with writers and creative roles relegated to a low rung on the ladder. At the top sat the director, then the master animator, assistant animator, inbetweener, and at the bottom rung, the cel washer and writer. The master animator had to have an understanding of how movement would be timed throughout a sequence. The assistant animator would not necessarily provide linearity of movement between the main drawings, but construct quick and slow motion by dividing the movement in time.

When Bill Hanna got his start in animation under Harman and Ising his initial role was as 'cel washer'—one of the most junior roles in animation production. In the early days of animation, the paint would be washed off cels after an animated picture was produced so that they could be reused, as the value of the celluloid at the time was worth more than the value of the artwork that went onto them. In conversation with Kricfalusi,[150] Hanna,

[150] In Kricfalusi and Gold (2006).

Barbera, and animator Friz Freleng outline the animation production hierarchy and attitudes toward 'writing' in early cartoons:

> Hanna: Bob Edmond, one of the writers, and I were washing off these cels down in the garage and working on story material as we were washing the cels.
> Kricfalusi: It's interesting how those two jobs link together—washing cels and writing the stories for a cartoon.
> Barbera: Well, that's where the writers are—the bottom of the barrel. At Disney's I heard that the animators were like gods. [...] But the writers were way down there somewhere. It was the animators that were the kings of the whole setup.
> Kricfalusi: Well, I guess that's why they call it "animation". In those days how would you get into writing stories? Was that easier to get into?
> Freleng: There were no stories really.[151]

Elsewhere in Kricfalusi's discussion, Barbera recalls with incredulity the view of writers' contribution to animation, recounting that at the Fleischer Studio—where he was employed briefly in the early 1930s—he was offered a dollar per gag: "Can you believe that statement? I could go in there with fifty gags and they might buy one and give me a buck. That's what they thought of creative people. The king-pins were the animators, they didn't even have story men there. They made it up as they went along." (ibid.) When Barbera moved to MGM in 1937 he identifies how there, too, the role of story staff and writers was to furnish the director with ideas.

> Friz was working in the style that Directors used to work in. He would settle on a story idea, then he would exchange ideas with the so-called story man. And the story man was supposed to furnish him with gags and ideas. Friz would sift it out—keep whatever he wanted, or reject it all. But it was [...] a one man operation. The Director did it all. He was writing the story, he was editing the story, he was timing the story. (ibid.)

With dialogue moving to the fore at Hanna-Barbera, the ordering of skills was reprioritised. While MGM cartoons frequently didn't feature dialogue based storylines, but rather action, the need for dialogue writers was not so important. With dialogue becoming a necessary part of Hanna-Barbera's new approach, they needed a supplier of dialogue. Charles Shows was the first.

[151] ibid.

4.11 Writing for Television

> No one was going to make theatrical cartoons anymore, and it was much too expensive for television, and [despite] all the wonderful talent around town, everybody was out of work. So Bill and Joe started up and they got to hire everybody at bargain basement prices. They had incredible people working for them from the beginning. (Benedict, 2014:np)[152]

After the collapse of the theatrical animation industry, Hanna-Barbera acquired a lot of talent for very little money—they had the pick of talent because of the comparatively dire state of the animation industry. The diaspora from dying theatrical animation studios (not limited to MGM) coupled with Hanna and Barbera's 'readiness for any eventuality' at MGM meant that at the time of their establishment, they had access to skilled animators, some of whom were already familiar with elements of their planned animation practices.[153] Of the timely setup of the Hanna-Barbera studio, Barbera writes:

> MGM had [recently] fired a complete animation studio—and the best in the business at that. All we needed to do was make a few phone calls, and we would have, ready made, a highly seasoned staff who knew all the shortcuts. (Barbera, 1994:115)

As an example of how MGM's training had informed the pace at which animation needed to be churned out at Hanna-Barbera, Takamoto describes how former MGM animator Ken Muse's speed of animating traded-off the refinement of style for efficiently planned scenes.

> Ken was an amazing guy, and one of the best people to have around if you are starting up an animation company and had to pay a lot of attention to budgets and schedules, because he was so incredibly fast. Then and now, time is money, and Ken Muse could accomplish more in less time than just about anyone I ever saw. [...] For most animators, a hundred feet[154] a week was a challenging workload, but Ken used to surpass that by two-or-three-fold. (Takamoto, 2007:95–96)

Echoing Barbera, Benedict notes the natural trajectory of many out-of-work MGM staff finding continued employment making cartoons for television at Hanna-Barbera, stating "Just about anyone in animation that worked at MGM sooner or later wound up at Hanna-Barbera whether on staff or freelance."[155] From MGM, Hanna-Barbera acquired a selection of

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[152] In interview with Michael Mallory, online at http://www.animationmagazine.net/top-stories/the-early-hanna-barbera-a-la-benedict/.

[153] Barrier's *Hollywood Cartoons* (1999:560) provides a comprehensive account of the early staff acquisitions at Hanna-Barbera.

[154] One hundred feet is a little over a minute.

[155] http://thelastcartoonery.com/2013/10/24/core-crew/.

staff with requisite talents for creating a functioning animation studio, including: animators including Ed Barge, Irv Spence, Ken Muse, and Carlo Vinci; layout artists Dick Bickenbach and Ed Benedict; artists and character designers Harvey and Jerry Eisenberg; production supervisor Howard Hanson; story editor Lew Marshall; and a large number of Roberta Greutert's ink and paint staff. It was not only animators, artists, and ink and paint staff that came from MGM: the origins of the Hanna-Barbera sound effects library emerged from MGM.[156]

The early success of Hanna-Barbera's output in Barbera's opinion "was made possible in large part because MGM had, in effect, presented us with a studio staff made to order." (Barbera, 1994:118) To account for the increase in demand, Hanna-Barbera's acquisition of talent continued to grow. Yowp notes the continued acquisition of animators from studios beyond MGM as the studio grew:

> When [Hanna-Barbera] expanded in 1959 to be able to handle not only *Huckleberry Hound*, but the new *Quick Draw McGraw Show*, the *Loopy De Loop* theatricals and a little commercial business, more animators were added to the staff. Don Patterson came over from Walter Lantz, George Nicholas arrived from Disney. Ed Love and Dick Lundy appeared in the credits as well. The following year, Bill Keil moved over from Disney.[157]

At the time, companies in the animation industry had rather porous borders. In its early years, Hanna-Barbera was also joined by story men Mike Maltese and Warren Foster from Warner Bros.; figures like Iwao Takamoto and Willie Ito came to Hanna-Barbera from Disney; and storyboard artist and writer Dan Gordon (whom Barbera had worked alongside at Van Beuren) was also hired to contribute to the writing of shows. Animation writing, as well as art style and music, was vastly different in the new television medium.

4.11.1 Changes in Writing

> Television cartoons were [...] radically different from what I had been doing for almost the last two decades in that they revolved around stories rather than variations on a simple chase, and they therefore required dialogue. (Barbera, 1994:118)

Early on at Hanna-Barbera, prior to their development of sitcoms and before the acquisition of Foster and Maltese, multi-talented comedy writer Charles Shows was responsible for

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[156] Discussed in Chapter 7.

[157] http://yowpyowp.blogspot.com/2010/09/they-drew-flintstones.html.

writing dialogue in many Hanna-Barbera cartoons. Shows not only wrote dialogue, but also wrote theme songs[158] and lyrics.[159] Although Shows is a minor character in Hanna and Barbera's autobiographies, Hanna describes his role as follows:

> When Joe Barbera and I left MGM Studios [...] we decided to go into the new world of television. We needed a top comedy writer for our Hanna-Barbera Studios so we put out the word for a first-class humor writer. [...] Charles Shows, the writer of the Emmy Award TV hit, "Time for Beany" was leaving Walt Disney Studios. We brought him in to help us launch our new cartoon studio. [...] Charles Shows is one of the greatest writers that ever worked for us at Hanna-Barbera.[160]

Shows' writing,[161] alongside Dan Gordon's was seen on many of the foundational Hanna-Barbera television shows, like *Huckleberry Hound, Yogi Bear, Pixie & Dixie, Quick Draw McGraw,* and *Augie Doggie.* In 1958, Mike Maltese joined Hanna-Barbera and began contributing stories to shows such as *The Quick Draw McGraw Show, The Flintstones, The Jetsons,* and *Wacky Races.* Maltese had worked at Warner Bros. and had collaborated on a number of cartoon classics with iconic directors like Chuck Jones and Robert McKimson. Warren Foster joined Hanna-Barbera shortly after Maltese, and began writing for shows like *Huckleberry Hound, Yogi Bear, Loopy De Loop,* and *The Flintstones.* Like Maltese, Foster had been working at Warner Bros. as Friz Freleng's 'story man' for cartoons featuring Porky Pig, Tweety Pie, Daffy Duck, Sylvester the Cat, and Bugs Bunny. Maltese and Foster became Hanna-Barbera's head writers. In the early 1960s, Tony Benedict joined the writing team at Hanna-Barbera, having spent time at Disney and UPA. While the writing staff included numerous others, like Dalton Sandifer and Alex Lovy (who had both come from Walter Lantz), the singling out of these writers is due to the practice of their story development and

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[158] Yowp notes an interesting point about Shows' uncredited contribution to theme songs, noting: "Hoyt Curtin has told about how he dashed off the theme for *The Huckleberry Hound Show.* Hanna takes credit in his book for the lyrics. But ASCAP, the composer's society, also lists Shows as a co-writer, and therefore entitled to royalties. Both Hanna and Curtin were silent about his role." http://yowpyowp.blogspot.com/2010/06/what-hath-charlie-shows-wrought.html.

[159] Shows later played a large role in Hanna-Barbera Records, writing and directing forty children's records, including eighty-five songs. http://web.archive.org/web/20020406123313/http://cshows.com/credits.html.

[160] http://web.archive.org/web/20020406124749/http://cshows.com/hannaendorse.html.

[161] Shows' style of writing—a method of conveying story through dialog that drew from classic radio comedy/drama—would later emerge on Hanna-Barbera's cartoon records as discussed at http://cartoonresearch.com/index.php/super-snooper-and-blabber-mouse-meet-james-bomb/.

writing. Writers like Maltese, Foster and Benedict were trained as animators and drew their scripts as storyboards.[162]

> Warren Foster was technically considered a writer, but like all cartoon writers from the old days, he drew his scripts. Warren had been on the staff of the Warner Bros. cartoon studio for decades, but once he moved over to Hanna-Barbera, he all but took over *The Flintstones* for its first season, and I believe his influence was one of the key factors for its success. [...] Bill Hanna told me: "Joe and I wrote the first episode and Warren wrote the rest of them." (Takamoto, 2009:96)

Barbera similarly recalls Foster's approach to drawing scripts, "sitting at his desk, drawing and laughing out loud as he worked" (Barbera, 1994:137) and described him as an "incredible genius" due to his prolific creative output. "He did this for fifteen weeks straight, laying the foundation of a show that lasted six years in its original run." (ibid.)

Hanna and Barbera would cast writers for particular shows and episodes, much as acting roles were cast. Roles were allocated based on a writer's propensity to deliver a certain kind of script, or bring a certain kind of wit, wordplay, or visual slapstick.

> We would select the writers who had the best technique for a particular show. My take on Mike Maltese was that he had a very smart-aleck approach to his humor. He had a way with words, especially clever rhyme phrases [and catch-phrases]. All that stuff worked for our jauntier characters. At other times I'd go with Warren Foster, who had a better sense of story, or Tony Benedict, who was a great gag man.[163] (Barbera, in Hanna, 1996:104)

Although Hanna-Barbera are often associated with 'Saturday morning' cartoons, their first few series were broadcast in afternoon timeslots, and it was not until the mid-1960s that their cartoons started to feature in heavy rotation during Saturday morning programming.

4.12 Chapter Conclusion

This chapter has outlined the historical emergence of the Hanna-Barbera studio from MGM's theatrical animation department and highlighted stylistic changes and production differences in Hanna-Barbera's cartoons for television. The shift to television and use of

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[162] These writers wrote visually in terms of gags, which ultimately lead to their marginalisation when Hanna-Barbera's cartoons departed from being solely comedic.

[163] Tony Benedict's recent sharing of numerous scripts (in the form of storyboards) via https://thelastcartoonery.com and http://yowpyowp.blogspot.com/2012/02/lost-loopy-de-loop-cartoon.html from shows like *Huckleberry Hound*, *Loopy De Loop*, and *The Jetsons*, demonstrates his propensity for visually oriented gags.

limited animation practices fundamentally shifted the role of the soundtrack in their cartoons. The following chapter outlines some of the emergent themes, recurring formulas, and genre shifts in Hanna-Barbera's cartoons from the late 1950s to the early 1970s.

5 Major Themes in Hanna-Barbera's Cartoons (1957–1973)

Several key themes emerge in Hanna-Barbera's body of work, ranging from humorous cartoons about situation comedies, funny animals, and odd couples; to action and adventure shows, superhero cartoons, and science-fiction themed shows; and cartoons with formulaic premises concerning mysteries and musical product integration. Many of the themes in Hanna-Barbera's shows mirrored formats that emerged in television's youth, with the studio producing cartoons modelled on the variety format (presented by a host, and comprised of different acts) and action/adventure drama formats. Cartoon shows even adapted radio serial styles.

This chapter canvasses key trends in Hanna-Barbera's output during their first fifteen years, and outlines several series that typify each trend. Additionally, it introduces how and why approaches to the musical side of the soundtrack changed with the differing themes. It draws on a quantitative analysis of Hanna-Barbera's output from 1957–1973, biographical texts of the studio, studio newsletters, and news and trade magazine articles concerning shifts in the studio's output during this period. While numerous themes are present in Hanna-Barbera's cartoons, they are reducible to three broad themes: comedy (including funny animals and sitcoms), action-adventure (including superheros, science fiction), and comedy-mystery (including musically integrated bubblegum pop cartoons and adventure-mystery). Each of these has its own approach to music and soundtrack construction.[164]

The successive waves of trends become evident with an examination of the broad shift between show formats. Barbera sums up the double-edged sword of adhering to established models (through recurrent formulas and themes across shows), and new/novel directions for their cartoons in his autobiography. Despite embracing animals, odd couples and sitcoms in their early years, Barbera cites *Jonny Quest* as one such example of a defining shift in their comedic oeuvre:

> The economics of creating cartoons in high volume for television meant that I was always on the lookout for formulas and shortcuts. Yet I also wanted us to keep exploring entirely new

[164] Discussed in Chapter 9.

> directions. *Jonny Quest* opened up a brand-new genre to Hanna-Barbera. Shortly after it premiered, I got an idea for opening up a whole new medium for us. (Barbera, 1994:153)

Further developments in themes occur later in the 1960s and into the 1970s, with the studio producing numerous shows about mysteries, often featuring fictional pop groups. The formulas that Barbera describes are applied to both show premise and style—and are notable when the studio begins to produce "cookie cutter" productions in the 1970s, after particular formats achieved broadcast success or gained traction. As the themes were formulaic, so too was the soundtrack construction. Like the indexical use of mouth cels, an indexical use of musical cues could be used to cobble together a soundtrack. These aspects will be further explored in subsequent chapters.

5.1 Comedy Formats

5.1.1 Funny Animals

From their first production (*Ruff and Reddy*) in 1957, the studio produced a string of shows revolving around animated animal characters. Unlike *Tom and Jerry* at MGM, Hanna-Barbera's characters acted less like animals and more like humans. The term "funny animal" is often used to describe the genre of cartoons in which animals are characterised in human-like ways, and where characters interacted and communicated with humans and even dressed like humans.[165] While Hanna-Barbera's funny animal cartoons were nearly almost always comedic, the prefix 'funny' was used to distinguish this genre from other animation that depicted animals primarily as animals. Markstein suggests that "a funny animal no more has to be *funny* than a comic book must be *comic*."[166] Aloi's *Art and Animals* (2012), while primarily concerned with depictions of animals in art, touches upon a salient notion about postmodern depictions of animals. In contrast to the romantic and mythical depictions of animals throughout history, postmodern depictions of animals are often in problematic and provocative roles. Hanna-Barbera's cartoons are not reverent of animals in nature, but instead pluck them from their natural habitat and make them one of us, only different. These differences give rise to comedy, and humour emerges from the seeming disjunction

[165] As noted earlier by Takamoto, the style of the characters (including the dressing of characters with neck ties and muzzles, etc. (which was subject to many constraints) had a lot of bearing on how the characters were designed to be animated. Curiously the *Banana Splits* characters also followed these stylistic traits and had ties to hide the seam lines.

[166] As described by Markstein, http://www.toonopedia.com/glossary.htm#funnyanimal.

between 'typical animal behaviours' and 'animals doing human-like things'. Animals, however, are made human-like not only for story-telling, but also for convenience. The embrace of talking animals was a result of the radioification of animation,[167] as giving animals a voice was a convenient replacement for animating action. While in theatrical animation actions frequently spoke louder than words, Hanna-Barbera's television cartoons used dialogue as the primary mode of story-telling. Similarly, dressing them was a convenience to aid in animating them. For characters like *Yogi Bear*, the inclusion of clothing was a convenient way to force separation lines on characters, to modularise elements of the body in order to more easily animated sections. The modularisation of the characters would also be paired with a modularisation in how the music in the soundtrack was constructed. Given how different parts of the body were broken down onto different cels, the neck-tie, cuffs, and shirts of these characters acted as points where head-cels, hand-cels, and bodies could be separated easily.

Although the anthropomorphising of Hanna-Barbera's animal characters was a pragmatic response to budget constraints, this shift had deeper effect on storytelling in their cartoons. Aloi suggests that anthropomorphism plays several roles in popular culture. Anthropomorphic animals not only represent non-human protagonists and antagonists, but also play a vital role in storytelling because the personified animal can illustrate a moral without being overtly didactic. Aloi cites the theatrical animation examples of *Dumbo* (1941) and *Bambi* (1942) as examples of children's stories where animals are used to address deeply traumatic events, suggesting that "In both narratives, the animal functions as a vehicle through which difficult stories about human relationships can be told in a cautious yet direct way." (Aloi, 2012:102) In Hanna-Barbera's cartoons, the animals rarely present deeply traumatic events, but rather represent our impulses, vices, and virtues—be it a bear who wants a picnic basket, or a dog whose spirit cannot be broken.

> The most visible [form of visually represented anthropomorphism] is a morphological alteration of the animal body in order to incorporate some human-like qualities: human-like eyes, upright walking position, or the addition of clothing. In the most pronounced anthropomorphic cases, animals acquire human language. [...] These newly formed human-animal hybrids are omnipresent in children's entertainment. (Aloi, 2012:101)

[167] In the sense of supplanting dialogue that was easy to animate for large-scale movement and action.

Perlmutter, citing sociologist Erving Goffman's thesis that human life roles (such as jobs and family relationships) were essentially nothing more than 'roles' with human 'actors' portraying them (2014:59) suggests that the role animals played in television highlight and satirise *our own* lives. Perlmutter suggests that "the characters are essentially 'acting' on the stages of their creators the same way humans 'act' in real life, and that they need to be looked at and examined as such to be fully understood." (Perlmutter, 2014:60) The portrayal of animals as humans is used as a mirror for humans to examine their own actions, via the distanced metaphor of animal interaction. With animals as the actors, Hanna-Barbera often portrayed conflict resolution in their shows, as a premise for situational comedy.

The use of animals as protagonists and antagonists in Hanna-Barbera's cartoons also makes them appealing to different age groups. Where adults would see the animals as representative of vices and virtues, Aloi suggests that hybrid animal characters are successful in children's entertainment due to the ambiguity that results from the stereotypical idiosyncrasies of an animal species and the framing of those traits through a human behavioural lens, and ultimately their role in story-telling may "[fulfil] one of the key desires of our lives, to comprehend and communicate with animals." (Aloi, 2012:101)

5.1.2 Sitcoms

Erickson (1995:22) describes the period of television cartoons from 1960–1965 as a gold rush in terms of cultivating viewership and audience engagement. While Hanna-Barbera were aware of the growing interest of adult viewers in their cartoons, shows produced in this period begin to lean toward cartoons that were suitable for co-viewing, as well as cartoons specifically designed to appeal to adults. Both sponsors and broadcast timeslots suggest that Hanna-Barbera's animated sitcoms were specifically designed for adults, however the nature of the format meant that children were likely to be wanting to watch.[168]

While the use of funny animals in their cartoons didn't end with Hanna-Barbera's embrace of the sitcom, the combination of anthropomorphism and satirisation of popular culture metamorphosed into *anachronism* and satirisation of popular culture with programs like *The Flintstones* and *The Jetsons,* and *Top Cat.* The shift from *animals doing everyday human things* to *people from other time periods* doing everyday things was also accompanied by the

[168] As suggested in Stimson (1960).

relegation of animals mostly to domestic roles, where they were depicted as animals again.[169] While shows like *Top Cat* depict cats doing human-like things, shows like *The Flintstones* depict primitive humans doing present-day things with 'modern' prehistoric technologies. Conversely, with shows like *The Jetsons*, humans of the not-too-distant future are depicted as doing the technologically-facilitated mundane. Perlmutter (2014) suggests that the shift away from funny animals to sitcoms—as the studio's first foray into animation for a prime-time timeslot—was undertaken to align themselves with emerging popular and familiar television formats.

> They soon realized that they needed to inject an element of novelty into a format that, even then, was somewhat cliché ridden,[170] if the program was to succeed. [...] To this end, they decided to develop a sitcom whose uniqueness could be derived chiefly by placing a modern American family in a historical setting far removed from modern America. (Perlmutter, 2014:61)

Barbera notes that anachronism was a primary motivation for the satiric model of their first prime time animated series, noting that the studio had initially come up with various premises such as depicting the characters as pilgrims, and Romans, and that it was not until the concept art of the family dressed in skins that the show came together. "It was the objects, the gadgets, the everyday modern *things* translated into terms of the Stone Age that really drove the creation of the show." (Barbera, 1994:5) Compared to their theatrical productions at MGM, it was not only the volume of production that changed with producing cartoons for television, but with the advent of sitcoms the length of the show increased. Sitcoms for Hanna-Barbera changed the variety format of their earlier television cartoons—shows that featured a host and a collection of cartoon shorts—and replaced it with a half-hour format suitable for prime time scheduling. Sitcom writers were also added to Hanna-Barbera's writing staff. Of the changes required in writing and animation approach, Marx (2007) writes:

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[169] Even though humans moved to the fore, animals (and human-animal relations) still featured strongly as a comedic device.

[170] The injection of novelty flowed into *The Jetsons* and numerous other productions. In his autobiography, Barbera suggests that "the economics of creating cartoons in high volume for television mean that I was always on the lookout for formulas and shortcuts." (Barbera, 1994:153) In shows like *The Flintstones*, the formulaic approach and creative constraints were a way to concentrate on visual and verbal puns and satirise modern conveniences.

> Producing animation for television, particularly in this longer format, was vastly different from making theatrical shorts. The need to turn out longer shows week after week on extremely tight budgets had a profound effect on both the quality of the animation and the need to streamline the process. Animators accustomed to working out gags for short pieces couldn't maintain the volume of work that was required for the longer shows. (Marx 2012:3)

Theatrical cartoons were constrained to seven-minutes due to the amount of film that would fit on a reel. When Hanna-Barbera started the half-hour *The Huckleberry Hound Show,* they still adhered to this short format by constructing shows as three separate segments with separate characters in each, with Huck acting as MC. Cawley and Korkis contend that having three animated shorts made it "easier to script and leaving some flexibility if either sponsor or audience disliked a particular segment."[171] This also meant that the segments could be recombined to omit less popular shorts. In contrast, longer sitcom formats required a dialogue-heavy storyline with a longer story arc and a plot structure that would accommodate commercial interruption, rather than the visual gags commonly used in animated shorts and theatrical animation.

The shift to prime time length sitcoms necessitated a shift in how shows were written. Several writers who were responsible for many of the earlier funny animal stories, had difficulty adapting to this new model. Marx recounts, "Animators accustomed to working out gags for short pieces couldn't maintain the volume of work that was required for the longer shows" and that the business-driven necessities of moving to an audience-market model[172] in the 1960s led to the hiring of actual scriptwriters for the first time in animated cartoons—"people who knew how to type out a script that could be handed to the storyboard artists... The step of hiring scriptwriters to first create the script was at long last integrated into the creative process." (Marx, 2012:3)[173]

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[171] Cawley and Korkis (nd).

[172] Namely television, where producers are delivering advertisers an audience, in contrast to a theatrical animation content model, where studios were delivering content to a paying audience. In essence, the distinction was in who was paying to produce the show. Miller (2009:111) similarly suggests that "TV producers want to *make audiences* not simply *attract viewers.*"

[173] Marx suggests that other television animation production studios such as Filmation, DePatie-Freleng, and Ruby-Spears, sprang up to create animated television series based on this writing approach.

While Hanna-Barbera's acquisition of more sitcom writers allowed the studio to produce more work, Barbera noted the initial writing difficulties the studio faced in producing half-hour sitcom style shows.

> The demands of the show were such that we began to pick up and try out various cartoon writers in Hollywood, most of whom could not make the transition from the five- or seven-minute format to the half-hour[174] [...] we didn't hire prime-time writers at first, but did everything ourselves, drawing the characters and creating the storyboards as we wrote the script. (Barbera, 1994:137)

Although they originally had 'story men' like Maltese, Foster, and Mike Myers producing scripts for the shows, the studio's push toward producing fodder for prime time animated cartoons necessitated the acquisition of writers from *The Honeymooners*, a live-action prime time sitcom that influenced the format of *The Flintstones*. The reason it failed, according to Barbera was that while *The Flintstones* and *The Honeymooners* shared the sitcom format and were dialogue-centric, the entire story would not work in animated form without typical cartoon slapstick.

> After the show was sold and became a hit, I was talked into hiring an ex-"Honeymooners" staff writer and made a three-script deal [...] It was a big mistake. Coming from a sitcom writer, the scripts were all dialogue. There were no cartoon gags, and without them, I knew the story wouldn't work—even on prime time. We junked the scripts, ate the money and learned a lesson. (Barbera, 1994:136–137)

In an interview with Maltin, Barbera contends that it was the actors—Art Carney's expression and Jackie Gleason's attitude—that primarily made *The Honeymooners* work comedically, a reliance on expression and attitude alone would not translate to cartoons: "When you're doing animation, you'd better go beyond that. You can't have just two people making faces at each other, you have to have movement.[175]

Though Herbert Finn and Sydney Zelinka wrote for both *The Honeymooners* and *The Flintstones*, the approach to writing for cartoon sitcoms was evidently different to that of non-animated sitcom. While Hanna-Barbera's focus for television animation was about reducing action and increasing dialogue, if pushed too far toward dialogue, the scripts did

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[174] An exception to this was Warren Foster who (aside from the first few episodes of *The Flintstones* which were the product of Joe Barbera and Dan Gordon) is largely responsible for writing—in storyboard format—the remainder of the first season. See Barbera (1994:136).

[175] Joseph Barbera Interview Part 4 of 7, https://www.youtube.com/watch?v=GNFRDpsMSeg.

not work. The limitations of subtleties in facial expression afforded by the cartoons (given the limited animation approach based on what was 'readable' on the television screen) were substituted with large scale theatricality. Scriptwriter Tony Benedict was frequently tasked with inserting visual gags into the sitcom writers' scripts.[176] As the studio began to work more on sitcom-based cartoons, Takamoto notes that the writing approach slowly evolved, and Hanna-Barbera started to recruit writers from a conventional, non-animation background who would work alongside experienced animation writers.

> By the second or third season of "The Flintstones," another writing team, Ray Allen and Harvey Bullock came in. They were both from live-action television and were not traditional animation writers, which meant they typed their jokes instead of drawing them. (Takamoto, 2007:97)

Inspired by a collection of Kricfalusi's posts about writing for cartoons,[177] Steven Worth of the ASIFA-Hollywood Animation Archive made the provocative claim that there were no cartoon scriptwriters prior to 1960.[178] Worth contended that, as a visual medium, writing for animation is "a lot more efficient to conceive of stories visually using pictures than it is to use words. A good story man in the golden age didn't have to be a terrific draftsman, but he had to be able to put his ideas across in sketches."[179] Michael Barrier took umbrage at Worth's assertion, stating that it was a "nonsensical notion that no scripts for Hollywood animated cartoons existed before 1960"[180] citing examples of writing practices at Disney. Given the change in writing approach that occurred when Hanna-Barbera developed sitcoms, Worth's assertion is backed up by Barbera's discussion of the studio's writing approach after 1960. The new Hanna-Barbera scriptwriting strategy balanced funny dialogue with an understanding of visual comedy, movement, and timing, blending the forms of sitcom and animation for the first time and leading to a new era of cartoon scriptwriting—a hybrid format suited to a cross-generational audience.

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[176] As noted in his opening address to the Norman Rockwell Hanna-Barbera exhibit, https://www.youtube.com/watch?v=uCZtLpVrFEI.
[177] http://johnkstuff.blogspot.com/search/label/Writing.
[178] https://web.archive.org/web/20091207150510/http://www.animationarchive.org/2007/12/2007-review-8-writing-cartoons.html.
[179] ibid.
[180] http://www.michaelbarrier.com/Home%20Page/WhatsNewArchivesJan08.html.

5.1.3 Cross-Generational Appeal

When Hanna and Barbera's characters started to talk, cartoon dialogue allowed characters to be fleshed out as humorous characters, adding dimension and cross-generational appeal. As Cawley and Korkis note, television animation's reliance "on clever dialog and characterization instead of movement,"[181] meant that characters could 'speak' on multiple levels. Double coding emerged in the soundtrack, resulting in cartoons that appealed to children and adults alike. Hanna-Barbera's talking animals proved to be highly merchandisable, with their cross-generational appeal making them suitable mascots for sponsors' and advertisers' products. While Hanna-Barbera cartoons often parodied popular culture and resonated with adults, the characters' onscreen antics were popular with children, resulting in soundtracks that appealed to the adult audience and imagery that appealed to children.

Hanna-Barbera's focus on humour and dialogue proved a hit, and the studio became synonymous with wholesome family viewing. Newspaper articles at the time glossed over the more adult themes in a number of the cartoons, instead choosing to praise the shows for this cross-generational appeal. Kleiner's 1960 syndicated newspaper article, quoted below, praises *Yogi Bear* and favourably compares the dialogue-heavy approach taken by Hanna-Barbera to other mayhem-laden action-oriented children's programming.

> the majority of the programs which are supposedly designed for children should be shunned by all children and all but thick-skinned adults. There is violence by the bucketful, blood is thicker than water and the writers out-do each other in inventing novel ways of committing mayhem. [...]There is certainly nothing harmful for children in Huckleberry Hound & Co. In fact, *it is all done with a good spirit and in language that doesn't talk down to children; these programs can be safely said to be helpful.* (Kleiner, December 15, 1960, emphasis added)[182]

In other publications, Hanna and Barbera likewise suggest that the studio's underlying philosophy was to distance itself from both morally questionable and didactic themes. Echoing Kleiner's Hanna suggests that the studio's modus operandi was to unify:

> If there is an underlying philosophy about our cartoons, it is to project warmth and good feeling. We spoof lots of things—Hollywood, cars, television, even our own animated commercials—but we don't see anything funny in violence and sin. Even our villains are nice

[181] Cawley and Korkis (nd).

[182] Syndicated news article, reprinted at http://yowpyowp.blogspot.com/2013/09/helpful-huck-and-yogi.html.

> guys. We've never tried to educate children... we've never tried to preach to them, just entertain... in the area of comedy, today's child has a taste as sharp as his parents.[183]

Barbera echoes Hanna's suggestion that children were acutely tuned in to humour designed for older audiences and suggested that there was no such thing as children's programming anymore, with children being continually exposed to adult-oriented programming. Barbera also suggested that for Hanna-Barbera's approach there was no age limit for enjoyment. Despite *The Huckleberry Hound Show* receiving an Emmy for distinguished children's programming, Barbera notes that the show accumulated a cult audience with college students, citing the example of a San Francisco bar whose "barkeep would ring a bell at six on the evening when the show was aired and direct the patrons' attention to a sign that announced: NO TINKLING OF GLASSES OR NOISE DURING THE HUCKLEBERRY HOUND SHOW." (Barbera, 1994:127) The cross-generational appeal of the cartoons was explained by Barbera, who linked the type of humour presented to the favourable nature of television as a medium of co-viewing.

> Well, we don't write stories for children or adults of any particular age group. This is TV humor. Something altogether new. Children and adults together have loved Gleason, Carney, Lucy, and Sid Caesar. This too, is our kind of humor. You would never hear of college students voting Mickey Mouse their favourite, never hear of a father making a point to watch Donald Duck with his kids. That's because Mickey and Donald are designed for children. Our shows are made for the family.[184]

The key was not to preach to children, nor base humour on what would be funny to children viewers but instead, write for a broad TV audience. Jean Vander Pyl[185] suggests that despite *The Flintstones* being presented as an animated cartoon for adults, elements of the show would appeal to younger age groups, and recalls how layers within a joke could have cross-generational appeal. In an early episode of the show:

> Fred comes out to the front yard and Arnold the newsboy calls out, 'Here's your paper!' and tosses out a huge stone slab that knocks Fred over. And Fred says, 'I hate the Sunday paper.' Adults must have howled when they saw that—they *knew* what Sunday papers were like—kids just liked his getting knocked over." (Vander Pyl in Adams, 1994:34)

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[183] in *The Cumberland News*, August 18, 1962.

[184] Barbera in 'The Rocky Road to Success,' *TV Radio Mirror*, April 1961.

[185] Vander Pyl was the voice of Wilma Flintstone.

With one-liner jokes and celebrity impressions, the show's dialogue-heavy soundtrack appealed to adult viewers. Simultaneously, the visual slapstick appealed to younger viewers.

5.2 Action and Adventure: A Change in Theme in the Mid-1960s

While Hanna-Barbera's early shows centred on humour, in 1964 Hanna-Barbera began to diversify their show formats to include action and adventure-themed content.[186] In promotional articles at the time, Barbera was quoted as saying "The whole emphasis of our studio has become adventure."[187] As the studio's cartoons began to address these new themes, Hanna-Barbera's approach to writing and soundtrack likewise shifted. Hanna-Barbera began to delve into shows with darker themes such as *Jonny Quest* (1964), *Space Ghost* (1966), and *The Herculoids* (1967).[188] This led to a growing need for non-comedy writing staff. The embrace of action and adventure did not mean the demise of comedy; it did, however, open up a new direction for the studio. Shows like *Jonny Quest* were positioned as a blend of comic-book-style "documentary reality" and "creative adventure."[189]

Despite marginalizing humour, Barbera contended that these action-adventure shows still had a cross-generational appeal. While the studio's move to action-adventure signalled a shift in themes, the constant reference to the inclusion of 'youngsters' and family-adventures is evident. Instead of being *occupied* by the cartoons, the viewers were led to *identify* with them. Barbera suggests the change in theme matched changes in children's viewing habits.

> We've never made a kid show. There is no such thing as a kid in television any more. After the age of 4, it's a critical audience. Don't forget, these children have been seeing reruns of 'Sergeant Bilko' and 'The Honeymooners.' They won't go for anything childish. They demand sharp, adult entertainment. Jonny Quest plays to an adult audience.[190]

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[186] Not only were the cartoons of the mid-1960s characterised by a change in theme, but there was also change in soundtrack with the increased use of Ted Nichols as musical director.

[187] Barbera in *The Daily Reporter*, Dover Ohio, Saturday, October 24, 1964:17.

[188] Combining exoticism, adventure, and youth, the show was an experiment in depicting 'youngsters' as part of the action. *Jonny Quest* itself borrowed significantly from the vogue of Bond thrillers and was originally titled Quest 037 because Barbera felt that Bond-like numbers elevated a show's 'official' status. Quest similarly presented near-futurism and emerging technologies. *Jonny Quest* was primarily written by action writers Bill Hamilton and Walter Black.

[189] It also marked a time of experimentation for blending themes, with other shows like *The Impossibles* (1966) integrating action with humour and music. The studio also attempted to expand into live television productions, and ones that mixed animation and live action.

[190] Barbera in *The Daily Reporter*, Dover Ohio, Saturday, October 24, 1964:17.

In an effort to capitalise on changes in viewing and chase popular trends, Hanna-Barbera pursued a number of action-adventure avenues. An article in the *Exposure Sheet* company newsletter outlines why the studio planned on reducing their focus on funny animals in exchange for action-adventure cartoons. The company's publicity manager, John Michaeli, outlined general production changes that coincided with the push towards action-adventure and described the shift as "a new trend in cartooning."[191]

> The talking critters are giving way to super humans and primeval-appearing fauna for the fall TV 67-68 cartoon show parade on Saturday mornings, report Bill Hanna and Joe Barbera. On its tenth anniversary of producing animated entertainment for television's huge audience of youngsters, Hanna-Barbera Productions Inc. announces it will debut six new series, none of which gives star billing to a talking bear, dog, cat, or other animals. "But that doesn't mean that children's interest won't return to that type of cartoon story," points out Barbera. "Super heroes just happen to be in vogue because of the James Bond thrillers." (Michaeli, 1967a)

The cartoons shifted to focus on the adventures of humans. While funny animals fell to the wayside, animals would reprise their roles as assistants and clever sidekicks. With the studio interested in producing romantic, escapist stories in the style of *Tom Swift*, and the works of authors like Zane Grey and Mark Twain, adventure was designed to have 'universal appeal'[192]:

> "A whole new generation of kids and adults who have memories of adventure entertainment is a ready-made audience for 'Jonny Quest,'" points out Barbera. "WE'RE GLAD we can introduce today's youngsters to the pure type of adventure stories we grew up on," Bill Hanna continues. "After all," Joe interjects, "adventure has a universal appeal. Its appeal is worldwide and knows no age barrier. "Until now, our kids have not been exposed to this particular type of pure, clean adventure. We are glad to be the first to introduce them to it on television. It's a thrill for us to work on this series, and it's bound to be a thrill for children and adults to watch."[193]

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[191] The new trend in cartooning coincides with a shift to the network programming model, and 'block' programming, where timeslots were curated to feature shows centring on similar themes. See Seiter (1995:103).

[192] As described by Barbera. This term however betrays Barbera's attempt to garner viewership as, if one were to read these cartoons from a gender/feminist, post-colonial or eco-critical perspective, it is evident that there are indeed cultural particularities to these texts.

[193] From Edgar Penton's 'High Adventure in Cartoon TV Series,' *Press-Courier* of Oxnard, California, August 22, 1964 reprinted online at http://yowpyowp.blogspot.com/2011/02/jonny-quest.html.

A news article in 1964, quoted below, sheds a slightly different light on the change in theme. Journalist Charles Witbeck contends that the shift to action-adventure was purely to adapt to trends in the television business.

> Two of the finest noses in town for sniffing taste trends at the box office belong to those indefatigable cartoon makers, Hanna and Barbera who have added a touch of James Bond escapism to their new kids' show, "Jonny Quest," on Friday nights. The men, pushing to keep cartoons on the air, are willing to change styles, increase animation or slow it down, anything to keep H & B in the TV business.[194]

By 1967, Hanna-Barbera were pursuing multiple action and adventure projects. Of the seven new shows in production, six were action-oriented: *Shazzan, Herculoids, Moby Dick and Mighty Mightor, Birdman and the Galaxy Trio, Samson and Goliath,* and *The Fantastic Four*. The odd-cartoon-out was *The Abbott and Costello Show*, a series based on the comedy antics of Bud Abbott and Lou Costello.[195] The action-adventure shows featured adventures in faraway lands, undersea, outer space, and other times in history.

Hanna-Barbera's shift to action and adventure can be traced to a number of external influences.[196] While the studio's early cartoons were produced with the assistance of product sponsors, in the mid-1960s the National Association of Broadcasters outlawed the use of characters promoting commercial products within program timeslots. This ruling coincided with growing network influence in program development, with television networks ordering shows directly from producers. Consequently, Hanna-Barbera would begin working more closely with television network executives like CBS' Fred Silverman to produce shows that were focused on delivering ratings, rather than advertising products.

5.2.1 Superheroes

A later change in cartoon sponsorship deals indirectly led to the Hanna-Barbera's embrace of superhero-themed shows. In the mid-1960s, when Fred Silverman—CBS Network's director of daytime programs—made a push for changing the Saturday morning

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[194] 'Escapism in Cartoon Series' article by Charles Witbeck reprinted at http://yowpyowp.blogspot.com/2014/09/an-11-year-old-turns-50.html.

[195] The show featured Bud Abbott, but Lou Costello's role was voiced by Stan Irwin due to Costello's death in 1959.

[196] It was also an era when Hanna-Barbera was subsumed into Taft Broadcasting.

programming line-up to become a superhero-focused morning, Barbera pitched development ideas directly to Silverman to get a series sold.

> Our staff artists had been working exclusively on funny cartoons—precisely what Fred would have called 'soft' shows. I needed to find an artist thoroughly tuned in to the superhero genre, and I hired Alex Toth, a great comic book artist, to produce some designs for an as-yet nameless superhero. (Barbera, 1994:166)

The studio very quickly ran into a problem, however. While Toth was hired to redirect the studio's 'cartoony' caricature-like visual style toward a comic style suitable for superhero cartoons, the studio's established approach to writing was strongly aligned with comedy.

> I realized that some of our staff writers would likely have the same problems as our artists and I picked two of our writers, former film editors Joe Ruby and Ken Spears. I explained some concepts, and they went to work. Fred loved the material, and he bought the show. (ibid:167)

After this time, many of Hanna-Barbera's cartoons appear to be heavily influenced by Toth's style. Although Toth had some experience in animation prior to his time at Hanna-Barbera,[197] the sheer amount of work requiring concept art meant that Toth had to develop an economy, simplicity, and clarity of design, "in the heat of doing it—fast! And well!" (in Mullaney and Canvell, 2014:44) Animator Floyd Norman suggests that while many of the studio's staff had trouble adapting to this action format and comic style, it was a natural development for Toth:

> A lot of the cartoonists had a difficult time—they had been doing stuff like *The Flintstones*, that kind of bigfoot, cartoony stuff. When they had to do a show that was more action/adventure oriented, a lot of the guys found that somewhat difficult. Well, for Toth, that was his bread and butter. That was just a natural thing to him. (in Mullaney and Canwell, 2014:44)

Comic artist Doug Wildey similarly expressed initial teething problems over the studio's embrace of a more comic style for *Jonny Quest*:

> The realistic stuff was a little tougher [for Hanna-Barbera animators], even when Irv [Spence] started on the thing. The sequence on the Sargasso Sea, as they rose up out of the water, I noticed that the heads were too big, almost like Flintstone things... These guys were used to drawing cartoon type characters, and they'd come in and they were at a loss. They couldn't handle adventure stuff. [...] In the beginning, I was the only straight man in the entire

[197] At Cambria Studios on limited animation series like *Clutch Cargo* and *Space Angel.*

> organization that could draw a reasonably decent looking human figure. Then as we added to them, the heavy hitters [such as Warren Tufts and Alex Toth] came in. (in Olbrich, 1986)

Mark Nobleman's interview with Hanna-Barbera layout artist Bob Singer similarly reveals how drawing for action-adventure required a reconsideration of his approach:

> My natural drawing style leaned toward the design-y/cartoon-y style that included Scooby-Doo, Flintstones, and Yogi Bear. It became a stretch for me to draw in comic book style and I remember learning how to draw it by studying various comics such as Tarzan and Prince Valiant. My days drawing from a live model in art school days also helped me make the transition to drawing this adventure style.[198]

5.2.2 Action-Adventure and Changes in Writing

Series like *Space Ghost, Dino Boy,* and *Herculoids* were focused on action, adventure and sci-fi over comedy.[199] For a while, this posed a problem for Hanna-Barbera's production methods. Aside from the problems the animators faced in working with non-caricature characters, sound editors also had problems with music cue selection, due to the shows differing themes.[200]

Writer Tony Benedict saw the transition to action and superhero cartoons as the death of Hanna-Barbera's roots. Benedict, who had been a prolific writer in Hanna-Barbera's earlier comedy cartoons, found himself unable to adapt his writing practices to Hanna-Barbera's new superhero characters, who had no need for comedy and gags. Benedict,[201] in interview with Yowp, outlines how 'interference' from networks and corporations changed the studio's entire production approach. He indicates that network and corporate interference[202] was largely responsible for the transition of the autonomous "cute, obscure little cartoon making mini kingdoms nested inside big time movie studios (1930-1957) into global promotional product enterprises, primarily [promoting] children's products [where] The

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[198] http://noblemania.blogspot.com/2011/07/super-70s-and-80s-super-friendsiraj.html.

[199] This would not be the last time that writing changed either. Shortly after the embrace of superheroes, Hanna-Barbera branched into the development of pop-music oriented cartoons. Inspired by the popularity of the bubblegum rock group *The Monkees,* Hanna-Barbera developed shows like *The Impossibles*—a rock group that were secretly superheroes—which conflated themes of comedy, sci-fi and superheroes, and furthermore required music integration.

[200] Discussed in chapter 9.

[201] http://yowpyowp.blogspot.com/2013/10/tony-benedicts-hanna-barbera-documentary.html.

[202] Such as input from CBS and Taft Broadcasting who had acquired Hanna-Barbera in late 1966.

name of a toy became the name of a television show."[203] In the ten years from the company's establishment, Benedict outlines the shift from an autonomous studio, to one that bent to external input. Benedict describes the change from the studio's early days:

> With their scaled down animation system leaning heavily on writing, acting, and character design, they sold shows. Animation was limited but effective. Huck Hound and Yogi Bear were viewed by adults in beer bars at cocktail hour [and] Hanna-Barbera was selling shows with little advertiser input. Few even knew how these animated things got made. Inevitably, the suits became savvy and saw an opportunity of biblical promotional proportions. Slowly they muscled in. The Hanna-Barbera studio was sold to a big media company in 1967. Superheroes were beyond me. Humor was no longer required. So I left. (Benedict, pc. 2015)

Hanna-Barbera background artist Art Lozzi, who had been with Hanna and Barbera since MGM, similarly disliked the studio's cartoons post 1966 and left when human characters began entering the cartoons. "To me, around that time, Hanna and Barbera were on the way down. Quality was fading in practically all areas."[204]

The wave of superhero-themed cartoons grew in the mid-1960s. Silverman developed the "superhero morning" concept for CBS' Saturday morning block.[205] Hanna-Barbera weren't the only producers creating series about superheroes, as Filmation—famous for their stock animation approach and ability to undercut Hanna-Barbera in terms of production costs—experienced a successful run with their *The New Adventures of Superman* (1966) series. While both studios produced superhero cartoons, Hanna-Barbera's distinct soundtrack style (courtesy of musical directors Hoyt Curtin and Ted Nichols) made the Hanna-Barbera series memorable. Commenting on the role music played in elevating perceptions of animation quality, commenter *Errol B* suggests that "Hoyt Curtin's music was fantastic. Years later these cues would help make H-B shows appear better than programs from Filmation, even though the animation and stories were equally bad."[206]

This period was marked by a change in how series were ordered. Instead of Barbera seeking sponsors to fund the development of a show, the action-adventure era of Hanna-Barbera is

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[203] Benedict (pc. 2015). In relation to the ramifications of sale of the company to Taft Broadcasting, Benedict indicates that while the company was "a dynamic and zesty place to work in the middle sixties, … the studio changed after Bill and Joe sold it, and thinks that later on, they regretted selling out when they did." https://animationguild.org/oral_history/tony-benedict/.

[204] http://www.readersvoice.com/interviews/2007/08/hanna-barbera-background-artist-art-lozzi/.

[205] See Erickson (1995:26), Perlmutter (2014:139).

[206] Via http://yowpyowp.blogspot.com/2014/09/an-11-year-old-turns-50.html.

typified by the involvement of figures like CBS' Fred Silverman who assembled a Saturday morning cavalcade of cartoons. The change in theme is also paired with Hanna-Barbera's cartoons move to a Saturday morning—prior to which the cartoons were associated with afternoon or evening viewing. Silverman, described by Erickson as the "man with the golden gut," wanted to program a block of thematically similar shows and spearheaded the shift toward superhero-based shows. Filmation's Lou Scheimer recalls that:

> Silverman, who was just new at CBS, had decided that he could turn around the Saturday morning schedule at CBS and do something that no one had ever done. He was going to buy stuff specifically for Saturday morning. Up until that time, they used to have suppliers. Advertisers would supply shows and they would buy off network used stuff. No one had really programmed for Saturday morning. Silverman had gotten in touch with DC Comics and told them he had wanted to buy Superman as an animated show. (Scheimer, 1979:np)

Scheimer suggests that Fred Silverman's intention to supply a themed programming schedule to Saturday morning altered how Saturday mornings were typically scheduled. Network executives like Silverman therefore began to exert influence over the nature and conceptual development of the shows. With other networks (aside from CBS) also competing for Saturday morning viewership, Saturday morning programming was a coup for Hanna-Barbera who in 1967 produced a range of new series for NBC (*Birdman, Samson and Goliath,* as well as the network showing returning series *The Flintstones, Atom Ant, Secret Squirrel*), CBS (new series *Shazzan, The Herculoids, Moby Dick,* and rebroadcasts of *Jonny Quest, Space Ghost,* and *Frankenstein Jr and The Impossibles*), and ABC (*Fantastic Four*). McCray suggests that CBS' game-changing approach propelled them into the top spot for the 1966–1967 season and compelled the remaining broadcast networks to place superheros in their Saturday morning schedules. (McCray, 2015:16) Hanna-Barbera's combined viewership for their debuting cartoons for the 1967 season had given the Hanna-Barbera shows a "a combined 60 per cent audience share *for every hour of viewing* on Saturday morning and early afternoon on the three national networks" with the only exception being "the 11:30–12:30 time slot when no Hanna-Barbera product airs." (Michaeli, 1967b, emphasis added)

5.3 Comedy-Mystery, Variety Shows, and Bubblegum Pop Cartoons[207]

At the late 1960s, at the intersection of fictional pop groups and mysteries, a new wave of cartoons was born for Hanna-Barbera. Stahl's (2011) account of *The Archies* as synthespians provides a fitting framework for understanding why animated groups meshed with bubblegum pop so well. These cartoons are notable for leading a new trend in musical theme and music integration for Hanna-Barbera.

After mounting concerns from parents' groups and children advocacy groups (like Action for Children's Television) about violent themes in cartoons, the later 1960s saw another thematic development in Hanna-Barbera's output. These new cartoons shifted back to comedy and included a curious new type of show featuring integrated pop music numbers. Austen suggests that as "the rock 'n' roll era took hold of American culture, the record buying tastes of the kids [...] influenced the musical content of kids' cartoons. [Consequently] television began its assault on movies and radio as America's prime entertainment source." (Austen, 2002:173)

Spurred on by the success of Filmation's *The Archie Show* (1968), Hanna-Barbera embraced bubblegum pop's appeal to children and began to insert musical product as a way to attract and engage viewers. Austen outlines its appeal and the underlying mechanics of its production such that:

> It combines the fines pop craftsmen [...], the slickest studio musicians, and the sweetest sounding vocalists (ideally, with voices that somehow combine total innocence with almost creepy seductiveness). It gives these people a mandate to make a song so catch it is almost a jingle., and to make the subject matter about things little kids dig [...] But the writer also must, somehow, make candy, games, and roller skates overt, yet ambiguous, metaphors for sex. (Austen, 2002:180)

Bubblegum pop's catchiness chimed with with Hanna-Barbera's approach to music: Hanna's affinity for memorable short musical phrases and wordplay which he drew on for early themes, and Curtin's previous musical work in commercial jingle-writing.[208]

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[207] Hanna-Barbera's integration of pop music is introduced here to outline hallmarks of their cartoons in the late 1960s. Chapter 10 discusses Hanna-Barbera's embrace of bubblegum pop in greater detail.
[208] Discussed in Chapter 7.

5.3.1 The Emergence of Cartoon Rock Bands

The widespread integration of pop music in cartoons garnered significant attention in the mid-to-late 1960s. Numerous animation studios joined in the trend, developing cartoons featuring both real pop groups like *The Beatles* (1965, King Features) and fictional groups like *The Super 6* (1966, DePatie-Freleng), and *Here Come The Beagles* (1966, Total Television). The trend lasted into the 1970s, with Rankin-Bass producing *The Jackson 5ive* (1971) and *The Osmonds* (1972) early in the decade.

The shift to cartoons about music was a natural progression for Hanna-Barbera. The studio had diversified in 1964, launching a record label (Hanna-Barbera Records, or HBR) for long-play story-based cartoon recordings. Alongside their Cartoon Series records, they began to release pop music product—from acts that had little to no affiliation with the company's cartoons. Hanna-Barbera experimented with combining music with superheroes with *The Impossibles* in 1966, and further developed this premise with the variety show *The Banana Splits*, a variety show hosted by a costumed, live-action group of the same name. The marriage of pop music and cartoons was not without problems. Austen suggests that many of the early fictional pop groups lacked authenticity and suffered from a perceived imbalance between fame and cartoons' association with children's fodder.

> In the immediate wake of *The Beatles*, a number of cartoon rock 'n' roll bands emerged, but, like the Chipmunks before them, their producers had little grasp of rock 'n' roll and were simply making fun of it or exploiting it half-heartedly. [...] Despite the moderate success of these post-Beatles cartoon bands, the cartoon rock revolution wouldn't begin until the end of the decade. This came about by way of the convergence of two factors: the raising of bubblegum music to an art form and Hanna-Barbera's lowering of TV cartoon standards. (Austen, 2002:178–179)

The sudden popularity of bubblegum pop cartoons on Saturday morning programming is due to a range of factors. Just as Fred Silverman is credited with directing Saturday morning programming towards superheroes, so too is he credited with directing Saturday morning programming toward bubblegum pop after concern from children's advocacy groups. In one sense, bubblegum pop cartoons became the feel-good counterpoint to action cartoons.

Though Hanna-Barbera had delved into bubblegum pop cartoons with the fictional group *The Impossibles* (1966), the development of *The Archies* (1968), a fictional group portrayed on Filmation's *The Archie Show* (1968) highlights the reasoning behind developing

bubblegum pop cartoons. Stahl suggests that music producer Don Kirshner claimed credit for the group's invention, "telling *Rolling Stone* that he wanted to do the same thing with a cartoon series that Ross Bagdasarian had done with the Chipmunks." (Stahl, 2010:13) This rendition of events is generally accepted by music writers and critics, however "historical television scholarship locates the show's impetus in executive response to institutional and regulatory frictions centering on violence in children's cartoons." (Stahl, 2010:13)

It soon became clear that creating a cartoon band would allow studios to sell both cartoon and musical product, and that each would serve to promote the other. Moreover, creating a *fictional* band circumvented creative conflicts. Kirshner was inspired to create *The Archies* as a fictional pop group after knocking heads with members of *The Monkees* over their individual agency. *The Archies* were envisioned as a band where session musicians would play the roles of characters on an animated television show, eliminating the need to deal with band members. Recalling his creation of *The Archies,* Kirshner recounts, "I said 'screw the Monkees, I want a band that won't talk back.'"[209] *The Archies* collected songs that *The Monkees* had refused to record. Recorded instead[210] by session musicians, the song *Sugar, Sugar* sold more than six million copies and became one of the biggest hits of 1969. Copeland (2007) suggests that *The Monkees* was modelled on success of *The Beatles* and other British Invasion pop groups, and that their televisual presence marked a new model for promoting musical product.

> While rock/pop music would occasionally invade family sitcoms, 1966 saw the introduction on NBC of a television show *whose entire raison d'être was the marketing of pop music.* [...] Each episode [of The Monkees] featured at least two musical numbers[211] [...] The show was sufficiently "safe" that adults would tolerate their children watching the show even though it featured mildly risque pop music. (Copeland, 2007:281, emphasis added)

[209] http://www.theguardian.com/music/2011/jan/20/don-kirshner-obituary.
[210] Perhaps 'comparatively more transparently' would be more suitable, given the characters were animated.
[211] Which, after their exposure, would be released as singles or feature on albums. The inclusion of two pop songs per episode was also adopted by Hanna-Barbera. Curiously, musical segments would begin to feature even in shows where the characters weren't depicted as musicians.

As agency-less synthespians, *The Archies* consequently became the quintessential bubblegum cartoon pop act.[212] Hanna-Barbera would follow suit with a suite of bubblegum pop cartoon acts moulded by music impresarios.

5.3.2 Comedy-Mysteries and Changes in Writing

The shift to comedy-mysteries in the late 1960s was again largely due to network executives like Fred Silverman attempting to establish trends in television programming. Just as action cartoons spurred a change in Hanna-Barbera's writing approach, the studio's move to shows premised on mystery necessitated a new writing team. Barbera assigned two young writers (formerly track readers and editors), Joe Ruby and Ken Spears, to develop concepts for shows. The editors-cum-scriptwriters Joe Ruby and Ken Spears were responsible for development of formulaic shows like *Scooby-Doo*. An interview with Ruby and Spears outlines how premises for mystery shows revolved around formulaic plots:

> From the beginning, Mr. Ruby and Mr. Spears knew they had a winner. Scooby was an instant icon. As for the plots? "Let's put it this way," Mr. Ruby says. "After we finished the second episode, we said, 'Where do we go from here?'" The answer: nowhere. "But it works!" [...] "You know the characters are going to run into these situations, maybe who the bad guy will be," Mr. Spears adds, "but it's how you get between the two points—how Scooby messes up."[213]

While comedy softened the spooky themes, Takamoto considers that the new area of mystery cartoons was "considerably different from the Hanna-Barbera norm. We had done adventure shows and action shows and comedy shows, but we had never before done a show where you had to plant clues and ask the audience to follow them along with the characters." (Takamoto, 2009:126)

By 1973, animation and children's television programming was once again under the spotlight, not for violence, but for a perceived mindlessness that pervaded children's entertainment. FCC chairman Nicholas Johnson labelled programmers responsible for the Saturday morning line-up 'evil men' and 'child molesters'[214] for the allegedly depraved state

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[212] Although *The Archies* are generally accepted as the first successful foray of bubblegum pop themes in cartoons, Hanna-Barbera had been working on musical cartoon and live-action concepts for a while, such as *The Banana Splits*, of which the concept was developed for NBC and broadcast in the same season as *The Archie Show*.

[213] Newspaper article by Stephen Lynch, *The Orange County Register*, 1 November 1999 reprinted at http://yowpyowp.blogspot.com/2012/04/zoinks-internet-programming-note.html.

[214] As discussed in Erickson (1995:30).

of weekend children's morning television. *Variety's* Bill Greeley described children's entertainment as a hotch potch of styles, many of which were unsuitable for children:

> Weird creatures abound, but they are mutants of the old grotesque monsters and freaks that saturated the schedule before the public caught on. There are giggling apes and fire-snorting dragons afraid of mice, crying lions and bats with a comedic flair... Much of the new cartoon products could be classed as situation comedy. It's not children's programming. It's sort of shrunken adult programming [replete with] cheap hip talk, [...] cliché sayings [and] almost unanimously witless, heartless, charmless, tasteless and artless. (in Erickson, 1995:30)

5.4 Chapter Conclusion

Drawing on secondary sources consisting of biography, news articles, and studio newsletters, this chapter has outlined the broad themes in Hanna-Barbera's cartoons from 1957 to 1973. While Hanna-Barbera continued to produce cartoons into the 1990s, the reason for an examination of their early years is because it aligns with the growth and development of the company and showcases the emergence of several major themes before the studio produced more derivative cartoons. The history and context of Hanna-Barbera's emergence and the major themes of their first fifteen years align with distinct changes in the construction of soundtrack, as discussed later.

The following chapter introduces the elements that typically comprise Hanna-Barbera's soundtracks including the roles of music, sound effects, and voice. In addition, the personnel that contributed to these elements will subsequently be discussed. This chapter will lay the groundwork for a discussion of the changing nature of soundtracks alongside the themes of comedy, action-adventure, and comedy-mystery.

6 Changes in Soundtrack Construction from MGM to Hanna-Barbera

This chapter is primarily concerned with the practical construction of soundtrack at Hanna-Barbera. It outlines the different elements of the soundtrack, including music (theme songs, music cues, underscore,) dialogue, and sound effects. It will introduce how and why changes in the way soundtrack was constructed for television animation are of relevance. The following chapter in turn serves to introduce the staff responsible for assembling the soundtrack, including the roles of musical directors and musicians, voice artists, and editors.

Before focussing on Hanna-Barbera's approach to the construction of soundtrack, it is pertinent to discuss the broad role of music in cartoons, and the approaches Hanna and Barbera took in theatrical animation. This will aid in framing the differences in Hanna-Barbera's approach to soundtrack construction to that of theatrical cartoon predecessors.

6.1 Elements in the Soundtrack

Cartoon soundtracks are made up of three distinct sources: *voices, sound effects,* and *music.*[215] While there are additional sound elements that frequently emerge within cartoons[216] (and contentions that sound in animation defies the traditional soundtrack trichotomy)[217] the breakdown of the soundtrack into three elements is largely based on how editors' moviolas[218] are constructed. Kazaleh comments on the functional construction of the moviola as having one picture track for editing workprint, and three sound heads for layering voice, sound effects, and music:

[215] Aside from the three aspects of the soundtrack, the music, sound effects, and voice break down into further constituent parts: music comprises theme songs, title card motifs, musical cues, underscore, as well as intra-cartoon musical features and interludes; sound effects comprise aural cues as accompaniment of action, as well as an allusive tool to simulate things that aren't seen; and voice acting comprises intra-cartoon and narrative forms. Beyond this, other sonic motifs occasionally emerge in the soundtracks, such as simulate audience engagement in the form of laugh tracks.

[216] Such as narration and laugh tracks.

[217] See Allen (2009:10).

[218] A motor-driven machine used by editors for viewing film while editing.

> Voices, music, and sound effects were edited on their own reels, and when the editing was completed, the sound elements would be mixed down to a single mono track for striking prints which had mono optical tracks.[219]

Theatrical animation productions at MGM frequently had a strong grounding in musical integration. Music, as a creative keeper of time, was a form of accompaniment that added a strong rhythmic driving force to the pace of the animation—it both gave the animation a tempo which dictated the urgency, as well as indicated mood and earmarked significant parts of the story. While this thesis examines a different generation of animation to MGM's theatrical animation, television animation draws on a shared history with theatrical animation and broadcast radio. This chapter will thus concentrate on how sound and music functioned in Hanna-Barbera cartoons outlining similarities and differences in theatrical animation soundtrack construction and radio, as well as the aesthetic, creative, and technological differences regarding how soundtrack was assembled. Analysing the intersection of animation, sound effects, music, and voice is a worthwhile endeavour because they are each entirely constructed and integrated with an entirely constructed visual. Furthermore, the themes of *music* and *sound* intertwine with Hanna-Barbera's history beyond their use in the soundtrack alone.[220]

6.2 The Role of the Soundtrack

Taking inspiration from Goldmark's (1997) essay on the role of music in cartoons, this chapter introduces how Hanna-Barbera's approach to soundtrack differed to their theatrical approach at MGM. Regarding the role of music in animation generally, Goldmark suggests that the role of music in cartoons echoes its purpose in live-action film, but also serves several other functions.

> Music can set mood, fill in "empty" sonic space, and emphasize motion. In cartoons, music also helps to enliven and yes, animate, a long sequence of drawings which, taken singularly, don't carry much life, or [...] "forward motion." The modern cartoon, and especially the Hollywood cartoon from the Golden Age of Animation, relies so much on music that it is truly difficult to conceive what they might have been like without a soundtrack. (Goldmark, 1997:np)

[219] Kazaleh (2013), at http://yowpyowp.blogspot.com/2013/10/how-to-make-hanna-barbera-cartoon.html.
[220] Such as the themes of pop music in their cartoons and their venture into pop record production.

The use of music in cartoons has a rich history that interweaves with both popular music and classical. Goldmark's *Tunes for 'Toons* (2005) concentrates on music's role in classic twentieth century animated works, and details the approaches of and differences between the Warner Bros. and MGM studios and the respective composers Stalling and Bradley. Goldmark suggests that the typical division of the cartoon sound space into three tiers (of music, dialogue and sound effects) was a structure endemic to Hollywood filmmaking. (2005:51)[221] MGM and Warner Bros. prioritised music, then sound effects, and dialogue least of all—cartoons by these studios promoted musical integration over dialogue (or even had no dialogue), and used sound effects as punctuation within music. Conversely, Hanna-Barbera's television cartoons followed cinematic filmmaking: prioritising dialogue over sound effects and music.

6.2.1 Primacy of the Soundtrack

The animation process is frequently highly dependent on the temporal pacing of music or dialogue. In theatrical animation, many cartoons were timed to pre-existent or co-developed musical works.[222] In early animation productions however, it was sometimes the reverse—soundtracks were produced and timed to the pre-existent animated visual, meaning that the appended voices, or musical structure (the synchronisation of which would be predicated on temporal consistency and regularity of phrasing in the visuals), was at the whim of the animator.[223] Hanna (1996:23) notes that constructing soundtrack to pre-existing visual content proved difficult for performers, and these synchronisation issues were solved by animating to the soundtrack:

> The earliest sound cartoons employed a method of recording dialogue to the cartoon's animation. But this method had several drawbacks. It often proved extremely restrictive to recording artists[224] who provided the voices for the characters. In attempting to conform the reading of their lines to the specific movements of the animation, the actors often felt inhibited in their performance, and their vocal renditions often emerged stilted and awkward.

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[221] Curtis' chapter on "The Sound of the Early Warner Bros. Cartoons," in Altman's *Sound Theory/ Sound Practice,* ed. Rick Altman (New York: Routledge, 1992), 191-203, objects to this three-tiered distinction in the makeup of soundtrack in cartoons with regard to conventions of using music for sound effects, animation's reversal of the perceived primacy of image over sound, and problematic distinctions over visual depictions of diegetic/non-diegetic sound. Curtis' objections are justified in terms of theatrical animation, but are not as pertinent to Hanna-Barbera's cartoons, which depart somewhat from theatrical animation soundtracks.

[222] As seen earlier with bar sheets outlining action in correspondence to Scott Bradley's musical score.

[223] See Appendix XII: Polyrhythm and Timing Cartoons.

[224] The restrictive nature of this process is still evident in the dubbing foreign language cartoons.

> Fortunately, the flaws of this method were recognized early on. By the end of the 1930s the process was actually reversed, allowing the actors to record their lines in as free and spontaneous a manner as they wished. The animation was then done to synchronize precisely with the vocals, resulting in a much more natural and livelier cartoon performance. (Hanna, 1996:23)

An interview with Hanna-Barbera editors and writers on the *Yogi Bea*r DVD featurette *Cartoon Tracks: The Art of Hanna-Barbera Sound* not only outlines the Hanna-Barbera soundtrack's similarities to radio, but suggests that the role of the soundtrack in the screen-sound relationship is of equal importance in television animation as the animation itself. Writer and editor Ken Spears suggests that a cartoon is basically a radio show, and the soundtrack is extremely important:

> I mean, it's not only the dialogue, which is like a radio show in itself, but the sound brings everything to life... If you took the sound away, especially in a cartoon particularly, it wouldn't have any life. You can watch a silent picture and you can imagine sound better than you can watch a silent cartoon. Sound is such an important ingredient in it, just as much as the animation.[225]

Not only was the soundtrack to television animation similar to radio, but role of the soundtrack was equal to the the visual is a telling statement about the function of television animation soundtracks, going so far as to suggest that sound animates (or brings life to) the visual.

6.2.2 Altering the Allotment of Movement, Sound, Dialogue and Music

The first cartoon that Bill and Joe produced was *Ruff and Reddy,* which would act as the "opening and closing acts for a half-hour children's show that aired on Saturday afternoons [...] hosted by a live host co-starring with puppets, and also featured reruns of old Columbia theatrical cartoons." (Hanna, 1996:83) With regard to their approach to producing animation of a highly constrained budget, Hanna writes:

> Since we were financially limited to the number of drawings that could be produced in animating *Ruff and Reddy,* it was essential that we select only the key poses necessary to convincingly impart the illusion of movement in our cartoons. [...] All of the elements that would ultimately be incorporated in television cartoons had been present in theatrical

[225] In *Cartoon Tracks: The Art of Hanna-Barbera Sound* featurette, on *The Yogi Bear Show—The Complete Series* DVD (2006).

> cartoon. There was movement, sound, dialogue, and music…They would just be allotted in a different proportion for television. (Hanna, 1996:83)

While Hanna-Barbera is frequently associated with pioneering or even inventing "limited animation," Hanna's framing of their approach to cartooning as "our limited animation process" indicates that it was one of many attempts to cut corners in animation production. The basis of their method stems back to aspects of how they produced *Tom and Jerry* shorts at MGM.[226]

A number of things changed practically when Hanna-Barbera started to produce cartoons for television. In terms of broad descriptions of changes in style and the increase in manpower and the planned reduction of labour, Kricfalusi (2007a:np) identifies that there was: less 'animation'—fewer frames were drawn, as when content was animated it was broken down into layers, thereby reducing what needed to be redrawn; fewer camera angles;[227] a simpler design style, both for both foreground and background elements, for reasons that overly detailed drawings would be lost on television; library music replaced custom scores; and finally, a bigger crew with less person-to-person communication, and less hands on direction, "and no time to polish anything or even talk directly to every creative member of the team." (Kricfalusi, 2007a:np) With the shift to television, production schedules would place deadline demands on how content would need to be produced.

> Bill and Joe split their directorial duties severely. Joe would be involved up front in the creations of the characters. the general show concepts and the designs, while Bill would handle the actual production. Joe worked with the voice actors […], with the writer-storyboard artists […] and with the designers […]. Bill handed out some of the production work to in-house crew and freelanced the rest—the layouts, animation, ink and paint, backgrounds, camera etc. He didn't personally supervise much of it. (ibid.)

Kricfalusi suggests that the studio's growing use of freelancers and industry professionals whose work Hanna trusted was a necessity to meet both production schedules and budgets. It was evident that as both demand and the company grew, Hanna and Barbera's ability to

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[226] See Appendix II: Hanna-Barbera's Planned Animation Practices.

[227] Kricfalusi suggests that the cartoons were typified by their framing, which was a planned approach taken for the purpose of re-using content: "Hanna Barbera cartoons were made so that almost every shot was left to right with a low horizon. This way, the same animation drawings can be used in multiple scenes." (ibid.)

oversee quality would be sidelined, inversely proportional to the magnitude of studio's output.

With the shift to dialogue-driven cartoons at Hanna-Barbera, dialogue becomes primary, music does not 'time' the cartoon anymore, and moves from storyline metaphor and signifier to accompaniment. Apart from the general shift away from being musically-driven or visually gag-oriented, Bevilacqua suggests that the pace of the cartoons for television significantly changed, with Daws Butler's unhurried drawl featured in cartoons like *Ruff and Reddy* and *Huckleberry Hound*. Bevilacqua[228] (pc. 2012) notes that the way Butler presented his characters in recording sessions altered the emotive tone. With characters like the laconic and unhurried Huckleberry Hound, vocal delivery came to set the pace for the cartoon itself. The development and characteristics of Hanna-Barbera's approach to soundtrack creation (including timing, voice, sound effects and music) and its difference to Hanna and Barbera's approach at MGM are discussed here.

6.3 Music's Role in Timing Cartoons at MGM

> Bill Hanna [...] taught me the basics of animation timing. With his musical background, he timed everything with a metronome. After that I understood why those *Tom & Jerry* cartoons were so magical. All the action was timed out to a beat.[229]

Music in animation is often used to assist with continuity, function as a narrative device, or contribute aesthetically. (Goldmark, 1997) While music in theatrical animation (such as the works scored at Warner Bros. and MGM by Stalling and Bradley respectively) was the foundation for storytelling and action, music was functionally different in television animation. Firstly, the sense of timing in cartoons was fundamentally changed because of the budgetary limitations that prohibited them being structured to a musical score. Instead of cartoons having a pace or action dictated by the music bar sheet, timing revolved around the comedic timing of dialogue. While Hanna states that timing in animation is a musical concept,[230] this assertion is based on timing in non-dialogue-based cartoons, where the pace is firmly grounded in the rhythm of the musical soundtrack. By necessity, the great cartoon

[228] Daws Butler's protégé and biographer.
[229] Jon McClenahan in interview with Platypus Comix http://www.platypuscomix.net/people/mcclenahan1.html.
[230] *In Cartoons, Music Makes the Laughs Grow Louder*, in Burnett (1995).

composers have a strong sensibility toward the role of the musical soundtrack in the cartoon production process; Mallory (1998) recognises Bradley's talent in this area, suggesting that his role in MGM's cartoons was greater than supplying music to motion, but one of symbiosis with the director.

> One of the truly unsung heros of animation was Scott Bradley, who headed up the MGM cartoon division's music department for the entire life of the studio. Bradley's brassy, jazzy scores not only supported the full-gallop tempo of the animation, but actually helped to punch up the gags and highlight the reactions of the characters. He was also a man who understood the technique of animation so thoroughly that he could score to a rough pencil test rather than the finished inked-and-painted product, and never miss a beat. (Mallory, 1998:37)

Goldmark (2013) describes the process of collaboration between director and composer in musically timing a cartoon as developing a "chronometric roadmap," and suggests that "the timing of cartoons does not just facilitate the production process, but also develops the pivotal bond between the look and sound of cartoons." (2013:230)

The cartoon's director and the composer needed to be in sync regarding the direction of the cartoon, thematic developments, and pace of the action. Across his animation career, Bill Hanna was responsible for timing out cartoons and was recognised as having a masterful sensibility towards timing gags. He had a musical background, and his practice of using a metronome (see Figure 7) to time out scenes emerged from his time at Harman-Ising.

Figure 7. Bill Hanna, Fred Quimby and Joe Barbera look over a *Tom and Jerry* timing bar sheet (in Byrnes, 1950:240). Note the metronome on Hanna's desk.

Hanna described his approach to timing partly mathematical and partly intuitive, and one that played into film's division of frames.

> In studying the markings indicated on the metronome, I was able to determine that when the metronome clicked at a rate of 144 beats per minute, every beat represented ten frames of film. Using the index of twenty-four frames a second in animation movement, I figured that a twelve beat was half of that, so every time it clicked it would be twelve frames. Using that multiple I marked on my metronome for a ten beat, twelve beat, fourteen beat, sixteen beat, and so on to setting the tempo of, for example, a character's walk by coordinating the action in frames to the beat of the metronome. (Hanna, 1996:23)

While his approach to timing would at times rely on rhythmic regularity, he suggests that it was not always an exact science, but rather one that required an understanding of timing's role in humour. The axiom of using the metronome to time cartoons was appropriate for timing action, but Hanna suggests that timing of other things, such as "the facial reaction of a character, a double take, or some other comedic or dramatic bit of action" relied on an intuitive sense of timing and knowing how long you wanted to hold that look or whatever the moment calls for. "Then it becomes something that is felt more than precisely measured. You see it, you feel it, and somehow you just know if it is right or wrong." (Hanna, 1996:23)

In theatrical animation, the pairing of composer and sound designer often created a dynamic where the sound effects played into the music.[231] Given that the music was symbiotically sketched around the action (or vice versa), organising musically integrated sound effects was easy to do. Beauchamp highlights the fortuitous pairing of Warner Bros. sound editor Treg Brown[232] whose "collaborative efforts with composer Carl Stalling resulted in a seamless blending of SFX and music." (Beauchamp, 2005:64) Images of bar sheets from MGM productions (Figures 8 and 9) illustrate how percussive timing and melody are sketched on the same sheet as descriptions of camera instructions, action, and sound effects. In Figure 8, while music is absent, the image illustrates how camera, action, sound are coupled with the breakdown of music into bars, with instructions for each written alongside the music. Sound events and effects are arranged percussively, with notes aligning with (minims are represented as groupings of 12 frames, and quarter notes are represented as groupings of 6

[231] A post by Stephen Worth about the 'lost art' of musical timing in cartoons features a selection of Rudy Ising's bar sheets can be found at https://web.archive.org/web/20090703181133/ http://www.animationarchive.org/2006/08/media-musical-timing-rediscovered.html.

[232] At MGM, the sound department rarely received screen credit. Warner Bros. Treg Brown, according to Beauchamp (2005) is one of the few individuals credited for sound design in the early years of animation.

frames for example). Figure 9 depicts the cartoon around 4:45–5:02, replete with Scott Bradley's score.

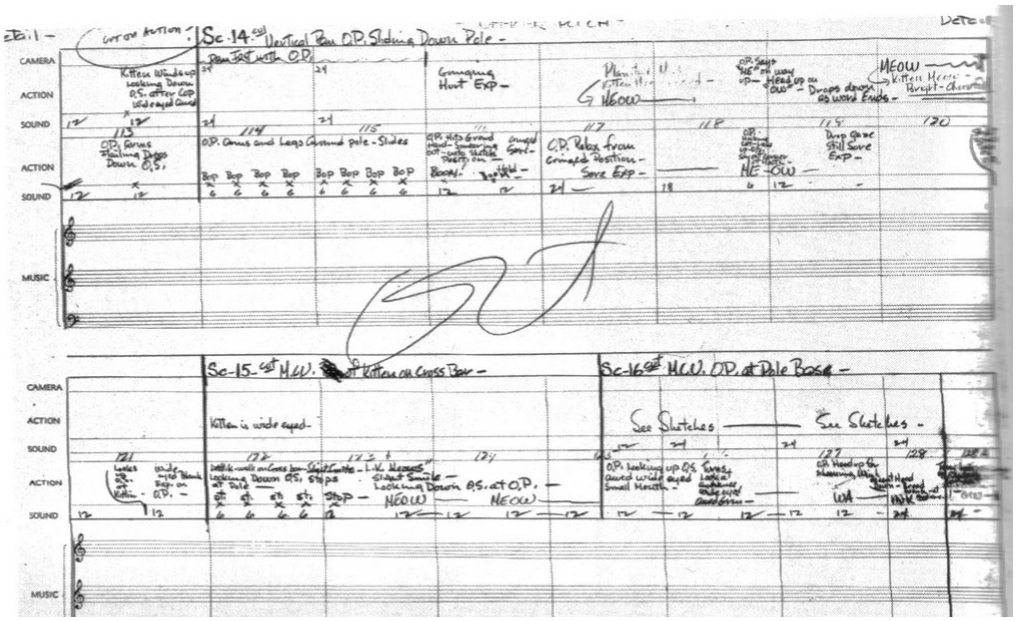

Figure 8. A bar sheet for Hanna and Barbera's MGM cartoon 'Officer Pooch' (1941).[233]

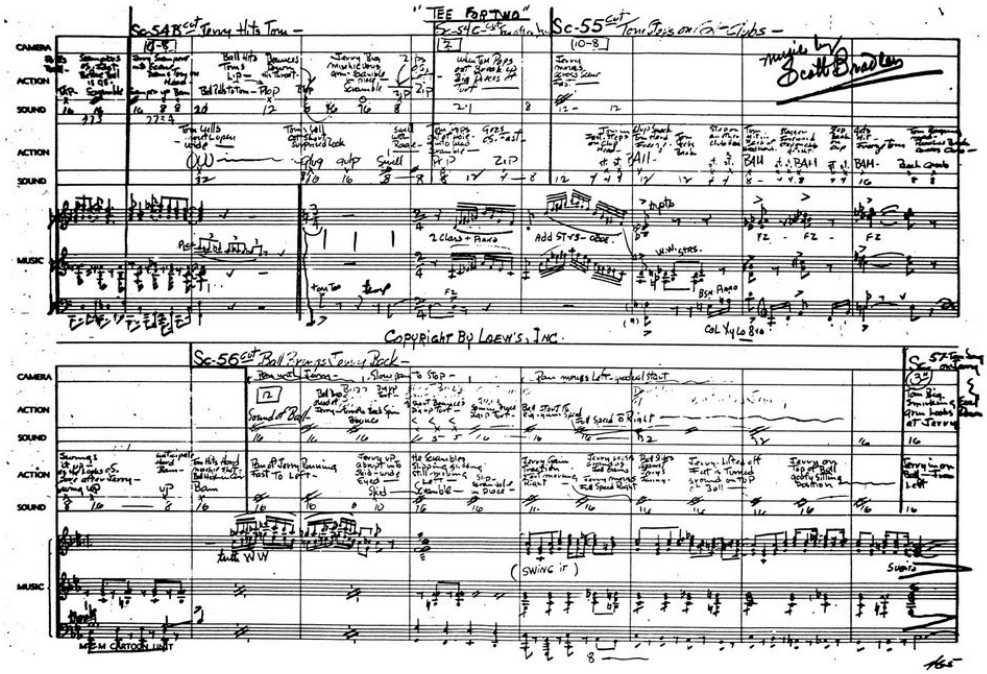

Figure 9. A bar sheet for the *Tom and Jerry* cartoon 'Tee For Two' (1945).

Describing the role of music in the animation process at MGM, Hanna states:

[233] The owner of this and the following image are unknown to the author. Both images are sourced from Kevin Langley's blog "Cartoons, Model Sheets, & Stuff" http://klangley.blogspot.com/2006/08/timing-animation-to-music.html. Unrelated to this thesis, but interesting nonetheless, Stephen Worth shares numerous bar sheets (or 'detail sheets') for Harman and Ising's *Shuffle Off to Buffalo* (1933) conveyed purely on musical staves at http://animationresources.org/technique-musical-timing-rediscovered/.

> Years ago, so much of an animated cartoon was done to music. There was a bar sheet designed that had treble and bass clefs all across the top of the sheet, a sheet probably 18 inches wide and about 12 inches tall. We would divide that into bars and set tempos, so many frames to a beat. A 2/10 beat or a 2/16 beat...whatever. We would set tempos for the music and write in there wherever we would want a sound effect. They used to write the music to accommodate the sound effects. (Hanna, in Seibert, 1995)

Hanna's comment outlines how sound effects were determined by the director, with the musical director using both the bar sheet and sound effects to create a score. Onomatopoeic or echomimetic descriptors would be written directly onto the bar sheets, as Hanna recalls: "I've done timing on all those *Tom & Jerry* cartoons. I would always write-in 'splat,' or 'swish' or 'foops' or whatever. Something that would denote whether it's a clank or a soft splash or something. I would hear them in my mind and write them on the bar sheets" (Hanna, in Seibert, 1995)

Working to a bar sheet had an influence on the use of sound effects. For Hanna and Barbera's approach at MGM, action was dictated by the temporal placement of sound effects, which complemented the music. While action, sound effects, and music were sketched out on bar sheets, music dictated the pace of the action. Hanna-Barbera sound designer and editor Pat Foley describes the early approach MGM cartoons took to scoring, outlining the how musical framing of the cartoons via bar sheets guided the soundtrack "in an effects type way, where the music made the zips, and wind whistles and the xylo runs, running up and down" to match the onscreen action (in Seibert, 1995) For these cartoons, as sound effects were frequently musical in nature, they emerged as musical elements within the soundtrack. For their approach with cartoons for television, music and sound effects were dictated by animation, which itself was dependent on dialogue. With music and sound effects appended to the animation, the change of order of the construction of sound and image fundamentally changes the role of the soundtrack in animation. Essentially, *the function of the soundtrack is linked to its construction within the animation process.* With Hanna-Barbera's cartoons, dialogue was primary (and recorded prior to animation for the purposes of timing and synchronisation), and the other aspects of the soundtrack were relegated to secondary roles with respect to the image. Their television cartoons are consequently timed differently, and

not subject to a metric pulse. With music *added* to cartoons, its role becomes secondary—a consequent of the animation as opposed to an antecedent.[234]

6.4 Timing Cartoons at Hanna-Barbera

Hanna-Barbera's approach to musical timing for television is markedly different from the bar sheet approach described above. Instead of using musical bar sheets to time the cartoons, the elimination of the music sheet department meant that the music director would proceed straight to using exposure sheets—a kind of time-chart typically used to instruct animators how to match the recorded dialogue. This change in process indicates how use of music in Hanna-Barbera's was secondary to the timing of dialogue, rather than being the primary anchor of timing.[235]

Figure 10 shows an exposure sheet where events are organized by time, rather than musical structure as shown on a bar sheet. The sheet is read top down, line-by-line, where action, dialogue, foreground cels, backgrounds, and camera instructions (for truck-ins etc.) are detailed; and time is indicated through the grouping frames into fractions of seconds.

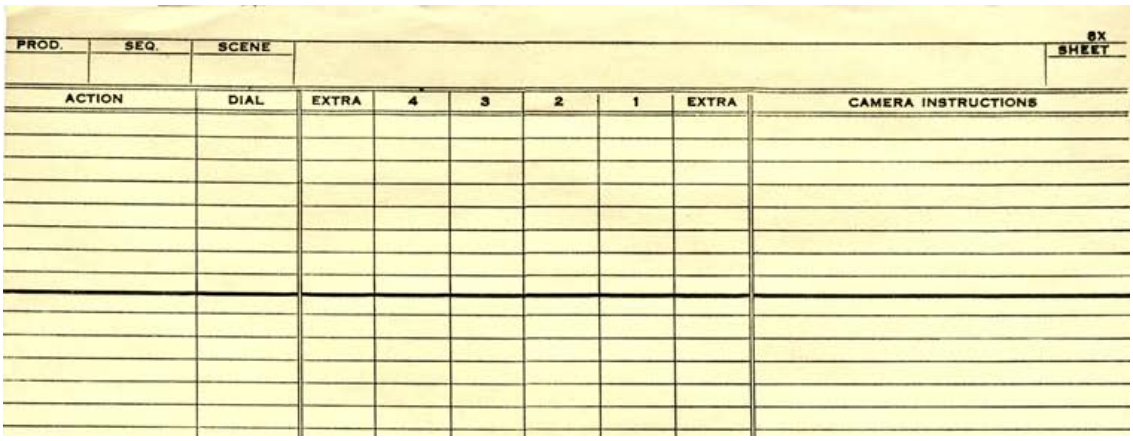

Figure 10. A cropped example of an exposure (or 'dope' or X-) sheet where the vertical representation of time breaks away from a formal musical structure as present on the bar sheet.[236]

[234] Although Hanna describes the effect of attempting to align dialog performances to animation as restrictive for the voice actors, it is interesting to reflect on the effect that the order of this process (of music being selected 'to the picture') had on the construction of soundtrack. To extend Hanna's analogy, one might argue that the use of library-based music (an approach that Hanna-Barbera used) results in a soundtrack that is stilted and awkward. This echoes Milt Gray's assessment of modern animation. (Kricfalusi, 2006:np)

[235] Kricfalusi's interview with Milt Gray is an excellent outline of the changes in cartoon timing from the past to the present. Gray highlights the modern approach of soundtrack construction as "stiff and wooden, with no soul whatsoever" because of the fragmentary nature of how they are assembled compared with the musically integrative approach of the past. (in Kricfalusi, 2006:np)

[236] Image from http://www.michaelspornanimation.com/splog/?p=1776.

While bar sheets and exposure sheets represent events in time differently, the shift from using bar sheets to the use of exposure sheets is matched with the removal of a musical framework in the timing of a cartoon. While cartoons timed to bar sheets would often feature an underlying musical beat, Sporn suggests that while exposure sheets communicate time in a prescriptive way to the directors, animators and camera staff, it is not in a musical sense of time.[237]

> when you get used to reading X-sheets, you see them as time. You don't see the lines, you see seconds and footage, instantaneously. As an animator, you get an overview immediately of the scene; as a director you read the track, how the animator has constructed the scene, and what camera moves are indicated and why.[238]

Sporn distinguishes between the roles of the exposure sheets and bar sheets by suggesting that "a bar sheet is an overall view of the film for the director. It places a particular focus on music" whereas "the exposure sheet is a frame by frame breakdown of the soundtrack for the animator."[239] With the removal of the music sheet department and the shift straight to timing cartoons on exposure sheets, dialogue rather than music became the central element of timing a cartoon. This is significant because it indicates a fundamental shift in how cartoons were timed at Hanna-Barbera.[240] The discontinuance of the bar sheet ultimately equates to music's role within a production as downgraded to a supplementary accompaniment. Without particular focus placed on the music, the result is that music is drawn from an existing catalogue to accompany, as opposed to symbiotically direct. The functional difference between Hanna-Barbera's approach and MGM is that it accompanies, rather than directs. Mayerson opines the descent into music's relegation to a secondary form of accompaniment in television cartoons, where the combination of image and music Is not the choice of the composer, but at the whim of the editor – "Most animated TV series these days end up using a library of music and there's a music editor who cuts the music to picture. That's a real shame."[241]

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[237] The difference between the representations of time is perhaps similar to the stave vs. piano roll (or 'tracker') representations in music software.
[238] http://www.michaelspornanimation.com/splog/?p=1776.
[239] http://www.michaelspornanimation.com/splog/?p=711.
[240] See Appendix III: Track Reading and Timing Cartoons at Hanna-Barbera for an outline of the practical aspects of timing cartoons to dialogue.
[241] ibid.

The consequences of the switch from music bar sheets to exposure sheets and the indication that music was cut to picture (as opposed to co-composed or timed to score) fundamentally highlights the answer to one of the research questions in this thesis: that there was a practical distinction between theatrical and television animation soundtracks.

Theatrical animation like *Tom and Jerry* was essentially 'scored' as opposed to scripted. In theatrical animation, while the animation was 'full,' its articulation was secondary to (or symbiotic with) the soundtrack's direction. A cartoon short was like a seven-minute musical symphony. When the cartoons were developed for television, the limitations of the new medium gave way to a new system of production for animation. There is consequently a significant difference between the order of steps within the construction of the animation at MGM as there was from Hanna-Barbera, where a narrative form emerged over the use of music as a primary directing force.

The elimination of the music sheet department at Hanna-Barbera had implications beyond not having a musical track to time the animation to: the nature of the cartoons changed coincidentally because dialogue was to rise to the fore of the soundtrack, in place of visual forms of storytelling. Dialogue did not require on the cartoons being timed to music. Summarising the fundamental difference between Hanna-Barbera and MGM's approach to scoring cartoons, Barbera suggests that it was down to do a change in how the music was matched to the moving image: "Scott Bradley cued musically every move on the screen. That's how they *used* to do it. Now you cue it by pulling out your music library and cutting it in to fit." (in Seibert, 1995, emphasis added) Curtin echoes Barbera's sentiments about the difference in how theatrical and television cartoons were scored, identifying the formulaic nature of many of Hanna-Barbera's cartoons where each picture had a set rhythm of cutting and featured the same kind of gags so that editors could reuse leitmotif-style musical elements.[242] Given the formulaic nature of the shows storylines,[243] the construction of the soundtrack became similarly formulaic. Consequently, the recurring motifs and musical cues of the shows fit into television's role as *soundtrack to our lives*. Regarding the function of the music in television, Burlingame suggests that music's role in television animation is of paramount importance as it makes up for limitations present in the visuals:

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[242] See Hansen and Kress (2002:170).

[243] As indicated by Ruby and Spears earlier.

> In television animation, music is an even more vital component of the product because TV animation to begin with tends to be somewhat limited. So, music helps to really move it along. If Fred is kissing Wilma, sometimes Hoyt will play a warm melody. If Barney drops a bowling ball on Fred's toe, the music will not only tell you that that incident has happened but will sense Fred's pain or anger, or both, through the music.[244]

Music is just as as necessary in television animation as it is in theatrical animation, but it serves a different purpose both in terms of animation production and functionally. Several developments in Hanna-Barbera's history alter the musical and sonic aspects of their cartoons. The following outlines the roles of music directors in the Hanna-Barbera studio and a brief history of Hanna-Barbera's soundtrack. A discussion of editors, sound effects, and voice actors will follow.

6.5 The Construction of Soundtrack at Hanna-Barbera

The process of cartoon creation at Hanna-Barbera was the result of several departments working in an interleaved fashion to produce a complete audiovisual product. After a script and storyboard are developed, voice actors' dialogue would be recorded for the cartoon characters. With the dialogue being the primary means of timing out cartoons at Hanna-Barbera, the process of constructing soundtrack began with 'track reading.'[245] The track reading process constituted transcribing the recorded dialogue from tape onto exposure sheets to create a time-based visual record of dialogue for the animators to work to. This essentially outlined the timing of the cartoon and how the image should synchronise with the recorded voice. The exposure sheet is used by the director to indicate the timing and requisite mouth movements of characters to the animators. After the animators sketch out the movement of characters on paper, the ink and paint department trace the drawings onto transparent celluloid acetate which are consequently painted in full-colour.[246] When combined with backgrounds, a complete picture is constructed and then photographed with

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[244] In *The Flintstones* Season 4 DVD special feature 'Hanna-Barbera's Legendary Musical Director Hoyt Curtin.'

[245] As outlined in Stimson 1960, track reading is outlined as the process where recorded dialog is "turned over to sound-track editors who listen to them and mark each syllable of speech on what are called animation sheets." (Hanna in Stimson, 1960:122) See also Appendix III: Track Reading and Timing Cartoons at Hanna-Barbera.

[246] Despite television being black and white in Hanna-Barbera's early productions. Like MGM, a gender divide among roles was prevalent in animation at this time with men typically working in animation and editing, and women inking and painting.

a sequence motion picture camera to capture the movement on film. The process is repeated by the cameraman frame by frame in consultation with the exposure sheet. When the animated work print is complete, the editor adds sound effects and music before everything being sent to the dubbing stage.

Sound effects and music would already exist when when the print was handed to the editor. A short featurepiece on editing and dubbing processes in Hanna-Barbera's *Exposure Sheet*[247] notes that "The music will have been [previously] written and arranged by the music department" and that "each series will have its theme in addition to stock music [and] effects." The musical directors produced a theme song and a series of music cues based on concept art and test footage, and consequently it was the role of the editor to select appropriate music and sound effects for the cartoons. Michaeli (1968) highlights the benefits of the approach, suggesting that the constraints of "*selecting* sound and music effects imposes a *finite* demand on the imagination and ingenuity of the editors." (Michaeli, 1968, emphasis added) The article outlines the manifold aspects of the editors' role in the tracking process, noting that "Unlike the live-action editors who only concern themselves with cutting the work print, the cartoon editors are further involved in sound [effects and design]." (ibid.)

6.6 Chapter Conclusion

This chapter illustrates differences in Hanna-Barbera's approach to soundtrack construction from theatrical animation predecessors, drawing on the financial and technologically deterministic factors that necessitated a change in the allotment of animation, and dialogue, music, and sound effects. The following chapter examines the roles that dialogue, music, and sound play in more detail, and highlights the soundtrack personnel and voice actors that contributed to its construction.

[247] Michaeli (1968).

7 Roles in the Soundtrack

This chapter introduces personnel at Hanna-Barbera who contributed to the construction of soundtracks, including the studio's music directors, voice artists, and the editors who supplied the sound effects and synchronised the three aspects of the soundtrack. While the following contains a brief overview of changes in Hanna-Barbera's soundtracks, a chapter on the changing nature of music and sound effects alongside Hanna-Barbera's major cartoon themes will follow.

7.1 Music: Musical Directors and Musicians

Hanna-Barbera relied on two musical directors to supply their cartoons with music from 1957–1973. The studio began working with Hoyt Curtin as theme song writer in 1957, and used external music libraries to furnish the cartoons with music. In late 1959, Curtin was tasked with developing a library of musical cues to replace Hanna-Barbera's dependency on externally sourced music. In 1963 Hanna-Barbera hired Ted Nichols to assist Curtin with the increasing demand of their upcoming television projects—with themes shying away from comedy and leaning towards action, adventure, and science fiction. In 1964, Curtin's role within Hanna-Barbera's cartoon projects was largely replaced with Nichols becoming the studio's primary music director. Hanna-Barbera's sound started to sound like Nichols' stylistic take on big band jazz. Curtin's name was consequently absent from many Hanna-Barbera productions until 1972. Around 1964, Hanna-Barbera simultaneously began to experiment with releasing records on their own music label, Hanna-Barbera Records, including both music-backed cartoon stories and pop music records. In the mid-late 1960s, when children's advocacy groups began to object to what it considered a growing depiction of violence and adult themes in cartoons,[248] the removal of action-adventure shows from the airwaves ushered in a second wave of comedy-fantasy shows with softened themes, arguably softened by the inclusion of music. In 1972, Nichols resigned from the role of musical director and Curtin returned bringing with him his take on the popular music sound of the 1970s.

[248] See Hollis (2001:20).

7.1.1 Hoyt Curtin

When the Hanna-Barbera studio began producing cartoons for television, they hired a musical director of a different type to Scott Bradley—one with a penchant for the contemporary sound of big bands and jazz. Curtin's role was to not only write the music, but hire the musicians, book the studio time, conduct the orchestras, and subsequently turn over a collection of cues and theme music to the editors for insertion into a series.[249] As the most renowned musical director for Hanna-Barbera, Hoyt Curtin worked for the studio for practically the entirety of its life.

Born in 1922 in San Bernadino, Curtin had an early exposure to music, taking piano lessons from the age of five. In his twenties, Curtin began composing for film,[250] but ended up in radio and television instead. Curtin scored several theatrical shorts for UPA from 1950 to 1956,[251] where his latent signature sound and choice of instrumentation (such as bassoon and xylophone) can be heard. Aside from his theatrical scoring, Curtin was an accomplished commercial jingle writer: the field of 'teleblurb cleffing'[252] led to a fortuitous pairing with Hanna-Barbera. As a jingle writer for commercials, Curtin met Bill and Joe when the Leo Burnett agency sent him to the MGM cartoon studio to work on a Schlitz beer commercial.[253] With the MGM studio shifting its work toward producing animation for commercials, the timing of Curtin's meeting with Hanna and Barbera was likely to have been shortly after MGM's decision to close the animation feature department, and shortly before the establishment of their own animation production company. Curtin recalls the conditions of how he came to collaborate with Hanna-Barbera:

> I was writing and recording at least 10 national spots a week. One of them was a Schlitz beer spot that Bill and Joe were producing at MGM. About two weeks later they called and had a

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[249] As discussed in Stuever's *Appreciation; The Unsung Composer; Hoyt Curtin Put the Tune in 'Toons,* Washington Post, December 12, 2000.

[250] According to McCarty's (2000) *Film Composers in America: A Filmography, 1911–1970,* Curtin wrote the music for *For Men Only* (1951, LIP), *Mesa of Lost Women* (1953, HOWCO), *Jail Bait* (1954, HOWCO), and *Joniko and Kush Ta Ka* (with Bill Loose) (1969, ALASKA). Curtin also scored shorts and documentaries for Raphael G. Wolff Studios—a Hollywood-based industrial film production company. Unlike his memorable cartoon soundtracks though, his film soundtracks are comparatively forgettable.

[251] including *Trouble Indemnity, The Popcorn Story, Bungled Bungalow, Grizzle Golfer, Pete Hothead, Safety Spin, When Magoo Flew,* and *Magoo's Canine Mutiny.* While Curtin had done underscore for UPA, Mallory (2012) suggests that when Hanna-Barbera approached him to write the theme tune for *Ruff and Reddy* it propelled him into a whole new career.

[252] A colloquial term for scoring music for advertisements.

[253] As indicated by Mallory (2012). Curtin presents a similar account in discussion with Karpinski (1999).

> lyric they read over the phone. Could I write a tune for it? I called back in 5 minutes and sang it to them. Silence… uh-oh, I bombed out… the next thing I heard was a deal to record it: *Ruff and Reddy*. At that moment they had quit at MGM and started their own company. *All of our first main titles were done in that fashion.*[254]

Curtin's adeptness at producing memorable musical hooks, his pace of work, and economy of expression style fit in with Hanna-Barbera's emerging planned animation aesthetic. With a background in jingle writing, Hoyt could 'sell'[255] a cartoon in a minute. Many of Hanna-Barbera's early theme tunes were done in telephone-mediated fashion: Bill Hanna would give Curtin a short rhyming phrase over the phone and Curtin would sketch out a tune. Despite Hoyt's ability to quickly sketch out a tune and his long-standing contribution to cartoon music at Hanna-Barbera, his first few years at Hanna-Barbera consisted of informal arrangements to compose music for cartoon intros, title cards, and credits, and that it "wasn't until *The Flintstones* that we had a formal meeting about a particular show to decide what we were going to do."[256]

Mallory (1998) notes the significant difference that the Hanna-Barbera studio took in its early years towards the construction of soundtrack compared with MGM and Warner Bros. Instead of music developed specifically for the cartoons, Hanna-Barbera's early years were accompanied by stock music from Capitol and other photoplay libraries.

> The first Hanna-Barbera cartoons had been economically scored with stock production music, though before long Curtin took over that function as well. His breezy, humorous musical scores would become as familiar a Hanna-Barbera component as the characters themselves. (Mallory, 1998:37)

Curtin's role as musical director for Hanna-Barbera was comparatively limited until after the studio's first three seasons. Other than his themes and title cards Curtin little to do with any other music used in Hanna-Barbera's first early years.[257] It was not until 1959 when the company had the budget to produce the theatrical cartoon *Loopy De Loop* that Curtin was asked to produce original underscore for the studio. The early success that the company

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[254] In interview with Karpinski (1999, emphasis added).
[255] In terms of capturing an audience with a memorable theme tune.
[256] In *Billboard*, 14 December 1974.
[257] The studio used stock music from the Capitol Hi-Q library (which itself included material from Sam Fox, EMI Photoplay and C-B libraries) and the Langlois Filmusic library, discussed in Chapter 9.

attained through their television cartoons indicated that developing their own musical library was likely a more cost-effective means of scoring their cartoons in the long run.

Shostak (2015) suggests that there was a major difference between theatrical and television soundtracks regarding how directors' approach the construction of the musical cues and underscore. Unlike Stalling and Bradley who worked alongside directors in creating music to frame a cartoon, Curtin would get a list of typical scenes required for a show. "He'd write all this stuff, assemble his own orchestra, and record the music, bridges, etc. turn the tapes into Hanna-Barbera and then the film editors would pick the music that they felt worked best under each cartoon scene."[258] The difference in approach is corroborated by Yowp, who writes that the working relationship with Hanna-Barbera was to produce music that *set a mood*, as opposed to music that *underscored action*.

> Curtin didn't score to the action like Carl Stalling at Warner Bros. Instead, his compositions, just like the ones in the Hi-Q library, set a mood. Sound editors like Greg Watson or Joe Ruby picked from amongst the reels upon reels of his cues to find something appropriate to the atmosphere on screen. (Yowp, 2015)

In exchange for this approach, Curtin was given stylistic creative freedom by Hanna and Barbera.[259] While the two "would comment on his work, they never told him they didn't like the way he had put something together." (Adams, 1994:35). With Curtin scoring music and titles for roughly three hundred of Hanna-Barbera productions, it was evidently a healthy working arrangement, with Curtin suggesting that "Bill and Joe just let me go!" (ibid.)

In the mid-1960s, Curtin stepped aside from his role as musical director Hanna-Barbera and was substituted by Ted Nichols. As Curtin was a prolific composer (who continued to write music for advertisements outside his time at Hanna-Barbera), there is evidence to suggest that his continued work in the field of 'teleblurb cleffing' was more lucrative than scoring cartoons for the cartoon studio. A feature article on Curtin in *Variety* entitled "Curtin Scores Bonanza as Teleblurb Cleffer and Cartoon Maestro" outlined the difference in rates and residuals between cartoon scoring and commercial music production.

> Hoyt Curtin, the Hanna-Barbera music director who scores the [as at 1964] 13 tv animated series, also has 136 teleblurbs currently airing. He estimates this adds up to two hours and 16

[258] In Stu's Show, episode 412 podcast, online at http://www.stusshow.com/archives.php?y=2015

[259] This freedom was also applied to the film editors who were responsible for adding Curtin's music (and sound effects) to the animation prints.

> minutes of music daily. Naturally, his income has risen astronomically and he claims 75% of it is derived from blurb cleffing, which he prefers doing. And why not? Approximately 10% of total production budget on average 58-second blurb is allotted the musical director—or 10% of $30,000, according to Curtin. With union scale running $31.50 per hour for tooter and $63 per hour for batoneer, the musical director who does his own conducting (and Curtin does) stands to pocket at least $1,000 on a single assignment. During Harry James' Kleenex blurb, which Curtin scored, he was allotted better than 20% of cost. [...] Ideally, In blurb scoring, "the music and spot are one entity," says Curtin, who gained immediate recognition in 1950-'51 when he scored the early Magoo cartoons.[260]

Although there appears to be no historical ill-will between Hanna-Barbera and Curtin, his involvement in the music side of Hanna-Barbera in the mid-1960s took a backseat to other outside projects. Curtin's preference for 'teleblurb cleffing' was seemingly financial. McCray's discussion with Hanna-Barbera's other musical director—Ted Nichols—sheds a different light on Curtin's temporary departure: "I really respected Hoyt because he was there before I was and felt bad that they didn't call him as full-time music director." (in McCray, 2015:132). A subtext of the *Variety* article and Nichols' sentiment suggests that at the height of Hanna-Barbera's expansion the studio may have offered Curtin a fixed employment for the company, but Curtin may have declined over conditions of employment and broadcast residuals.[261]

While Beck highlights Curtin's role as the most prolific cartoon music composer of the twentieth century[262]—and that his role in the Hanna-Barbera company is of immense significance to television animation soundtrack practice—history has been less favourable in preserving other musical contributors in Hanna-Barbera's history. While Curtin gets prominent credit for his contribution to the cartoons, a large number of people contributed to Hanna-Barbera's soundtracks. Aside from other musical directors, the orchestration and arrangement of musical themes, cues, and underscore was contributed to by numerous arrangers, who acted in a supporting role to Curtin.

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[260] December 9, 1964. The article also alluded to the minimum number of players that would appear in Hanna-Barbera cartoons: "Curtin used a minimum of 22 pieces in scoring each of the following H-B shows; *The Flintstones, Johnny Quest,* [sic] *Huckleberry Hound, Yogi Bear, Touché Turtle, Quick Draw McGraw, Lippy The Lion, Wally Gator, Top Cat, The Jetsons, Magilla Gorilla, Peter Potamus* and *Ruff 'N' Reddy.*"
[261] Discussed shortly, with respect to comments from Burlingame (2016:8–9).
[262] Stu's Show, episode 412, with Greg Ehrbar and Jerry Beck. Beck suggests that he is the most prolific cartoon music.

7.1.2 Ted Nichols

Ted Nichols was Hanna-Barbera's primary musical director from 1963–1972. Born in 1928 in Missoula, Montana, Nichols[263] grew up with a broad exposure to music and performance. During Nichols' schooling, he sang in the *All City Boys Choir* in Spokane, Washington, and began playing the violin at age ten. By high school, Nichols' affinity with music led to his role as student director of the school orchestra and choir, a role Nichols considers as a formative step in his eventual career, noting "it really started my career I think at that time, but I always had a real urge to compose and write." (in Freireich, 2013) Nichols' dominant musical style emerged in his years of military service, playing the saxophone in a Navy swing band. In his college years, despite interests in composition and proficiency in violin, clarinet and saxophone, Nichols was precluded from majoring in composition because he did not have a formal background in piano. Instead, Nichols graduated with a degree in music education.

In the 1950s after relocating to Texas, Nichols found work teaching music at junior high and high school, and earned a master's degree in composition from Texas Arts and Industries University,[264] consequently moving to California to pursue a career in composition. After relocation, Nichols continued his association with music education as associate professor of music at California State University of Los Angeles[265] and started the marching band at CSULA. With his background in choir, Nichols also found employment as a member of *The Dapper Dans* barbershop quartet at Disneyland.

Nichols came to Hanna-Barbera under different conditions than Curtin. In 1963, while serving as a church minister in Los Angeles, Nichols was introduced to Bill Hanna via a Hanna-Barbera animator who was a member of the church choir.[266] Given Hanna-Barbera's growth in the early 1960s—a time when the company had established modes for working

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[263] Nichols was born Theodore Nicholas Sflotsos. Nichols, whose father was first generation Greek immigrant changed his name when he moved to Hollywood. My personal communication with Nichols related to his industry practices while at Hanna-Barbera. Biographical information is derived from Nichols interviews with Freireich (2013).

[264] Freireich (2013).

[265] Then known as The Los Angeles State College of Applied Arts and Sciences. Incidentally, Nichols had started a doctorate in music, but sidelined it when Hanna-Barbera offered him the job.

[266] As discussed in McCray (2015:117).

with music—Nichols was initially hired to assist Curtin as an orchestrator and arranger. Nichols' first project was writer and arranger of musical cues for *Jonny Quest*.[267]

> [Bill Hanna] said they were doing a new series called *Jonny Quest* and asked me to do a few cues for it. I did, and he asked me to do more. I did, and the music editors liked what I did. The *Quest* theme was already written, so I used its motifs to compose the rest of the cues. That led to Bill and Joe asking me to be their musical director the following spring, and from there on until 1972. (Nichols in Burlingame, 2016)

Eventually, Nichols' role grew to musical director, which resulted in the contribution of a considerable amount of music to Hanna-Barbera's action-adventure cartoons. Stylistically, Nichols fit comfortably within Curtin's use of jazz in the studio's cartoons, recalling "I loved writing for *Jonny Quest* because that was my start at H-B, and coming from a jazz background and arranging for big bands, I felt right at home." (in Burlingame, 2016)

Nichols' role at the company appears to be on a "work for hire" basis, which consequently saw him receive little credit for his contribution. In interview with McCray he notes "I really started at H-B in spring of '63 but wrote most of the cue music for *Jonny Quest* in the fall of '62, and then the Flintstone Christmas music, which I don't think I got any credit for, but it did open the door because the music editors liked what I did." (in McCray, 2015:114) When Nichols began working on *Jonny Quest*, it appears that Curtin had already sketched out the main melody of the theme. Given that the theme was written, to orchestrate a signature set of cues for a show Nichols' approach was to take melodic elements from the theme and weave them into short musical cues. These subthemes[268] would feature musical allusion to the shows' themes, with Nichols suggesting that his approach was to not copy it too closely: "Some of the theme you can use and add extra notes to fit what you want it to fit for that particular scene" (in McCray, 2015:133) The use of subthemes is a hallmark in Nichols' work, and can be heard in shows like *Scooby-Doo, Where Are You!* where his original spooky theme[269] can still be heard in title cards and various music cues.

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[267] An April 10, 1965 issue of *Billboard* notes that Hanna-Barbera's 'recent' acquisition of composer Ted Nichols was to work exclusively on TV properties, and credits Nichols alongside Curtin for the music for *Jonny Quest*. The use of 'recent' seems to be a relativistic term, as Nichols indicates that the had been working on Hanna-Barbera projects since the fall of 1962. (See McCray, 2015:124)

[268] As described by Nichols in McCray (2015:133).

[269] As distinct from the *Scooby-Dooby-Doo* pop version with vocals by David Mook and Ben Raleigh.

During his time at Hanna-Barbera Nichols contributed to cartoons of many styles ranging from comedy, to action-adventure and comedy-mysteries. The frenetic pace at which cartoons were produced was evident early on to Nichols, who summarised it, saying "Man, oh man, I wrote like crazy."[270] In his early years, Nichols worked closely with directors, producers, and editors to create cues that were timed to the pace of cartoon scenes.

> What usually happened with a show was I'd meet with Bill. He ran the shop. [...] Bill would call in the guys that were going to work on [the shows] as the animators and producers of that particular series, and we'd all talk and look at storyboards. Then I'd go to a studio and write several cues, record, bring 'em back with me, and meet with the same guys, and they'd say, "Oh yeah, this is what we like," and so that's how we would get the themes for the shows. (in McCray, 2015:130)

With the sheer amount of content produced by the studio, by 1968 Nichols' approach to timing music to the cartoons relaxed, with less focus being placed on onscreen synchronisation and more on the stylistic development of music that would be added to Hanna-Barbera's growing music library.

Nichols was required to draw inspiration for the musical style of a series from concept art and storyboards: "I looked at a lot of drawings about *Scooby-Doo* before I even wrote, because I try to get the feeling in my mind—hey this is the kind of style that you want to write for." (in Freireich, 2013) While the style of Nichols' cues was derived primarily from visual concepts, occasionally the tempi of Nichols cues were dictated by the pacing of sample animation runs. As musical director for the final season of *The Flintstones,* Nichols' recalls his approach involved working alongside music editors to try to time music to action—somewhat similar to Bradley's approach at MGM with regard to pacing and mickey-mousing:[271] "I used to take the score and sit down with my music editors and we'd count the frames and we'd say *well, I've got to hit [Fred] here* or *here he's climbing up this.*" (in Freireich, 2013) A fundamental difference between Nichols and Bradley's approach however was that Nichols would sketch out cues that fit with stock animation cycles—hence, the cues and animation could be reused in a modular fashion.

As his employment at Hanna-Barbera coincided largely with the shift to action-adventure cartoons, Nichols' cues can primarily be heard in the action-adventure, sci-fi, and superhero

[270] In Freireich (2013).

[271] See Appendix X for a discussion of musical 'mickey-mousing.'

shows of the mid-to-late 1960s. With the subsequent change to comedy-mysteries and bubblegum pop cartoons, Nichols notes the involvement of songwriters and producers in the soundtrack of the cartoons.

> [In the late 1960s, Hanna-Barbera] got some of the guys in Hollywood who were already writing hit tunes to do some of the theme songs, and then I would go ahead and write the rest of the music. I did the hard part because I would have to do all the timing on the shows, write all the cues [...] I enjoyed writing the cartoon music because it was challenging. You had to write to the second. (McCray, 2015:129)

It is difficult to ascertain the magnitude of Nichols' contribution to the musical side of Hanna-Barbera. Nichols remained the studio's primary musical director until 1972 and wrote music for roughly thirty of their series.[272] During this time, he not only acted as musical director and arranger (under Curtin in the early years) but he wrote orchestrations and conducted sessions for several Hanna-Barbera Records. While Nichols is noted for being musical director for several Hanna-Barbera's shows in the 1960s and early 1970s, he indicates that many of his musical cues were anonymised as they were subsumed into Hanna-Barbera's cue-music library. Consequently, Nichols' contribution to the soundtrack side of Hanna-Barbera is frequently overlooked.

> During that era I had to let them have all the music I wrote for them or not continue working for them. *The Flintstones'* theme is my arrangement that they're still using and yes, you'll hear a lot of the cue music I wrote for other of their shows being used because they're in with their other cue music in their library (Nichols, pc. 2011)

While he notes that he didn't get credit for some of his early work on *The Flintstones,* and received little recognition for his contribution to the underscore for *Jonny Quest,* Nichols suggests that the conditions of his employment at Hanna-Barbera were akin to a work-for-hire arrangement. With the exception of the full-length feature *The Man Called Flintstone,* Nichols had to sign ownership of musical works over to Hanna-Barbera and suggests that he "would be a very rich man had [he] still gotten royalties for those shows." (in McCray, 2015:131) History has consequently not preserved his true contribution to the defining sound of Hanna-Barbera's cartoons. Recent efforts[273] have attempted to recognise Nichols' substantial contribution to the musical side of the television cartoon giant.

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[272] A number offered by Nichols (pc. 2011).

[273] Such as the 2016 release of the original television soundtrack of *Jonny Quest.*

Nichols departed Hanna-Barbera in 1972 for personal reasons, at which time Curtin resumed role as primary music director. While Curtin's name is frequently associated with Hanna-Barbera as their resident musical director,[274] Nichols indicates that during his time at Hanna-Barbera, Curtin's association with the studio was diminished as Nichols effectively took his job: "When I resigned in '72, then I think they got Hoyt back again. Hoyt's a good guy, and he did write all the things prior to my coming." (in McCray, 2015:132)

While Curtin and Nichols are listed as *musical directors* in cartoon show credits, Burlingame notes a very important point about ownership of musical works, which corroborates Nichols' assertion about his conditions of employment. Burlingame suggests that "during the early years at Hanna-Barbera, corporate policy was to credit only Hanna and Barbera as composers, thus denying Curtin (and, for most of his time there, Nichols) 'cue sheet' credit which would have entitled them to royalties for their work." (Burlingame, 2016:9) While there is evidence that Hoyt Curtin left his role as musical director to work in music for advertisements for monetary reasons, aspects of both Nichols and Burlingame's comments suggest that this was not the entire story.[275] Burlingame suggests that Curtin's distancing from Hanna-Barbera may have been over ownership of works and residuals—to which an agreement might have been reach in 1972 after Nichols' departure, when he rejoined the company.

This outlines a very interesting divide between the roles of the two contributing music directors. While both penned music for the company, as an employee of the company (as opposed to Curtin's services provided to the company), it seems that Nichols was not eligible for residuals, whereas Curtin's arrangement with Hanna-Barbera meant that he shared musical ownership with Bill and Joe. While Hanna contributed lyrics to Curtin's theme songs, Nichols theme compositions are rarely paired with lyrics. In 1972 when Curtin returned to Hanna-Barbera, the corporate policy that Nichols was subject to over musical

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[274] Curtin was the figurehead for Soundtrack Music Inc. a company separate to Hanna-Barbera, and was supported by numerous composers and arrangers. Soundtrack Music Inc. offered services to produced custom music for commercials and television shows. While Curtin's affiliation with Hanna-Barbera goes back to the 1950s, it appears that Soundtrack Music Inc. was established in 1965 according to *Billboard*, 27 February 1965.

[275] Curiously, while newspaper articles indicate that Curtin chose to pursue teleblurb cleffing over cartoon music composing, Curtin continued to score cartoons outside of Hanna-Barbera during this time, writing music cues for General Foods/Post's *Linus the Lionhearted* cartoon produced by studio Ed Graham Productions.

ownership appears to have changed, and Curtin received co-credit with Hanna and Barbera for numerous musical works (despite Barbera's limited role in the musical side of the studio).[276] A 1972 *Billboard* article[277] outlines the re-establishment of Curtin's role in supplying music for their cartoons. In a 'blanket' music deal for their television projects, *Billboard* reports Hanna-Barbera's deal with re-acquiring Curtin's services. It would appear that in the studio's need for a musical director after Nichols' resignation, they agreed to Curtin's terms over musical ownership.

> Hanna-Barbera Productions has signed Soundtrack Music, a music service firm, to produce music for 140 half-hour television shows for the 1972–73 network TV season. The assignment includes scoring seven series. Hoyt Curtin, president of Soundtrack, said the music would all be original; the majority of the programs will be animated cartoons. Soundtrack has worked with Hanna-Barbera on other projects over the years and Curtin's musical association with animated characters goes back to "Mr Magoo" and "Huckleberry Hound." (*Billboard*, 24 June 1972)

7.1.3 Arrangers and Musicians

While Hanna-Barbera's musical side is remembered for Curtin's themes and underscore, Curtin was the figurehead for much of Hanna-Barbera's cartoon music with several arrangers working alongside him to produce content.[278] The sheer workload at Hanna-Barbera meant that at times Curtin couldn't keep up with demand for music and a team of arrangers would support him. Shortly after he was tasked with creating music cues and underscore for the shows, the amount of work required was more than Curtin could accomplish alone: "I couldn't do it [by myself] even after I started doing *Quick Draw McGraw*, that soon into the business. I just couldn't keep up. I had an arranger to help me. I would sketch everything, and he would arrange it. His name was Jack Stern. He [was] the best in the business." (in Hansen and Kress, 2002:170) Composer Ron Jones[279] recalled Curtin's approach to sketching out melodies: "he had perfect pitch so he wrote everything from [his head]. We'd be at Denny's or Jack's Deli, and he would take the napkin, flip it over, write out the clef and say, 'Here's the bad guy theme' or 'Here's the Smurf lick,' and then

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[276] Again, this may not be the whole picture. The issue of residuals is returned to with regard to the soundtrack of Hanna-Barbera's early runaway productions in Appendix IX.

[277] *Billboard*, 24 June 1972.

[278] The studio also drew on several people to write and record music to be used in the studio's cartoons in the late 1960s and early 1960s, including songwriting services like A. Schroeder Music Publishing company, discussed later.

[279] Jones worked with Curtin in the 1980s.

you'd take the boards and that's what you had to go by." (in Bond, 2001) Aside from composing music cues and underscore, as musical director Curtin was also responsible for sourcing the musicians and conducting sessions. While Curtin received prominent screen credit, certain roles such as music arrangers received little to none.[280]

Curtin's directorial approach to composing music by sketching out musical themes involved listing orchestration so that his arrangers could create the wealth of music required by the studio. With Curtin being tasked to arrange and hire the band, direct and conduct the recording sessions, he didn't have the time to orchestrate his ideas in full. He effectively gave his arrangers a limited melodic cue.

> I didn't have time to orchestrate everything. The sketch tells [the arranger] what instruments you're going to use, what the tempos are going to be, and a description of what the music should sound like, and then maybe I might write a cue or two, a few bars, so that they could see what I was talking about. That's all they needed. (Curtin, in Hansen and Kress, 2002:172).

Curtin would occasionally supply ideas to his team of arrangers through short recordings made with a microphone (for verbal descriptions of arrangement) and a pickup on the piano, playing the different parts that the resulting orchestra would play: the arranger could hear what Curtin played on the piano and transcribe that part for each instrument, saving Curtin a lot of time. In addition to Stern, Marty Paitch frequently contributed his arranging talent to Hanna-Barbera[281] as did Hank Levine, who arranged and conducted the 17-piece orchestra for the *Jonny Quest* theme.[282] In a 1974 *Billboard* article, Curtin praised the unsung work of long-serving arranger Jack Stern, joking, "I've kept him chained to his desk in a cave and all he's allowed to do is occasionally come out to look at the sun."[283] Conditions of employment meant that the studio didn't give credit for certain things such as the arrangers and musicians who worked alongside Curtin, whose contributions remain somewhat anonymous.[284]

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[280] The reason likely being that the arrangers were employed by Curtin's firm 'Soundtrack Music' Inc.—and that Curtin's credit was not *music composer*, but *musical director*. Occasionally however, when Curtin was not director for a series, he would be credited with composing the theme, as in *Josie and the Pussycats* (1970).
[281] Arranging the music for the feature film *Hey There It's Yogi Bear* (1964).
[282] See *Billboard*, 10 April 1965.
[283] In *Billboard*, 14 December 1974.
[284] Evidence of contribution of artists and arrangers emerges frequently in interview and trade magazine. Ron Jones for example lists the typical musicians used by Curtin. "Paul DeKorte was also a talented singer who sang on and contracted vocals for all of Curtin's sessions. "As far as musicians, I recall Gene Cipriano on woodwinds, Frank Capp and Steve Schaeffer on drums, Jerry Hey, Chuck Findley, Rick Baptist and Charlie

Curtin frequently drew on the same stable of musicians for his music, including: Bud Brisbois, trumpet; Lloyd Ullyate, trombone; Tom Johnson, tuba; Pete Jolly, piano; Frankie Capp, drums; and Andy Kostelas, woodwind. The musical palette created by Curtin's orchestra afforded the shows a range of tonal music cues, representative of emotional themes likely to be present in a series. Burlingame asserts that "Hoyt knew how to use specific instruments comedically" suggesting that Curtin's repeated use of percussion (and mallet instruments) in music of *The Flintstones* is significant "because it takes place during the stone age, and so you have got timpani, vibraphone, xylophone (which sounds like bones together).[285] While the musicians that Curtin drew upon varied over the years, Curtin recalls the requisite number of intruments needed to play the typical underscore for a cartoon was twelve.

> Unless it was something really unusual, twelve guys could play the underscoring fine. I always wanted three woodwinds. I always wanted bass clarinet so the guy could play slap-tongue clarinet. A good tuba player, gotta have that. And then a drummer and a bass and a guitar and sometimes a keyboard, although I didn't always use keyboard, and a percussion guy from hell (usually Chet Ricord) because they help you out with the sounds effects part. (in Hansen and Kress, 2002:172)

Evidently, the theme and cues for *Jonny Quest* were out of the ordinary. Curtin indicated to Karpinski that the team of musicians for the *Quest* session was "A regular jazz band [comprising] 4 trumpets, 6 [trom]bones, 5 woodwind doublers, 5-man rhythm section including percussion"—noting that the high number of trombone players was because it was so tough to play, as Curtin had deliberately written the tune "in the worst possible key for trombones."[286]

In interview with Karpinski (1999), Curtin outlines the professional and competitive nature of the musicians that comprised his regular band. Aside from producing quality music,

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King on trumpets. Lloyd Ulleate on trombone, Tommy Johnson on tuba and bass trombone, Vince DeRosa on horn, Clark Gassman on keyboards and Chet Record on percussion. The concert master on violin was Sid Sharp." (in Bond, 2001) Similar lists can be seen in Karpinski (1999), and Burlingame (2016).

[285] In *The Flintstones* Season 4 DVD special feature about Hoyt Curtin: *Hanna-Barbera's Legendary Musical Director Hoyt Curtin.*

[286] Karpinski (1995:np).

Curtin suggests that themes like *Jonny Quest*[287] and *The Jetsons*[288] were written to provide challenges to band members. Curtin outlines the nature of recording sessions, highlighting the musicians' talent.

> GK: The music for *Jonny Quest* was so powerful and energetic at times. How many trombone players did you use and what was the name of that incredible drummer?
> HC: Alvin Stohler or Frankie Capp usually played drums. *JQ* used 6 bones because it was so tough to play. The competition among those top players was too much!
> GK: How many "takes" did you usually average when you were recording the music for *Jonny Quest*? Or did you guys just walk in, record it in one take, and then leave?
> HC: The main title took an hour to record, but that was most unusual. Most cues were 'play it once and then record'... I remember so well recording the [main title] at RCA in Hollywood. I had to stay in the booth because I was laughing so hard, watching my buddies, the bone players, trying to cut that tune! Nobody would quit of course. It was written in the worst possible key for trombones... LOVE IT!
> GK: Did you use the same band to record most of the music that you wrote for Hanna-Barbera?
> HC: I always tried to get the same guys where possible. They were the ones who could swing and read like demons.[289]

Outside of Hanna-Barbera cartoon series, several projects with musical focus were developed. Musically, these deviated somewhat from the typical Hanna-Barbera cartoons. Hanna-Barbera's TV movie *Alice in Wonderland (or What's a Nice Kid Like You Doing in a Place Like This?)* (1966) was a musical adaptation of *Alice's Adventures in Wonderland* featuring a celebrity voice cast and cameos of Hanna-Barbera characters Fred Flintstone and Barney Rubble. Composer Charles Strouse and lyricist Lee Adams[290] wrote the musical numbers, and Curtin's arranger Marty Paitch orchestrated the songs and stood in as musical director for the project, developing underscore for the film as well as leveraging existing cues from the Hanna-Barbera library.

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[287] For *Jonny Quest*, he wrote it in an obscure key for the trombonists. ""I wrote it in a killer key because I know how to play trombone and I know the hardest place to play is all of the unknown, odd positions. There wasn't anything open. Just murder, E-flat minor... nobody wanted to make a mistake. Nobody wanted to get carved." http://www.spaceagepop.com/curtin.htm.

[288] Curtin described *The Jetsons*' theme as very difficult to play on the violin. "That's not anything you can jam on unless you play fiddle like Itzhak Perlman, man. Those fiddle parts were fingerbusters!" (Stuever, 2000:np) See also Mallory (2012).

[289] Karpinski (1995:np).

[290] The pair were famous for composing the songs for the Broadway musical *Bye Bye Birdie* (1963). Interestingly, George Sidney (who as director for *Bye Bye Birdie* and silent partner in Hanna-Barbera) viewed musical movies as a re-emerging trend in Hollywood. (See *Boxoffice*, May 6 1963:18) Evidently, Hanna-Barbera embraced the emergent trend of musically-themed cartoons in the mid-late 1960s.

7.1.4 Production Schedules and Musicians

Given that television production schedules hastened the approach for all aspects of cartoon production, evidence of the reduced person-to-person contact, and reduced ability for directorial roles to oversee everything was paralleled in the music side of things. In 1974, a *Billboard* piece on Curtin[291] outlined the rate at which music was recorded and handed off to editorial staff:

> The other day, a music editor was picking up the music as we finished it in the studio to dub on film. It couldn't have taken more than half an hour between the time we finished the music and it was on the film.[292]

Highlighting the extent to which Hanna-Barbera required new music from Curtin, the article notes that on Saturday mornings of 1974 from 7am–11:30am, Curtin's music featured on The *Addams Family, Yogi's Gang, Wheelie and the Chopper Bunch, Speed Buggy, Emergency +4,*[293] *Hong Kong Phooey, Scooby-Doo, Jeannie, Devlin, Partridge Family 2200 A.D., Korg: 70,000 B.C, Valley of the Dinosaurs, Super Friends,* and *These Are The Days.* Musical supervisor Paul DeKorte joined Hanna-Barbera in the late 1960s to supervise aspects of the production of music. Curtin highlights DeKorte's complementary role stating "While I'm out there waving my arms, he's making sure the music mix is good."[294] With this level of demand for music to furnish each cartoon, Curtin had to rely on a consummate team of professionals for his musicians and in-house crew, stating "Sometimes, I would like to try a new writer or musician, but there's just not any time allowed for mistakes."[295] Given that it would usually take a three-hour session to do music for a half-hour television show, not only did Curtin not have the chance to oversee everything, but he had to consistently rely on the same team of musicians because of their demonstrated ability to sight-read:

> In one year we had nine shows going. Nine shows! That was a back-breaking workload. Luckily, we had some of the best studio musicians in town. It was pure sight reading of some

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[291] Interestingly, the article was about Curtin's embrace of new musical styles in his soundtracks. Despite the title of the article indicating that Curtin created "Kiddie Rock", his selection of musicians and instruments resembled more big band and jazz than rock.

[292] *Billboard*, 14 December 1974:22

[293] For Fred Calvert Productions. The music was credited to Sound Track Music Company.

[294] ibid.

[295] ibid.

> complicated pieces, with heavy time limits. But believe me, these guys were readin' demons.[296] (Curtin, in Adams:1994:35)

7.2 Dialogue: Voices Artists and Dialogue-Driven Cartoons

While previous discussed has outlined the role of the musical directors and musicians, the following outlines Hanna-Barbera's radio-like use of voice artists, and the changes in soundtrack and pace of their cartoons that resulted from the studio's shift to dialogue-driven cartoons.

When Hanna and Barbera produced cartoons for television they used shortcuts, new methods of achieving visual effects, and novel ways for conveying action. Thematically, changes also occurred in how the characters behaved, and what they did. Hanna-Barbera producer Art Scott noted that "Because of time and budget, we couldn't use a lot of animation. So we borrowed from radio the concept of using a lot of jokes and satire. The characters created were more like stand-up comics than slapstick clowns." (in Cawley and Korkis:nd) Barbera recalls that there was no revolutionary concept behind *Ruff and Reddy* compared to their animated predecessors at MGM, but does note that the characters interacted differently.

> There was, however, one very crucial conceptual difference between the *Tom and Jerry* and the *Ruff and Reddy* cartoons. The *Tom and Jerry*s were made for the theater in the tradition of the classic theatrical short subject [...] The cartoons had no dialogue. Instead, they were based on wild variations of the chase [...] I felt that the basis of these television cartoons would have to be *story*, not *chase*, and a story would require dialogue. (Barbera, 1994:113–114)

For television, focus was placed on inter-character banter, and the nature of shows shifted towards characters getting into predicaments, as opposed to explorations of a premise-based setup like chase or eternal struggle. The construction of soundtrack on the whole would replace the need to visually depict story in stunning detail.

7.2.1 Animation and 'Illustrated Radio'

> H-B took pains to deliver in terms of audio: a Hanna-Barbera production may not have always *looked* great, but it typically *sounded* great, coupling a distinctive array of effects and aural cues with jazz-influenced musical scores by Hoyt Curtin and Ted Nichols, plus strong voice

[296] Adams (1994) lists the team that Curtin frequently drew on, including Bud Brisbois, trumpet; Lloyd Ullyate, trombone; Tom Johnson, tuba; Pete Jolly, piano; Frankie Capp, drums; Andy Kostelas, woodwind, and musical supervisor Paul DeKorte in the booth during the sessions as music supervisor.

> work from actors such as Don Messick, the versatile Daws Butler, and Mike Road. (Mullaney and Canwell, 2014:17)

Despite Mullaney and Canwell's praise for the soundtrack in Hanna-Barbera's cartoons, the elevated role of the soundtrack in their animation (and the subjugation of the visual side) resulted in criticism from number of their golden age peers. Chuck Jones was particularly vociferous, remarking on the implications of promoting the soundtrack over the visual.

> The difference between what we did at Warner Bros. and what's on Saturday morning is the difference between *animation* and what I call *illustrated radio*. For Saturday morning, they make a full radio track[297] and then use as few drawings as possible in front of it. The best way to tell the difference is this: if you can turn off the picture and know what's going on, that's *illustrated radio*. But if you can turn off the sound and know what's going on, that's *animation*. (Jones in Schneider, 1988:103, emphasis added)

What Jones aptly articulates *is* indicative of Hanna-Barbera's style. These animation strategies affect the musical directives of various Hanna-Barbera cartoons. His assessment of the role of the soundtrack in limited animation sums up the dichotomy between animation and its inferior form, 'illustrated radio.' There is nuance in Jones' assertion: on one level it suggests that animation is about *action depicted* and illustrated radio is about *events conveyed*. It also suggests visuals and soundtrack are prioritised differently in each. Kenner expounds on this:

> The storyboard's centrality… underlies a frequent Jones dictum: that any cartoon you can follow by ear without looking is merely 'illustrated radio.' Real animation holds you even with the sound turned off. Its kind of story, whether plot or gag-train, had to be planned via sketches—"dealing with graphics, not adjectives, from the start"—and the process seemed to take almost a week per minute.[298] (Kenner, 1994:57).

Evidently, Kenner considers iIllustrated radio not *real animation*. This point will be returned to shortly with regard to Hanna-Barbera's use of radio practices in the cartoon soundtrack.

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[297] In difference between the symbiosis of soundtrack and animation timing in MGM productions (where the soundtrack was essentially pre-composed and to which the animation was timed) Jones' use of the term 'radio track' indicates that dialogue was a key aspect of the differences in the soundtracks of big and small screen. His statement about the primacy of the visuals or the soundtrack indicates the divide.

[298] I elect to read Kenner's assertion metaphorically. Hanna-Barbera's scripts *were* frequently storyboarded when written (as evidenced by scriptwriters Warren Foster, Mike Maltese, and Tony Benedict who were trained animators) and had previously worked in the same studios as Jones.

7.2.2 Vocal Delivery and Changes in Pace

Along with the shift to a focus on dialogue, the pace of Hanna-Barbera's television cartoons was distinct from theatrical cartoons. When it came to timing, Hanna-Barbera's early cartoons shied away from frenetic pace. Hanna-Barbera's laconic, slow-talking eternal optimist, Huckleberry Hound—who neither spoke nor moved fast—resonated with audiences. Comparing voice artist Mel Blanc's theatrical cartoon vocalisations to Daws Butler's approach for Hanna-Barbera,[299] Bevilacqua suggests that

> Mel Blanc is fast and the rhythm of Daws Butler is slow, ... his rhythm, his timing was so laid back, he would pause and he would take his time, and he would get the juices out of the words. I think he set the tone for those Hanna-Barbera cartoons. He's got to do punctuation marks, so I think that had a lot to do with the change in pace. When you've got [fewer] animation cels, you're reliant on dialogue. [With Butler] you have a guy with impeccable timing, who's an amazing voice actor who sets your pace, and your timing. *The timing of a Hanna-Barbera cartoon is basically Daws Butler's timing.* (Bevilacqua, pc. 2012, emphasis added)

While the puns and witty dialogue gave *The Huckleberry Hound Show* an air of sophistication, Cawley and Korkis suggest that the show was also a refreshing change from a "TV season that opened with over 20 western and a dozen detective shows,"[300] because of its contrast with fast-paced theatrical animation. This slower pace increased Huck's appeal beyond children viewers to college students and adults.

> Huck's character caught audiences by surprise. Used to the brash, fast-paced cartoon characters of the past, Huck debuted as a nice friendly sort who was pleasant to be around and easy to get along with. His even temperament and amiable disposition was obviously due to the kind of superhuman patience that could remain blissfully oblivious to the most alarming injuries and disasters.[301]

7.2.3 Drawing on Radio Styles

With the increased dependence on dialogue in Hanna-Barbera's cartoons, several parallels to radio are evident. Much of the animation produced by MGM and Warner Bros. prior to 1950 was short format and designed to precede feature films, however the shift to television

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[299] A large portion of Hanna-Barbera's vocal talent came from radio. Butler was one of many Hanna-Barbera staple voice artists (along with Don Messick, Dick Beals, Gary Owens, Howie Morris etc.) who all started performing in radio.

[300] Cawley and Korkis (nd).

[301] ibid.

dictated a change in format and length. Hanna-Barbera frequently took inspiration from old time radio plays and serials, and adaptations from comic strips. Shows like *Jonny Quest* were effectively illustrated adaptations of radio serials *Terry and The Pirates,*[302] and *Jack Armstrong, the All-American Boy*. Before they migrated to television, several the styles of programs produced by Hanna-Barbera (including variety shows, situation comedies, mysteries, and adventure shows) emerged as radio program formats during the golden age of radio.[303] Copeland (2007), suggests that television program formats themselves extended from radio formats.

> The creative processes, and thus the aesthetics, of television were [...] heavily influenced by radio. Much of the creative talent for television programming [...] came from the networks' radio divisions. This crossover from radio to television ensured that programming on television would be very similar to radio—though with pictures. (Copeland, 2007:258)

This argument is also presented by Hilmes (2008) who emphasises that "television owes its most basic narrative structures, programme formats, genres, modes of address, and aesthetic practices not to cinema but to radio." (2008:160) When Hanna-Barbera's formats would borrow heavily from radio formats, the cartoons quite literally became illustrated radio.[304]

While Jones' description of Hanna-Barbera's style as 'illustrated radio' appears to be a jibe at the limited animation style, it also reveals that the nature of the soundtrack in television animation became more like radio play. A major difference between Hanna-Barbera's approach compared with the duos approach at MGM was in characters' propensity to talk, which in turn required scripted dialogue.

> Saturday morning television is really what I call illustrated radio. *It's a radio script with a minimum number of drawings in front of it* and if you turn the picture off *you can tell what's happening, because you hear it all.* In our stuff—even [...] in the talkiest things [like Bugs Bunny and Daffy Duck, if you turned the sound off]—it was interesting and you could tell what was happening. I never recorded a film until I'd completely laid it out. I'd just make the drawings, and then I'd time it, but I always wrote the dialog right on the drawings—I didn't write it as a script. (in Furniss, 2005:64, emphasis added)

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[302] Itself based on a comic strip.

[303] Similarly, the trend of featuring a sponsor's name in the title of a program (instead of breaking for commercial messages) in radio, would later emerge in Hanna-Barbera's cartoons.

[304] See also Appendix XI: Television as an Extension of Radio.

The description of Saturday morning cartoons as 'illustrated radio' is valid on many fronts. Firstly, it suggests that Jones considered Hanna-Barbera's animation to be 'limited' so much so that characters barely moved: the reductions in the visual side of their cartoons resulted in something that did not constitute the illusion of life or animation. Secondly, Hanna-Barbera's dialogue-heavy shows meant that the soundtrack resembled a radio play compared with theatrical animation soundtracks. Lastly, it indicates Jones' disposition toward television: given television's emergence and consequential framing as an extension of radio, Jones implies that television animation as a low form of entertainment, oppositional to the high art of theatrical animation.[305]

Bevilacqua (pc. 2012) notes the direct heredity of radio practices in Hanna-Barbera's cartoon production, and contends that the soundtrack changed significantly with the shift from theatrical animation to television animation. Despite the similarities between how the dialogue was scripted and recorded for both radio and television animation, Bevilacqua goes so far as to suggest that Hanna-Barbera quite literally sounded like radio because of the practical construction of the recording session.

> They used a lot of voice actors that were actors from radio. If you want to know what old time radio was like, watch a Hanna-Barbera cartoon and listen to it. They recorded them in a room... with all the actors in a circle... In old time radio *you did this live.* So what you'd get is this *excitement,* you'd get a liveness, you'd get a feeling that these [characters] are actually talking to each other and they're real people. (Bevilacqua, pc. 2012)

Based on the shared writing and recording approach with radio, Bevilacqua's sentiments add credence to Jones' point that Hanna-Barbera's cartoons were a form of illustrated radio that different to theatrical animation approaches.

7.2.4 Voice Acting

The foregrounding of dialogue in Hanna-Barbera cartoons elevated voice actors to a central role. In comparison with the sonic palette of *Tom and Jerry,* which often feature no dialogue, voice was arguably the most crucial element in Hanna-Barbera's soundtrack. With the exception of guest actors, or lead roles that necessitated a different vocal timbre, Hanna-

[305] See Benshoff (2016:11).

Barbera had a core team of voice artists for nearly all of their cartoons of the 1960s. Barbera outlines the importance of voice actors in television cartoon:

> I very quickly learned the one lesson about making cartoons that I had *not* had to learn when I was working on *Tom and Jerry*: If you don't have the right voices, *you don't have a cartoon.* Voices make or break any cartoon that relies heavily on character and dialogue, and this is especially true of cartoons made for television, which is *as much a verbal as it is a visual medium.* I also learned that it does not take a complex process of analysis to cast the right voices. What you do is hand an actor a script, fill him in on the character and the situation, and then let him take it from there while you sit back, close your eyes, and listen. If you smile, chances are very good that you've found the right voices. If not, you have to keep looking. (Barbera, 1994:118, emphasis added)

Barbera's elevation of the voice artist as key figure in the success of their cartoons reveals his reverence for the soundtrack in Hanna-Barbera's cartoons. Hanna-Barbera's fortuitous relationship with Daws Butler and Don Messick started in 1957 on *Ruff and Reddy*. The two would subsequently feature in a majority of Hanna-Babera's productions—until Butler's death in 1988, with Messick continuing to voice characters for the company until the studio stopped producing cartoons in 1996. Barbera emphasises their role as 'actors' describing how Butler and Messick would go "through the physical motions and facial contortions of the parts they played,"[306] reinforcing that it was not just *voices* that they were committing to the soundtrack, but *characters*. Barbera credits Butler's role in Hanna-Barbera's cartoons as one that was instrumental in the studio's longevity, suggesting "Here's a man that walked into a studio in 1957 and helped us launch this whole company."[307] With Butler and Messick providing so voices for so many cartoons, Marvin Kaplan jokes that auditioning at Hanna-Barbera was unique: "You read for the part, and then they had Don Messick, Daws Butler, and Len Weinrib [listen to] all the tapes, and if they couldn't do your voice you got the job."[308]

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[306] Barbera (1994:119).

[307] In Metzler's article "Butler Dies, Hanna-Barbera Cartoon Voice", *Schenectady Gazette*, May 19, 1988.

[308] In *Paley Center for Media: Inside Media: The Funtastic World of Hanna-Barbera: Inside the Studio 70th Anniversary Salute to Hanna-Barbera* (2009).

Figure 11. Left: A photo of *The Flintstones* cast members (Alan Reed, Mel Blanc, Jean Vander Pyl, and Bea Benaderet) in a recording session. Right: A close-up of banter between Blanc (Barney) and Reed (Fred).[309]

Voices were recorded in a fashion not too dissimilar to radio, with voice actors huddling around a microphone and using their sense of comic timing and feeding off the other actors (see Figure 11). To keep costs moderate, it seems that Barbera directed voice recording sessions, and encouraged the actors to do it in one take. This helped the voice actors feed off each other—as well as hasten the process. A 1958 syndicated newspaper article on the studio bragged about the vocal professionalism of Hanna-Barbera's voice actors, suggesting that "Voice recording used to be done in one or two-line takes. H-B records an entire seven-minute, 10-page script in one sitting."[310] Bevilacqua suggests that group recording sessions derived the best performances from voice actors, who performed as if it were a radio play:

> All of Jay Ward's cartoons, such as *Rocky and Bullwinkle*, were done this way. Mark Evanier, who wrote and voice-directed *Garfield*, also works this way. I remember sitting in on many recording sessions of *The Jetsons*, [in the 1980s] when *Daws Butler, Penny Singleton, Mel Blanc, Howard Morris*, and the whole cast sat in a circle and worked off each other. They encouraged, prodded, and provoked one another into great performances.[311] (Bevilacqua 1997:np)

Hanna-Barbera's use of radio talent dovetails with the shift towards dialogue as the primary medium for narrative in television animation. As Copeland (2007) suggests, reliance on the soundtrack in limited animation balances with reduction of visuals: the television animation soundtrack contributes considerably to the conveyance of story. "The reduction

[309] Images from LIFE Photo Collection, part of the *Google Cultural Institute* https://www.google.com/culturalinstitute/beta/usergallery/owIysGsGMkW-JQ?hl=en.

[310] 'Cartoons a Pushbutton Pushover: Grinding Out More Footage in a Fortnight for TV Than Customary in a Year for Theatre Use,' by Bob Chandler, as featured in *Hollywood*, Aug. 19. 1958, reprinted online at http://yowpyowp.blogspot.com/2015/04/the-making-of-huck.html.

[311] Voice actor Phil Proctor recalls working on *The Smurfs* in the 1980s, likening the collegial atmosphere of Hanna-Barbera's stable of voice actors to a repertory company.

in the amount of animation... corresponded with an increased investment in the soundtrack to carry the story line." (Copeland, 2007:279)[312] Referencing Chuck Jones' suggestion that television cartoons are akin to illustrated radio, Butler (2007) similarly suggests that Hanna-Barbera's approach to cartoons adhere to the aesthetics of television, and "do not rely upon the visuals to convey narrative information or other meanings." (Butler, 2007:343) Although Copeland highlights the dependence on dialogue in television narrative—and the comparatively less dialogue-centric nature of action and adventure shows—and Butler suggests that information depicted visually can be largely gleaned from the soundtrack, Barbera reiterates that Hanna-Barbera's approach to writing for animation necessitated use of visual gags (a throwback to theatrical cartooning) and were a primary requirement for animated comedy.

The studio's dialogue-centric approach arguably set the precedent for television animation. While Jones' use of the descriptor 'illustrated radio' might suggest that limited animation robbed theatrical animation of 'life,' writer Tony Benedict highlights that concentrating on the differences in approach at Hanna-Barbera glosses over the larger-scale impact that the studio had. "These days, it seems like people have to be reminded how important Hanna-Barbera was to the animation industry. Far from producing 'illustrated radio,' they blazed the trail for television 'tooning in the late 1950s, creating an entire industry and, in a very real sense, saving the entire business."[313] With Hanna-Barbera adapting radio serials and formats for television, Jones was right in more than one sense. While Jones would likely take contention with the optimistic view of Saturday morning cartoons presented by Benedict, the death of the theatrical animation industry and Hanna-Barbera's willingness and capacity to adapt technological changes was ironically what gave longevity to the company, and many contemporary production practices used in modern animated programs. Their planned animation approach may not constitute saving the entire business of animation, but it allowed them to forge a new set of strategies to enable it to survive and flourish in a new medium: it is both what lost them their jobs and gave them a career.

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[312] As indicated earlier, it is evident here that writing for television animation would necessitate a considerably different approach to writing for theatrical animation.

[313] http://www.animationmagazine.net/top-stories/the-early-hanna-barbera-a-la-benedict/.

7.2.5 The Soundtrack as Animation Substitute

The soundtrack was frequently used as a substitute for animation. Employing quality voice talent was considerably cheaper than costly cel animation. Much like how savings in animation could be made by cutting to characters actively listening,[314] Hanna-Barbera cartoons use suggestion—as distinct from literalism—in other areas. Details of events[315] are portrayed aurally and the audience forms a deductive connection about what is happening in the scene without necessarily having to see it. Aside from dialogue, sound itself plays a vital part in doing this. Similar to the use of bold ink lines and flat visual look to keep cartoons 'readable' on the small screen, the soundtrack in their early cartoons is the aural equivalent, with voice, sound effects and music as substitutions for lavish ink, paint and background.

Sound is described by Coyle as something that "plays a crucial role in screen animation, assisting and extending other expressive components of media." (2009b:3) Sound effects operate alongside dialogue and music as another aural means of communcation to "operate with motion, storytelling and space, enabling animation to leap out of the screen and into the viewer's imagination." (Coyle, 2009b:3)

Despite Hanna-Barbera's use of limited animation, "the studio's strategic filming and artful timing of selected images conveyed a convincing illusion of action that was enhanced by clever and descriptive dialogue." (Hanna, 1996:138) Given the sacrifices that the Hanna-Barbera studio made in terms of animation, it would appear that the soundtrack played a pivotal role in Hanna-Barbera's cartoons in making the characters appear live and real to the viewer. Sound effects, similarly were vital in assisting limited animation strategies. Beauchamp suggests that sound effects are "an effective means of depicting off-screen events and objects, implying rather than showing the audience relevant story points." (2005:64) In animation, sound effects have the potential to enhance or complete the narrative.

Sound's combination with image meant that while Hanna-Barbera's characters' movements may have been comparatively crude compared to their the theatrical precendents, "they

[314] As discussed by Barbera in Stimson (1960).
[315] Both visually depicted and offscreen.

walked, ran, flew, and most critically, talked, joked, or sang in a way that made them appear alive and real to our viewers." (Hanna, 1996:138)

7.3 Sound Effects: Editors and the Sound Effects Library

Not only did Hanna-Barbera have a voice cast with a history in radio performance, but the studio's use of sound effects echoed the practice of sound effects usage in radio theatre. Similar to Jones' suggestion that construction of soundtrack distinguished animation from illustrated radio, Beauchamp (2005) highlights similarities between early animation sound and radio theatre with regard to the rendering of narrative events (not visually portrayed) in the minds of viewers and listeners.

> Radio theater effectively exploited SFX as a means of storytelling. In the early years of sound animation, effects were often recorded in a Foley stage using sound props similar to those used in radio theater. The picture editor often handled SFX for early animation, as picture editors were frequently the only members of the production crew with the skills needed to record, edit, and synchronize SFX to film. (Beauchamp, 2005:64)

Sound effects play an important role in animation. They are used functionally to highlights gags and act as acoustic signifiers correlative and indicative of onscreen and offscreen events, as well as shape our emotional response to events depicted onscreen. In their limited animation approach, Hanna-Barbera used several tricks and visual effects to simulate motion, action, and events: sound was frequently used to simulate events[316] when animation proved too time inefficient to draw. For comedic purposes, the studio frequently used disjunctive combinations of depicted events and sound effects to render painful acts humorous.[317] With regard to necessity of sound effects in limited animation, Seibert speculates that "the budgetary realities of TV cartoons require us to depend on effects to help tell our stories." (Seibert, 1995) Despite eliminating the music sheet department when the studio first emerged, Barbera reserved the fewest cuts for sound effects, emphasising that "We realized early on that sound effects were just as important in limited animation as they

[316] Such as the sound of vehicles approaching, or the presence of enemies/predators in action cartoons used in combination with cutaways to characters' reactions.

[317] Such as the sound of timpani and metallic clangs in combination with bowling balls striking Fred Flintstone's feet.

were in full animation. In fact, more important. So we never cut back on sound effects."[318] (in Seibert, 1995)

7.3.1 Origins of the Hanna-Barbera Sound Effects Library

Hanna-Barbera's sound effects began as a collection of sounds that came into the studio's possession via MGM's sound department. The library of sounds originated at Harman-Ising studios in the 1930s but was taken to MGM by Fred McAlpin in 1937, where it was expanded upon by McAlpin, Jim Faris, Greg Watson and Lovell Norman.[319] When MGM's animation studio closed, several staff followed Hanna and Barbera to their new company to produce animation for television. Along with members of the animation team, MGM editor Greg Watson joined Hanna-Barbera as head of editing. As cartoons were developed by the Hanna-Barbera studio, the sound effects library grew as the editors began furnishing the MGM sound library with new and original sounds.

> We got to Hanna-Barbera with that nucleus, and then we began to expand. And we were a little primitive at the time. For example, there was a sound we used for Fred Flintstone's feet when he was getting started with his buggy, you know, with his cement mixer thing. I actually recorded the patting feet on the leather sofa in Bill Hanna's office with the flats of my hands. (Watson, in Seibert, 1995)

Alongside the studio's limited animation refinements, Barbera notes that reductions in their animation processes meant that they also had to rely on a number of camera tricks to convey motion in their early animation, such as: camera shakes, a trick often used to convey impacts on/offscreen, where a still frame appears to move left and right; truck-ins, where the camera zooms in on the cels and background artwork, as opposed to animating a separate close-up; dissolves, 'soft' transitions from scene to scene that occur over a number of frames, as distinct from hard cuts; and quick cuts ,the intercutting between quickly paced shots to indicate that events are occurring simultaneously. Despite the cutbacks to animation and the camera trickery used to indicate motion, Barbera suggests that the selling of *The Huckleberry Hound*

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[318] Although Barbera contends that they never cut back in sound effects, the same cannot be said regarding the studio's approach to music, especially with regard to the use of library-based accompaniment present in Hanna-Barbera's cartoons, compared to the original soundtracks constructed by Bradley at MGM. Hanna-Barbera's practice of using stock music is discussed in Chapter 9.

[319] Yowp suggests that an accurate historical preservation of history of the contributions to the sound effects within the MGM sound department is hard to ascertain because the sound staff at MGM never received credit for their work. See http://tralfaz.blogspot.com/2012/11/he-helped-make-tom-scream.html.

Show, on the back of *Ruff and Reddy* was not only because of the stories, funny characters, and good artwork, but because the sound effects supporting the shows covered up for shortcomings in the animation: "the material we were doing had good sound effects. We used the best sound effects people" (in Seibert, 1995). The importance that the sound effects played along with the artwork, characters, and story—in place of full animation—was considerable. Barbera readily admits that "When Huckleberry Hound won an Emmy the very first year, it showed that *it wasn't the amount of drawings, it was the material that was carrying it.*" (Seibert, 1995)

One of the primary differences between cinema and television is the visual or aural dominance of the mediums. Chion suggests that "in the cinema everything passes through an image" whereas "sound, mainly the sound of speech, is always foremost in television" also suggesting that television sound "does not need the image to be identified." (Chion 1994:157–158). Zettl (2005) similarly suggests that television is not a predominantly visual medium, hinting that the soundtrack acts as a "primary, if not essential, communication factor" responsible for "[lending] authenticity to the pictures and not the other way around" (Zettl, 2005:328) With this in mind, it suggests that the soundtrack in Hanna-Barbera's cartoons acted a substitute for the limitations/cutbacks in their animation practices—in addition to accompanying onscreen events to convey realism, sound substituted the non-animated. Echoing Chuck Jones' assessment of Hanna-Barbera's cartoons as illustrated radio, Chion concludes that television itself "is fundamentally a kind of radio, 'illustrated' by images" (Chion 1994:165).[320] Given that television is frequently framed more of a sonic medium than visual, it is interesting to highlight that much attention was paid to construction of visual aspects in Hanna-Barbera's animation—such as the frame-by-frame instructions on the exposure sheet and the need for animators to draw on-model and adhere to model sheets—but less was imposed on sonic aspects given the lack of the aural equivalent of model and exposure sheets.

[320] Chion's assessment of the function of television soundtracks reframes Jones' sentiment somewhat, suggesting that 'illustrated radio' is more of an insight into the nature of television soundtracks—as opposed to a slight at the limited animation approach. Chion's contention, however, is arguably an extremist viewpoint that fetishises film as a high art form—one that is comparatively more audiovisually integrated and refined than television—and denigrates television without sustained analysis of productions.

Although Hanna annotated exposure sheets to indicate how types sound effects might fit musically into and soundtrack, Barbera willingly expresses that the approach to sound effect selection at Hanna-Barbera was result-driven, a combination of 'feeling' and trial and error: suggesting that the right sound effect is found: "When you lay it into the picture, [if] it looks right with the picture, or it makes you smile or chuckle, that's the right sound effect." (Barbera, in Seibert, 1995) As editors pulled sounds from their sound effects library, one might argue that this already indicates that the sounds were 'on model,' however, the usage of the sounds and music was a subjective decision on the part of the editor. The lack of a strict audio 'model sheet' gave artistic freedom to editors and sound designers. Hanna-Barbera editor and research participant Tony Milch echoes Barbera's sentiments about editors' sensibilities for what worked comedically:

> Two really creative editors who I learned a lot from were Joe Ruby and Ken Spears, they did a lot of *The Flintstones,* and they were good in their choices [of music], and the same was true of sound effects: "this one really works", "this one sounds cool" you know. (Milch, pc. 2013)

The creativity that Milch expounds extended to those whom he considered *boys' town*[321]—innovators who were oblivious to existing rules or established practices, that essentially followed instinct and developed skills on the job. Milch recalled learning a lot of editorial practices from fellow member of the editing department Warner Leighton.

> Warner Leighton was a good guy, I learned a lot from him because when I was an apprentice, the hot-splicer that I sat and worked at was right in front of his stall—they were three sided with one end open to the hallway. I sat in front of him all day and I listened to him work. My job was very repetitive so a lot of the time my attention was on what he was going, and I learned a lot. He was a couple of years older than the rest of the 'boys'. (Milch, pc. 2013)

7.3.2 Editorial Roles and *Boys' Town*

Shortly after the prime time success of *The Flintstones* in the early 1960s, there was a large expansion of the Hanna-Barbera studio in all departments. During these early years and subsequent growth, the company was eager to hire talent to support its animators, layout artists, and ink-and-paint crew, regardless of existing experience[322] As the company was

[321] A colloquial appellation used by Hanna-Barbera staff to describe the young and comparatively untrained employees that were hired by the studio.

[322] As an example of Hanna-Barbera's need for employees (trained or otherwise) to fulfil production duties, Barbera (1994:114) hints that his daughter Jayne coloured in *Ruff and Reddy* art at age 12, and that his three children each worked for the Hanna-Barbera studio into their adulthood in areas of colouring, writing, story

forging a set of practices for producing animation for television, the notion of existing experience was not a primary concern as many skills were developed on the job.

> Bill handled more of the [hands on] production side of things. Joe handled more of the writing and casting end of the production. We called Hanna-Barbera *boys' town* because Bill would hire a lot of his son and a daughter's friends. Even though he was signatory to IATSE contract, he was able to hire them because... *I don't know why*. We were all in our early 20s. (Milch, pc. 2013)

Milch recounted his own experience of working at Hanna-Barbera, which started as a result of finding himself an out-of-work a labourer for the major studios "with a shovel and a broom, 18 or 19 years old." (ibid.) On suggestion from Bonnie Hanna[323] Milch contacted the Hanna-Barbera studio to enquire about work availability. Milch was hired as a cel-wiper, a job that involved cleaning fingerprints, paint and other blotches from the animators' cels.[324] Shortly after his employment as cel-wiper, Milch was approached by production manager Howard Hanson regarding an opening for an apprentice role in 'editorial'—which Milch accepted.[325] As an apprentice within the editorial department, Milch handled the company's two libraries: the sound effects library and the music library. Milch's duties also involved various parts of the audio-side of production, from recording and engineering, to film editing and sound effects development: "we just did it with what you had to work with—there was no such thing as 'sound design' and all the hierarchies [of modern post-production]."[326] Editor Pat Foley recalls a similar expectation from editors, "We all did everything. I was doing sound effects and cutting music." (in Seibert, 1995)

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editing, with Jayne eventually becoming senior vice president of the studio (1994:108). From 1965–69, Hanna's brother-in-law, Clarence Wogatzke worked in the camera department during the studio's action-adventure years.

[323] The daughter of Bill, and a friend of Milch's wife.

[324] Much like how Hanna's entry into animation began at Harman-Ising doing custodial tasks like running for coffee, sweeping floors, emptying wastebaskets, before being promoted to cel-washer, and subsequently being promoted to a supervisory role in the ink and paint department. See Hanna (1996:20).

[325] Milch's decision to move to the editorial role was solely because it paid better than wiping cels. (pc. 2013)

[326] Milch worked at Hanna-Barbera from 1960–1966 and his on-the-job training resulted in his continued work in the areas of post-production for film and television for decades afterward. The conclusion of his work at Hanna-Barbera shares a similar timing with other staff, such as Tony Benedict and Art Lozzi mentioned earlier.

As editors were involed in various aspects of the soundtrack side of Hanna-Barbera's cartoons, the following outlines the editors' role in curating and developing sound effects. Discussion of the roles of editors in cartoon production will be subsequently returned to.

7.3.3 The Growth of the Library and Experimentation in Sound Design

Many of the sound effects that came from MGM were instrumental or percussive in nature: percussion provided a humorous way to simulate impact; tension was conveyed through the use of a rosin-laden rag being dragged over a violin string. As Bradley's music at MGM had been written to incorporate the sound effects, it is little wonder that they would frequently be musical in nature. In the 1960s however, with the shift to the different themes of action in place of comedy, the sound library had to expand to incorporate Hanna-Barbera's themes of technology, futurism, and otherworldliness. In addition to the musical sound effects and humorous signifiers consisting of twangs, percussion hits, and plucks, Hanna-Barbera's cartoons required sound effect realism and a less cartoony and humourous approach. Consequently, the Hanna-Barbera sound library was in constant evolution.[327]

When Pat Foley joined Hanna-Barbera in 1962, they already had the makings of a comprehensive library of sounds that they inherited from MGM. By 1967, the library constituted around 2000 sound effects and continued to grow, with *The Exposure Sheet* noting that "each year brings on new innovations that add to the basic selections available to editors." (Michaeli, 1968) Innovation not only occurred in the creation of sound effects, but also in instrumentation used in the music, with the sci-fi elements of *Jonny Quest* created by pianist Jack Cookerly who built a synthesizer for the show, "made of orange crates with a keyboard and thousands of vacuum tubes." (as described by Curtin in Karpinski, 1999).[328]

Once the sound effects library got big enough, the process of selection and combination meant that new sounds could be made from old sounds. Hanna outlines the importance of growth in developing a library as one that would effectively hasten production, suggesting "Once your library is built up to a proper size, you can get any effect you need right from

[327] A featurette titled "Cartoon Tracks: The Art of Hanna-Barbera Sound" can be found on *The Yogi Bear Show: The Complete Series* DVD, and features discussion with Hanna-Barbera editors and sound designers.
[328] See Appendix V for a brief discussion of how new sounds were made, and Milch's interview with Joshua Minton and Scott Ryan for Red Room Podcast: http://redroompodcast.com/episode-45-meet-the-jetsons-sound-guy/.

your library. You don't have to go in and bang things around anymore." (in Seibert, 1995) Hanna-Barbera's unique sound effects effectively became stock sound effects. Barbera similarly described the process of reaching sound effects critical mass as one that could subsequently be self sustaining: "Now we have such a tremendous library, you can pretty much whip together almost any sound you want out of the variety of sounds we have."[329] (in Seibert 1995).

As the studio built up a library of sound effects, the process of tracking a cartoon became less about acquiring new sounds and instead more about reuse and drawing on the self-sustaining library of content. The characteristic of 'selection' from stock is echoed in the musical side of Hanna-Barbera's cartoons, with regard to Hanna-Barbera's use of stock music.[330] Michaeli outlines the benefits of working to a library of existing sounds, as one that promoted creativity through imposed limitation.

> Selecting sound and music effects imposes a finite demand on the imagination and ingenuity of the editors. Unlike the live-action editors who only concern themselves with cutting the work print, the cartoon editors are further involved with sound. And whether an editor is deciding on the gurgle of a whale or the galactic whine of an unknown space ship, they need look no further than the sound library at Hanna-Barbera to find what sounds best. (Michaeli, 1968)

The sound effects library began to expand as themes in cartoons shifted. In action-adventure cartoons, sound effects needed to be both otherworldly and organic, so editors increasingly became experimental with sound design in terms of selection and modification. An article in *The Exposure Sheet* about sound design in the editorial department reported:

> If the library stock fails to satisfy, the editor begins a search via trial and error or until his ear tells him what is correct for any one cartoon. Editor Milt Krear needed a sound for a space ship coming in for a landing. To create it, he pressed a power drill against a porcelain wash tub and rested a microphone nearby. The result was the high whine of a space craft in flight.

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[329] Watson and Foley describe practical approaches to deriving new sounds in Appendix V: Creation of Sound Effects.

[330] The development of their own musical library discussed in Chapter 9. In essence, the approach to developing a comprehensive library of sound effects would be echoed in the approach of assembling music cues into a seamless music track for their cartoons. With access to a music library of various cues for a show, editors could assemble a new soundtrack for an episode with *both* existing sound effects and music—a constrained approach that according to Michaeli (1968) "[imposed] a finite demand on the imagination and ingenuity of the editors."

> When he slowed the drill, the sound of the ship's engine slowed, giving the effect [of] coming in for a landing. (Michaeli, 1968)

7.3.4 Sound Effects in Action-Adventure Cartoons

Like the music cues that spanned series of similar themes,[331] reuse and 'scaffolding' of sound effects occurred across series too. In addition to sourcing new sounds through technological experimentation, series such as the futuristic prehistorical action-adventure series *Mighty Mightor* required sound effects that were both organic and futuristic. Signature sound effects for this series were built by mixing existing sounds from the sound effects library—sounds that were themselves built from simpler library sounds. Michaeli describes the search for creating unique sounds as one that leads to far-ranging combinations.

> For example, the "Mightor" series, the story of a Stone Age family gifted with super power, called for an unusual effect. To create the sound, film editor Pat Foley combined three tapes. "Weird Woggle," "Mysterious Space" and part of the sound from "Shazzan," another series whose sound came from three other different sources. "After using sound that has been around for a couple of years," said Leighton, "it's nearly impossible to trace its original origins." (Michaeli, 1968)

While the origins of sound effects became obscured when combined, evidently the combination of sounds drew on established thematic connotations from other action-adventure shows, which ultimately reinforced a signature Hanna-Barbera sound. Although Hanna-Barbera's sound effects library emerged from MGM's and was expanded by a few contributors,[332] Barbera's highlights that the lack of scrutiny over employees output largely afforded creative freedom: "Despite the pace, we ran our shop in the kind of loose, anti-corporate, no-bullshit way we knew animators respected and under which they did their best, most imaginative work." (Barbera, 1994:136) While Barbera was referring to the approach appeasing the temperaments of animators, the same hands-off approach seemed to apply to other staff, including editors. Milch considered the subjective choices and approaches afforded to the editors as historically significant.

> They didn't fuck with us. And historical shit happened as a result of that. Signature sounds [emerge] when you let an artist do what they do. That's their joy, they get off doing it, and

[331] Such as *Jonny Quest* and *The Herculoids*, discussed in Chapter 9.

[332] Including many with no formal training in sound design and editing, but rather with a keen ear what worked sonically.

> the more they get off, the [better] product that gets done. That's the basic lesson from all that shit. During those heyday years, Huck, Yogi, it was wonderful. (Milch, pc. 2013)

Milch's discussion of artistic freedom is echoed in Curtin's working relationship with Hanna-Barbera—editors were very much left to their own devices.

7.3.5 The Role (and Influence) of The Editor

Given the role of the soundtrack in animation as one that assists narrative and guides viewers' expectations and emotions, the role of the editor as constructor of soundtrack is of consequent significance. Along with the visual side, the animation soundtrack[333] is entirely fabricated. Coyle (2009a) highlights the aural saturation that accompanies many animated productions.

> As an audio-visual text that is entirely constructed (that is, in addition to animation's constructed *visual* locations, there are no existing on-location recorded *sounds* as in live action), animation is demanding of music and the films are often musically saturated. (Coyle, 2009a)

With regard to the pairing of sound and music with image, the studio's *Exposure Sheet*[334] newsletter highlights the role of the film editors in selecting appropriate sound effects and music for an edited work print of the cartoon.[335]

> Gathering sound effects and selecting music begins after the editor cuts the cartoon work print. As the edited print flashes through the small viewer on the moviola, the editor notes what comes to his mind and then refers to some 2,000 basic sounds on file… The variety open for selection is nearly endless. (Michaeli, 1968)

The editor was responsible for the selection and union of the the sonic and musical parts of the soundtrack. While Curtin and Nichols provided rich underscore and music cues for Hanna-Barbera's cartoons, and the sound effects drew from the studio's extensive sound effects library, the success or failure of their *application* relied on decisions made by the editor[336] as directorial roles were fairly hands-off in terms of soundtrack construction. Given

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[333] With the exception of dialogue, which acts as a kind of source recording.

[334] Jan–Feb 1968.

[335] The editors' role in music selection made their roles somewhat like soundtrack in-betweeners for the musical director—their role was to furnish the soundtrack with elements sketched out by the musical director in order to transition from one scenario to the next.

[336] For Hanna-Barbera, despite the primacy of the soundtrack, the selection of music is relegated to visual accompaniment, or tangentially associated to co-existence with the visual.

that editors were responsible for film editing, dialogue editing, choice of sound effects, and selection of music, it gave them a certain amount of artistic liberty regarding the construction of the soundtrack around the dialogue.

> As an editor, one of us would be assigned an episode for a show, and that editor cut the dialogue as minimal as it was because it had already been 'shot' to the script, and the animation was directed to that dialogue track. It wasn't dialogue editing in the sense that live-action dialogue editing is, but you cut dialogue, and you cut and chose the sound effects from the sound effects library, and you also chose the music from the music library. (Milch, pc. 2013)

With the soundtrack playing an important role in conveying story in limited animation, Milch suggests that the disparate tasks and creative liberty at Hanna-Barbera was unique with comparison to other animation production studios as other major studios compartmentalised soundtrack roles. "In other major studios, you were either a sound-effects editor exclusively, or you were a dialogue editor, or a picture editor, or a music editor. This is a very important distinction because you're limited to learning a very specific part of the field that makes up a soundtrack, by which button-hole you're in."[337] (Milch, pc. 2013)

Given the importance of the soundtrack then, it is curious that the editing staff— many of whom were *boys' town*—were given relatively unfettered creative freedom to alter the timing of the dialogue and ultimately engineer the audiovisual relationship post-animation.[338] Compared to studios like Warner Bros. (where people like Treg Brown acted singularly in sound effects editing roles in the studio's animated shorts) the sheer magnitude of the Hanna-Barbera studio's output necessitated that a collection of 'twenty-somethings' operate autonomously under Watson's general direction. Sito suggests that the editors' sensibilities in choices of music cues and sound effects is of more importance than having quality material.

> In the end, you can get the [best] libraries, but it's the taste of the editor that matters. Many animation filmmakers make the mistake of discounting the fact that an editor, including sound editors, are artists as well. An editor is not just a dumb manual laborer who exists to

[337] Coming from Hanna-Barbera's approach of editorial diversity, Milch later saw the compartmentalisation of roles within post-production at other studios as a schematic for control.

[338] While voice actors, animators, and musicians were trained professionals. Milch indicates that editors' work at Hanna-Barbera could go to dubbing sessions without having to be 'passed' by Bill or Joe. Unlike the various visual roles that had to adhere to model sheets, storyboards, or exposure sheets, no such thing existed for the editor.

> facilitate your brilliance. The editor is also an artist with an opinion. They can effect the pacing, the tempo as well as the overall sound of the film."[339]

While Curtin and Nichols would compose underscore and music cues, they didn't score the music to fit the action of the scenes. They instead, developed a tracking library and editors would select cues to match the mood and energy of the scene.[340] Nichols highlights the role of the editor as significant in soundtrack construction, identifying that it was the editors' responsibility to select appropriate music:[341] "If you ever went to Hanna-Barbera, you would see a whole room with different cues that I wrote for all the shows, and the music editors are the guys that decided, 'Oh, I like what he wrote in this show, and it would work fine for this scene,' and that's how [it] got in there." (in McCray, 2015:131)

There is arguably a fourth layer of Hanna-Barbera's soundtracks beyond music, sound effects, and dialogue, with the addition of laugh track sound effects.[342] While the laugh track didn't feature in all of Hanna-Barbera productions, its inclusion is of considerable importance, especially with regard to Hanna-Barbera's use of it in a 'limited soundtrack' sense. Glenn (np) highlights the effect that laugh tracks had on Hanna-Barbera's cartoons, highlighting how perceptions of humour differed between shows that featured and omitted the laugh track: "Cartoon Network's remastered versions of *The Flintstones* omit the 1960s laugh track, and the jokes largely fall flat with a thud." (Glenn, 2000:np) There is much to be written about the use of laugh tracks in cartoons and the process of 'sweetening' in television shows that goes beyond the scope of this thesis—of note to this research however is that much like how Hanna-Barbera had their own stock sound effects library (and would develop their own stock music library), they ultimately developed their own library of laughs.

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[339] Sito in 'Considering Sound,' http://www.flipanimation.net/fliplissue15.htm.

[340] As discussed at http://yowpyowp.blogspot.com/2015/08/hoyt-curtin-scores.html.

[341] Occasionally, this meant that music cues from one series would emerge in another series, discussed in Chapter 9.

[342] The industry name for this was 'sweetening.' Essentially, laughter becomes an extension of foley sound. Where foley might provide aural accompaniment for sounds not captured properly, the laugh track would be used to enhance the soundtrack and to make up for a joke that does not draw an expected response from an audience.

7.4 Other Elements in the Soundtrack: Laughter

> The laugh track is one of television's most explicit attempts to promote the illusion of sociability, to suggest that television viewing is a social rather than an individual encounter. (Lury, 2005:83)

The use of laugh tracks in television is a practice descended from radio comedies of the 1930s, where shows were performed before a live audience. The inclusion of laughter in radio broadcast programs served two functions in manipulating audiences: it highlighted to listeners at home which lines were supposed to funny, and reinforced the illusion that a show was well-liked. Laugh tracks play a similar role in television sound: it is an audience-guiding cue that highlights which parts of the dialogue are jokes, and one that goads the viewer into believing dialogue or action is more humorous than it really is.

When Hanna-Barbera's developed cartoons for prime time—such as *The Flintstones, The Jetsons,* and *Top Cat*—they adopted several stylistic traits of sitcom at the time, one of which was the use of the laugh track. In the 1960s, Hanna-Barbera used the services of Charley Douglass to sweeten[343] their cartoons. Douglass operated a service that could furnish a show with laughter cues ranging from titters and chuckles to thunderous applause using a purpose built machine called a Laff Box[344] that triggered pre-recorded tapes of audience reactions.

Throughout the 1960s, Douglass held a vitrtual monopoly over the practice of sweetening. In the first few years of Hanna-Barbera sweetened cartoons, Douglass' services were used to supplement the audio track with laughs. In the 1970s however, with television executives insisting that Saturday morning cartoons be fitted with laughter, Hanna-Barbera stopped using Douglass' Laff Box due to expense. On the lookout to reduce production costs, Hanna-Barbera elected to save money by sweetening their own cartoons, replacing Douglass' vast collection of audience reactions with a limited laugh collection consisting of fewer laughs, and triggered by a five-track tape playing device called the McKenzie Repeater. Professional sweetener and Laff Box aficionado Paul Iverson[345] suggests that Hanna-Barbera

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[343] An industry term for 'adding laughter to.'

[344] The chapter 'Artificially Sweetened: The Story of Canned Laughter' from *Uncle John's Bathroom Reader Tunes Into TV* details Douglass' Laff Box and is reprinted online at http://www.neatorama.com/2012/08/22/Artificially-Sweetened-The-Story-of-Canned-Laughter/.

[345] Iverson's unpublished dissertation 'The Advent of the Laugh Track' (1994) details 'sweetening' and Douglass' Laff Box.

appropriated laugh cues from Douglass' previous work for the to make their inferior in-house version of Douglass' Laff Box.

> Hanna-Barbera's practice of bypassing Charles Douglass and editing the laugh track themselves generated its own sub-controversy. They 'leased' approximately 10–15 sound bites from Douglass' library: whether or not a HB sound engineer actually isolated the distinct laughs from a completed sitcom Douglass worked on or obtained copies of master recordings is up for conjecture, but the evidence points to the former. The tinny laughs used by HB are a mix of solid laughs with a few titters. Though they had nearly a dozen sound clips, they were limited to five clips per episode as they used the MacKenzie repeater to complete the editing. The repeater was a simply piece of technology that had a five-tape limitation. Quite often, you will hear the same five sound clips overdubbed on top of one another. In another episode, you will a different set of five laughs. (Iverson, pc. 2015)

The rise of their own limited laugh library can be heard in Hanna-Barbera's cartoons after 1971. Given that Saturday morning cartoon viewership was considered less attentive than the mature audiences where laugh tracks had typically previously featured, Hanna-Barbera did not consider the need for a quality 'orchestration' of laughs necessary in their comedy-mystery programs. In these cartoons, the laugh cues supplant transitional music cues, essentially promoting them to the role of leitmotif.[346] Effectively, what made comedy-mystery shows comedic was not the quality of the jokes and constructed premises, but the cues to suggest levity was at play—the integration of laugh tracks in comedy-mystery was to distance the format from themes of spookiness and violence.

While the use of canned laughter is much derided, it is equally cherished by some aficionados of Douglass' pioneering technology. Iverson suggests that the sound of laughter is an iconic part of television history, stating: "Those chuckles are as classic as the shows they are part of. The sounds of those people laughing is like hearing old friends you have known for years laughing along with you."[347]

7.5 Chapter Conclusion

Hanna-Barbera's cartoons were different to theatrical cartoons in both style and method of production. This chapter has outlined the roles of various personnel in the soundtrack of

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[346] In the intro for *Penelope Pitstop*, there is additionally a boo/hiss track whenever Sylvester Sneekly (or his alter-ego 'The Hooded Claw') is onscreen, and cheers for the heroic Ant Hill Mob. With the laugh track as an evolution of radio broadcast practices, this was a throwback to live dramatic theatre.

[347] Via http://kenlevine.blogspot.com/2012/05/ever-wondered-what-laugh-track-machine.html.

Hanna-Barbera's cartoons, highlighting the contributions of music directors, voice artists, and editors—and the unique approaches undertaken by the Hanna-Barbera studio. Drawing on interviews, personal communication, and internal company newsletters, it has also revealed the emergence of the sound effects library and the editors' role in designing sound, as well as the embrace of dialogue practices that drew on radio formats. The following chapter extends the discussion of practical construction of soundtrack and outlines the nature of how music was used in Hanna-Barbera's cartoons for television, introducing the role of the theme song, underscore, and how the soundtrack construction mirrored Hanna-Barbera's planned animation approach.

8 The (Changing) Nature of Music in Hanna-Barbera's Cartoons

> Name three composers who defined cartoon music?
> (Hint: You can't. There are only two.)
> —Bill Burnett (1995)[348]

Burnett's (1995) answer to this trick question was Warner Bros.' Carl Stalling "who wove together brilliant orchestral pastiches—often rivaling the mad montages of Charles Ives—to accompany the antics of Bugs, Daffy and the rest" and Hanna-Barbera's Hoyt Curtin who called upon "the big band sounds of the forties and fifties and translated it into a series of themes and scores that are maddeningly catchy, effortlessly funny, and utterly unmistakable." (Burnett, 1995) Referring to the two composers as the only truly identifiable musical voices to have emerged in cartoons in the last fifty years, Burnett suggests that Hanna-Barbera's cartoon were acoustically identifiable just by hearing a few strains of music. While Stalling and Curtin are identified by Burnett as iconic examples of cartoon music composers[349] the implementation of music in the cartoons from Warner Bros. and Hanna-Barbera was decidedly different.

The two composers' different backgrounds—Stalling's in silent film accompaniment, Curtin's in advertising jingles—informed their different approaches in composing for animation. Stalling's background was in silent movie accompaniment in Kansas City movie theatres.[350] In discussion of Stalling's entry into animation, animator and film director Eric

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[348] Burnett was Hanna-Barbera's last creative director. This statement was the opening line of one of fifteen essays (that accompanied the marketing of Rhino Records' release of Hanna-Barbera's *Pic-A-Nic Basket of Cartoon Classics*) written in the 1990s by the studios last creative director, Bill Burnett, about the lasting impact that the Hanna-Barbera studio had on animation in the twentieth century. Burnett's essays were used were to highlight the unique qualities that Hanna-Barbera brought to animation, and to "to re-position people's thoughts about the studio." (Seibert, nd) Burnett called to attention the role of Curtin's music in being the soundtrack to our lives, and urged people to give in to the notion of rekindling nostalgia by buying and listening to the music that accompanied much of their childhood.

[349] It is worth highlighting that Burnett's construction of argument was timed to promote Rhino Records' *Hanna-Barbera Cartoon Themes Volume 1* album. Curiously, it overlooks the contribution and distinctive stylistic approach of people like Scott Bradley. If Stalling's work was musical commentary, Bradley's was musical embodiment. Goldmark (2005) suggests that despite the significant differences between the storytelling approaches of MGM and Warner Bros., Bradley's prominence in the field of cartoon music and lasting impression makes his work equally worthy of discussion as Stalling's. (Goldmark, 2005:50)

[350] See Goldmark (2005:12) and Neuwirth (2003:np).

Goldberg cites Stalling's accompanist background as a formative step towards composing music for animation, noting that "When he got into the animation business, first with Disney and subsequently with Warners, he was already adept at matching music to picture."[351] Director and producer Frank Darabont suggests that Stalling's approach was not just musical accompaniment, but *commentary*. "Stalling's work is really remarkable if you just stop and listen to what he's doing [and] his musical commentary on events, moment by moment... his music is another character [in Warner Bros.' cartoons]."[352] Composer Bruce Broughton extends Darabont's sentiment about the music's role as *character* and suggests that its use was crucial to the conveyance of humour: "half the [success of the] gag was the music. It was the way that [Stalling] would just play these things."[353]

Stalling and Curtin had markedly distinct approaches to cartoon music, which were arguably dependent the on differences in production practices in the studios for which they worked. Warner Bros.' cartoons showcased a considered, tight, meaningful synchronisation between the sound and the visual. Music functioned differently in Hanna-Barbera's cartoons, given the elimination of the music sheet department to reduce production costs. This chapter aims to identify the different ways that music and soundtrack were constructed and used in Hanna-Barbera's cartoons.

8.1 High and Low Art: Theatrical and Television Cartoons

In the world of animation, there is a general cultural divide between animation pre- and post-1957. This divide is often aligned with perceptions of a decline in quality, which coincides with the end of the golden era of animation and the rise of animation for television. Although this thesis is not about high- and low-art per se, I have framed Hanna-Barbera's approach to animation for television as fundamentally distinct to theatrical animation due to its significant aesthetic differences.[354]

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[351] Commentary in 'Irreverent Imagination: The Golden Age of Looney Tunes' from the *Looney Tunes Golden Collection: Volume 1* DVD special features.

[352] ibid.

[353] ibid.

[354] Although I have framed Hanna-Barbera's cartoons as a low-art equivalent due to the nature of the cartoon's method of production, subject matter [sitcoms, westerns] and their conformance to trends in programming, the terms 'full animation' and 'limited animation' as signifiers to delineate between production strategies, as opposed to signifiers of quality.

In outlining differences between television and film soundtracks, Gorbman highlights that while television music shares traits with film music in accompanying, emphasising, situating, and defining genre, it functions differently because of its recurrent nature in ritualistic viewing habits.

> What is different about music on television is that we hear it from week to week as we return to our preferred shows. Television music is like church music—we live with it more intimately, it deepens the ritual function of television and its creation of community. (in Deaville, 2011:ix)

While Gorbman suggests that television acts as the nation's jukebox, she notes that the field of television studies largely ignores the study of music, as film studies did twenty years ago. The idea of television's role in creating a 'soundtrack to our lives' is presented by Deaville, who similarly suggests that the lack of scholarly inquiry into television soundtrack studies is in part due to "the tendency to erect barriers of canon to exclude serious contemplation of musical genres that attract too much or the wrong kind of contemporary popularity." (Deaville, 2011:1) Television music, despite its importance is largely ignored in serious musicological discourse because of its positioning as 'low status' entertainment.

The framing of television as the inferior sibling to cinema is a trope shared by limited television animation (and its comparatively 'limited' soundtrack) in comparison to with full theatrical animation (and its accompanying full theatrical soundtrack). Not only is the function of television and theatrical animation soundtracks different, but their construction is fundamentally distinct. In theatrical animation, a unique score would typically be created[355] for specific use in a single cartoon. In Hanna-Barbera's animation for television, the nature of a show would determine the requisite musical cues and underscore to be recorded or sourced, and the application of the musical elements would be at the choice of the editor.

8.2 Music and Cartoons

The difference between the old theatrical scores (such as those of Warner Bros. and MGM) and the Hanna-Barbera television music scores can be traced to a small but significant difference. In theatrical cartoons, music was significant in the production of animation on

[355] Or in the case where a piece of music existed, would directly inform the action of the cartoon.

the whole: it not only acted as accompaniment, but also as a means to synchronise and time out the action. In contrast to this approach, Hanna-Barbera's cartoons were not synchronised to music and consequently, music functioned differently. In essence, the main distinction between theatrical and television cartoon music lies largely between precursors in production: whether the *animation was timed to music,* or whether *music was cast to animation.* Goldmark (2011) highlights Hanna-Barbera's approach to soundtrack construction as distinct to theatrical animation soundtracks[356] suggesting it exemplifed "the turn toward unobtrusive background scoring taken by television animation studios throughout the 1960s and 1970s." (2011:np)

8.2.1 Theatrical Soundtracks and Television Soundtracks

Alongside Hanna-Barbera's refined approach for producing animation cheaply and quickly, their embrace of limited animation techniques was matched with a set of practices pertaining to how soundtracks were constructed. With dialogue leading the timing of a cartoon, music would take a back-seat role in the soundtrack. Its use was relegated to a secondary form of accompaniment as opposed to primary commentator of action, as there was no need for a synchronising musical track. As the cartoons were developed for a television audience, the studio embraced new ways of using music in cartoons that echoed trends in television soundtrack construction: the use of stock music libraries. Goldmark suggests that a fundamental difference to the nature of television and theatrical cartoon soundtracks was due to the origins of the music that underscored them, and that Hanna-Barbera was largely responsible for this approach.

> The move in the 1950s from using original, orchestral music for theatrical animation to the widespread reliance on libraries of stock cues for television cartoons [was led largely by] Hanna-Barbera, whose founders were already stalwarts of the Hollywood studio system, veterans who had to adapt considerably when they changed formats to television. (Goldmark, 2011:np)

The following aims to introduce Curtin's role in sculpting a musical sound for Hanna-Barbera's shows and examines how theme songs and underscore were created. The process of 'tracking' cartoons with libraries of stock cues is the subject of the following chapter.

[356] In particular, those by Scott Bradley and Carl Stalling.

8.2.2 Theme Songs for Television Cartoons

> In a commercial you have one minute, or forty seconds, to sell the product. Therefore every single note has got to mean something, and has got to do something. And *that's exactly how I approached one-minute main titles: it was to sell the show.* (Curtin in Mallory, 2012:np, emphasis added)

Despite Curtin being accustomed to underscoring cartoons and films when he joined Hanna-Barbera, his talents as commercial composer and jingle-writer were what Hanna-Barbera initially seized upon. For the first few years of Hanna-Barbera's productions, the only original music used in Hanna-Barbera's cartoons was the theme (or title) song—the theme song was essentially a call-to-attention to promote the ensuing cartoon. The transition from jingle-writing to television music was a small adjustment in Curtin's practices, highlighting that for *Ruff and Reddy* "I already had the entire structure for producing music, especially for TV commercials. I used most of the same guys because they were the best players." (in Hansen and Kress, 2002:170)

The function of theme songs in television cartoons is manifold. Like commercial jingles, the theme has the role of catching your attention, rousing the viewer, and establishing the thematic nature of a show.[357] Musical catchiness was imperative for a television audience. Outlining the function of the theme songs in the introduction to a show, Hanna states that

> Main title themes are generally straightforward little songs that are meant to introduce a cartoon show to the audience with a few catchy words that suggest the personalities and general situation of the characters involved. This is presented through a kind of "mini-cartoon" that runs about ninety seconds and serves as a preview to the main cartoon itself. These little pictures, along with a similar closing animated segment displaying the credits [...], combine in essence, to become the trademark of the cartoon show. (Hanna, 1996:118)

As condensed visual representations of the shows Hanna-Barbera would task their best animators with drawing them. Sito suggests that "Higher rates were paid for the series title sequence [as] Hanna-Barbera knew that a big, high-energy opening title hooked the kids to watch the rest." (Sito, 2006:224) Similarly, the high-energy opening title were often scored by a bigger ensemble than the music cues used in the show.

The art of constructing a memorable theme song is outlined by Burlingame as something that "should be catchy in some form, because the point of it is to make sure that if you're in

[357] See Rodman (2010), Deaville (2011).

the kitchen getting a sandwich, it calls you back to the living room because you know your favourite show is on."[358] Music supervisor Richard Kaufman similarly likens the function of the theme to a pavlovian cue suggesting that "as soon as you hear the first two or three notes you know what's coming, and as soon as you've finished with hearing the theme song, you're ready to watch the show."[359] Regarding Curtin's strengths in crafting catchy compositions, Jean MacCurdy[360] called Curtin the king of jingle-making noting that "His strong suit was coming up with themes that almost anyone on the street could sing at the drop of the hat."[361]

For some Hanna-Barbera shows that appeared within a packaged series, a theme song was little more than a title-card sting. When shows moved to take on a longer form, longer musical intros and outros furnished the shows. The themes were often penned collaboratively by Hanna and Curtin,[362] showcasing Hanna's adeptness at writing playful and poetic wordplay and Curtin's ability to create simple, memorable musical hooks. Given the lasting memorability of these tunes it is significant that the collaboration between Hanna and Curtin for these mini-cartoon melodies were initially created via informal discussions via telephone.

> Hoyt and I had collaborated on most of the main title themes for our cartoon shows, and the majority of them had been done under the most informal circumstances. I would generally compose the lyrics in my head, jot them down on a sheet of note paper, give Hoyt a call at his home, and recite them over the telephone. Almost invariably, Hoyt would call me back within a day or so with a musical composition and sing the thing to me complete with the lyrics. (Hanna, 1996:117)

Curtin's ability to turn Hanna's lyrics into jingle seemed to be an innate skill, with Curtin highlighting "I'd literally sing the music... practically off the top of my head. That's how we did quite a few of our main themes, right over the telephone." (in Adams, 1994:35). As the

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[358] in *The Flintstones* Season 4 DVD special feature 'Hanna-Barbera's Legendary Musical Director Hoyt Curtin.'
[359] ibid.
[360] Former executive at Hanna-Barbera (1983–1989) and president of Warner Bros. Animation (1989–2001).
[361] In Elaine Woo's article 'Hoyt Curtin; Composer of Cartoon Music,' *Los Angeles Times*, December 11, 2000 http://articles.latimes.com/2000/dec/11/local/me-64056.
[362] Of the 85 themes that Curtin scored over his career at Hanna-Barbera, 60 had lyrics. With the exception of some of some cartoons in the early 1960s (such as *Magilla Gorilla,* with lyrics penned by Nelson Winkless Jr.), Bill Hanna was quite often the lyricist and was credited as co-composer of Hanna-Barbera cartoon themes.

shows changed thematically from comedy, to action and mystery, so did the nature of the intro and closing sequences. For action shows like *Jonny Quest*[363] and *Space Ghost*, the theme music was absent of dialogue and the nature of the music shifted from being a jingle-like hook to establishing moods of tension and intrigue. Regarding the shift to action-adventure, Curtin recalls the different in approach for *Jonny Quest*: "I usually received the lyrics [from Hanna] and composed using them to create the main titles. [... However] *Jonny Quest* was instrumental so I just winged an adventure theme." [364] The instrumental nature of the title song for *Jonny Quest* appealed to audiences in a different way to Curtin's earlier themes—fans requested that the title number be released in LP form.[365] With Hanna-Barbera's cartoons of the late 1960s, pop-style songs emerged as theme songs in place of Curtin and Nichols' music.

While the shows' theme songs are—generally speaking—catchy, memorable tunes, Austen (2002:183) suggests that the 'real' sound of Hanna-Barbera's cartoons lies in the use of eerily familiar musical cues that repeat in the cartoons' underscore.[366]

8.2.3 Establishing a Signature Musical Palette

To create a show's signature musical palette, Curtin would typically come up with the theme first, and then take key elements and melodic hooks from it and weave them into various cues. Occasionally, the choice between thematic format (eg. sitcom) sat oppositional to the thematic elements present in the show. For *The Flintstones*, the ordering of theme preceding the cues was an exception.[367] While the 'Meet The Flintstones' theme tune to *The Flintstones* remains one of Curtin's most memorable themes, it was not the original theme, but one that emerged from a "little musical afterthought buried deep in the score to the first episode."[368]

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[363] *Jonny Quest* was one of the first series that didn't have lyrics.
[364] Karpinski (1995:np).
[365] The theme initially formed part of a sales kit distributed by the company's record division, Hanna-Barbera Records. The sales kit was intended to promote the label's music, as well the parent company's shows. "Among the items in the sales kit will be an invitation for distributors to 'take 15 minutes and tune in to the *Jonny Quest* show." In *Billboard*, April 10, 1965:8.
[366] The hallmark of Hanna-Barbera's cartoons using recurring music cues will be discussed in Chapter 9.
[367] The writing of the lyrics would consequently seem to follow the development of the melody, as suggested by spaceagepop: "Only in the third season did producer William Hanna write the lyrics, which Curtin then recorded again with a big band and the *Randy van Horne Singers*."
http://www.spaceagepop.com/curtin.htm
[368] As described by Burlingame (1996).

> Although the piece they finally decided on perfectly sets the tone for the entire series, it started out as just a bit of background music. "The very first show has Fred and Barney digging a swimming pool together. Of course, they get into an argument. And subsequently, they feel guilty about fighting with each other. So under this action I had to come up with a sad musical accompaniment. [369] And when I jazzed it up, this slow, sad music actually became *The Flintstones'* theme." (Curtin, in Adams, 1994:65)

The use of the cue would retroactively set a tone for the entire series, one of the emotional rollercoaster of humour and pathos from character dynamics, emphatic opinions, conflict, remorse, joy and friendship. 'Meet The Flintstones' replaced the earliest theme, 'Rise and Shine'[370] after the show's second season, to match the thematic content of the show a little more: from a warming sitcom tune, to a rousing reveille that typified what kind of music 'cavemen' would have played.

The choice of appropriate instrumentation was an important part of sketching out the music of a series. While shows like *The Flintstones* adopted sitcom style musical segues, Curtin's embrace of pitched percussion added a primitive charm to the show's soundtrack. Curtin recalled that selecting the right musical approach for *The Flintstones* was tough, and that changing the theme to have more of a 'caveman' sound required him to leverage all the timpanists in town: "It was like Swiss bell ringers, you play this note and you play that."[371]

> After all, you have to figure out—What kind of music does a caveman play? Anything dated, we felt would detract from the visual feeling of the caveman period.[372] We had to pick instruments that would give a sound illusion of bigness, of dinosaurs and prehistoric giants. (Curtin, in Adams 1994:65)

In addition to the use of prehistoric sounds in the theme song, Adams (1994) suggests that thematic identity was used in instrumentation associated with the characters: "Curtin chose

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[369] The 'sad' music cue can be heard again in the underscore when Barney bails Fred out of jail.

[370] musically reminiscent of "Make 'Em Laugh" By Brown and Freed, featured in *Singin' In The Rain* (1952). "Make 'Em Laugh" was itself reminiscent of Cole Porter's "Be A Clown". While the Hanna-Barbera approach toward scoring cartoons differed to the allusive approach of Stalling, aspects of musical allusions arise throughout Hanna-Barbera's soundtracks. There is a similarity between the "Meet The Flintstones" refrain and a melodic run in the second movement of Beethoven's Piano Sonata No. 17, *The Tempest*. Curtin also reportedly drew inspiration for *The Smurfs'* theme from Grieg's *Peer Gynt*. Beyond Curtin, Marty Paitch's score *Hey There It's Yogi Bear* weaves the military 'mess call' in a scene with an army of ants stealing food, on suggestion by editor Tony Milch. (2013, pc.)

[371] Via http://www.spaceagepop.com/curtin.htm.

[372] The use of pop music in Hanna-Barbera's cartoons of the late 1960s in general appears at odds with Curtin's assertion about incorporating dated music forms. Cartoons beginning to showcase the popular music 'sound' resulted in them being significantly 'dated.'

the bass clarinet to represent Fred and Barney; woodwinds for Wilma and Betty." (1994:35). For *Top Cat*, Curtin notes that the music was developed to give a 'downtown feel' as opposed to being action depdendent, hence it "was not timed to people falling down and things like that. The music was supposed to provide a feel. It's a happy feel—it's got the right instruments—it's got the right tempo." (in Hansen and Kress, 2002:172)

8.2.4 Underscore and Music Cues

> Everybody hears the main title, but there's also always music playing in the background. It might be turned way down, but there's 22 minutes of music that goes with each show.[373]

While Hanna-Barbera did away with the music sheet department, the integration of music with the show themes still played a prominent role, but it was approached in a way more suited to television music practices. Before a series was filmed, the musical director would sketch out a series of tunes and use them to build a library of cues to make up the cartoons' underscore.

Beauchamp (2005:45) describes the function of underscore generally as music with characteristics to promote the narrative in either thematic or ambient forms. Although underscore can be used as accompaniment, it is frequently used as an emotional signifier.[374] While both thematic and ambient forms of underscore are capable of eliciting response, thematic underscore typically contains prominent melody as emotional signifier, whereas ambient underscore (distinct from and often used as a substitute for ambience) is a textural background used to elicit emotional response.

Hanna-Barbera cartoons used thematic and ambient underscore in different ways, depending on the style of the series. In cartoons where underscore was primarily thematic—signifying elements such as impending danger, urgency, and levity—the go-nowhere underscore that frequently underscored the cartoons[375] was still melodically driven, but not representative of action or emotional signification. The cues described by editors as

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[373] Curtin, via http://articles.latimes.com/1994-06-02/news/vl-64779_1_hoyt-curtin.

[374] Signification would appear in the soundtrack of shows like *Scooby-Doo* in the form of tremolo strings to mirror the frequent uneasiness (and scared nature) of the frightened characters in the show. Given the meaning of the word as 'trembling,' it is an interesting sonic motif to match the haunted house-style premises that frequently pervaded the show.

[375] The idea of 'go nowhere' underscore is derived from Milch's description of editors' names for unresolved music cues.

'quizzical' and 'go nowhere' acted more as sonic filler, and were devoid of commentary on the visual or thematic elements in the show.

When wall-to-wall music came to persist under the cartoons, the need for continuous thematic underscore was not required. Curtin and Nichols sketched out music that could act as ambient underscore, but had the capacity to be elevated to a thematically significant level.[376] Given that the musical directors would compose music based on discussion with writers, concept art, artists' storyboards, or test animation runs, they would produce several cues to accentuate movement and mood likely to exist in a show.[377] The flexibility of underscoring a show with music cues lay in the lack of visual reference required for it to be used: because there is no visual reference for underscore, it does not have to conform to changes in scenes or camera positions. In and out points for music cues are selected to smooth out edits, draw the audience into the scene, or provide a sense of closure.[378] The flexibility of this scoring approach suited Hanna-Barbera, as music didn't need to synchronously underpin the action. Instead of the dedicated soundtrack as present theatrical animation, the music's functional relationship with images went from indicative of action to indicative of mood. The repeatable music cues construction of the cartoons around formulaic narratives worked symbiotically.[379]

8.3 Chapter Conclusion

This chapter has outlined the nature of music in Hanna-Barbera's cartoons, including theme songs and underscore, as well as differences between television and theatrical animation soundtracks. With Hanna-Barbera's approach of *adding* music to cartoons that were timed to dialogue, the following chapter discusses Hanna-Barbera's stock and in-house music libraries and examines parallels between Hanna-Barbera's limited *animation* practices and the cartoons' 'limited' *soundtrack* approach. With cartoons of disparate themes ranging from comedy to adventure to mystery, it surveys the transition of musical style throughout the 1960s, from stock-music soundtracks to the big-band sounds of their prime time cartoons,

[376] In action cartoons for example, the wall-to-wall use of horns and dissonance presented a motif of tense intrigue that accompanied themes of urgency and action.
[377] Given the formulaic nature of some of the shows, circumstances and predicaments were likely to return in cartoon series.
[378] As discussed in Beauchamp (2005:45).
[379] The broader practice and history of using 'library music' in background scoring is discussed in Chapter 9.

and to jazz in their action cartoons. It will be followed by a discussion of the convergence of cartoon characters and pop acts as themes of 'music' became driving elements in storyline and character development, with the studio's animated pop-artists of the mid-late 1960s, musical guest-stars, and the musical romps of the early 1970s.

9 Scoring and Tracking Hanna-Barbera's Cartoons

This chapter provides a summative historical account of the Hanna-Barbera studio with respect to the influences that changing practices had on the cartoon soundtracks. Drawing on primary research and interviews with former soundtrack staff from Hanna-Barbera, it broadly outlines the studio's changing use of underscore, sound effects, and the incorporation of pop music into the shows. It aims to consolidate and reiterate key themes (such as changes in production approach, deadlines, limited funding etc.) from earlier chapters and tie them into a discussion of how these factors influenced the soundtrack.

9.1 Planned Animation. Planned Soundtrack

While two decades of theatrical animation at MGM produced around 150 *Tom and Jerry* shorts, Hanna-Barbera produced more than this number of animated shorts in their first three years alone, including *Ruff and Reddy, Huckleberry Hound, Pixie and Dixie, Augie Doggie and Doggie Daddy, Quick-Draw McGraw, Snooper and Blabber, Yakky Doodle, Yogi Bear, Hokey Wolf,* and *Snagglepuss* combined. The ability to produce as many as six shorts a week was the result of cutting corners in theatrical animation practices. (Stimson, 1960:125)

The planned animation approach constituted less detailed drawings,[380] modularity, a reduction in the number of drawn frames, camera tricks, and the elimination of roles in the animation production process. The sum of these strategies gave Hanna-Barbera's cartoons a distinct appearance and sound: visually, it was a flat, minimalist aesthetic, concerned more about pragmatism and modularity; and sonically it was akin to radio play and concerned primarily with dialogue. While planned animation alluded to a set of refinements that allowed animation to be produced more cost effectively, their refined approach also had a significant impact on how the cartoons *sounded.* Given that the music track that cartoons were timed to in the golden age was replaced with music cues selected to fit alongside an

[380] A result of technological determinism, where small television screen size required bold ink-lines, close-ups of characters, and minimalist backgrounds. Discussed in detail in Chapter 4, but listed again in short for the purposes of highlighting similarities in the soundtrack.

existing animation sequences, it effectively shifted cartoons from being musically oriented, to musically accompanied.

For Warner Bros.' theatrical cartoons Stalling produced on average a new, seven-minute score for the cartoons every ten days.[381] When cartoons for television demanded new scores weekly, a novel approach to scoring was required. Akin to stock animation and formulaic storylines, the soundtrack for Hanna-Barbera's animation cartoons featured repeated musical motifs, and musical cues that were reused across series. Several other parallels between the cutting of corners in animation and the construction of the soundtrack for their cartoons can be drawn. The idea of modularity and reuse not only applied to limiting the amount of material needed visually, but also in terms of material needed for musical backing and sound effects.

Constructing the musical side of the soundtrack required relied on the practice of selection or thematic 'look-up.' For this, Hanna-Barbera embraced stock music early on, and later built up a library of their own musical cues and underscore.[382]

9.1.1 From Stock Music to The Hanna-Barbera Music Library

> Since the 1920s, various recording companies have produced libraries of stock music—generic themes created in advance for use by anyone who paid a fee for the privilege. These recordings, called needle-drops[383] in the trade, were first used by local theaters to enhance showings of silent films. Later they were used on the soundtracks of low-budget films, as well as on radio and eventually television. Hanna-Barbera used an excellent up-to-date needle drop library produced by Capitol Records. 'We saved a lot of money that way,' Bill Hanna recalled recently, 'our editors used to listen to their library of music and pick out things. I remember going down to the Capitol Tower myself to work on music.'[384]

The need for the studio's early reliance on cue music is evident. 22 minutes of new underscore produced weekly was exorbitant for a prolific composer, and given Hanna-Barbera's restrictive budgets 22 minutes of new music was a practical impossibility. With music shifting away from a point of focus in their cartoons, the construction of soundtrack

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[381] As discussed in Hansen and Kress, (2002:169).

[382] See 'Library Cues and the Transition to Television' in Goldmark (2013:237).

[383] Described by Hansen as the musical equivalent of stock footage, Hanna-Barbera's sound was so aligned with cues from these needle-drop libraries that several Capitol's cues made it into Hanna-Barbera's *Pic-A-Nic Basket of Cartoon Classics* (1996).

[384] Barry 'Dr. Demento' Hansen, in the liner notes to Rhino Records' CD release *Hanna Barbera Classics Volume One* (1995).

largely mirrored the limited animation practice of stock animation.[385] The practice of using the musical equivalent of stock footage allowed them to score a cartoon with a 'best-fit' approach. As with stock animation, the fact that musical content already existed somewhat goaded the scope of the cartoons. This method worked well for the television environment due to the recurring formulaic nature of the shows, as well as the topical constraints each series had. In discussing Filmation's[386] approach to animating *The Archies*, Stahl (2011) notes that the principles of stock animation had a strong influence on what events were depicted on the show:

> With each new series, a stock of clips—mouth movements, gestures, walks, and so on—would accumulate and begin to form a pool of materials to be used and reused. Directors and storyboard artists could then develop and block out new narratives and musical performances around existing ('stock') sequences. (Stahl, 2011:15)

Although Stahl refers to the practice of reusing visual content, Hanna-Barbera's soundtrack establishes a 'ritual' of music usage: the comfortable familiarity of television show structure is paired with the comfortably familiar musical associations.

The following highlights the changing nature of music in Hanna-Barbera's cartoons: from sitcom, to action-adventure, to comedy-mystery. While each of these formats will be dealt with in different detail, the following aims to illustrate the changing nature of how music was used in Hanna-Barbera's cartoons, as well as how the nature of music changed with the development of the studio's in-house music library. When Curtin's cues began to replace the Capitol library cues, the soundtrack changed from musical cues that were "devised for seemingly any generalized situation" to "music composed for any animated situation." Goldmark (2011:np)

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[385] Stock animation refers to the development of a bank of animation cycles that could be reused against different backgrounds. Hanna-Barbera similarly developed a bank of musical cues that could be reused against different scenes. The use of existing cues and the soundtrack's echoing of stock animation practices is outlined shortly.

[386] Filmation was a rival animation producer to Hanna-Barbera and frequently used stock animation in their cartoons.

9.2 Comedy Soundtracks

9.2.1 Hanna-Barbera's Early Cartoons (1957–1960)

Despite Curtin's role as musical director, in the early years of the studio's productions, he was hired to only create the cartoons' theme tunes. Most of the musical underscore used during the studio's first few years was sourced from production music libraries like Capitol's *Hi-Q* collection.

Although 'library music' had existed for decades, the promotion and development of library music grew alongside the rise of television as an efficient means to provide musical accompaniment for shows where production budgets prohibited the development of original compositions. These music library services offered 'stock' music as a less-expensive option to anyone that paid the licensing fee. Mandell (2002) highlights the widespread dependence television producers had on this kind of musical accompaniment.

> From 1950 to 1965, television relied heavily on huge libraries of recorded music. Mood pieces (called "cues") were used to enhance a dramatic moment, a romantic interlude, or provide a substantial underscore... The illusion, of course, was that these themes were written for the shows, which was hardly ever the case. The libraries functioned anonymously, serviced programs with bright musical trademarks, and saved producers a bundle in original scoring. (Mandell, 2002:150)

The Hi-Q collection was a library of production (or 'mood') music produced and distributed by Capitol Records in the late 1950s and early 1960s. Its genesis was from Capitol's 'Q' series,[387] a library designed to supply music for radio shows and bumper music for television station breaks.[388] The Hi-Q series was specifically designed to be a collection of newly composed underscore tracks by composers such as David Rose, Bill Loose and Jack Shaindlin, categorised by Capitol's library manager John Seely into 'moods' and consisted of 22-hours of short recorded works, specifically aimed for use in industrial and television films.

[387] That itself grew out of the Mutel (Music for Television) library. Capitol contractually forbade to use the 'Q' series as background music for television (Mandell, 2002:162).

[388] See Mandel (2002:162). Paul Mandell's (2002) *Production Music in Television's Golden Age* chapter on the stock music in *Performing Arts: Broadcasting* provides a comprehensive history of Capitol's Hi-Q series and the composers responsible for the music contained within.

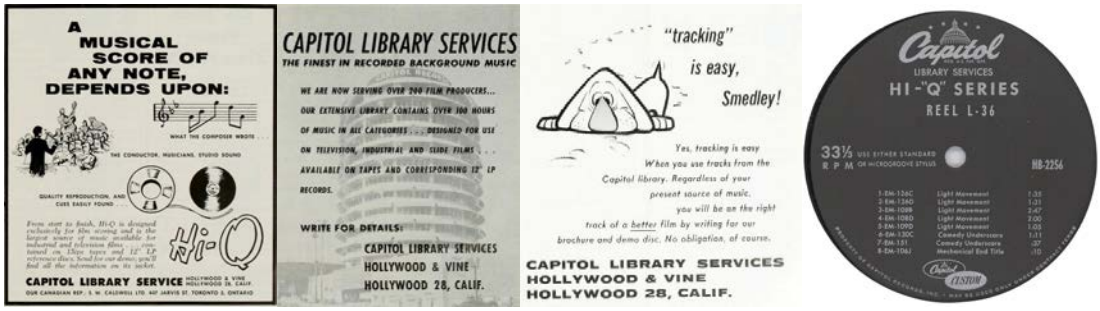

Figure 12. Advertisements (and an LP 'reel') for Capitol Library Services from trade magazines, outlining an extensive catalogue of categorised music and its intended use for film, television, and industrial film.[389]

Advertisements in trade magazines for Capitol Hi-Q recordings (Figure 12) boasted: "Hi-Q is designed exclusively for film scoring and is the largest source of music available for industrial and television films.;" "We are now serving over 200 film producers... our extensive library contains over 100 hours of music in all categories... designed for use on television, industrial and slide films;" and that "Tracking is easy when you use tracks from the Capitol Library. Regardless of your present source of music, you will be on the right track of a *better* film by writing for our brochure and demo disc." It was characteristic of the time that music libraries were used to underscore film and television shows that were unable to afford original scoring. Yowp (2009) notes that there was a veritable explosion of library music that occurred alongside the growth of television, and that a significant number of the Hi-Q series cues feature in cartoons like *Ruff and Reddy, Yogi Bear, Quick Draw McGraw,* and *Pixie and Dixie.*

> Most producers couldn't afford to hire composers or union musicians. So they turned to less expensive stock music libraries. Anyone could use them who paid the fee. That's why you can hear the same stock music in old cartoons, commercials and sitcoms. (Yowp, 2009:np)

Producers could elect to pay a 'needle drop' fee for use of individual cues, or acquire a 'blanket license' for unlimited use within a production. Mandell notes that the entire library was made licensable to film and television producers for few hundred dollars, and that by 1965, Capitol had become "the largest distributor of canned television music in America." (Mandell, 2002:163) Given the cuts to production costs for television animation, it is evident why Hanna-Barbera dropped the music sheet department in favour of licensing music libraries.

[389] As posted on Yowp (2009:np).

Titles of music library tracks were indicative of their intended use. Each cue was prefixed with an identifying code (relating to the composer or collection that the cue belonged to) and accompanied with a descriptive name like "light movement," "comedy underscore," "chase medium," and "heavy agitato." A number of the cues share the same descriptive tag, which as director and former television music editor Ken Hughes describes allowed the editor flexibility and control when trying to find a suitable music cue:

> With a sharp blade and a keen ear, you could bring in that cinematic chord, throw out music that didn't work, and call all the shots. If you didn't like the cut of the materials, the libraries supplied a dozen alternatives. You had tremendous orchestras at your fingertips you just couldn't afford any other way.[390]

The Capitol Hi-Q cues are easily recognisable to the keen listener and feature heavily in other shows of the era,[391] as well as industrial films. The cues emerge in a majority of Hanna-Barbera's early cartoons, including *Ruff and Reddy, Yogi Bear, Quick Draw McGraw, Huckleberry Hound, Snooper and Blabber,* and *Augie Doggie and Doggie Daddy.*[392]

Building on Mandell's account of early television music libraries, researcher and blogger Yowp devotes significant attention to examining Hanna-Barbera's early cartoons. Yowp traces usage of various tracks from Capitol's Hi-Q 'L' series, and identifies their appearance in Hanna-Barbera's cartoons. His dissection of the *Huckleberry Hound* episode "Two Corny Crows" episode for example,[393] lists the entire musical underscore coming from traditional recordings and the Hi-Q library (ThemeCraft series), and Langlois Filmusic:

- 0:00 – Clementine/Huck sub main title theme (Hoyt Curtin).
- 0:26 – TC 303 ZANY COMEDY (Bill Loose-John Seely) – Crows, Huck wake up.
- 1:27 – CLEMENTINE (trad.) – Huck strolls out of house, chats with crows.
- 2:00 – no music – Whistle blows, Huck shoots at running crows; shoots feathers off Ziggy.

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[390] As cited in Mandell (2002:150).

[391] Such as Gumby.

[392] Interestingly, the frequent use of the Hi-Q cues and their association with Hanna-Barbera cartoons lead to the inclusion of several of them in the *Hanna-Barbera Pic-A-Nic-Basket of Cartoon Classics* music compilation.

[393] As listed here: http://yowpyowp.blogspot.com/2009/11/huckleberry-hound-two-corny-crows.html. Similar manual analyses of Hanna-Barbera's action and comedy-mystery shows were undertaken for this research. Given the use of unnamed cues these were largely instrumentally descriptive, but are likely to the subject of future research on tracking cue usage. An example of this analysis can be seen in Appendix XIII — *Jonny Quest: The Mystery of the Lizard Men* (1964).

- 2:29 – LAF-5-20 TOBOGGAN RUN (Shaindlin) – Crows strafe cob, Huck captures crows in milk can.
- 3:05 – TC 432 HOLLY DAY (Loose-Seely) – Crows escape from milk can; put dynamite in can, Huck peers in can, can blows up.
- 4:24 – TC 201 PIXIE COMEDY (Loose-Seely) – Booby trap corn/wallet gag, Huck dresses scarecrow.
- 5:45 – LAF-7-12 FUN ON ICE (Shaindlin) – Crows draw on Huck, Huck corners them in mailbox, "Quittin' time," crows praise Huck.
- 7:04 – CLEMENTINE (trad.) – Huck strolls into house.
- 7:10 – Huck sub end title theme (Curtin).

Outlining the timing of various musical cues, the list illustrates that Curtin's original compositions only appear in the intro and end credit sequences, with the rest of the music supplied by leased libraries. Although Yowp lovingly refers to this episode as animated dross, he goes to great detail dissecting the writing, artwork, and soundtrack, highlighting the little effort and lack of continuity in the construction of their early cartoons compared with earlier theatrical animation productions. As aficionados of stock music cues, similar dissections are done by Kevin Langley who analyses the *Pixie and Dixie* cartoon "Puppet Pals," identifying the use of Jack Shaindlin and Loose/Seely cues.[394] Langley annotates the episode with music cue IDs, and notes that the soundtrack is constituted of "mostly a few different ones reused over and over"—indicative of the studio's propensity to reuse cues in leitmotif fashion. The use of stock music in Hanna-Barbera's early cartoons cements their role in early television history due to the adherence to conventions of music's usage in live-action television.[395]

9.2.2 Prime Time and The Emergence of the Hanna-Barbera Music Library (1960–1966)

The era of prime time and sitcom shows for the company led to the transition from using leased stock music to an in-house developed music library. In the early 1960s, when Hanna-Barbera began producing longer, sitcom style shows aimed at adult audiences,[396] the shows demanded a different kind of music than the dated 'stock' sound showcased in their early cartoons. When the studio developed theatrical animation series *Loopy De Loop* (1959) that

[394] http://klangley.blogspot.com/2008/07/pixie-and-dixie-puppet-pals-w-music-ids.html

[395] Mandell highlights that individual stock music cues indicative of particular themes/motifs would appear across shows: "fight music from *The Adventures of Superman* [would] play under a shootout with George Raft in *I'm The Law*, or a comical trill from *The Abbott & Costello Show* [would] migrate to an episode of *Leave It To Beaver*" (2002:150).

[396] Such as the prime time and situation comedy shows *The Flintstones*, *Top Cat*, and *The Jetsons*.

they had amassed enough funds to produce original underscore and shift away from a reliance on Capitol's stock needle-drops. From here on, scoring cartoons with their own musical cues became the norm, and the studio embarked on the long-term investment of developing their own music library. Around 1960, the studio began replacing their reliance on the Hi-Q sound library with Curtin's original underscore. A number of reasons led to the decision to move to away from using leased libraries and creating their own. Yowp (2009) identifies that around the 1960s Hi-Q had to evolve stylistically.

> The sound was changing in the world of pop music, thanks to the end of big bands and the rise of rock. The Hi-Q music sounded old fashioned... And television changed, too. Producers had the money or inclination to hire composers for programme-specific themes and/or bumpers. Hanna-Barbera was among them, asking Hoyt Curtin to write his own library of incidental music; first for *Loopy De Loop* in 1959, then *The Flintstones* (1960), the *Snagglepuss* and *Yakky Doodle* elements of the *Yogi show* (first aired in 1961) and then for all remaining new cartoons. (Yowp, 2009:np)

While Yowp suggests that the music industry and popular tastes were changing, personal correspondence with editor Tony Milch (2013) suggests the move to an in-house music library was primarily for financial reasons. Constructing a library meant that they didn't have to pay licensing fees for usage—instead they elected to list themselves as co-authors with Curtin so that royalties would be awarded to them.

> The transition from Capitol Hi-Q to original music was about money, because making the agreement between Hoyt and Bill and Joe, led to Bill and Joe being credited as the authors of all that music as far as the performance royalties' societies (BMI and ASCAP) are concerned.[397] Instead of Capitol getting it, *Bill and Joe got it*. It's a combination between business and art, and that's really where the executive skill comes in, because it's a rare individual who can balance the two. This goes for both sides of that equation. (Milch, pc. 2013)

In personal communication with research participants Ted Nichols (2011) and Tony Milch (2013), each suggest that employment arrangements between Hanna and Barbera and the music composers required that Hanna and Barbera would be listed with co-writing (or sole) credits on a lot of music produced for the shows. Nichols indicated that his employment conditions required the ownership of music works to be signed over to Bill and Joe. For their musical contributions, Hanna and Barbera set up a publishing company (Anihanbar) and often went under the pseudonyms Denby Williams, and Joseph Roland.[398] Although

[397] Identifying the authors of the Hanna-Barbera musical underscore cues is thus a difficult process.
[398] Variants on their names 'William Denby Hanna' and 'Joseph Roland Barbera.'

Hanna's autobiography frequently outlines him as a person with a keen interest in music,[399] a personal affinity with music is missing from Barbera's autobiography. While the two would have input on style and lyrics for their cartoons' themes as directors, their actual contribution to the musical underscore is questionable, as there is evidence that they gave Curtin complete creative freedom in his musical compositions.

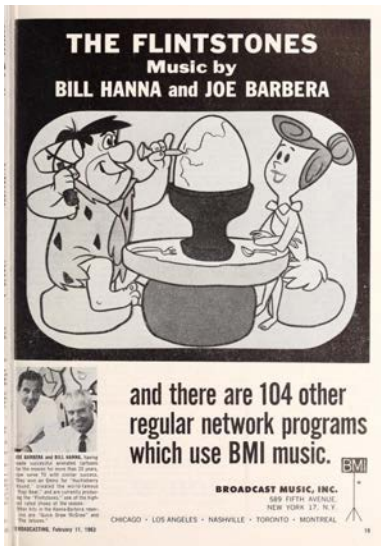

Figure 13. An ad for *Broadcast Music, Inc.* (BMI) in Broadcasting (Feb 11, 1963), crediting the music of *The Flintstones* to Hanna and Barbera. Curtin's name is conspicuously absent.

This establishment of Hanna and Barbera as authors of the music (Figure 13) is reminiscent of John Seely and Bill Loose's acquisition of David Rose's powerful mood music[400] for the Hi-Q library. According to Seely,

> Bill Loose and I paid Rose a bunch of cash [for his contribution to the Hi-Q Theme Craft package] ... He had to sell it rights-free and composer-free. It was all on reels of quarter-inch tape. We spent 100 dollars a minute for it. Everyone thought we were crazy, but I insisted that it was worth it. Then Bill agreed to write as much as David did and we put our names on the entire package. (in Mandell, 2002:163)

While Seely didn't compose the tunes, the deal with Rose meant that royalties were handed to Seely instead. Mandel highlights that these kinds of agreements were not out of the norm in stock music production. The practices of ghost-writing and royalty buy-outs were rife in the industry.

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[399] Having also said "I have studied music practically all my life and I have worked with the musicians here on every cartoon that we've been involved with." (in Seibert, 1995)
[400] As described by Mandell (2002:163).

> Some hotshots at Capitol were able to grab performance royalties by bankrolling musical packages. George Hormel… laid claim to Hi-Q music which he financed but did not write. Spencer Moore was another. Composer Nick Carras recalled the scene: "Moore made his money by bringing his investors to Capitol and putting his name on our music. It got to be a kind of a joke! We were young and green. I didn't even know what a cue sheet was!" (Mandell, 2002:163)

As Hanna-Barbera set out to supplant their reliance on stock music libraries, their prime time and situation comedy shows started to develop a distinctly *Hanna-Barbera* sonic identity. In the short-term it was likely more expensive to use Curtin than to license stock music, but it allowed the music to evolve along with the nature of their animated programs. While it was initially on a show by show basis, an offshoot was that Curtin's music ended up forming a cartoon-stock music library unique to Hanna-Barbera. Regarding the transition from Capitol to their own library, Milch notes that

> The Capitol library was used up until late '59, and I came in in '60. The music library that Hanna-Barbera built, came to be developed not so much as a planned library… we did our first scores that are our own, and [now] in the editorial hallway there are one quarter inch tapes lying around, and then we've gotta do the next session, so then there were some more tapes lying around, and there were 35mm prints lying around… well we've gotta get them off the floor, lets get a rack and put them up there. It began to grow because of the success of Hanna-Barbera. It really was never organised by any kind of categorical system in those days. We had racks that were standard from Hollywood Film Supply that had little shelves and an aluminium can that opened like a pizza box. The lid came totally off and inside were 1, or 2, or 3 prints on 35mm magfilm of a music cue. And the lid goes back on and we'd put a piece of tape on the front of the can that said "Quizzical Clarinet Goes Nowhere"[401]—some title that somebody just named. (Milch, pc. 2013)

While the use of library-based music accelerated production time and allowed the studios to cut costs, the collection of musical works gave not only each animated series a signature sound, but also gave Hanna-Barbera a signature sound:[402] the theme of a cartoon was usually written before the cues, and the cues often alluded to signature hooks in the theme.

9.2.3 Sketching out a Musical Style for a Series

> The way it works is that the composer composes a song. He'll compose an original—however long he wants it to run. Then he will, out of his own composition, furnish the producer with

[401] During analyses of music cue usage for this research, several cues were named this way. See Appendix XIII: *Jonny Quest: Mystery of the Lizard Men* (1964). These cues were typically atonal and unresolved.

[402] Beauchamp outlines how the 'decreased budgets and compressed timelines' (2005:44) that were a result of animation's move from film to television is largely responsible for Hanna-Barbera's library-based approach to animation scoring.

> "cues," which are bars of music—some quiet, some strong—so that the music cutter can take what he thinks is appropriate for the scene and drop that onto the track. (Wildey in Olbrich, 1986)

Hanna-Barbera were always trying to make the production of cartoons a leaner process. Consequently, technological imposition informed visual, narrative, sonic construction as well as musical aesthetics. Just as Hanna-Barbera had established their own planned animation practices for producing animation for television, so did Curtin musically. Starting with the theme song Curtin would typically compose a selection of musical cues that drew on elements of the theme, creating a musical underscore specific to each show. Curtin's underscore contained thematic variations of the theme to craft similar 'moods' to the cues present in Hi-Q library, such as wistfully comedic refrains, agitato, mysterioso, and light movement. In difference to the categorisation of cues in the Hi-Q library however, the cues that Curtin produced for the studio were not given a descriptive tag, just an alphanumeric code.[403] While Hi-Q library was categorised by emotive association, Hanna-Barbera's cues remained unnamed by Curtin, and were cut together by editors to form the soundtrack of a show. Milch's identification of cues "that went nowhere" suggests that several cues didn't carry emotive or thematic significance and highlights how the music of their cartoons became a string of transitional musical phrases.

9.3 Action-Adventure Soundtracks

In this era, the formulaic nature of developed shows was to become evident. Although aspects of their earlier shows re-used themes of funny animals, family dynamics and anachronism, action era shows had derivative themes as well as prominent reuse of cues from one series to another. The following outlines several changes in the soundtrack that coincided with the shift to action-adventure cartoons.

[403] Curtin indirectly acknowledges this when asked by Karpinski if pieces of music in the *Quest* underscore had official titles. (Karpinski, 1999) It is unknown if this was the same for Ted Nichols' music. Nichols noted that guidelines for cue creation/selection were determined by "what was happening in the scene: chase; fear; funny... much like the guidelines and music standards that had been determined by composers of film music in the past to create a feeling" (pc. 2011) but made no mention of whether the cues were named as such.

9.3.1 Broad Changes in Approach to Comedy

The change to action-adventure had ramifications beyond just the storylines and visual style. The shift to action-adventure was marked by a significant change in the nature of the soundtrack. Burlingame (2016) outlines the importance of musical style in cartoon soundtracks and highlights the difference in approach between Hanna-Barbera's prime time series (*The Flintstones, The Jetsons,* and *Top Cat*) which relied on Curtin's "light-hearted, jazzy and often fun approach to scoring," and the charged soundtracks of the action-adventure era. In interview with Burlingame, Curtin recalls being issued a directive from Bill Hanna, outlining the desired musical approach of their early cartoons: "We'll put the pictures on it. You make it happy." Curtin's musical affinity for jazz in the 1950s and 1960s, informed his work for Hanna-Barbera: "I was in my jazz thing then… I thought jazz fit everything and it really does because jazz is joyous." (in Burlingame, 2016)

The theme music for *Jonny Quest* however was "an intoxicating blend of arresting imagery and exciting music" (2016)—the jazz was still there, but it wasn't joyous. When *Jonny Quest* emerged the musical palette had grown from being *happy* to one that also demanded "excitement, suspense, the flavors of other cultures, even moments of terror as the Quests encounder dangerous villains and bizarre creatures." (ibid.) The soundtrack's density and intensity was heightened with the shift to action-adventure.

9.3.2 The Sound of Action-Adventure (1964–1968)

Compared to Hanna-Barbera's early cartoons where the use of music is sparse and used to punctuate scenes, a distinct era of Hanna-Barbera's music usage occurs in the mid 1960s[404] when the studio shifted focus to develop action-adventure cartoons. In contrast to Hanna-Barbera's earlier years where cues were sourced from a commercial library—or where musical motifs acted in a way to punctuate the scenes[405]—the soundtracks for Hanna-Barbera's action-adventure cartoons were unique in that underscore persisted throughout the whole cartoon. In the action-adventure cartoons, the departure from visuals gags and joke-based dialogue meant that emphasis was put on visual conveyance of story. Given that

[404] The dates supplied reflect a subjective classification of stylistic trend in genre. The eras are not distinct and the years overlap, as Hanna-Barbera produced comedy-oriented cartoons during the action-adventure era.

[405] Such as where cues emerged to accompany an onscreen action; were used as an opening flourish to establish a scene; used transitionally to accompany visual segues; or bring a scene to a close.

the studio produced limited animation, music's role was consequently to counter the limitations in the visual side of the cartoons. The assemblage of cues would form a wall-to-wall soundtrack, where music (out of necessity) functioned as a means to bridge the points between where nothing happens visually.

> Wall-to-wall music is kind of a necessity of the medium because in animation there is no sound. It falls a horrible dying slow death, especially in limited animation, if there's no sound going on. It's just a phenomenon of the medium, not so much a creative conscious decision: you've got to have music going on, or sound effects. Dialogue by itself would be OK too, but you can't have nothing, otherwise it's all going to die. With that in mind, that's why there's such a reliance on it. (Milch, pc. 2013)

The music for the action-adventure cartoons additionally sounded different to the music of their earlier cartoons. While this era is matched with Hanna-Barbera's increasing reliance on Ted Nichols as musical director, for the wall-to-wall approach to work, the use of abstract (at times verging on atonal) jazz helped mask musical edits and make soundtracks fit together seamlessly.

9.3.3 Wall-to-Wall Music and Sound Effects

The conscious rise in use of music cues and sound effects in their action-adventure cartoons is outlined by Michaeli whose interview with editor Warner Leighton for the company's *Exposure Sheet* newsletter reveals significant changes from comedy soundtracks. In addition to the need to create otherworldly sound effects to match the changes in cartoon themes, the corresponding rise in music and sound effects usage matched a heightened intensity in the cartoons. For the 1967 season, Michaeli indicates that

> Approximately 20,000 sound effects and about 7,000 music cues went into the cartoons edited for 1967–68 telecasting... Sounds range from an ocean-depth gurgle of a whale with acid indigestion to the high-shrill of a Martian space craft skidding to a halt on the craggy surface of some chilly and unknown world. The music, written and arranged to suggest the flavor of series adhering to an action-adventure theme, lingers in the background to sustain the sound effects, and, of course, the dialogue. *Leighton said that an average six minute cartoon uses three times the number of effects and six times the number of music cues needed ten years ago.* (Michaeli, 1968, emphasis added)

Comparing the editing requirements and the increase in cue usage and sound effects of the action cartoons sitcoms and funny animal cartoons, Leighton expounds:

> At that time [of Hanna-Barbera's early shows], cartoon editors toiled with 40 to 60 sound effects and about six musical cues per cartoon. Then, sound were mainly zips, sangs, wind whistles and ricochets. The emphasis today is on drastic mood changes inherent in the action of super-hero and space-age adventures. An average cartoon uses about 140 sound effects and between 30 and 40 music cues. (in Michaeli, 1968)

This wall-to-wall approach to filling out the soundtrack for these cartoons appears to be a directorial instruction, and is further exemplified by a story recounted by voice actor Gary Owens about the necessity of 'projecting' his voice during dialogue recording sessions to compensate for the intended use of music.

> When they created *Space Ghost*, they wanted this superhero kind of voice and they said [to me]: *"Remember, there will be heavy music under you at all times, so you must project."* One thing that was so great about Joe [Barbera], he wanted to get as much out of your voice, whatever that voice was, as you could get. And, the 'projection' of it was that you had to cut through the great Hoyt Curtin music that was under you at all times. And I always remember that because I had been doing *Roger Ramjet* before that for CBS and Viacom and we didn't have much music.[406]

Reasons for the change in soundtrack for action-adventure likely lie in the format's descendency from radio adventure serials. Modelled after the radio serial *Jack Armstrong, the All-American Boy*, the action-adventure of *Jonny Quest* shared sonic similarities in radio adventure serials in terms of its ability to complete the narrative through the construction of soundtrack. Newspaper articles at the time reflected on radio's influence in the show's direction, and the ability to construct otherworldliness through comic-style art.

> In radio's heyday, adventure shows were listened to with fantastic loyalty and anticipation. The same fervor held true for the comic strip adventure series. On radio, the mind's eye look over and the listener's imagination was stimulated and transported to the four corners of the world. Today, on television, the scope and geography of stories is limited. It is financially impossible to take cameras all over the world to recreate locales. However, via the pen-and-ink magic of artists, viewers will join *Jonny Quest* as he travels to the North Pole, Tibet, the Sargasso Sea area, India and wherever else their adventures lead them.[407]

While *Quest* was not a Saturday morning cartoon when it first aired, this again highlights Jones' assessment of illustrated radio being something that conveys story primarily via

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[406] From *Paley Center for Media: The Voices of Hanna-Barbera* (2009). Further discussion of changes in vocal delivery is addressed shortly.

[407] From 'High Adventure in Cartoon TV Series,' by Edgar Penton, *Press-Courier* of Oxnard, California August 22, 1964. Reprinted online at: http://yowpyowp.blogspot.com/2011/02/jonny-quest.html.

soundtrack. As well as pen-and-ink magic, soundtrack magic added to the ability to transform the viewer, much as radio adventures transported the listener. Given Hanna-Barbera's placing of Jonny Quest in near-future adventure, a music cue could signify an exotic locale, and a sound effect could signify exotic technology. Regarding Curtin's distinctive theme and underscore, and its adherence to stylings of existing iconic television music, Wildey notes:

> It was excellent. The music to me is most important. All cartoon or animated adventure shows have wall-to-wall music—the music never stops. What I wanted for the *Jonny Quest* theme music to do was the same job that other shows' music had done. [...] When you heard that music it signaled when the show was going on the air. What I wanted was heavy drums—jazz drums. They put out a record, by the way, *"The Jazz Theme from Jonny Quest."* Hoyt Curtin was the musical director and did a fine job.[408]

The action genre meant that music was used to provide high levels of tension, constant action, with occasional nuance or pause for laughter required. With the studio investing in developing its own music libraries by hiring additional musical directors and composers like Nichols, Hanna-Barbera's jazz-informed library of action cues grew greatly in this period. Although the library grew, the often-frenetic jazz motifs that accompanied these cartoons were frequently cut up and rearranged to supply endless musical montage in deference to the nature of the scene. This assemblage of music echoed the recombinant and modular nature of the nine key mouth shapes that still afforded characters a full vocabulary. The erratic nature of the music (and the musical transitions themselves) also suited the bizarre intrigue and otherworldly scenarios of shows like *The Herculoids* (1966).

9.3.4 Changes in Vocal Delivery

Alongside the persistent rousing music and spectacular sound effects, Barbera's preference for vocal delivery was to have actors amplify the delivery of lines. With regard to early comedy productions, voice actor John Stephenson credits Joe Barbera's talent for directing the cast as a key to the shows' charm.

> During those smoke-filled studio recording sessions... it was not uncommon to hear Barbera barking over the speaker, "I paid a lot of money for this script, so I want to hear the lines!" The verbal gymnastics were always bold and lively. Very seldom did he want anyone to talk

[408] In Olbrich (1986).

> in a moderate tone or conversational tone. He wanted it up there, right in your face, punctuated, laid out and hit![409]

Barbera's desire to get more out of the actors' delivery also emerged as a stylistic trait in the studio's action cartoons. Instead of getting the most out of the script, it was to compensate for the wall-to-wall underscore. Voice actor Gary Owens recounts Barbera's preference for vocal delivery in an incident between Barbera and voice actor Howie Morris during the recording of a Space Ghost Episode.

> [Howie] and Joe are arguing back and forth—we're doing a *Space Ghost* episode—and Howie is directing, this one particular day. And he said "Joe, they don't have to project at the top of their voice."—[Owens slips into Space Ghost character] 'Over here Jan and Jase! Where's Blip?' Those kind of things—he said "because you know, the music can be put down later, we don't have to *jump* over the music" and Joe said "Well I like to have it as though they're doing it and projecting over music!"[410]

9.4 Comedy-Mystery Soundtracks

While Hanna-Barbera continued to produce action-adventure cartoons into the late 1960s, many cartoons shifted away from these themes and began to branch into various new areas (such as chase shows, damsels in distress, and live action) and combined existing formats with new premises. The wall-to-wall approach of underscoring their cartoons continues in this era, but music deviated from jazz and became more funky. While many of the variety and comedy-mystery shows produced during this era were disparate in nature, they are identified here for sharing a common trait: the insertion and integration of pop music into the shows. When musical themes entered deeper into the Hanna-Barbera canon, pop song writers were added to the shows.

9.4.1 The Sound of Comedy-Mystery, Variety, and Bubblegum Pop (1966–1973)

The change in theme of cartoons from action-adventure to comedy-mystery had ramifications for how the soundtrack would be constructed. With a shift away from action themes, the intensity of the soundtrack was reined in during these years. When Hanna-Barbera cartoons shifted to be concerned with mystery themes in the late 1960s, the nature

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[409] Los Angeles Times article by Steve Cox, September 11, 2010 reprinted at http://yowpyowp.blogspot.com/2012/06/john-stephenson-man-of-thousand-roles.html.

[410] From *Paley Center for Media: Inside Media: The Funtastic World of Hanna-Barbera: Inside the Studio, 70th Anniversary Salute to Hanna-Barbera* (2009) roundtable discussion.

of the cues changed to be more quizzical and ambiguous.[411] While Curtin and Nichols' themes and underscore would still feature in these cartoons, Nichols as musical director would frequently liaise with music producers to furnish the shows with title music and other musical elements. Ever chasing trends and fads, Hanna-Barbera created numerous cartoons and live action variety shows[412] in the mid- to late-60s centring around pop acts and musicians. The shows became a way to showcase music (both conspicuously and inconspicuously) with music featuring as standalone music video clips and musical romps[413] that underscored the cartoon respectively. While a detailed discussed of the incorporation of pop music writers is the subject of the following chapter, the fragmentary music-oriented formats are introduced here to illustrate how cue-reuse across series emerged to stylistically associate shows with existing other shows.

9.4.2 Pop Music Cartoons and Shared Soundtracks

Attempting to surf on the success of groups like *The Monkees* and animated acts like *The Archies*, shows like *The Impossibles* (1966), *The Banana Splits Adventure Hour* (1968), and *Cattanooga Cats* (1969) depicted the lead characters as musical acts and pop groups. Like Filmation's *The Archie Show*, and Total Television's *The Beagles*, these cartoons focused on the adventures of fictitious rock bands, and a frequrently contained musical interludes (or romps) featuring songs specially designed for the cartoons, penned by pop composers of the era. As the underscore became secondary to the foregrounded elements of music on the show, the growth of music library meant that many of these cartoons would begin to lean heavily on the reuse of cues from pre-existing Hanna-Barbera cartoons. As such, several shows developed in the late 1960s share common underscore.

Like Huck's mouthshapes that could be combined to reconstruct any dialogue, the construction of a modular music and sound effects library was instrumental in sculpting the Hanna-Barbera sonic ouevre. While Bill Hanna's comment about building a library up to a proper size was in reference to the company's sound effects library, it would appear that it also applied to their music library with music cues starting to appear across shows, effectively acting as 'same-as' music. As Hanna-Barbera's music library reached critical mass,

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[411] In shows like *Scooby-Doo, Where Are You!* heavy use of tremolo strings began to emerge.
[412] Featuring musical numbers, comedy skits, animation shorts, and celebrity voices.
[413] Discussed in Chapter 10.

it became possible for shows of similar genre to share the same musical cues. Similarly, as attention shifted to the pop tune, Hanna-Barbera's use of underscore began to become more repetitive within the 22 minutes of music that underscored the cartoon.[414] In comedy-mystery shows, the persisting underscore echoes the use of music in their action cartoons, but with suspenseful emotional strains to match the mood of the scenes.

9.4.3 Shared Soundtracks

Not only would individual series draw from the same bank of cues, but differing series that shared premises frequently drew on the same cues. With regard to the creative freedom of editors, Nichols outlines the ways in which this occurred.

> There were several rooms in the basement at Hanna-Babera that contained myriads of musical cues from all the shows. The editors used whatever cue they felt would fit a scene as long as it wasn't a motif scene cue from another show. (Nichols, pc. 2011)

Despite Nichols' assertion that established 'motif' cues from particular shows were not to be used in different shows (and perhaps given Milch's suggestion that a work print could go straight from editorial to dubbing without being reviewed by production heads), particular cues and underscore can be heard across a number of shows that share thematic similarities.[415] While premises and formats for shows were often recycled, McCray (2015) suggests that it was not the only aspect of the shows that were recycled, but that cues themselves would be drawn from other series to add sonic cachet. With regard to the comedy-mystery/bubblegum pop themed *Josie and the Pussycats*, McCray notes that

> Ted [Nichols] composed some new musical background tracks for the comedy portions of *Josie*. For the adventure portions, Ted selected some of his best background musical tracks from *Jonny Quest, The Fantastic Four,* and *The Arabian Knights,* which created the right mood for Josie's dangerous encounters with villains and terrorists. (McCray, 2015:23)

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[414] This is especially noticeable in shows such as *Scooby-Doo, Where Are You!* and *Josie and the Pussycats* where the background themes are noticeably repeated throughout each episode, despite many episodes featuring unique musical numbers.

[415] As an example, *The Herculoids* drew on cues composed for *Jonny Quest,* and *Scooby-Doo, Where Are You!* reused cues from Hanna-Barbera's live-action/animated *The New Adventures of Huckleberry Finn.* This was not limited to shows of this era however. Some of Curtin's first underscore work on the *Loopy De Loop* theatrical cartoons (starting in late 1959) emerged in *Wally Gator*. Similarly, *Top Cat* music cues feature in later episodes of *Huckleberry Hound* as discussed at http://yowpyowp.blogspot.com/2014/03/huckleberry-hound-scrubby-brush-man.html.

McCray similarly suggests that musical tracks from *Shazzan* and *The Herculoids* were also incorporated into the *Josie and the Pussycats* sountrack, to give Josie credibility as an action-adventure star.

While some shows shared musical cues, other cues were used across series for their thematic significance. Hanna-Barbera's television movie *Alice in Wonderland (or What's a Nice Kid Like You Doing in a Place Like This?),* not only features a number of cues from the Hanna-Barbera music library, but also uses title-music hooks from Hanna-Barbera shows whose characters appear as cameos within the Wonderland world. In a scene with Fred Flintstone and Barney Rubble portraying a conjoined singing caterpillar, a solo bassoon playing the "Meet The Flintstones" hook underscores the entrance of the two characters.[416] The music and instrumentation is not only a thematic signifier for the characters, but also alludes to the existing wealth of antics and predicaments of the characters, tapping into a long-established association between the melody and humour. Essentially, the cue acts as a nostalgic emotional cue and elicits a response—a substitute form of canned laughter.

9.5 A 'Planned Soundtrack' Approach

Just as Takamoto suggested that the studio's embrace of limited animation meant that "poses had to be extremely accomplished and funny in and of themselves" (Takamoto, 2009:92) to compensate for the length of time held, my allusion to Hanna-Barbera's soundtracks as 'limited' similarly frames the approach as a planned and refined set of practices to reduce costs and enable faster production—as opposed to *lesser* in quality or quantity. Of the strength of the approach, Hansen and Kress suggest that Curtin's approach to composition "created memorable themes for dozens upon dozens of series, as well as original underscore music that could be used *in any number of situations.*"[417] (2002:169, emphasis added) While the music was broad enough to be used in a range of scenarios,

[416] Following some patter with Alice to set up the context and premise of singing a song about show biz, the two begin a soft-shoe number about being an inseparable duo.

[417] Any number of situations meant that it was ambiguous enough to be reused in different scenarios, but indicative enough to signify thematic relation. Although this approach would pervade the formulaic soundtracks of Saturday morning cartoons of the 1980s, Curtin didn't name his cues (in contrast to composers like Bernard Hoffman who for shows like *ThunderCats* and *SilverHawks* had to specifically construct leitmotif themes for all kinds of scenarios), but instead gave them an alphanumeric signifier. This avoided colouring editors' choices. An example of cue reuse in different scenarios can be seen in Appendix XIII — *Jonny Quest: The Mystery of the Lizard Men* (1964.)

composer Ron Jones considers Curtin's economy of expression something that worked particularly well alongside Hanna-Barbera's approach. "Hoyt was a great communicator... His themes are like perestroika—where one word means an entire paragraph. In English we don't have a word for it, so I would say in music it's the musical equivalent of direct communication." (in Bond, 2001)

Although individual cues were representative of particular moods and motifs, the nature of the soundtrack as a whole was one that was relevant but unobtrusive, and ultimately went nowhere. The same cues frequently emerged in different contexts within the same episode (See Appendix XIII) and the atonal nature of several music cues allowed a seamless transition from cue to cue. While Curtin and Nichols would sketch several tunes/motifs suitable for particular scenarios, Milch recalls a dialogue between editors and composers, in events where editors needed cues that didn't exist in the set of cues previously created for a series. The music directors would craft a cue accordingly.

> I remember us telling Hoyt, we desperately need *this* kind of cue... perhaps 'chase.' "On your next session would you give us some chases?" And so whatever mental processes a composer uses—that at 120 [BPM] you can make it into a chase with just 8th notes—Hoyt would write a cue like that. (Milch, pc. 2013)

Milch also identifies that music had a functional role in *not* conveying any thematic significance—a musical just to bridge gaps in the soundtrack and fill time.

> [At other times] we'd say "we need some pleasant, pretty stuff." That was basically what Greg Watson's 'quizzical' was—stuff under dialogue that doesn't really have a strong *anything* to it. Just kind of like a bed of something-or-other. For example, "Quizzical clarinet that goes nowhere"... the melody is not particularly striking by design so that it can just fill. But still, it's a happy "go nowhere," or it's an angry "go nowhere," you know what I mean, that kind of thing. That's where the charm of these individual twenty-something boys' town editors—each with their own individual creative, or interpretative impulse, if we were to call it that: "What does this music mean? Is that happy clarinet, or an I-don't-give-a-damn clarinet?" And the system worked. (Milch, pc. 2013)

The system that Milch alludes to was Hanna-Barbera's approach in the studio's first decade before corporate interference, who referred to it "vibrant Wild West kind of thing." (Milch, pc. 2013) Despite the pace of production, Barbera recalls that the studio ran "in the kind of loose, anti-corporate, no-bullshit way we knew animators respected and under which they did their best, most imaginative work." (Barbera, 1994:136) The studio's approach of paying

animators by the foot (as opposed to by the clock) not only circumvented overtime rules[418] but also motivated the artists "to work at a blazing pace, using all the effective shortcuts their expertise commanded." (Barbera, 1994:136) Curiously, Milch considers that it was the limited funding, minimal supervision, and the pace at which people were required to work that resulted in creative freedom.

> It costs money to have assholes keep you under thumb, and Bill and Joe just let people do their shit pretty much. I dealt with Bill a lot more than Joe. There wasn't this incessant "motherfuckers in suits" over your shoulder telling you what to do every two minutes." (Milch, pc. 2013)

While Bill Hanna directed cartoons through instructions on the exposure sheet (indicating dialogue, visual composition, sound effects etc.), no such model existed for the musical side of the soundtrack at Hanna-Barbera. The process of assembling the visual side of the cartoons was very instructive, however mandated instructions were absent for the construction of soundtrack. While the exposure sheet may indicate *when* events should occur, there was no equivalent exposure sheet for selection of music and sound effects—it was a decision made by the editor. Given that there was no 'model sheet' for how sounds should fit within the animation, there are likely stylistic editing hallmarks reminiscent of particular editors' approaches.[419]

9.5.1 Editors Selecting Cues

Animation historian Earl Kress discovered while researching *The Flintstones'* cues, that "the bulk of them were not named like a song, they were similar to how Hi-Q would have a Bill Loose composition labelled: C-19."[420] Given that Curtin's cues weren't descriptively named but rather given a code, the choice of cue to underscore a scene was a subjective decision based on what *feeling* the editor drew from the music. In a sense, it made producing a new

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[418] See Sito (2006:224).

[419] Ehrbar suggests that a hallmark approach used by Milch on Hanna-Barbera Records was to "put together a wild medley of sound effects" for comedic effect. http://cartoonresearch.com/index.php/do-the-bear-animation-legend-tony-benedict-on-vinyl/ See Appendix VII for a short discussion on animators' traits, and areas for future study around cue usage.

[420] Yowp (2015, np). Hi-Q cues had both a code and descriptive name. Yowp speculates that the alphanumeric naming might have had to do with a recording session. Where cues did have a name, Curtin suggests that the editing department named the cues. (in Karpinski, 1999) Interestingly, Kress would end up giving the cues descriptive names when they made it to the *Hanna-Barbera Pic-A-Nic Basket of Cartoon Classics* music compilation.

soundtrack almost akin to scoring by numbers. It was the musical equivalent of Huck's indexical mouth cels: 22 minutes of 'new' soundtrack was constructed through 22 minutes of recombined soundtrack. The familiar leitmotif elements were there, and they matched things that happened on screen, but it was not through any choice or hint of Curtin's, but rather the editors'. Milch highlights that the cues were given informal names by the editors:

> Usually when I was handling the library as an apprentice I would just name them, a twenty-something that had never seen a music library before, but had a subjective idea of what that piece of music meant and how I could represent it in three or four words. And so that's what the library looked like, a whole wall of these seven feet-high (twenty tin cans would go to the ceiling) of all these cans with all these names. (Milch, pc. 2013)

As the size of the library grew the subjective categorisation of cues by mood meant that editors established a set of individualised practices. As the cues were ordered by editors' memory, locating a cue was reliant on establishing patterns in use of particular music cues. Essentially, the choices of the cue came down to the editor and their preferred cues. The studio's library was not ordered by style, but rather a chronology of cartoon production.

> As an editor, you knew that at the beginning, at the left end of this [series of shelves] were a lot of cues from *Huckleberry Hound*, and then you knew we did the first Flintstone, so there were a bunch of cans from those sessions, and so on. So by usage and memory you just kinda knew approximately where it was. And of course, every editor had their favourite: "I need a chase cue, OK, I know there's three really good chases," and you'd go get three cans of the three good chases that you knew in your memory and you'd try them in the moviola and you'd see how they laid, and how they worked and you'd choose one and you'd cut it shorter or make it longer. You kinda learned music editing on the job — by trial and error you got it to the length [you needed] and your cuts didn't sound that bad and so on. That's how we learned to cut music. (Milch, pc. 2013)

9.5.2 Modularity and Recombination

With a library of musical cues at the editors' disposal, a selection of cues could be rearranged to create a new underscore: each episode of a series contained *the same musical elements*, just *in a different order*. Music at Hanna-Barbera wasn't crafted to fit to a cartoon, but was pulled out of the music library and cut to fit. Unlike theatrical animation, Curtin's music wasn't written for *scene*, but *scenario*.[421] Animation designer Jordan Reicheck's suggests that

[421] While Stalling often encoded meaning in cartoons through the use of allusively titled tracks that matched content onscreen, this was not so in Hanna-Barbera's cartoons, as cues were not given titles other than alphanumeric codings. Frequent associations between cartoon themes and cues occurs though and can be drawn to editors' preferences for particular themes.

Hanna-Barbera's music functionally covered up aspects of the animation that were visually lacking: "What really created a chemical relation between him and Hanna-Barbera was that he was able to arrange music in such a way that it made up for the lack of animation." (in Adams, 1994:35) Not only did it accompany the content and mood, but filled in gaps introduced with the limited animation approach.

When a new series was in development, Nichols would meet with the producers in the spring and look at storyboards to establish appropriate musical styles for the cartoons. Aside from being shown concept art, Hanna-Barbera's musical directors didn't write score music to the picture. The music and animation were generally produced in very distinct circles.

> I'd compose several musical themes to determine which style fit. Record them at a studio, meet again [with the producers] and when the style is approved, either write a theme song or call on a current song writer to come up with a theme.[422] I then would wait until the animators had drawn the scenes and put them on 35mm film for movement and sound effects. (Nichols, pc. 2011)

After meeting the producers in spring, Nichols would watch production runs over the summer and continue to write cues for a show. Nichols (pc. 2011) noted that he'd sketch out a bunch of tunes for various scenarios and would see how they worked on a moviola. The music for a series would be guided by the nature of the script and paced along the typical lines of the action. While music editors sourced sound effects and often worked with the musical director to determine where the music cues should be used, Nichols suggests that editors ultimately had free reign over cue selection:

> There were several rooms in the basement at Hanna-Barbera that contained myriads of musical cues from all the shows and the editors used whatever cue they felt would fit a scene, as long as it wasn't a motif scene cue from another show. (Nichols, pc. 2011)

Recalling Milch's description of the editorial team as *boys' town*,[423] giving editors free-reign to construct underscore for a cartoon given the primacy of the soundtrack is of great significance. Given music's broad role and ability to signify emotion and complete the

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[422] Nichols may be alluding to the use of Mook and Raleigh's theme song to Scooby-Doo, which replaced a theme written by Nichols.

[423] In interviews, Milch used the term both as an adjective describing the young and comparatively under-trained employees hired by the studio (as defined in Chapter 7) and as a collective noun (as used here). Milch himself effectively developed his editing skills on the job by observing colleagues' practices, after joining the editorial team on the basis that it paid more than his labouring job at the studio.

narrative, it is intriguing that Hanna-Barbera paid Curtin and Nichols to compose the music cues, had them performed by a highly skilled set of *Local 47 American Federation of Musicians in Hollywood* members, but paid little attention to how the cues were used. Some consequences of this are highlighted by Wildey, who noted that—much like how caricature-like and cartoon-style forms of drawing emerged in the action cartoons that demanded realism[424]—early edits of *Jonny Quest* featured improper cue selections that didn't align with the show's intended dramatism.

> Music was a big problem at the beginning, though. I was doing an exciting dramatic show and would see some of the footage that was shot, and then the music would come in a little like Little Red Riding Hood—*very innocuous music.* [...] The music can make a scene or kill it. But we got that straightened out. This was drama so we hit the drama. If we had Bandit playing with a bone in the desert, the *other music* worked fine. But the "cues" were there and once the music cutter understood it, we got it worked out, just like the layout guys understood how important it was to have dramatic poses of people. (Wildey in Olbrich, 1986, emphasis added)

Although Wildey suggests that the dramatic cues for the show were recorded and available to the editors (and it was a matter of educating them to make selections representative of the gravitas of a scene) his reference to the inclusion of innocuous 'other music' likely denotes music drawn from Hanna-Barbera's pre-existing stock library of cues that were used in earlier funny animal and comedy series.

9.5.3 Re-assembling Cues to Make a Soundtrack

Nichols' role in pairing the cues to the visuals appears more integrated than Curtin's. To determine an appropriate pace for cues, Nichols describes his approach not as done-to-picture per se, but done-to-pace,[425] setting the pace of the music to the pace of sample animation sequences. Nichols' allusion to working out music cues (by timing out the tempo inherent in production runs) to contribute to a library of musical elements for a show suggests that the repeatability of synchronised musical cues' with animation sequences indicates that stock/same-as animation sequences were frequently used.

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[424] As outlined in 5.2.1.

[425] The pace of the music was matched to the pace of the cartoons. With regard to the tempo of musical cues, an article on Curtin in *Billboard* outlines how it was done: "The music is keyed to the picture by digital metronomes, a device that makes clicks which Curtin and his musicians hear via headphones. The music is written to the tempo of the metronome and if the music has been written properly, it will fit the picture." (in *Billboard*, 14 December 1974)

> After I had timed each sequence by counting frames to see what the animators had used to make the characters move (for example Fred Flintstone jumps over a rock in 12 movements) you set the studio metronome at 12 clicks with all the musicians wearing a headset set at 12 clicks and it all would come out exact when recorded. I worked with the music editors previously before going to the studio, marking the film as we looked at it on a moviola determining where each music cue should go. (Nichols, pc. 2011)

The notion of modularity recurred across both visual and aural sides of Hanna-Barbera's cartoons and frequently acted as a substitute for repetitive work. Aside from modularity in drawing characters,[426] and modular show formats,[427] modularity also occurred in the construction of animation sequences and the assembly of the soundtrack. With Nichols composing a range of cues for various scenarios according to a chosen style, the recombination of themes could be used to create a coherent longer form work shares similarities to the modularisation of stock animation sequences. Just as stock animation sequences could be used to create new animation scenes out of existing sketches, the combination of music cue segments could be used to create new soundtracks. The result would be music that could play continuously under the animation.

In order to increase productivity, the development of libraries of content in the 1960s[428] meant that much of Hanna-Barbera's material could be reused and repurposed. While the terms 'stock footage/film' and 'stock music' are terms commonly known to represent media forms that replace the requirement of filmmakers to produce and prepare their own media, 'stock animation' shares the trait that it leverages existing content, but differs in that it is comprised of a curated collection of material created by the studio. Outlining differences between theatrical and television animation producers, a pseudonymous animator[429] for Hanna-Barbera outlines the necessity of repetition and reuse during the company's early years, framing it as a requirement for survival.

> I worked for Hanna-Barbera back when animation was done one cel at a time. Hanna-Barbera regularly reused "stock" type action cels to save money for the Saturday morning cartoons... Although they technically produced "animation", it was actually more of *cartoon* material... They used far fewer and much less ornate cels for their productions since children could not really tell the difference. To Disney, animation was an art; to Hanna-Barbera it was Saturday morning cartoons. For that reason, there was much repetition and reuse in order to keep costs

[426] Separating characters into cels to reducing the parts that needed to be animated.
[427] Such as *The Huckleberry Hound Show* and the variety shows comprising interchangeable segments.
[428] Including libraries of animation sequences, sound effects, and music, and laughter sounds.
[429] Identifying themself as DrLHP.

> down. If Hanna-Barbera had not done this, they would not have been able to financially sustain Saturday morning television for so long. They were the creators of "less is more" animation production and brought it to Saturday morning TV for kids."[430]

Evidently, repetition and reuse of musical cues was equally existent to the "stock" type actions. Music's functional assemblage at Hanna-Barbera means that it didn't mickey-mouse movement by the choice of the composer or mimic onscreen action, but rather acted as representative of theme and content in the narrative. Hanna-Barbera's markedly different approach to theatrical animation soundtrack construction suggests that the way music highlighted the action and 'punched up' the gags was not by the choice of the musical director but was the result creative decisions of the editor: subjective decisions (based on editors' readings of what Curtin's codified musical cues represented) formed these audiovisual pairings.

> How the music affects the viewer is a very subjective thing... What you had was young twenty-somethings using their own intuitive ear, saying "well, I think this works", and you put it in and that was the end of it. You then took it to the dubbing stage (TV Recorders on Sunset Boulevard), and Dick Olsen—who was the mixer there—would mix the show. *No one else*, I mean, neither Bill nor Joe went to the mixes, *they* didn't review what you had done, *nobody reviewed anything*. You decided. When you look at *The Flintstones* today, *those are the individual choices made by the editor*. (Milch, pc. 2013)

9.6 How Music Parallel's Hanna-Barbera's Visual Aesthetic

Aspects of modularity and reuse feature both visually and aurally in Hanna-Barbera's cartoons.[431] Goldmark (2011) describes the overall aesthetics of the output-driven approach of the studio as one that was "driven by cost-cutting production techniques, [and] dwelt on the notion of repetition: the same backgrounds, the same situations, the same characters, and... the same music." (Goldmark, 2011:np) The studio's pragmatic approach promoted animators' use of stock/same-as scenes to save time (instead of having to redo things that had previously been done), just as editors' use of stock/same-as audio to save time in constructing the soundtrack. Other similarities can be drawn between the visual aesthetic

[430] https://sfglobe.com/2015/05/28/disneys-famous-scenes-recycled/.

[431] Storyboard instructions conveyed instructions for the animators and camera department to reuse background and use trucked-in framing to provide visual variance. An example can be seen in the storyboard for *The Flintstones* episode 'Fred Strikes Out' (1962) where scene 'cuts' are frequently marked 'SA' indicating that a particular scene uses art 'Same As' in a previous cut. Storyboards for this episode are viewable online at http://www.animationinsider.com/2013/01/news-flintstones-storyboards-with-layouts/.

of their cartoons and their sonic aesthetic.[432] The process of animation production at Hanna-Barbera relied on hierarchical roles and team work. There was a team of lead and supporting roles with the construction of the visual side of the cartoons: scriptwriters/storyboard artists, animators; assistant animators/in-betweeners; layout artists; inkers and painters; and cameramen. Similarly, the musical equivalent of the animation roles could be the music directors were supported by arrangers who embellished their sketches, musicians who played the cues, editing staff who assembled the creative works, and soundtrack personnel that dubbed editors' cuts.

A thoroughly planned approach went into to visual construction of scene. Background art for example, was painted so that the last position matched the first position—enabling a cyclic mise en scène.

> In animation, there are these registration peg holes, so if a character is running and standing in the middle of the screen, the background has to move [to indicate movement]. The background was sometimes four feet long but they were painted so that the last position exactly matches the first position. One of the controls available to the cameraman is for movement of the registration holes of the background, so the animator tells him on the exposure sheet, move the background to the left one-quarter inch every frame. The cameraman moves the background and [consulting the exposure sheet] says "let's see, I've got to put cel 23, 42, 58." Click. Move the background again, and so on... (Milch, pc. 2013)

Milch's identification of modularity in foreground artwork, and purposely constructed background artwork shares an approach taken by Curtin and Nichols in the musical side of the cartoons. A salient point about the Hanna-Barbera approach to scoring cartoons is made by cartoonist Mike Kazaleh, who highlights that Curtin's musical craftsmanship enabled a new approach to constructing the musical side of the soundtrack.[433]

> The music he did was not only well written but designed in such a way that if you cut it into bits and pieces and rearranged them, they would still flow. That's planning. (Kazaleh, in Adams, 1994:35)

It suggests that not only did Hanna-Barbera work creatively within the constraints of *planned animation*, but also a *planned soundtrack*.[434]

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[432] These analogies are subjective connections drawn by the author.

[433] A side note about the function of erratic cues is outlined in Appendix VI: Nameless Erratic Cues.

[434] While the term 'planned soundtrack' (coined by the author) is used here to highlight repetition and reuse (as well as illustrate similarities between animation production practices and soundtrack production practices

9.7 The Soundtrack to Our Lives: A Change in the Function of Music

While Curtin and Nichols crafted some of the most rousing underscore in television cartoons of the twentieth century, Burnett's short essay on composers only scratches the surface regarding Curtin's defining approach to creating cartoon soundtracks. While it outlines Curtin's ability to create catchy and instantly memorable theme tunes, the memorability of the soundtrack in general is likely due to the nature of the reuse of cues. The repeated use of music cues essentially became a soundtrack to the viewing experience—as Burlingame (1996:1) calls it, the soundtrack to our lives. Compared to theatrical animation, where the strength of the music lay intertwined with its implementation, music's memorability in Hanna-Barbera's cartoons lies in its rote recurrence. Consequently, it becomes a form of musical anchoring for recurring scenarios, as well as a sonic hallmark of the studio's productions given the repeated emergence of the cues across cartoons.

Hanna's essay "Music Makes the Laughs Better"[435] outlines the use of music in his early cartoons.

> Music was our inspiration, our jumping off point, you might say. I used to time out cartoon gags using musical bars and staves, because the timing in cartoons is so crucial to getting the laugh. 'Timing' is a musical concept, really. A seven-minute cartoon can be seen as a short piece of music, with pacing and dynamics that can almost be charted, like a musical score. My love and understanding of music has served me well throughout my cartoon career, because it helped me nudge the laughter out of an audience. (in Burnett, 1995)

It is notable that Hanna's reverence for music in cartoons does not address its use in Hanna-Barbera's cartoons. Oddly, the studio's removal of the music sheet department and replacement with cues sourced from music libraries, suggests that the notion of timing out a cartoon to music was non-existent. Although much of Curtin's music was constructed for an individual series, it was sketched out prior to the shows' completion, instead composed to fit typical scenarios as opposed to actual scenes. When cartoons moved to half-hour

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at Hanna-Barbera), the use of pre-existing cues to form a soundtrack long predates both Hanna-Barbera and television (see Wierzbicki, 2009 and Slowik, 2012). Just as Hanna-Barbera didn't invent limited animation but drew heavily on the practice, they didn't invent the approach of constructing a soundtrack with pre-existing cues. In comparison to bespoke soundtracks composed for theatrical shorts however, the planned soundtrack approach used by Hanna-Barbera had a resounding impact on soundtrack construction practices of numerous television cartoons developed in the latter half of the twentieth century.

[435] In Burnett's collection of Hanna-Barbera position essays (1995).

episodes, the soundtrack shifted from being a seven minute 'short piece of music' to an erratic blend of musical snippets. Scoring a cartoon became a process of selection—what was the most suitable cue available. The musical backing at Hanna-Barbera consequently became less of a standalone soundtrack, but more of a curious musical form that was, to appropriate Gorbman, "robbed of its properly musical structure" and one that would "modulate and change color, chameleonlike, in moment-to-moment deference to the narrative's images." (Gorbman, 1987:1)

Although many early theatrical animation productions featured wall-to-wall music that blended underscore and sound effect—replete with music that changed rapidly to echo the narrative and needed no dialogue to assist with the telling of story[436]—the modulation at Hanna-Barbera came at a thematic level, as opposed to an action or movement based level. Like the modular use of nine mouth-shapes used to represent the full vocabulary, the modular use of pre-existing cues meant that accompaniment could be constructed to fit any scene, and underscore a full cartoon.[437]

In Hanna-Barbera's cartoons, music takes on a purpose distinct from the theatrical cartoon. While Hanna and Barbera leveraged several approaches from their experience at MGM, it seems that one of the largest changes, apart from the visual style and production, was the relegation of music from narrative device—as it was in *Tom & Jerry*—to accompaniment or sonic filler. Although Barbera states that the soundtrack is especially important in limited animation,[438] Hanna-Barbera's dedication to the music in their cartoons varied.

The use of music libraries at Hanna-Barbera follows a cyclical trajectory. In response to the limitations of the Capitol Hi-Q library, Hanna-Barbera began to develop a richer library with distinct themes for each show, and even featured custom-written pop tracks. Once this library reached critical mass however, it became more profitable to reuse their own music library—once again, cutting music to fit. While Hanna originally worked with musical 'timing' to create humorous phrasings of action, when the music library became 'stockified',

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[436] A form Beauchamp describes as a "nonlinear style of music that could transition in pace with the action." (Beauchamp, 2005:44)

[437] Curiously, some of the abstract music that emerges (such as underscore that recurs in *Scooby-Doo, Where Are You!*) is so erratic in nature that it sounds just as quirky edited together as it does being played back from how it was scored.

[438] Although Barbera concedes that the soundtrack is especially important in limited animation, it seems that Barbera prides himself more on never cutting back on the sound effects, than the music.

Curtin's music began to use a leitmotif-style association, based on how the editors would cut the cartoons. Tracking a cartoon changed to selection: various cues were created for each cartoon, and they were re-combined in various ways to create 22 minutes of underscore.

Eliminitating the music sheet department for Hanna-Barbera not only changed how the soundtrack was to function in their cartoons, but did to animation soundtracks what eliminating the *cartoon department* did for MGM.[439] When music could be re-run, you could essentially create new soundtrack content for no additional work. This ultimately was linked to a change in the thematic nature of the cartoons—changing the musical approach had ramifications beyond chaging the soundtrack of animation: it changed the subject, format and delivery of animation. Cartoons became less about antics, hijinx and spectacle, replacing them with dialogue, situations, character dynamics.[440]

9.8 Chapter Conclusion

This chapter has outlined the nature of how soundtracks were constructed in the eras of comedy, action-adventure, and comedy-mystery. In addition, it has highlighted the studio's use of 'stock' music and how a limited number of music cues in a series were used combinatorially to supply a cartoon with a soundtrack that seemingly fit the narrative. The following chapter outlines Hanna-Barbera's reach beyond their musical directors for music to be used in their cartoons, and the studio's embrace of pop music themes in their cartoons of the late 1960s and early 1970s.

[439] The department was eliminated because when cartoons were rerun, the studio could get 90% of the income for no work. At Hanna-Barbera, the music sheet department was similarly eliminated because you could produce a majority of a series' musical soundtracks from re-using the same cues.

[440] The structuring of animation around formulaic situations (in the 1960s) and the consequent retaliation against clichéd narratives and situations (that came to dominate animation in the wake of Hanna-Barbera in the 1980s onward) is discussed in detail by Perlmutter (2014:63, 171).

10 Bubblegum Pop and Themes of Music in Hanna-Barbera's Cartoons

The final chapter of this thesis outlines the studio's use of producers and pop song writers. It outlines Hanna-Barbera's embrace and showcasing of pop music in their cartoons in the late 1960s and early 1970s. It furthermore illustrates relationships that the company formed with pop music producers and songwriting factories. While theme music and underscore in Hanna-Barbera's cartoons has been the subject of previous discussion, this chapter is concerned with the use of *music as feature* in Hanna-Barbera's cartoons.[441] It takes a more empirical, quantitative analytical approach to hypothesise why Hanna-Barbera drew on pop song producers, and lays groundwork for future research.

In 1964, Hanna-Barbera established a record label to sell music based on the "presold success of the myriad of H-B cartoon characters."[442] In addition to releasing records featuring Hanna-Barbera's stable of characters, the Hanna-Barbera Records label also leased regional rock and pop recordings in an attempt to use the nationwide exposure that the company had on television to promote new music. Called "a failed experiment" by the label's own A&R man, and an "ill-fated ship that got launched" (Milch, pc. 2013) Hanna-Barbera Records was a relatively short-lived project, fading into obscurity in 1967.[443] Themes of pop music in the company's cartoons however would last into the 1970s.[444] The following outlines a selection of Hanna-Barbera's pairings with external music companies, impresarios, and music artists. While the collections of cartoons discussed below is not exhaustive, the range is

[441] Features consisting of overt musical integration into plot, musical segments featuring performers, and discreet 'romps' or montages to (diegetic and extra-diegetic) music.
[442] In *Billboard*, 16 January 1965.
[443] HBR's parallel emergence with the early years of Hanna-Barbera's embrace of pop music is a tangent from this thesis and is likely to be the subject of future research. Kliph Nesteroff's histories of HBR offer an insight into the reasons the company established a record label. See http://blog.wfmu.org/freeform/2007/08/the-vinyl-side-.html and http://classicshowbiz.blogspot.com/2015/12/kliph-nesteroffs-history-of-hanna.html.
[444] The establishment of the record label is somewhat related to themes of bubblegum pop and rock in their cartoons (emerging in parallel), but is not directly associated.

representative of the producers that Hanna-Barbera worked with to supply their cartoons with pop music.[445]

10.1 Cartoons and Popular Music

The use of popular music as feature in cartoons has a rich history that precedes Hanna-Barbera.[446] Jerry Beck, Chuck Jones and Leonard Maltin[447] highlight Leon Schlesinger's arrangement with Warner Bros. to produce the Looney Tunes musical short cartoons in order to "plug music." Maltin suggests that the cartoons made use of the Warner Bros. song library, promoting "songs that were being performed and introduced in Warner Bros. feature films, like Singin' in the Bathtub'... music really became the foundation, and in some cases the raison d'être for those cartoons." Beck goes so far as to suggest that these musical shorts were almost early versions of music video.

While Hanna-Barbera didn't solely showcase music from their collection of material from Hanna-Barbera Records, several links were evident. Although music took a back seat in Hanna-Barbera's early years, its focus in the late 1960s was much like Maltin's suggestion about Warner Bros.' cartoons introducing songs from Warner's song library. When Screen Gems[448] acquired Al Nevins and Don Kirshner's music publishing company Aldon in 1963, music from their song library started to appear in Hanna-Barbera cartoons.[449] Similarly, when Hanna-Barbera established Hanna-Barbera Records, songs from their catalogue began to appear in cartoons. In the late 1960s, Hanna-Barbera began reaching further afield to songwriters and music producers to create pop music crafted specifically for use in their cartoons. Music would typically feature atop animated montages of characters, much like the musical romps in shows like *The Monkees.* The use of the romps were almost like music video in and of themselves. Consequently, music was the raison d'être for these bubblegum

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[445] The aims of HBR label and Hanna-Barbera's relationship with pop music goes beyond the scope of this thesis and shall be left for future research.
[446] See Goldmark (2002, 2005, 2013) for example.
[447] In 'Irreverent Imagination: The Golden Age of Looney Tunes' from the *Looney Tunes Golden Collection: Volume 1* DVD special features.
[448] Hanna-Barbera's distributor and licensing agent.
[449] After the acquisition was made, Kirshner was tasked with reinvigorating Columbia's Colpix label, whereby "Songs were written, placed [into television shows and film], records produced, new writers groomed" (Peneny, 1996:np) which may explain the collection of Hanna-Barbera records on Colpix, and the emerging integration of musical products into Hanna-Barbera's cartoons.

pop cartoons. With television's low art status, the marriage of limited animation and pop was a logical marriage. Austen highlights the fortuitous marriage of popular music and Saturday morning cartoons.

> To some, the transient nature of Top 40 rock 'n' roll styles may have seemed inappropriate to the elaborate, expensive full-animation cartoons that screen theatrically in the days before television. More logical was the marriage between the cheaper, limited-animation cartoons made specifically for television and that "low" musical form that the kids digged. (Austen, 2002:173).

Highlighting the differing roles that music played in theatrical cartoons to television cartoons, Austen suggests that music in theatrical cartoons "tried to teach culture to the kiddies" (Austen, 2002:173), whereas television cartoons—where the entire premise was based on the exploits of pop musicians—extended television's hypnotizing capabilities, and turned them into fodder for children and teenagers. Although Hanna-Barbera weren't the first to embrace pop music, they chased this emerging trend, developing numerous original projects that fit into this canon.[450]

10.1.1 Themes of Music in Hanna-Barbera's Cartoons

A general shift to include musical elements in shows occurred during the mid-to-late 1960s. While many episodes of Hanna-Barbera's early series feature musical numbers and fictional pop stars, as well as episode depicting regular guest characters being transported into musical roles,[451] characters in cartoons started to be presented *as* musicians, such as *The Impossibles* (1966), *The Banana Splits* (1968), the *Cattanooga Cats* (1969), and *Josie and the Pussycats* (1970). There are numerous reasons why the inclusion of musical numbers and pop acts occur. Early on, the inclusion of using pop music acted as a promotion tool for the show given that it could be played off screen. Hanna-Barbera's establishment of the HBR record label, mirrored a growing trend in the use of music as a thematic aspect for cartoon material. While music would play a different role in television to Hanna and Barbera's

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[450] Austen's *TV-a-Go-Go: Rock on TV from American Bandstand to American Idol* (2005) extends his contribution to Goldmark and Taylor's *The Cartoon Music Book* (2002) and dedicates a chapter to 'Rock 'n' Roll cartoons' detailing bubblegum pop trends in cartoons, outlining the crossover between Hanna-Barbera's pursuit of pop acts, pop music themes, and the function of pop music integration in their cartoons. Austen goes so far as to describe Hanna-Barbera as "Cartoon Rock Royalty" (2002:182).

[451] Prime time shows such as *The Flintstones, The Jetsons*[451] and *Top Cat* had numerous music-related stories. See Appendix VIII for a short list of music as feature in *The Flintstones.*

preceding theatrical cartoons, in these cartoons it frequently played a new one: marketing, and promotion for musical merchandise.

10.1.2 Experiments in Exposure: Pebbles and Bamm-Bamm

In 1965, when radio was considered the primary method of exposing records to new audiences, *Billboard*[452] featured an article on Hanna-Barbera's "New Exposure Idea" to provide existing music television shows with animated film "produced with a black background, enabling the originating show to superimpose dancers behind the [musical performers]."[453] The idea was essentially to supply teen-oriented music-dance shows across the nation[454] with a filmed performance by a 'new singing duo' in an experiment to open a new avenue for artist exploitation.[455] The singing duo was Pebbles Flintstone and Bamm-Bamm Rubble, and the footage—consisting of the entire performance of a song by the children taken from the forthcoming season's opening segment, and supplied gratis—was intended to promote *The Flintstones* in return. The article suggested that "By offering the free film clip to TV stations, H-B's general manager Don Bohanan envisions having his acts exposed around the country much the way records receive national radio exposure." The music itself was considered 'pre-sold' by Hanna-Barbera—a guaranteed hit because of the name recognition of the duo and the successful previous marketing and promotional hype surrounding the emergence of the Flintstone and Rubble progeny. The article suggested that several factors favoured a positive reaction to Pebbles and Bamm-Bamm's "Open Up Your Heart (And Let the Sunshine In)" single, and that reaction to the idea of television-based musical exposure would also likely be positive.

> The two cartoon characters are an integral part of the "Flintstones" series seen by an estimated 30 million persons each week. And most local music shows don't have regular guest artists,

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[452] 18 September 1965. Interestingly, an article in *Billboard* (11 September 1965) about radio's role in exposing music to new audiences ran one week before the sixth season of *The Flintstones*. Articles one week later outlined Hanna-Barbera's 'new exposure idea' of using television to bring music to new audiences.

[453] *Billboard*, 18 September 1965:4.

[454] The studio had previously attempted to endear themselves to radio stations by sending out sound effects from their library for use during broadcast (discussed in Chapter 11). Consequently, they attempted to endear themselves to television stations by sending out animated music clips.

[455] As described in *Billboard*, 18 September 1965:4. The article indicated that the company hoped "broadcasters will accept the idea of playing a film of an artist instead of merely airing a recording for dancing."

> so the inclusion of the two H-B "personalities" could give a show something new to boast about. The two cartoon characters sing in a mechanically jivved up style.[456]

It is evident from Pebbles and Bamm-Bamm's single that Hanna-Barbera borrowed a strategy popularised by Ross Bagdasarian[457] years earlier in creating the childrens' singing voices.[458] The song itself was not original, but written in 1954 and performed by Stuart Hamblen's singing group Cowboy Church Sunday School, who also used the technique of slowed tracking in the recording of Hamblen's wife, adult daughters and their friends singing in order to make their voices childlike when played at regular speed.[459] For Hanna-Barbera, furnishing stations with the film clip was a barter promotion. In exchange for aiding the content of television music shows (with the incentive of allowing the characters to becoming regular guest artists), it would in turn promote the fifth season of *The Flintstones.*[460]

With the establishment of the HBR label, Hanna-Barbera more generally attempted to create an associative promotional symbiosis between cartoons and music, giving the company the advantage of being able to promote its records through its television shows. Cartoons were used to promote records, and in turn, music and artists were given exposure (and featured) in Hanna-Barbera cartoons, effectively bringing an audience to a musical product. Evidence of this intended approach can be seen earlier in 1965, with Bohanan eyeing the opportunity of using cartoons as a medium for music exposure, and an intent to "spot music in H-B's shows for release on the [HBR] record label with the TV exposure assisting the promotion."[461] The role of the cartoon essentially was to become a promotional

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[456] [sic]. While the author has been unable to identify what 'mechanically jivved' could possibly mean, it is likely a typo for the word 'jived', but provides what could be an amusing backformation about vocal recording processes.

[457] Creator and provider of voices to *Alvin and The Chipmunks* during the 1960s.

[458] Pebbles and Bamm-Bamm's follow up LP album indicates that the singing voices of the two are mother and daughter duo Ricky Page (as Bamm-Bamm) and Rebecca Page (as Pebbles) also known for their involvement in the groups 'The Bermudas' and 'The Majorettes.' It is interesting to note that *The Chipmunks* were distributed by Liberty Records—the record label that Hanna-Barbera had acquired HBR's marketing director Don Bohanan from.

[459] A recording of the original song can be heard at https://www.youtube.com/watch?v=rt5TU8dUWes.

[460] Unfortunately, the *Billboard* hype missed the opportunity, being published on Saturday 18 September 1965, the day after the "No Biz Like Show Biz" episode aired. The article states: "In essence, if a local TV show likes the idea and slots the sequence for immediate showing, it can scoop the ABC network exposure for the song which breaks Friday (17) at 7:30pm."

[461] *Billboard*, 12 March 1965.

mechanism, whereby the loyal audiences for shows were used to promote artists to non-loyal or waning tastes. Bohanan overtly highlighted reasons for this approach, suggesting that "kids watch the cartoons every day, while teen-agers switch from [music] artist to artist. Dealers can't depend on teen loyalties from record to record."[462] Cartoons essentially exposed a young audience to new musical product. The fundamental difference in Hanna-Barbera's approach to shows like *The Monkees* and *The Beatles*, however, was that these were not musicians that were cartoons, but rather cartoons that were musicians.

10.2 Rock and Pop Cartoons: Cartoons as a Promotional Mechanism for Music

In the 1960s television pop acts[463] were growing in popularity with several shows featuring animated characters. CBS' *The Alvin Show* (1961–62) contained segments featuring the animated music group *Alvin and The Chipmunks*. ABC-TV ran an animated series depicting *The Beatles* from 1965 to 1969.[464] In 1966, Total TeleVision debuted a series titled *The Beagles*—about "a duo named Stringer and Tubby that more closely resembled *The Smothers Brothers* with a guitar and giant slap bass"[465]—that capitalised on the success of *The Beatles'* animated series. Filmation gained prominent attention for *The Archie Show* (1968–78) featuring a group epitomising animated bubblegum pop. In to the 1970s, Rankin-Bass followed suit with animated versions of *The Jackson 5ive* (1971) and *The Osmonds* (1972), with each series featuring musical numbers by the groups, and varying levels of association between the *actual* artists and the characters portrayed in the cartoon. Austen (2005) suggests that the sheer large-scale exposure of these musical works to children sufficiently constitutes the animated acts as 'real' and 'vital' to the receptive audience.

> any documented band, even a fictional group that makes a stupid cartoon cameo in a Jetsons episode, is far more real than a gritty, brilliant band that rehearses in a garage but never records

[462] *Billboard*, 6 March 1965.

[463] See Cooper & Smay (2001), Austen (2002, 2005), and Stahl (2010, 2012) for a comprehensive historical account of cartoon pop and rock artists.

[464] While each episode was named after a Beatles song and featured a selection of Beatles' tunes, the show itself had nothing to do with the group, and instead featured Paul Frees and Lance Percival voicing the Liverpudlian foursome.

[465] http://cartoonician.com/whatever-happened-to-total-television-productions/ The animated duo also released a record in 1967 titled "Here Come the Beagles". The music on the album was credited to TTV's W. Buck Biggers, Treadwell Covington, J. Harris and Chet Stovers and was "a great mixture of Beatlesque pop, folk-rock and even more radio-friendly bubblegum sounds." (ibid.) Erickson (1995) notes that despite the similarity in name to *The Beatles*, "Stringer and Tubby were in fact takeoffs on Dean Martin and Jerry Lewis." (1995:93)

> or plays a show. Hundreds of thousands of kids watched Jet Screamer woo Judy Jetson singing, "Eep Opp Ork Ah ah," and that song, along with Jet's good looks and cool moves, were burned into their consciences. *Mr. Screamer is a real and vital musician as far as that audience is concerned.* (Austen, 2005:52)

Regarding the use of real and simulated musicians in cartoons, Austen furthermore contends that the depiction of authentic music groups behind the cartoon characters was a superficial facet of what should constitute authenticity—and ultimately one that only need exist in the cartoon universe.

> those kids aren't stupid; they just are more invested in digging the tune than in snobbish imaginings of conceptual authenticity. [...] Even if they are just studio hacks slapping a random name on a record label, even if they are actors lip-synching to someone else's track, and even if they are completely fictional. (ibid.)

Warner (2006) cites *The Partridge Family, The Archies,* and *The Globetrotters* as evidence that authenticity was secondary to entertainment in pop music, given that "TV-established vocal groups were often successful even though they were usually visual concepts based around studio singers." (2006:478)

In the midst of the hype around Pebbles and Bamm-Bamm as breakout animated pop artists, and riding the emerging wave of television programs featuring music groups,[466] Hanna-Barbera announced its intention to "develop a weekly TV series for network exposure based on zany rock 'n' roll musicians."[467] The company had previously demonstrated it was capable of all-out promotional warfare to ensure the moderate success of cartoon musical novelty and had consequently "received the request to create and develop a half-hour series for morning viewing based on the success of a cartoon show for kids starring The Beatles seen on ABC-TV at 10:30am."[468] With ABC's New York TV executives believing it to be "an untapped area for cartoon development" Hanna-Barbera approached established groups

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[466] Interestingly, character designer Jerry Eisenberg suggests that he worked on developing concept art for a show about teenagers in the early mid-1960s (around the same time the studio developed shows like *Peter Potamus*), but that Joe Barbera didn't express interest in developing it. Reflecting on the wave of teenage themed shows that emerged in the late 1960s like *The Archie Show* Eisenberg suggests "he might have had the chance to have the first teenaged show if [Joe] would have sparked to it a bit." http://yowpyowp.blogspot.com/2011/03/jerry-eisenberg-part-four-jonny-quest.html.
[467] In *Billboard*, 6 November 1965:52.
[468] ibid.

such as the *Beach Boys*,[469] *Herman's Hermits*, and *Gary Lewis and the Playboys* in an effort to position the existing groups as central characters in the series. With none of the groups able to commit to the project because of finances, demanding schedules, and existing outside obligations, Hanna-Barbera elected to create their own fictional group who would have none of the scheduling, financial, and otherwise restricting impediments. Barbera appointed HBR head Don Bohanan with the task of developing names, situations and a story line for the proposed series for which the company desired to have ready for the next television season.

Hanna-Barbera merged the idea of a zany rock 'n' roll group with its growing shift towards developing action and superhero cartoons to create *The Impossibles*, a team of superheroes that disguised themselves as a band. Plots of the show would inevitably revolve around the crime-fighting adventures of the team on the way to and from a concert. Barbera noted that "Through animation we can create a rock 'n' roll group, which will travel around the world and get into crazy situations."[470] The development of the cartoon was to furnish both Hanna-Barbera and Hanna-Barbera Records with material, with all music by the animated group made available to Hanna-Barbera's record wing.

10.2.1 Why Bubblegum Pop and Cartoons?

Hanna-Barbera's embrace of bubblegum pop music was an effort to capture and cater to a teen audience. Cooper and Smay (2001), Austen (2005), and Stahl (2011, 2013) each present rationalisations for the marriage of cartoons with bubblegum pop. Bubblegum was a means to tap into pre-teen sexuality, and designed to sell directly to the younger demographic, and the Saturday morning audience was a captive demographic.

Stahl contends that the meeting of bubblegum and cartoons about was primarily about establishing a system that separated conception and execution,[471] and the felicitous meeting of "production systems largely inhabited by calculative and/or powerless 'below-the-line'

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[469] A link between Hanna-Barbera and *Beach Boys'* Brian Wilson is likely due to HBR songwriter Danny Hutton's songwriting and singing purportedly garnered the attention of Wilson in late 1965, which started a long running relationship and collaboration between the two. See http://www.northjersey.com/arts-and-entertainment/celebrities/a-rough-year-for-band-but-the-show-must-go-on-1.1499013?page=all.

[470] In *Billboard*, 6 November 1965:52.

[471] Stahl suggests that Kirshner's supervisory regime "depended on a separation of *conception*, that is, the organizational work of the music supervisor, from *execution*, the work of writers, arrangers, musicians, engineers, and the four Monkees themselves as singers." (2011:9)

workers and virtual, nonagentic performers imbued with neither ideology or ethic, endowed with no rights." (Stahl, 2011:12) Nonagentic cartoon characters had no capacity to thwart employer objectives.

While Nichols and Curtin would remain as musical directors for Hanna-Barbera's bubblegum shows, they were frequently joined by music producers who provided original songs. McCray (2015) presents an alternate viewpoint about the integration of pop music into Hanna-Barbera's cartoons, suggesting that "many studios [Hanna-Barbera included] hired up-and-coming musical bands to work with their veteran musical composers" (2015:23) to meet the demands of musical plots and story lines.

10.2.2 Filmation and Bubblegum Pop

As Hanna-Barbera wasn't the only company to exploit the intersection between pop and animation, I wish to briefly outline their approaches to constructing animated pop acts in comparison to other successful acts, such as *The Archies* who featured in Filmation's *The Archie Show*. Filmation's cofounder Norm Prescott had a historical connection with the music industry. Preceding his venture into the animation industry, Prescott had worked as a disc jockey since the 1940s and was familiar with the process of 'breaking' new artists and material into the pop charts. Stahl suggests that Prescott helped fuel artists' ascent in the pop charts "through his on-air promotion and off-air communication with DJs in other regions." (Stahl, 2011:14) Prescott's promotional skills prompted him to explore the cross-platform potential of *The Archie Show* to "break these new records to an underexploited market through an unusual medium." (ibid.)

Early on, it became evident to the Filmation team that developing content around existing properties carried several benefits. Having developed a successful animated series *Superman* (CBS, 1966–70), Filmation heads Lou Scheimer, Hal Sutherland, and Norm Prescott found that developing animated shows based on pre-existing properties were the safest sources of new ideas because they were "Already endowed with established name recognition, characters, 'worlds,' and source material for stories" and that as a result, developing programs around "established properties would save time and money in the conception phase and minimize risk in marketing." (Stahl, 2011:13) While *The Archies* in comic book form had no musical affiliation, Prescott's existing links within the music industry and the fortuitous timing of the end of Don Kirshner's affiliation with *The Monkees*,

led Filmation to portray the characters from the comic as a band. Scheimer's reasoning behind the decision to portray them as musicians was simply that "It just seemed appropriate, I mean, there was no [animated] show on the air that had music as its basis... and we thought it would just be interesting to do something with a musical background." (2011:14) While *The Archies* remain one of the most iconic animated bubblegum acts, Scheimer's recollection of the state of animation at the time was not entirely accurate: a number of musically themed animated series existed before Filmation dipped their collective toes into pop cartoons.

Hanna-Barbera had a series of attempts at musically oriented animated series, but the one thing they lacked was longevity: several Hanna-Barbera cartoons that ran for a single season. While the single-season nature of many of Hanna-Barbera's cartoons may be due to the fickle nature of audiences (or the networks that were now ordering shows) another reason that they may not have garnered interest was possibly because prior to the mid-1960s Hanna-Barbera had attempted to be free from licensed properties, and consequently they had to establish name recognition, characters, and worlds for their shows. While Hanna-Barbera were still "dickering around" [472] with decisions on whether to use existing acts[473] Filmation came out with *The Archies'* model based on a friendly bet that Prescott made with his associates.

> [Prescott bet] that he could create a hit solely through television exposure to an audience aged in the single digits [and] followed through by setting up a division of music production labor very like that which Kirshner had assembled prior to [his] association with *The Monkees.* Accustomed to the production of rightless, uncomplaining, nonagentic characters through the division of animation authorship, Prescott considers his innovation not to have been the production of a compliant band but rather the use of children's cartoon entertainment for the marketing of radio-friendly popular music. (Stahl, 2011:14)

Acutely aware of Hanna-Barbera's weight in the industry, Prescott suggests that the success of Filmation's approach to developing a music-based cartoon was distinct from the studio they considered their main competition, noting that their approach was something that Hanna-Barbera would never think of doing.

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[472] As described in *Billboard*, 6 November 1965:52.

[473] Yet confident of the belief that the studio itself could "provide today's record sound for television in a cartoon format." (ibid.)

> Whenever [Hanna-Barbera] used music for background or vocal or whatever on their shows, … they always went to the [staff] musician who gave you *his* version of pop, or *his* version of jazz, or *his* version of rock and roll, but *he* was not [a successful popular] songwriter… he was a copycat. I said, "I'm going to use top ten writers, who are catering specifically for the music business, okay?" Well, at that time, Don Kirshner was very big as a record producer, and he also created this artificial musical group called the Monkees, where the first year, they didn't sing at all, they used other vocalists, but they spent a lot of time working on them, and they developed a pretty good in-house team. Well, I said, "We'll do the same thing." (in Stahl 2011:14, emphasis added)

Evidently, Filmation's approach would ultimately influence Hanna-Barbera. While Hanna-Barbera had attempted to assemble a staff of resident songwriters and musicians for their HBR label[474] Hanna-Barbera began to draw heavily on songwriting companies and producers when the HBR label was collapsed. After 1967 the leveraging of top songwriters became a priority in Hanna-Barbera's music based cartoons. The music itself would also emerge in the pop charts.

10.2.3 Hanna-Barbera's Simulated Pop Groups

> Joe Barbera and Bill Hanna were cartoon men. They knew music but little about the rock and roll world. That's why they hired people to understand it for them. (Nesteroff, 2007:np)

From 1966 to 1973, Hanna-Barbera created several cartoons with fictional music groups to feature in their cartoons,[475] including *The Impossibles* (1966), *The Banana Splits Adventure Hour* (1968), *Cattanooga Cats* (1969), *Harlem Globetrotters* (1970), *Josie and The Pussycats* (1970), *Scooby-Doo, Where Are You!* (1971),[476] *The Amazing Chan and the Chan Clan* (1972), *The Frogs* (nd),[477] and *Butch Cassidy and the Sundance Kids* (1973).[478] Using songwriting firms like A. Schroeder Publishing Company, La La Productions, and producers like Mike Curb,

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[474] Some of whom emerged in their early musically integrated cartoons (See Appendix VIII).

[475] Ebenkamp's essay on Hanna-Barbera's association with bubblegum pop in Cooper and Smay's (2001) definitive collection of essays on bubblegum music provides a comprehensive outline of Hanna-Barbera's collection of pop music cartoons.

[476] While Mook and Raleigh wrote the theme for the first season of *Scooby-Doo, Where Are You!* (1969–70), the inclusion of musical romps occurred in the show's second season, when it borrowed the music feature plot device from the success of *Josie and The Pussycats.*

[477] The production of *The Frogs* was publicised in *Billboard* (18 March 1972) and songs were recorded, but the cartoon concept itself appears to never have been sold to a network or developed.

[478] After 1973, Hanna-Barbera still experimented with musical integration in *Goober and the Ghost Chaser* (1973) featuring animated versions of *The Partridge Kids.* The following season, Hanna-Barbera developed *The Partridge Family, 2200 A.D.* (1974), a futuristic series originally intended to be a *Jetsons* reboot, depicting the Jetson children characters as teenagers and primary subjects of the show.

Don Kirshner, Hal Blaine, and "Buddy" Buie, the music for these cartoons was penned by hit-song writers and performed by session musicians and bubblegum pop singers.[479] While some of these cartoons featured short-lived musical success with songs entering the pop charts, Hanna-Barbera were unable to replicate the success of *The Archies.*[480]

Despite early attempts at animated pop acts like *The Impossibles*, Ehrbar notes the inability of the group to break beyond the screen was because "*The Impossibles* did not have a music business mogul like Mike Curb championing it."[481] Stahl suggests however that the role of the pop-mogul figure in the cartoons (such as Kirshner's role in *The Archies*) is only partially creditable to the success of the cartoon pop group. The success was rather a product of timing, quality, media convergence, and evolution of entertainment industries.

> The hoped-for but uncertain success of [the] cartoon group resulted from the fortuitously timed, cross-media concatenation of enterprising professionals, mass-mediated pop cultural forms and entertainment industry institutions in the context of a changing mass media political economy. (Stahl, 2013:27)

Austen (2005) suggests a third option for Hanna-Barbera's inability to replicate the success of *The Archies.* Despite the adoption of bubblegum pop themes in their cartoons and the frequent pairings with bubblegum impresarios, Hanna-Barbera largely "failed to fully exploit the naughty double-entendre nature of classic bubblegum, instead featuring didactic songs designed to teach the kiddies life lessons" (Austen 2005:129) which ultimately resulted in the failure to generate memorable music.

Not all of Hanna-Barbera's bubblegum cartoons featured musicians as subject matter. While some shows were explicitly about bands, others used pop music as a backing to feature scenes within the show. When there was a disconnect between the show and the music, the music would instead feature in romp scenes.[482] In comparison to the video clip style presentation of musical performances in shows like *The Banana Splits*[483] these montages showcase extra-diegetic music, distinct to the depictions of musicians in the scene.

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[479] Such as Austin Roberts and Ron Dante.

[480] Neither was Filmation. Scheimer recounts Rick Springfield's forced association with Filmation's *Mission: Magic!* (1973), highlighting how it didn't positively promote his career. (in Scheimer & Mangels, 2012:100)

[481] http://cartoonresearch.com/index.php/hanna-barberas-cattanooga-cats-the-impossibles/.

[482] For example, a chase sequence in *Scooby-Doo* or in a basketball game sequence in *The Globetrotters.*

[483] With the *Banana Splits* presented as musicians performing on instruments to the pre-recorded songs.

10.2.4 Music Performances and Romps

After the disparate successes of *Scooby-Doo: Where Are You!* and *Josie and The Pussycats,* Hanna-Barbera elected to incorporate musical romps in the second season of *Scooby-Doo: Where Are You!*[484] While it may not have been a conscious decision, the function of the music in scenes of villains chasing the main characters lightens some of the shows' darker themes,[485] and frequently sets up conditions in which the group catch the villain. Takamoto suggests that levity and novelty played a large role in the inclusion of romps in *Scooby-Doo.*

> In the second season of the original run [of Scooby-Doo], we began putting in what we called *romps*: sequences that were covered by songs that were specially created for the show, while the characters ran around and chased each other. These romps were great opportunities for gags, usually cooked up by Joe Ruby and Ken Spears [...] The romps were not totally nonsensical, but they were goofy and had an almost surreal sense of fun, which brought a real freshness to the show. (Takamoto, 2009:127–128)

Not only did the concept of the romp add gags to a show, it was a way to fill out a story and provide a means for non-music oriented shows to feature new songs in each episode—the show's format was adapted to accommodate one or two new musical numbers per episode. Effectively, framing the use of bubblegum pop music within this mystery trope allowed show the producers to showcase musical product as a promoted feature within the cartoons. It was a subtle form of advertisement: romps and musical interludes were commercials for musical product that could run *within* the show. Unlike music written by Curtin and Nichols that was inspired by concept art, songs provided by external companies were frequently written without any reference to the show.[486]

10.3 When the Bubblegum Popped

Despite numerous attempts to use cartoons to promote pop music and music groups,[487] the formula could not replicate the earlier successes of Hanna-Barbera's rivals. 1973 marked the

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[484] La La Productions, who was tasked with putting together the music for *Josie and the Pussycats,* was called on to furnish *Scooby-Doo* with original music.

[485] Such as the characters being pursued by a criminal, often posing as something supernatural.

[486] See Nobleman's interview with singer and A. Schroeder employee, Larry Marks, who notes that music provided by A. Schroeder Music Publishing Company was done so without being given concept art or other visual materials, online at http://noblemania.blogspot.com/2011/10/super-70s-and-80s-scooby-doo-where-are_05.html.

[487] Such as the initial plans for *Josie and the Pussycats* to feature a real-life version of the group performing music at the tail end of each episode.

end of Hanna-Barbera's association with external music companies, impresarios, and songwriters. The combination of societal factors suggests that by this time, the format was no longer a "fortuitously timed, cross-media concatenation of enterprising professionals, mass-mediated pop cultural forms and entertainment industry institutions in the context of a changing mass media political economy." (Stahl, 2013:27) Perhaps by this time, given that bubblegum's golden period spanned 1967 to 1972, tastes had changed and the novelty of bubblegum music had run its course.

While Ted Nichols had acted as the studio's musical directed until 1972, the timing of the shift away from bubblegum themes also coincides with Hanna-Barbera's re-hiring of Curtin. Although the studio jettisoned musical integration in its existing form, a 1974 article in *Billboard*[488] highlights Curtin's use of contemporary rock sound in his underscore.

> "Kids want to hear the same kind of music that they are buying on records," says Hoyt Curtin, who creates music for 16 and a half hours of television programming each week, week in and week out. "So I have to stay tuned to trends in the music industry in order to give the listeners the sounds they like. Not that I would do rock music... in fact, that's the challenge: To give them sounds they like without going overboard. Even the music to fit the coming of a dinosaur has to have a rock kind of beat."[489]

Curtin's incorporation of contemporary popular music highlights what Prescott originally criticised Hanna-Barbera for: the studio's propensity to go "to the [staff] musician who gave you his version of pop, or his version of jazz, or his version of rock and roll, but he was not [a successful popular] songwriter." (in Stahl, 2011:14)

Although the preceding discussion of Hanna-Barbera's integration of music groups and bubblegum pop effectively marks the end of timeframe examined in this thesis, themes of music continued in Hanna-Barbera's productions after this time. The remainder of this chapter outlines the studio's continued use of music in their productions, and highlights the diversification of the studio and Hanna and Barbera's increasing loss of autonomy over the company's output.

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[488] *Billboard*, 14 December 1974:22.
[489] ibid.

10.4 Diversification and Continuing Themes of Music in Hanna-Barbera Productions After 1973

In the 1960s, Hanna-Barbera established a record label and industrial animation division to run alongside their cartoon department. Always attempting to diversify, Hanna-Barbera branched out into numerous other areas in the 1970s, including lending their characters' likenesses to theme parks, and granting use of their properties to Jellystone Park Campgrounds.[490] The studio also began to produce live-action films. Takamoto[491] suggests that the reasons for diversification in the 1970s were largely the result of Hanna-Barbera's parent company, Taft, who planned to drop the company's animation operations. Barbera saw this as an opportunity for the studio to branch into live action feature film productions.[492]

Beyond Curtin and Nichols' role as musical directors and supervisors, music continued to play a prominent role in Hanna-Barbera's work post 1973.[493] Following the model of leveraging pop music writers in their cartoons in the late 1960s and early 1970s, numerous other music related projects emerged after 1973.[494]

10.4.1 Hanna-Barbera's Live-Action Productions

In the 1970s, Hanna-Barbera produced a string of live-action films and TV movies, including the Westerns *Hardcase* (1972) and *Shoot Out in a One Dog Town* (1974), and the black

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[490] See Takamoto (2009:174).

[491] (2009:159–160).

[492] Perlmutter (2014:156) considers this diversification one of the reasons for the decline in the studios creative quality in the 1970s and 1980s.

[493] In addition, one area that has largely been left absent from this thesis is discussion of Hanna-Barbera's musical TV-movies and films despite their release in the 1960s and 1970s. These include *Hey There It's Yogi Bear* (1964), *Alice in Wonderland or What's a Nice Kid Like You Doing in a Place Like This?* (1966), *Charlotte's Web* (1973), and the later *Heidi's Song* (1982). Many of these films were musical in nature but drew on composers and songwriters beyond Hanna-Barbera's typical musical directors. The development of feature productions was likely related to the seasonal nature of television programming, and something that allowed the company to keep animators employed year-round. "The business is seasonal and unfortunately ends just before the holidays which I really don't like. We hope to start a feature so we can keep as many people working as possible. I personally want to see people employed all year." (Barbera, in Warga, 1972) This is an area that warrants examination in future research.

[494] As an example, the much hyped *The Hanna-Barbera Happy Hour* was a prime time musical variety show produced for NBC in 1978, hosted by Honey and Sis, teen music idols and puppets. The show was produced by composer and lyricist duo Ken and Mitzi Welsh, but was canned after five shows. Little record of it exists today. See Takamoto (2009:161).

comedy *Mother, Jugs and Speed* (1976). Syndicated articles ran in newspapers[495] in late 1975 and early 1976 about the studio's continued push to branch into live-action film, detailing plans for three films in the 1976 year: the action thriller *Cerebus I,* a science fiction epic called *The Lupezoids,* and a rock love story called *Dante's Trip.* While these films were never developed, it did not mark the end of Hanna-Barbera's association with live-action film.

In the late 1970s, Bill Aucoin, manager of rock band KISS, attempted to replicate the cross-media success of groups like *The Beatles* in the 1960s, through diversifying the band's output and media presence. Considering the band's music to have hit the upper limit of its potential alone, Aucoin tried to elevate KISS to superstar status by placing the members of the group in comic books and as stars in their own movie. With Hanna-Barbera's recent shift toward live-action film production, Aucoin worked with Hanna-Barbera to produce the for-television musical fantasy film *KISS Meets the Phantom of the Park* for NBC in 1978. The movie—featuring members Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss—was the first feature film for the group and was presented in format not dissimilar to a typical *Scooby-Doo* episode, placing the band at Magic Mountain amusement park battling a disgruntled park employee turned crazed villain. Originally released in 1978, the movie was accompanied by underscore written by Curtin, but due to negative feedback from KISS, was re-released internationally in 1979 as *Attack of the Phantoms,* with a large proportion of Curtin's underscore replaced with songs from the group's 1978 solo albums. While feature articles on Curtin in 1974 focused on Curtin's music as something that incorporated a contemporary rock sound, the comically Satanic[496] rock group's imagery coupled with Hanna-Barbera-style underscore resulted in a clashing melange of soundtrack styles.[497] Blogger Chris Alexander's scathing account of the now-infamous film calls it "A dumbed down, rocked-up retelling of the classic THE PHANTOM OF THE OPERA but set in an amusement park and starring a big comic book rock band," and describes the obscure combination of KISS' image with Curtin's underscore as one that "jacks the tacky factor up

[495] Such as *The Palm Beach Post* from West Palm Beach, Florida February 29, 1976.
[496] As described by Barbera (1994:194).
[497] An LA Times article on Curtin's music in the 1980s features a comment from Don James, one of Curtin's songwriters about the incorporation of popular music styles in cartoons: "Some of the music that is being done in cartoons now could easily be used in any movie of the week... It's different from the days of Looney Tunes. It's much more contemporary today." http://articles.latimes.com/1986-08-28/news/vw-13985_1_hoyt-curtin/2.

to the stratosphere."[498] Regarding the emasculating of Curtin's "cheesy jazz rock score" Alexander describes the nature of the music as one that has the power to render macabre themes innocuous. "In the sequence where 'evil Gene' crashes through a wall and assaults the guards, what could be a creepy scene is blasted with enough lounge sound to drown out any of its innate macabre surrealism."[499]

The feature depicted KISS as superhero rock-stars, a combination that Hanna-Barbera had pursued since 1966.[500] It unfortunately was another failed conflation of the themes of music and superheroes as KISS reportedly disliked the film because it made them appear oafish and dumb. In recent years, the film has gained notoriety for its poor production values. Despite the overall less-than-positive response from the film, musically themed shows were pursued by Hanna-Barbera again in the 1980s.

10.4.2 Rock Odyssey

With the KISS film essentially a rocked-up retelling of *The Phantom of the Opera*, a few years later, Hanna-Barbera created *Rock Odyssey*,[501] another rocked-up retelling of the classic musical animated film, *Fantasia*. Intended as a theatrical release, Barbera's idea was

> to do the rock equivalent of Disney's classically oriented *Fantasia*, using the best rock music from the 1950s, 1960s, the 1970s, and the opening of the 1980s [...] I asked the advice of my good friend Dick Clark [host of American Bandstand] to consult on the selection of songs, we lined up the music and some terrific stars, and [...] lost no time pitching the show. (Barbera, 1994:193)

Despite the ABC network buying the idea, Barbera considered it ultimately a disappointment noting that rewrites and storyline changes led to a large-scale deviation from the original concept. The completed film was delivered to the network but ultimately remained un-broadcast. The timeless and abstract nature of the approach in Disney's

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[498] http://www.shocktillyoudrop.com/news/405523-12-reasons-kiss-meets-phantom-park-best-worst-movie-ever/.

[499] ibid.

[500] with *The Impossibles*. Lendt (1997) outlines how KISS' creative manager Bill Aucoin had attempted to expand the group's image to superstars through the development of a KISS comic book a year earlier, and to more rarified heights with their debut film produced by Hanna-Barbera.

[501] Production for the film began in 1981 to be aired in 1982, but was shelved due to grisly and graphic imagery of the Vietnam War.

Fantasia was not replicated in the modernised *Rock Odyssey*, but was rather subject to date because of the integration of pop songs into a storyline-driven animated movie.

> The story line was the subject of continual and totally fruitless argument, and our director took the concept further and further away from my concept of the *Fantasia* model, which was simply one segment, one animated mood piece, following another, each set to music. Instead, it changed to a single narrative thread based on the odyssey of a mysterious woman, who springs from the earth and embarks on a search for her lost love. (Barbera, 1994:194)

In addition to the deviation from the initial concept, Barbera suggests that budgetary constraints and depictions of graphic animation relating to the Vietnam War—which was likely in contrast to the Hanna and Barbera's early desire to produce content that provided warmth and good cheer for all audiences—also played a significant part in the film's poor reception by the network. For Hanna-Barbera, growth and diversification came at a cost, with Barbera conceding "The bigger you get, the less personal control you have over everything you produce." (Barbera, 1994:176) Themes of network interference, and the non-singular direction of writing-by-committee became a running theme of Hanna-Barbera's projects after their early creative years. Similarly, with the company growing to the role of global media producer, it began to outsource production both locally and overseas.

10.4.3 Loss of Autonomy

> Do it assembly line, freelance out as much as you can, and nobody is truly in charge of quality.[502]

In the 1970s, Hanna-Barbera increasingly shipped work outside the studio to save money. The trade-off for reducing production costs by outsourcing work was a loss in creative oversight.[503] Regarding their 1972 prime time series *Wait Till Your Father Gets Home*, Barbera notes how short-term gains came with a self-inflicted loss, resulting in long-term detrimental effects to the studio.[504]

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[502] A comment from *Jim* on Kricfalusi's blog post about *Saturday Mornings and The Decline of Imagination in Cartoons*. (Kricfalusi, 2007a:np)

[503] Interesting, in Kricfalusi's interview with Friz Freleng, Bill Hanna, and Joe Barbera, when discussion turns to who the key figure in the theatrical animation production was, Freleng replies "If you're trying to find out what it is that made the cartoons what they were in those days, it's easy. The whole secret is that one man controlled it—not a committee—the director." http://web.archive.org/web/20080306194658/ http://www.animationarchive.org/2006/05/biography-john-k-interviews-bill-joe.html.

[504] Hanna-Barbera's international expansion and runaway production is likely to be the subject of future research.

> We produced and sold forty-eight episodes, which were run between 1972 and 1974, so I can't say the show was a failure, but it *should* have been a runaway hit. Why wasn't it? The production values just weren't there. We subcontracted production to a small company working out of Detroit to save a buck and, in doing so, sank the show. (Barbera, 1994:177)

The 1971 series *The Funky Phantom* was produced primarily in Australia and saw Hanna-Barbera sideline their regular musical directors Hoyt Curtin and Ted Nichols, instead choosing to work with Australian jazz composer John Sangster, for the sole reason that musicians in Australia weren't eligible for residual royalties at the time.[505] American composers and musicians had effectively priced themselves out of the game. While Sangster produced quality work, the decision to work with labour that proved cheaper in the long term was effectively cutting off their noses to spite their faces. The series does not stand with great stature next to Hanna-Barbera's iconic shows.

After 1973, Hanna-Barbera were unable to produce original programs with the same longevity of programs produced during the studio's their early years. By the 1990's Hanna-Barbera's age of autonomy had long been watered down. The shift to the Classic Network System[506] in the 1960s came with a continued rise of influence from network executives, parents' groups, and censors, making it impossible for shows to have a singular creative direction. Coupled with this loss of autonomy are frequent sentiments about Hanna-Barbera's decline in quality productions. Prior to the network-ordered model where networks ordered shows, the studio was free to develop their own (sponsor-funded) shows,[507] with minimal intervention regarding the shows' content. Kricfalusi highlights the necessity of the sponsor in television's early days noting that the business model of direct sponsorship "worked [successfully] for about 30 years and produced many classic shows like *Jack Benny, I Love Lucy, The Flintstones, Beverly Hillbillies.*"[508] Kricfalusi opines the trade-off with the shift to the Classic Network System and considers the direct sponsorship model as one that keeps network executives out of the picture and allows the creators much more

[505] See Appendix IX.
[506] See Hilmes (2013:215).
[507] This approach was the norm in television's early years. See Seiter (1995:103) with regard to the change to the network model. While the Classic Network System came to dominate in the 1960s, this format is seeing a resurgence, and has been recently termed advertiser-funded programming.
[508] http://johnkstuff.blogspot.com/2006/12/direct-sponsorship-3-end-credits-leave.html

freedom.[509] With sponsors funding the development of programs, producers were relatively autonomous despite the frequent featuring of sponsors' products.[510]

Evidence of Hanna-Barbera's loss of autonomy and committee-based decisions can be seen in the late 1980s with voice substitutions in the revival of the *Jetsons: The Movie* feature film.[511] The entire original cast from the 1962 season was called upon to provide voices for their parts for the film. After the voices had been recorded however, it was decided by committee that pop star *Tiffany* should be called to act as the singing voice for Judy in place of regular voice artist Janet Waldo. Waldo's voice was consequently substituted in its entirety by the pop star. The decision, according to Takamoto was a short-term gamble to "give the film some teenage marquee value."

> At some point, somebody thought there would be more continuity, and greater publicity value, to redub the role exclusively with Tiffany. The problem was, animated films take a long time to produce, and by 1990, when the picture was released, Tiffany's career was already on the wane. (Takamoto, 2009:172)

The substitution of Waldo's voice with Tiffany is at direct odds to Barbera's approach to choosing cartoon voices:[512] "Voices make or break any cartoon that relies heavily on character and dialogue." (Barbera, 1994:118)

10.5 Chapter Conclusion

This chapter has outlined Hanna-Barbera's engagement with song writers and publishers to furnish their cartoons with original songs. Breaking away from an examination of the studio's musical directors and musical underscore it highlights the use of cartoon music groups and pop song segments in Hanna-Barbera's cartoons during the bubblegum wave of the late 1960s and early 1970s. While the practices of constructing soundtrack remains very

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[509] ibid. Kricfalusi considers this model distinct from models like Filmation's *He-Man*, which he frames as a toy-line "created by toy execs and then turned into a bad cartoon."
[510] As with Hanna-Barbera's runaway production, this topic is also likely to be the subject of future research.
[511] Substituting singing voices was not infrequent at Hanna-Barbera, with singing voices of characters often looped on Cartoon LP recordings. Similarly, when Mel Blanc was in a car crash in 1961, Daws Butler stood in for a short time as Barney Rubble. When Alan Reed died in 1977, Henry Corden, who had previously supplied Fred's singing voice took over the role until his retirement in 2000.
[512] Bevilacqua's essay on the use of celebrities as voice actors in feature films highlights voice artists' perceptions of the growing trend http://www.awn.com/animationworld/celebrity-voice-actors-new-sound-animation.

much the same as their earlier cartoons, the use of pop music in these cartoons—by the very nature of the song providers—changed its role from *underscore* to novel *feature.*

Considering Hanna-Barbera's establishment of a one-two record label in the mid-1960s that would take regional acts and expose them nationwide via television, the embrace of bubblegum pop in the late 1960s suggests that the studio believed that they could create pop artists by taking songs written by pop song writers and combine them with nonagentic characters to appeal to the vacillating tastes of teen audiences.

The following is a concluding chapter for this thesis that aims to draw out key themes from previous discussion and outline areas for future research.

11 Summary and Conclusion

This research began with the singular question, *how were cartoon soundtracks for television different to soundtracks for theatrical cartoons?* Several smaller questions have been addressed throughout this thesis including *how* and *why* the soundtrack changed, the role that music plays in television cartoons, and the stylistic differences between Hanna-Barbera's television soundtracks and previous theatrical animation soundtracks.

Analysing both primary and secondary sources, this research has identified the changing nature of cartoon soundtracks when cartoons moved to television by examining the production-line approach of the *General Motors of television animation.* Music played a different role in Hanna-Barbera's cartoons—compared with Hanna and Barbera's previous theatrical cartoons—changing from an element in the cartoon that actively interleaved with the action-based storyline, to one that was accompaniment of content depicted in the scene. In comparison with the soundtracks for MGM's cartoons, music shifted from being a full score, constructed *for* the scene, to an assemblage of cues arranged to *fit* the scene. Music didn't lead the action, it followed the story.

Numerous of Hanna-Barbera's planned animation principles are echoed in changes to the construction of soundtrack. Stock animation was met with stock music, and the indexical recombination of mouth shapes—that afforded characters an extensive vocabulary—was echoed in the construction of soundtrack, with a limited number of cues re-arranged to reconstruct an extensive soundtrack. While Curtin is framed by Burnett (1995) as a composer who defined cartoon music, the use of his music in Hanna-Barbera's cartoons defines a set of music practices: Curtin's approach facilitated an efficient way to *implement* cartoon music scores.

While Hanna and Barbera only occasionally explicated how soundtracks were constructed after their elimination of the music sheet department,[513] a consolidated functional approach to the construction of soundtrack is evident in their cartoons. The use of libraries and stock music is one, as is the use of sound as replacement for animation or offscreen events, the

[513] Regarding practical explanations of the music being pulled from a library and 'cut to fit.'

use of recurring voice artists, the use of a limited laugh track, and the use of a set of sound effects whose recurrent feature in Hanna-Barbera's cartoons led to their iconic (and at times infamous) use in later cartoon productions.[514]

While Hanna-Barbera weren't the only animation producers to create story-based audio recordings, several Cartoon LP records released on Hanna-Barbera Records in the mid-1960s containing the studio's regular set of characters in full-length stories, suggests that cartoons for them could exist just as equally *inanimated*, in pure audio form, with the animation happening in the mind of the listener. Little changed in the soundtrack for these recordings compared with their television cartoons, and evidently it adds credence to Jones' suggestion that with illustrated radio, the visual was not needed to convey the story. Broadly speaking, Hanna-Barbera's television soundtracks' dialogue, sound effects and music worked together to supplement limitations in their animation.

11.1 The Limited Soundtrack

Hanna-Barbera's approach to the audio side of their animation constitutes what I have termed a 'limited soundtrack,' theorised throughout this thesis. Appropriated from 'limited animation', 'limited' here refers to the refined process of creating animation soundtracks by the *selection* and *compilation* of short form musical segments and sound effects to create a new standalone whole: music was pulled from a library and cut to fit; sound effects were drawn from an extensive library, making the process of soundtracking one of selection.[515] The limitations of selection imposed a finite demand on the imagination and ingenuity of the editors.

The theorised 'limited soundtrack' proposed in this thesis refers to the studio's multifaceted approach to soundtrack construction for television cartoons. Given the financial constraints of producing animated content for television, Hanna-Barbera fundamentally shifted the allocation of animation, music, sound effects, and dialogue in their cartoons to produce

[514] See Kirk Wise's anecdote about using a Hanna-Barbera sound effect in a Disney production for the purpose of levity, in his essay "The Power of 'Poink,'" *FLIP Animation* n15, http://www.flipanimation.net/fliplissue15.htm

[515] The process of limitation and selection extends similarly to the cartoons' laugh tracks. After Douglass' Laff Box 'sweetening' service proved too costly for Hanna-Barbera, the laugh track was 'limited' through the use of laughs isolated by editors, used to live-track a cartoon with laughter.

cartoons within constrictive budgets. Like the studio's embrace of limited animation, and the concessions that were made visually, this thesis has highlighted the concessions and refinements in approach that were made *sonically*.

The dialogue of cartoons became the central thing to which cartoons were timed in music's stead. Consequently, a rich library of stock music and sound effects was used to underscore cartoons. With various animation shortcuts used in the studio's planned approach, the soundtrack frequently acted in substitution of animation, to the point where the illusion of life was not created through events depicted visually, but created through events depicted in the soundtrack. Hanna-Barbera's approach shifted the meaning of animation from the illusion of life, to the illusion of occurrence—where sound and music would frequently stand in to represent that something not depicted had occurred. While the approach that the studio took was denigrated as 'illustrated radio' by animators from the golden age of animation, the studio effectively embraced radio formats and augmented them to be depicted visually.

11.1.1 Defining Television Cartoon Sound

With planned animation[516] television cartoons incorporating all the elements of theatrical cartoons—movement, sound, dialogue, and music—albeit in different proportions, the limited soundtrack is not necessarily inferior to full animation soundtracks, but rather a refined set of organisational principles for (re)constructing the soundtrack in an efficient way. Just as Hanna suggests that planned animation effectively made cartoons 'readable' on the small screen,[517] one may argue that their soundtracks made things 'readable' on television speakers.

Just as television formats drew on established radio formats, animation's move from the theatre into the living room resulted in a shift in soundtrack approach modelled after television soundtrack standards. Hanna-Barbera's approach to constructing soundtracks arguably helped define how animation soundtracks would be constructed for much of the animation produced for television that followed. Where theatrical shorts would frequently constitute a seven-minute musical movement, the modularity of music cues suited the

[516] And its frequently-criticised sibling, limited animation, that is often regarded as inferior to full-animation.
[517] Hanna (1996:83–85).

longer form of television and allowed the music to change at the whim of the narrative. With television primarily acting a sonic medium, and Hanna-Barbera's soundtracks necessitating more information to be conveyed through the soundtrack, it is evident that the recurring music in these cartoons served a different functional role. The music was as much part of the cartoon as it was in theatrical animation, but instead of a sonic articulation of the visual, it established itself as a nostalgic, recurrent element making the shows homely and memorable.

11.1.2 The Soundtrack to Our Lives

Numerous Curtin and Nichols cues still make their way into social music sharing websites, where they are fondly remembered, given names and celebrated. Recurrent sentiments of the shows' music as *soundtracks to viewers' lives* emerge in many of these discussions.[518]

> Jim L said... "When re-watching vintage 1960s episodes of *The Flintstones*, a heaping portion of the cozy, comfort-food nostalgia it kindles comes from the familiar background music heard throughout the run of the series. As with so much of the TV I was glued to in my youth, the soundtrack to the show has been part of the soundtrack to my life."
> rich bachelor said... "I could sit there and just let *'Oh Brother' Punchline* play ad infinitum. It's the soundtrack to all our lives."
> anonymous said... "This is the soundtrack to my life with no doubt!"
> reza said... "these songs always running in my head... i love these soundtracks"
> nyuudo said... "I will always miss *The Flintstones'* brief trumpets bridge when something disappointing happened to the characters... those trumpets had been the recurrent reference over all me and my friends' conversations."
> glen eagles said... "great now I can listen to Reedy saunter as i walk around instead of imagining it!"

These comments suggest many things about Hanna-Barbera and music: firstly, music is inculcated into memory and plays firmly into nostalgia; secondly, the sound cues consciously and subconsciously underscore perceptions of people's *real* experiences, consequently becoming a soundtrack to their life; lastly, it affirms the idea that Hanna-Barbera's cartoons are not just watched, but heard. Hanna-Barbera saturated their cartoons with sound effects and music cues to the point where today people associate—and even

[518] Quotes from http://learning2share.blogspot.com/2009/12/hoyt-curtin-rocks-few-old-flintstones.html.

credit—Hanna-Barbera with sound effects from the MGM sound library[519] and music cues from Capitol's Hi-Q series.[520]

Goldmark's use of Capitol Hi-Q cues on Spümcø Animation's "Boo-Boo Runs Wild" and "A Day in the Life of Ranger Smith"[521] cartoon shorts—modern-day parodies featuring the cast of Yogi Bear—draw on the associational nostalgia of the Hanna-Barbera sound of the 1960s. The music becomes inseparable from its conveyance and lends authenticity to the modernised adaptations. Goldmark suggests creator Kricfalusi's reasoning behind the choice was manifold, highlighting that they not only used authentic music, but authentic sound effects.

> John K.'s love of pop culture—especially that of his childhood (the baby boom era of the 1950s and 1960s) informs much of his aesthetics and subsequent design choices. One of the many aesthetic elements that set *Ren & Stimpy* apart when it premiered in 1991 was the unusual soundtrack: the studio made use of cues from the Capitol production library [...] When the time came to score the Ranger Smith shorts, I was not at all surprised that John wanted me to find the same music that had been used in the original *Yogi Bear* segments. The Ranger Smith shorts ultimately used Capitol Records' Hi-Q music. By keeping the same sonic identity for the shorts (also maintained by using HB's very familiar and popular sound effects library), John created an instantly recognizable link to the original *Yogi* cartoons (although this connection was likely subconscious at best for most viewers). [...] Either way, music that had been created to fill in any number of purposes, and which had been tied at one time to children's television of the 1960s, once again became the sound for a cartoon world—although one much more adult in nature. (Goldmark, 2011)

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[519] As can be seen in Hanna-Barbera's Sound Ideas/Rhino Records sound effects CDs discussed below. While Hanna-Barbera gets credit for the library, the origins of the library date back to Harman-Ising, by way of MGM, and were extended further by Hanna-Barbera's sound designers and editors. Given that some of the sound effects in the collection were created at Harman-Ising and MGM, the library is as much a celebration of its origins, as it is a celebration of Hanna-Barbera. The association with Hanna-Barbera (much like the inclusion of Capitol cues on the *Pic-A-Nic Basket of Cartoon Classics* compilation) is significant enough to become part of the studio's sound corpus.

[520] Numerous Capitol cues like 'GR-74 Popcorn,' 'GR-93Dressed to Kill,' and 'GR-77 Custard Pie Capers' can be heard in the *Snooper and Blabber* underscore, and 'GR-99 The Diddlecomb Hunt,' 'GR-80 Fred Karno's Army,' and 'GR-472 Hicksville' emerge in *Quick Draw McGraw* underscore. A number of the Capitol Cues shared by Yowp at http://yowpyowp.blogspot.com/2009/05/music-of-quick-draw-mcgraw-and-augie.html and can be compared against Hanna-Barbera underscore shared by Seibert: http://fredseibert.com/post/3073840374/the-hanna-barbera-pic-a-nic-basket-of-cartoon.

[521] Goldmark was an archivist at Spümcø Animation in Hollywood and served as music coordinator for these shorts.

11.2 Hanna-Barbera's Legacy: Television Animation

> [Bill and Joe] created disruptive technology and they disrupted an entire industry. Nobody thought at the time cartoons could move to television and nobody saw this move as important as it was going to be over the next 40 years.[522]

Hanna-Barbera's television animation grew up alongside television itself. It is consequently important to view Hanna-Barbera's contribution to animation in terms of how it embraced the medium through which it was conveyed. While the studio has been likened to *General Motors* in terms of its production line approach, Hanna-Barbera's role and influence in animation history has been transitional—one that has been instrumental in helping usher in animation to flourish in new media. With the company producing cartoons over five decades, Sito suggests that although "quality-oriented character animators derided the quantitative approach of TV houses like Hanna-Barbera" the company's streamlined approach, modelled after J.R. Bray's production line approach, "became the model to be copied by the entire TV animation industry." (Sito, 2006:224) While one might critique the studio for promoting quantity over quality or producing 'cookie cutter' animation, Yowp's discussion with Jerry Eisenberg[523] reminds us that television cartoon production after the mid-1960s was very much at the whim of the networks, and that the likelihood of a series to be produced lay in Barbera's ability to sell the idea to network executives. After this time, it is apparent that networks became more and more conservative, choosing to pursue existing properties and established formulas, and not gamble on new franchises unless they could be tested in packaged formats. Unfortunately, after the studio's early years of independent creative freedom, adventurous shows like *Jonny Quest* were marginalised and production of 'safe shows' took over. For each series that was picked up by a network, it seems that twice as many were knocked back.[524] Committee-thinking consequently largely informed Hanna-Barbera's corpus after their first decade.

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[522] David Hanna, son of Bill Hanna. http://www.awn.com/animationworld/joseph-barbera-animated-life.

[523] A six-part interview, starting at http://yowpyowp.blogspot.com/2011/03/few-words-from-jerry-eisenberg-part-one.html.

[524] Countless items are detailed in Mullaney and Canwell's (2014) collection of Toth concept art (all copyrighted Hanna-Barbera Inc.) betrays Hanna-Barbera's attempt to capitalise on popular fiction, such as projects reminiscent of *James Bond* and *Raiders of the Lost Ark.* Numerous other pieces of concept art by Wildey and Toth frequently emerge in online auctions, depicting adult-oriented animation about nationalistic heroes, spies, and femme fatales.

Although Hanna-Barbera's approach to producing animation for television was akin to establishing a production-line culture in the animation industry, the industrial changes they contributed to—or were largely responsible for—had resounding effects on animation. Despite the dip in occurrence over the decades, prime time animation is a genre that has seen a revival in contemporary television programming, and is economically viable largely due to limited animation practices and runaway production. Hanna outlines their contribution to the industry optimistically:

> The basic rudiments of limited animation production devised by my partner and me had laid the foundation of our company's industry. Foundations, however, are meant to be built upon, and the dynamics of our increased production compelled continual refinements in production technique and methods. Over the years, Joe and I have taken our share of heat from critics who have referred to us as purveyors of 'cookie cutter' cartoons because of the limited animation system we advanced. Our shows have sometimes been criticized as lacking the artistic appeal of the traditional full animation theatrical shorts, and our characters described as moving in a wooden or mechanical manner. (Hanna, 1996:134)

Animator Mark Mayerson takes a more condemning view of the detrimental effect that Hanna-Barbera had on animation, calling Hanna-Barbera's complicity in adapting to television's brutal budgets and schedules the company's single biggest failing.

> Rather than attempt to reform or beat a system that was clearly stacked against the production of good work, Hanna-Barbera embraced that system and milked it for their own personal gain. They expanded the number of shows they produced and with each expansion, the quality of the product suffered. They opened studios overseas in order to take advantage of cheaper labour. The savings went into their pockets, not onto the screen. After their initial decade, when they had the opportunity to work in prime time or in features where budgets were better, the projects were only marginally better than the low-budget work they turned out for Saturday mornings. The thinking and procedures behind their Saturday morning shows infected the entire company. In their hands, the art of animation (and here I'm talking about the entire process from writing to post-production), was degraded and debased without apology.[525]

The early 1970s marked the transition from Hanna-Barbera's status as animation production company to animation employment agency. Hanna recalled a retired inker describing the Hanna-Barbera company as "the biggest employment agency in the cartoon business," and suggested that it was not a greatly exaggerated statement. (Hanna, 1996:196). Sito also suggests that Hanna-Barbera was "the kind of studio that everyone worked in sooner or

[525] http://www.michaelbarrier.com/Home%20Page/WhatsNewArchivesJan08.html#morehbtalk.

later," and with an example of great pathos, highlights animator Tex Avery's description of Hanna-Barbera[526] as the place "where the elephants come to die!" (in Sito, 2006:255)

11.3 Hanna-Barbera's Legacy: Soundtracks

After being subsumed into Turner Broadcasting System in 1991, there have been several projects designed to highlight and celebrate the studio's output. Aside from Turner's establishment of the 24-hour cartoon channel *Cartoon Network,*[527] Hanna-Barbera released some of the most characteristic elements of the company's arsenal: the sound effects and musical underscore. To this day, Hanna-Barbera's soundtracks remain preserved and cherished, as much as the cartoons themselves.

11.3.1 The Hanna-Barbera Sound Effects Library

Hanna-Barbera's iconic sound effects were often used as promotional merchandise for the studio. In the 1960s, the company used their sound effects to endear themselves to radio stations, offering a limited edition run of 1000 LPs containing "animal sounds and short, punchy voice lines taken from copious HB TV shows."[528] (See Figure 14)

Given that radio stations were considered the major method of exposing records at the time, Hanna-Barbera used their sound effects as a promotional campaign to build goodwill between radio stations and the new Hanna-Barbera Records company.[529] The company hinted at establishing relationships with radio stations where playlists would be fed back to HBR in exchange for the free sound effects. The endeavour was an attempt to conduct market research on changing listening habit and to keep a finger on the pulse of popular music, whereby HBR could consequently "fulfill requests for future programming [for] stations co-operating in maintaining contact with the company."[530]

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[526] Avery was employed by the company in the late 1970s and died in 1980.
[527] And Boomerang, where many classic Hanna-Barbera cartoons came to rest.
[528] *Billboard,* 21 August 1965:11.
[529] *Billboard,* 11 September 1965:72.
[530] ibid:76.

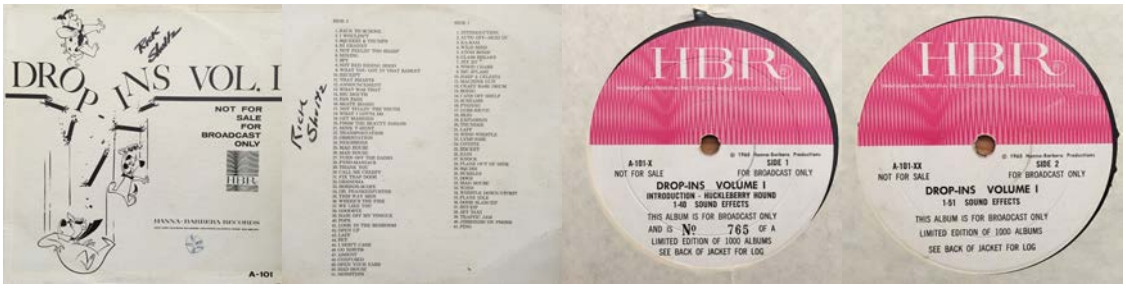

Figure 14. Cover art and labels for HBR's "For Broadcast Only" *Drop Ins Vol. 1* radio promotion LP (1965)[531]

Years after HBR ended its operations, the sound effects library again became the subject of promotion. In 1973, Hanna-Barbera hired Capitol Records' vice president of promotion, Roger Karshner as music development director. Karshner's first big move involved selling Hanna-Barbera's extensive sound effects library, with advertisements for the company's 7-LP series "The Hanna-Barbera Library of Sounds" running in trade magazines. (See Figure 15) While the late 1960s and early 1970s was a time where the company worked with trying to establish fresh animated pop acts, evidently, Karshner saw "The world's most complete and comprehensive sound library" as something that could be monetised more easily than cartoon pop music products.

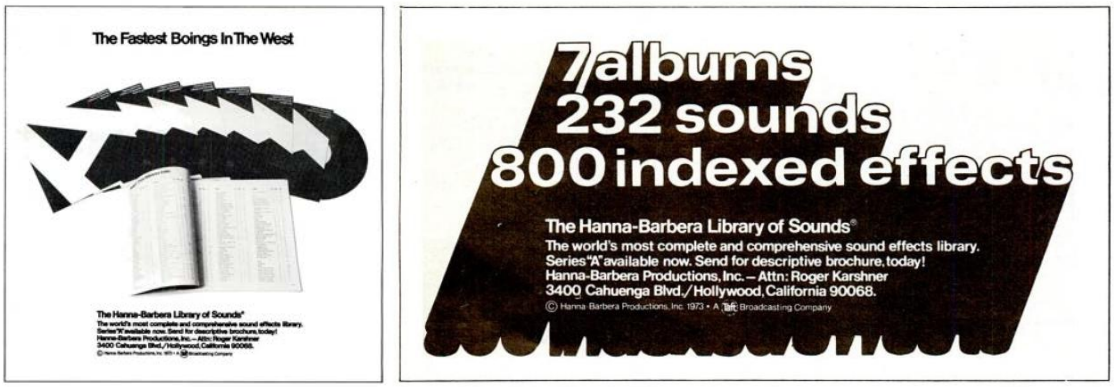

Figure 15. Ads for a 7LP series of "The Hanna-Barbera Library of Sounds" that ran in *Billboard* in 1973.

When Fred Seibert became the president of Hanna-Barbera in the 1990s, one of his first actions was to release the Hanna-Barbera sound effects library, mirroring actions done by Karshner in 1973. Seibert justified his actions based on a subjective appreciation of how the collection was comprehensive and held great nostalgic value.

> My career began as a sound engineer and producer, and the Hanna-Barbera sound effects library was the first I ever used. That was a lucky break because it was also the best. The effects were fun to listen to and work with. They were the first of their kind. Now, flash forward 20 years and I'm the boss at Hanna-Barbera, and the first thing I wanted to do was

[531] Images from https://www.discogs.com/William-Hanna-Joseph-Barbera-Drop-Ins-Vol-1/release/6963577.

to issue a comprehensive technically superior edition of the studio's greatest effects ever." (in Seibert, 1995)

11.3.2 Hanna-Barbera's Music: *Pic-A-Nic Basket of Cartoon Classics*

In 1996, Kid Rhino and Hanna-Barbera Productions, Inc. released a four-disc compilation of titles, bumpers, underscore, end titles, and sound effects from Hanna-Barbera's early cartoons. Compiled by animation historian Earl Kress, the liner notes describe the Hanna-Barbera sound as "Inventive, lively, and utterly recognizable," and highlight the function of the soundtrack in their cartoons, where "the show's musical score not only nudged the laughs, but ingratiated itself into the very fabric of contemporary American life."[532] The music that featured on the *Pic-A-Nic Basket of Cartoon Classics* was only a small portion of the Hanna-Barbera musical corpus, a majority of which was dedicated to the company's first decade of works. According to Yowp, Kress' decision to focus on titles, bumpers, and long-form underscore was because of the studio's frequent use of short musical phrases in the construction of soundtrack. Kress indicated that "many of the cues were quite short and an album featuring a series of quick instrumentals wouldn't really work" further suggesting that the compilation featured the most memorable of Curtin's little tunes.[533] Years later, some of Hanna-Barbera's more eagerly sought after underscore saw an official release: the entire underscore Curtin and Nichols produced for *Jonny Quest*.[534] When the *Jonny Quest: Original Television Soundtrack* (2016) CD was released, Burlingame highlighted the longevity of the show's soundtrack in popular conscience, noting that Curtin and Nichols' music "has stayed with us for more than half a century. That's not just nostalgia; theirs is an indelible contribution to a television classic." (Burlingame, 2016) Bond's essay[535] similarly draws on interviews with film writers and directors who cite *Quest* as a having a resounding impact on their childhood. Film and television director Peyton Reed says "The music was a big part of [the show] for me… I loved it even before I knew much about soundtracks, I loved the feel of it—it made me excited and happy." (ibid.) Echoing earlier sentiments about Hanna-

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[532] From the compilation liner notes. Kress was referring particularly to *The Flintstones*, but it is arguable that many series beyond *The Flintstones* did the same.

[533] http://yowpyowp.blogspot.com/2015/05/everybody-knows-music.html.

[534] Released on La La Land Records, 2016. Prior to this time, elements of the *Quest* underscore would emerge on fan sites, blogs and social music sharing sites like http://chriswebber037.blogspot.com/2011/07/monster-in-your-monastery.html.

[535] In the *Jonny Quest: Original Television Soundtrack* (2016) liner notes.

Barbera cartoons as soundtracks to our lives, Reed acknowledges the iconic power of certain music cues, recalling how he would hum 'danger' style cues during his youth, quite literally constructing a soundtrack to childhood play.

11.4 Hoyt Curtin's Legacy

Aside from discussing Hanna-Barbera's approach to soundtrack construction, this thesis highlights the influence that Curtin's compositional approach has had on cartoon music. While Hanna-Barbera's embrace of the emerging medium of television may have revolutionised animation production by adapting to the disruptions imposed on animation industry, Curtin arguably did the same for music: establishing an approach that interleaved with Hanna-Barbera's limited animation approach. Bond (2001) succinctly outlines Curtin's contribution to cartoon soundtrack composition:

> Over the years he pulled into his orbit other composers, musical directors, producers and a veteran group of musicians to assist him in supplying music for Hanna-Barbera's massive factory of animation. Curtin's training for the world of cartoon theme songs couldn't have been more effective: He came from the world of commercial jingles, eventually becoming perhaps the most successful West Coast producer of catchy advertising songs. Trained to boil down the appeal of a product in 30 seconds, Curtin applied his knack for simple yet indelible melodies to his first cartoon for Hanna-Barbera, 1957's *Ruff and Reddy*. (Bond, 2001)

Just as Hanna-Barbera drew on some of the best animators from MGM and beyond, Curtin had some of the best musicians, but it was Curtin's approach in creating music for the quick assembly of cartoon soundtracks that was a revolutionary approach.[536] Seibert suggests that Curtin's contribution to cartoon music was not just about his prolific style, his ability to hook listeners with a few notes of music, nor his use jazz and other contemporary music stylings in the cartoons, it was about the method in which his music was used: Curtin changed the vocabulary of the medium he worked in.[537] Hansen and Kress' assessment of Curtin's contribution to defining cartoon music is expressed simply: in addition to the memorable

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[536] When editor Igo Kantor was hired to track for the 1978 show *Battle of the Planets* for Sandy Frank Entertainment, his job was "to watch the programs and decide where to use Curtin's music to round out the show," selecting segments of prerecorded music and cutting it to fit the action. Kantor used Curtin's music "to enhance the mood of any given scene, providing there was no previous Japanese music cue that already existed at that point [and] to smooth over the [...] editing gaps." With Curtin's material, Kantor suggested he could track a new show in two days, calling it a 'dream job.' http://battleoftheplanets.info/music3.html.
[537] In *The Flintstones Season 4* DVD documentary short, 'Hanna-Barbera's Legendary Musical Director Hoyt Curtin.'

themes he created for numerous cartoon series, "when animation composers no longer had the resources of a Warner Bros. or MGM studio orchestra, Curtin ably devised a completely new means of creating meaningful music for cartoons." (2002:169-170) Similar salient points about Curtin's approach to scoring cartoons are made by cartoonist Mike Kazaleh and author/historian Greg Ehrbar. Highlighting his incredible craftsmanship, Kazaleh suggests that "The music he did was not only well written but designed in such a way that if you cut it into bits and pieces and rearranged them, they would still flow. That's planning." (in Adams, 1994:35) When Curtin's music was used on Hanna-Barbera's Cartoon Series LPs, Ehrbar stresses that "the music editing makes the most of Hoyt Curtin's keen talent for creating music that, though used over and over again, still can seems tailor-made for each given purpose."[538]

11.4.1 Music by Numbers

Aspects of Curtin's revolutionary approach to cartoon scoring are revealed in the sentiments of second generation television composers Ron Jones, Mark Wolfram, and John Debney who worked under Curtin's directorship in the 1980s. Wolfram highlights the stylistic approach required when composing for Hanna-Barbera cartoons, and the shifting roles of the composer at the time. Essentially, the music was written to be thematic in some sense, but equally ambiguous and non-specific, so that it could fit into different scenarios.

> We basically had to be our own music editors and make our own cue sheets and from that you try and hit as best you could. But you didn't want to get too specific because everything would be used for the library, so you tried to serve the episode as best you could but still keep it broad enough to have multiple uses. (Wolfram, in Bond, 2001)

Debney similarly alludes to a formulaic compositional musical vocabulary that Curtin established, and highlights how Curtin's composing staff would work within these constraints.

> There could be anywhere from three to four of us, [...] Someone would get four minutes and I'd get three or Ron Jones would get three, and once you had done it for [Hoyt] a number of times and knew what his vocabulary was and knew the kind of endings you had to do, it was very specific the way Hanna-Barbera did it. They were librarying this music and they would use it on other shows, so every few bars you'd have to put a hole in the music because they

[538] With regard to Curtin's cues used on the HBR LP *Pixie & Dixie with Mr. Jinks Tell the Story of Cinderella* (HLP-2025) http://cartoonresearch.com/index.php/hanna-barberas-cinderella-a-go-go/.

> could take that and cut to another piece of music. It was very formulaic, but it was really fascinating and I learned a lot by doing it. (Debney, in Bond, 2001)

Bond (2001) refers to this approach of furnishing a library with reusable cues as 'music by numbers.'[539] While leitmotif style scoring is noticeable in many 1980s cartoons from studios like Filmation and Rankin-Bass, Hanna-Barbera's approach was functionally different as the ambiguity of non-named cues meant that editors had to subjectively interpret Curtin's cue to derive a feeling, and add it to the scene—as opposed to using specified leitmotif.[540] While the music that television cartoon composers like Ray Ellis/Yvette Blais, Norm Prescott/Jeff Michaels, Shuki Levy, Haim Saban (Filmation) and Bernard Hoffer (Rankin-Bass) each have a unique quality, the nature of the use of the music in their cartoons is recognisably formulaic and consequently predictable. Curtin's approach was unique in the sense that the selection of unnamed cues could be arranged in any order and it would still be musically coherent. Not only did Hanna-Barbera forge a set of practices that informed modern television animation productions, Curtin's practices forged a set of constraints that informed much of how modern underscore and cues are developed.

11.5 Closing Credits

In undertaking this research, several aspects of how television cartoons differ to theatrical cartoons have become evident. Changes in the soundtrack are the result of a cascade of technological, temporal, and financial constraints imposed on the visual side of animation. Television animation soundtracks primarily leverage radio practices, despite television animation's emergence from cinema.

With the continuing growth of niche fan cultures on the Internet, there has been a latent revival for interest in both the Hanna-Barbera company and its productions. With the growth of interest in animation soundtrack studies, and the growing preservation of artifacts and resources on the Internet—ranging from photographs of the studio and staff, artwork, storyboards, sound effects, music, company newsletters, newspapers and trade magazines—

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[539] Perhaps as distinct to 'colour-by-numbers' which would be the leitmotif approach evident in 1980s cartoons like *He-Man* and *She-Ra* (Filmation), and *ThunderCats* and *SilverHawks* (Rankin-Bass).

[540] For example 'Teela's Theme' or 'Cheetara's Theme' composed for specific use. See Mills' interview with Hoffer at http://thundercats.org/cartoons-and-movies/original-series/interviews/bernie-hoffer-audio-interview/.

it is an appropriate moment to research Hanna-Barbera's cartoons and history. While *The Flintstones* is a time capsule of an imagined prehistory, the output of the Hanna-Barbera studio is a time-capsule that reflects not only technological, but social and cultural trends and developments in the latter half of the twentieth century. Cartoons and characters have grown and adapted to the times. History is not presented through their cartoons, but rather the tastes, trends, and the ebb and flow of socio-cultural movements are reflected allegorically through their productions.

Since the end of Hanna-Barbera company, there have been numerous celebrations of the studio's output. With Cartoon Network continuing to broadcast Hanna-Barbera's cartoons, and Warner releasing the studio's cartoons as manufacture-on-demand, fans spanning many generations are evidently still eager to consume Hanna-Barbera's cartoons and musical material over half a century since their original broadcast. Since the deaths of Hanna and Barbera, there have been numerous museum exhibitions featuring art, concept art, recordings, interviews celebrating the indelible mark that the studio left on popular culture. Hanna-Barbera's legacy goes beyond nostalgia. It is the shared history and shared experience of animation's embrace of a new medium. The limitations imposed by television animation production became a set of constraints that resulted in imagination and creative ingenuity for both screen and soundtrack.

Appendix I: Hanna-Barbera's Television Cartoons from 1957–1973

The following is a list of Hanna-Barbera's television cartoon productions from 1957–1973. While the list format is not indicative of style or length of program, it does illustrate the sheer magnitude and diversity of their output in their first fifteen years. Absent from this list are Hanna-Barbera's theatrical cartoons and feature length animated specials.

- *Ruff and Reddy* (1957–1960)
- *The Huckleberry Hound Show* (1958–1962), which featured
  - *Yogi Bear* (before being spun off into his own show in 1960, where it was replaced with Hokey Wolf)
  - *Pixie and Dixie and Mr. Jinks*
- *The Quick Draw McGraw Show* (1959–1962), which also featured
  - *Augie Doggie and Doggie Daddy*
  - *Snooper and Blabber*
- *The Flintstones* (1960–1966)
- *The Yogi Bear Show* (1961–1962), which also featured
  - *Snagglepuss*
  - *Yakky Doodle*
- *Top Cat* (1961–1962)
- *The Hanna-Barbera New Cartoon Series* (1962–1963), a package series comprised of
  - *Wally Gator*
  - *Touché Turtle*
  - *Lippy the Lion & Hardy Har Har*
- *The Jetsons* (1962–1963)
- *The Magilla Gorilla Show* (1963–1967), which also featured
  - *Punkin' Puss & Mushmouse*
  - *Ricochet Rabbit & Droop-a-Long*
- *Jonny Quest* (1964–1965)
- *The Peter Potamus Show* (1964–1965)
  - *Breezly and Sneezly*
  - *Yippee, Yappee and Yahooey*
- *The Atom Ant Show* (1965–1967), which also featured
  - *Precious Pupp*
  - *The Hillbilly Bears*
  - *Secret Squirrel*
  - *Squiddly Diddly*
  - *Winsome Witch*
- *Sinbad Jr. and his Magic Belt* (1965–1966)
- *Laurel and Hardy* (1966–1967)
- *Frankenstein, Jr. and The Impossibles* (1966-1968) a packaged format combining
  - *Frankenstein Jr.*
  - *The Impossibles*
- *Space Ghost and Dino Boy* (1966–1968) a packaged format combining
  - *Space Ghost*

    - *Dino Boy in the Lost Valley*
- *The Space Kidettes* (1966–1967)
- *The Abbott and Costello Cartoon Show* (1967–1968)
- *Birdman and the Galaxy Trio* (1967–1969) a packaged format combining
    - *Birdman*
    - *The Galaxy Trio*
- *The Herculoids* (1967–1968)
- *Shazzan* (1967–1969)
- *Fantastic Four* (1967–1970)
- *Moby Dick and Mighty Mightor* (1967–1969) a packaged format combining
    - *Mightor*
    - *Moby Dick*
- *Samson & Goliath* (1967)
- *The Banana Splits Adventure Hour* (1968–1970), a variety show featuring
    - *The Banana Splits*
    - *Arabian Knights*
    - *The Three Musketeers*
    - *Micro Ventures*
    - *Danger Island*
- *The Adventures of Gulliver* (1968–1969)
- *The New Adventures of Huckleberry Finn* (1968–1969)
- *Wacky Races* (1968–1970)
- *The Perils of Penelope Pitstop* (1969–1971)
- *Dastardly and Muttley in Their Flying Machines* (1969–1971) a packaged format combining
    - *Magnificent Muttley*
    - *Wing Dings*
- *Cattanooga Cats* (1969–1971), which also featured
    - *Around the World in 79 Days*
    - *It's The Wolf*
    - *Motormouse and Autocat*
- *Scooby-Doo, Where Are You?* (1969–1972)
- *Harlem Globetrotters* (1970–1971)
- *Josie and the Pussycats* (1970–1971)
- *Where's Huddles?* (1970)
- *The Pebbles and Bamm-Bamm Show* (1971–1972)
- *Help!... It's the Hair Bear Bunch!* (1971–1972)
- *The Funky Phantom* (17 episodes, 1971–1972)
- *The Amazing Chan and the Chan Clan* (1972)
- *Wait Till Your Father Gets Home* (1972–1974)
- *The Flintstone Comedy Hour* (1972–1973)
- *The Roman Holidays* (1972)
- *Sealab 2020* (1972)
- *The New Scooby-Doo Movies* (1972–1974)
- *Josie and the Pussycats in Outer Space* (1972)
- *Speed Buggy* (1973)
- *Butch Cassidy and the Sundance Kids* (1973)
- *Yogi's Gang* (1973)
- *Super Friends* (1973)
- *Goober and the Ghost Chasers* (1973–1975)
- *Inch High, Private Eye* (1973–1975)
- *The Addams Family* (1973)

Appendix II: Hanna-Barbera's Planned Animation Practices

In interview with Darrell Van Citters, animator Mike Lah indicates that he was supposed to be part of the new H-B Enterprises company formed by Bill Hanna and Joe Barbera, alongside George Sidney, and Harry Cohn (head of Columbia Pictures). For reasons unknown, he was not.[541] Of the planned animation process used at Hanna-Barbera Productions, Lah indicates that he

> helped them develop the thing, but what we were doing there was no more than what we presented to MGM: limited animation. We got a story and we'd make a pose reel and shoot it in pencil test form. We'd look at it and it would be funny as hell. Then we handed out the animation. [When] it would come back, because of all our training in animation—of making things move slow and anticipate and overlap and come back and all that—we found out that [in comparison] the pacing was so fast and so funny in pose reel that after it came from animation, it lost a certain amount of snap and guts in it. We always said for twenty, thirty years, "One of these days we will be making a cartoon just moving the heads and mouths and just animate it very funny like Charlie Chaplin and you have a funny picture." (in Ghez, 2011:110)

Lah echoes Barbera's suggestion that humour that emerged from the pose reel was lost when it was animated in full, echoing Barbera's sentiments about 'cartoon effect.' Lah, who had been working primarily in the Tex Avery unit at MGM (but had collaborated on productions from the Hanna-Barbera unit) was hired as one of Hanna-Barbera's first animators. Kricfalusi highlights Mike Lah's contribution to the establishment of the Hanna-Barbera planned animation method, noting that "Bill and Mike Lah (and maybe others) created a 'limited animation' system that would allow them to do new cartoons every week at the terribly poor budgets."[542] Commenter *pappy d* (a freelancer for Lah in the 1980s) echoes Kricfalusi's suggestion, but highlights that "According to what Mike told me, Bill had

[541] There is evidence to suggest it was either situational, financial, or political. Keith Scott's *The Moose That Roared* (2000:27-29) outlines that after the MGM fracture, another company that Lah was involved in called *Shield Productions* was established, and was a temporary home for some MGM staff before being dissolved and subsumed into Hanna-Barbera Productions due to clashes over property rights. Yowp corroborates this evidence, and provides a collection of newspaper articles related to *Shield*: http://yowpyowp.blogspot.com/2011/12/bill-and-joe-and-tom-and-jerry-and-ruff.html.

[542] Kricfalusi (2007a:np).

nothing to do with it. It was just Mike."[543] While the origins of the claims as to who invented Hanna-Barbera's planned animation practices are relegated to historical conjecture, Iwao Takamoto's assessment of the resounding importance and implications of the method is worthy of note. Takamoto asserts that although Hanna and Barbera weren't the first to do television animation, but their refined approach made it a viable means of continuing production.

> It was Bill Hanna who was responsible for developing that systematic way of producing animated films for television despite the time and money restrictions and huge requirement for output. The TV animation being done today is simply an embellishment on what he developed structurally fifty years ago. (Takamoto, 2009:90)

[543] ibid.

Appendix III: Track Reading and Timing Cartoons at Hanna-Barbera

While Bill and Joe had complementary roles at MGM—"Barbera did the writing and story sketches, then Hanna made the exposure sheets, determining the flow and timing of each cartoon"[544]—when the two moved to television, their natural division of responsibilities evolved, as animation production and development changed. Joe found himself on the managerial side of selling the cartoons and Bill found himself on the practical side of managing a team to deliver animated product. One task that Bill remained responsible for was in timing the cartoons.

At MGM, Hanna considered the hallmark of animation excellence to be the tight synchronicity between image, music, and sound effects. As the *Tom and Jerry* cartoons were devoid of dialogue, the timing of the cartoons was driven by a musical pulse. The pulse was used to drive the pace of the cartoon and the events within, which in effect meant that Hanna's sense of animation *direction* was really a sense of *timing*. For *Tom and Jerry*, Hanna considered the importance of timing as the underlying element that determined the success or failure of a gag: "The quality of timing can either invest a picture with the vital rhythm needed to bring its characters kicking and screaming into the viewer's world or produce a stillborn cartoon that appears flat, mechanical, and contrived" (Hanna, 1996:72) Practically, Hanna likened the timing of theatrical cartoons on exposure sheets to the orchestration of a musical arrangement:

> It involves the alignment of visual images with precisely coordinated rhythms that are calculated to impart a sense of emotion and energy to the animated drawings. This was a particularly critical process when it involved the introduction of sound to cartoons. By using the precise beat of the ever-reliable metronome as an index to mathematically calculate the synchronization of voice dialogue to the animated image, the director would then write these timing instructions on a series of columned charts called exposure sheets. These sheets served as a graphic guide for the animator, and also contained information pertaining to the cartoon's dialogue as well as notes on camera movements and the scene's action. By referring to the

[544] Cyrenne (2006:np).

> exposure sheets, the animator would draw the action to conform to the timing direction indicated on them. (Hanna, 1996:73)

Exposure sheets at MGM were essentially the animation equivalent of a musical score, with lines representing temporal bars and beats. With regard to the importance of music in the soundtrack for *Tom and Jerry,* Hanna suggests that "sound effects and music in particular were even more critical to the picture's comedic appeal than dialogue. There were occasions when Joe and I would devise a storyline in one of our cartoons that was especially designed to showcase the music." (Hanna, 1996:73) Timing cartoons was functionally different at Hanna-Barbera, however. Instead of musical timing, Hanna-Barbera's cartoons were timed by the (frequently comedic) delivery of dialogue. At MGM, the music came first, and at Hanna-Barbera, it came last.[545] Consequently, a different kind of humour would emerge: Hanna-Barbera cartoons were less like an animated symphony and more like a radio show.

Personal communication with editor Tony Milch (2013) highlighted the process of timing cartoons at Hanna-Barbera. When a series was developed, initial character designs and drawings were produced and the general concept behind the show—such as the personalities and quirks of the character—were formed. Scripts weare consequently written and recorded. The actual timing of cartoons began with the process of *track reading*.

> You go and record [the script] with voice actors and you end up with the 'track'. [After this] you had to do what was called "read the track". You took it and put it in what was called a "synchroniser"—which was basically a measuring wheel with sprockets on it—with a magnetic pick-up sound head on it, and you would [scrub] back and forth and—with a grease pencil—write on the 'mag' where the [letters of the words spoken] occur, physically on the film. That way you know exactly where all this dialogue is. Then it's transcribed to an exposure sheet, with lines that represent each frame. They're generally marked off in twelve-frame hunks with a line for each frame. (Milch, pc. 2013)

To illustrate how the audio was transcribed, Milch used an example of Yogi Bear saying the phase: "Hello, Mr Ranger sir."

> The *track reader* will then transcribe the letters onto the exposure sheet: looking at his measuring wheel, the track reader notes that the "m" from "Mr" occurs at frame 1 of foot number 23. Then 'i' occurs 4 frames later, and 's' four frames later, and so on and so on, so that all that dialogue that was on the script—that got recorded [and subsequently] read from the magnetic head—is now represented on the exposure sheet in real frames as it actually exists

[545] In the sense that Bradley's music was created to sculpt the scene, and at Hanna-Barbera, Curtin and Nichols' music was selected from a library and cut to fit to the scene.

> on the 35 mag. Then the director, Bill—and Bill did this exclusively with the track reader—would direct the animation by writing on the cue sheet. (Milch, pc. 2013)

The exposure sheet featured several columns that would indicate several aspects of how the animation should be produced. It comprised a column for the frame numbers, a column for the 'track' (ie. what had been recorded), a column for the director's notes, and columns for the various layers of cels that the animators would use. Milch described the layers of cels as a numerical combination of backgrounds, bodies, heads, and mouths.

> For example on layer 1, it might says use cel number 2, on layer 2 use cel number 23. When the animator draws cel 23, he draws it on a piece of paper with registration holes at the bottom, so it's the animator that draws the lips to correspond with the letter 'm' and he knows what frame the letter 'm' occurs on, and makes a drawing assignable to that frame. The director writes on that exposure sheet "hits him on the head at this frame, starts his foot scramble on this frame, scrambles for 24 frames, and then zips out on this frame" and that constitutes animation direction. Sometimes Bill—who was really skilled at this—would say "there's not enough time between 'Mr Ranger sir' and the next line of dialogue for this action to occur, so he tells the track reader 'insert 3 feet of dead space' which is just blank [film] leader between those two points and then the exposure sheet reflects that and the action that is to occur in those [frames] is written down. The whole thing is written out in that way. (Milch, pc. 2013)

As information on exposure sheets was grouped into twelve-frame segments indicative of half a second of animated footage, to which composers could translate action into tempo. With regard to differences in the approach between theatrical animation scoring and Hanna-Barbera's approach, Milch explicates,

> In the old days, the composer would take that exposure sheet or a permutation thereof and he will know now where he hits him on the head (on what frame), and where he feet will start churning (to the frame), and so on, because all the key points of action are written down on that exposure sheet, and would write his music accordingly to a twelve-frame click [or whatever the variant on pace the needed for the animation]. (Milch, pc. 2013)

Working to a click was essential so that the composer would know where the cuts would likely take place, where scenes were going to change, and where the action takes place. These pieces of information were identified through the exposure sheet. A rigidly structured exposure sheet was essential to cartoons like *Tom and Jerry* where sound effects and motion effectively acted as elements of the musical soundtrack. Knowing the pace of the cartoon, the composer could write a score for a large orchestra, and when the animation was combined with the soundtrack, see the result of the tempo of the soundtrack aligning with

the pacing of actions and events in time. Of Hanna-Barbera's change in approach, Milch highlights financial reasons as to why the studio's practices evolved to deviate from music as the driving force of timing their cartoons.

> That's the old way, or the way that it was done. And Bill, mainly, (perhaps Joe too, I don't know—I was never privy to those conversations) said "Fuck all that! What counts here is our *main title*, our *dialogue* and *the story*." It's not based on action, you know, where Road Runner is going to fall off a cliff, or Tom and Jerry run up a drainpipe... Here there was less emphasis on action for financial reasons, because it costs money to animate that stuff. When you can have six feet of [film, with] the character standing absolutely still with nothing going on except eye blinks, *that's* cheap to animate.

It is evident that based on television budgets, the kinds of things that were expensive to animate were substituted with things cheaper to animate. The cascade of what was cheap to animate fed back into what became the driving force for the timing of the cartoon. Milch's assessment that financial constraints were the main difference between the two methods of soundtrack construction indicate why the distinct approaches arose, and why Hanna and Barbera's television cartoons sound different to their theatrical cartoons at MGM. Financial constraints ultimately meant that the emphasis of Hanna-Barbera's cartoons shifted to story, dialogue, clever wordplay, jokes, and guest-star cameos. Consequently, the established norms of musical synchronicity to onscreen action in cartoons became irrelevant.

Appendix IV: 'Stock' and 'Same-As' Animation

While Hanna-Barbera established their own set of limited animation practices (which they termed 'planned animation') several other studios had their own sets of limited animation practices. Filmation, a television animation company that emerged in the 1960s were renowned for their use of stock animation. The stock system involved keeping a bank of existing animation sequences so that they could be used if an episode contained a similar scenario. The primary reason for its use was to produce animation cheaply, and consequently, stock animation embodies a form of limited animation practices. The result of the shift to using this method to save money impacted on the thematic nature of the cartoons, as the practice of re-use promoted recurring visual material ultimately resulting in formulaic plots to reuse the animated sequences. Consequently, similarities in storyline and recurring elements of a cartoon were promoted. While planned animation was a rationalised production process, Stahl calls the stock system a hyper-rationalised production process, and highlights why Filmation's approach led to frequent criticism over its use.

> Many television animation studios made use of "cycling" of clips to save time and money: a character's walk, for example, once animated, could be filed away in the form of a stack of cels and reused against a variety of backgrounds. This is what is known as the 'limited animation' system... Filmation, however, based its *entire* production system—from conception to execution—around this principle (Stahl, 2011:15)

Stahl argues that Filmation's stock system approach was an advancement in efficiency and cost-cutting beyond Hanna-Barbera's established limited animation approach (Stahl, 2011:15). Despite the frequent criticism that the company received, the adoption of these practices allowed Filmation to continue animating in the USA throughout the 1980s, when animation production began to be produced primarily overseas. Robert Lamb, former Filmation employee notes that stock/same-as binders were in abundance throughout the studio and justifies the tradeoff in repetitive animation for the continuation of American-based animation, calling the studio's reliance on stock system "necessary for survival." (Lamb, nd) When other studios sent production overseas, Filmation leant heavily on its stock system approach.

> The other studios shipped everything after storyboards overseas. If we didn't keep our costs down, the same would happen to Filmation. Though that didn't threaten the storyboard department, we didn't want to see anyone else lose their jobs. So for the next two years I dedicated myself to identifying and cataloging reusable animation under the title of "Storyboard Production Coordinator." (Lamb, nd)

When new series were developed at Filmation, any newly created material such as mouth movements, gestures, poses, and walks would be collated and subsequently used to block out new narratives around the existing 'stock' sequences.[546] For Filmation, this approach actively guided the way shows and episodes would be developed. Consequently, these constraints informed their visual, narrative, sonic, and musical aesthetics.

Although the use of stock animation is not a key feature in early Hanna-Barbera cartoons, the television medium co-erced themes in numerous Hanna-Barbera's cartoons to follow a formulaic structure. While theatrical cartoons didn't need to adhere to formulas (aside from the establishment of character personas in recurring cartoons) shifting to television meant adopting televisual formulas: some cartoons were cliffhanger-type or serial in nature, some cartoons revolved around the same premises and formulaic structure. While Hanna-Barbera weren't renowned for their use of stock animation in public circles, their development of a stock animation library was purportedly widely known within the industry. There are numerous references to the studio's practice of using stock animation in addition to its music library and sound effects library.

> One of the most valuable assets of the company is its library, a library seldom mentioned in public, but quite famous within the animation industry. It is a film library, a vast compilation of scenes, chases, and anything else animated once but usable again and again and again. (Warga, 1972)

When it came to the use of stock animation in Hanna-Barbera's comedy-mystery and bubblegum cartoons, Austen highlights the repetitive nature of animation used in romps and montage sequences.

> Since each program would now feature a musical number or two, Hanna-Barbera would simply animate the band playing one time and then run a nearly identifcal sequence weekly, with only the song changing. They played the second musical number during a chase scene

[546] As discussed in Stahl (2011:15).

> (a la *The Monkees*), meaning they relied on a series of visual sequences and actions that became very familiar very quickly. (Austen, 2005:128)

Animator Van Partible also alludes to the little talked about library during his time at Cartoon Network:[547] "From the beginning, I just felt like I was living a dream. I had my own office, full access to the model sheet and stock animation archives." (Partible, 2012) The identification of Hanna-Barbera's stock animation is significant. Similar to their construction of a music library and sound effects library, it identifies the studio's tendency to re-use material wherever possible, and promote efficiency in animation production.

[547] During the 'What A Cartoon!' days in the 1990s.

Appendix V: Creation of Sound Effects

Many of the Hanna-Barbera editors doubled as sound designers. If the right sound effect was absent from the sound effects library, editors would source, record, overdub, or design new sounds through the combination of existing sounds and playback manipulation. Seibert's interview with Greg Watson and Pat Foley outlines editors' approaches to designing sound effects.

> Some of our effects were manufactured by running concurrent sound on adjacent tracks, and after they were mixed in the dubbing room, we found that the mixture was rather attractive. So we slipped those out, looped them and saved time. Sometimes it's quite funny where a single effect would not have been that funny. (Watson in Seibert, 1995)

> A lot of times you find an effect by accident. You would be playing something at a higher speed, or playing it backwards, and you say, wow, that sounds kinda neat. So you stop, and then you will transfer it so that it would play in the right direction for you and you have a funny new sound. (Foley in Seibert, 1995)

Foley's description of sound design through technological manipulation is evident in sounds of futuristic technologies depicted in their cartoons. Given that *The Jetsons* presented a comedic futuristic sonic world, the existing sound effects library was lacking in suitable sounds for futuristic technologies. Milch (pc. 2013) recalled that designing sound for *The Jetsons* was the product of marrying mechanical technology with toys:

> When *The Jetsons* came, the first thing that we got was *The Jetsons'* main title, and that was a big deal. We didn't have the sounds for it, and if you didn't have it, you had to make it. Somehow I took it upon myself to go and make these sounds. For their jet car, I made that on a rented foley stage in LA (that is long gone now, on Western Avenue) and the basic components of it were: I got an air compressor, put it outside the foley stage and ran the tube directly from the piston, bypassing the tank deliberately, so you would get *whew whew*, each puff from the piston of just the air without the motor that's running the pistons, and then record that. I also had small babies at the time—I was recently married—so they had these squeaky little rubber toys with a metal insert in the body, so I recorded that. There was a third element, I forget what that was. Those were the steadies. I looped them up clean, and made the steadies out of them and mixed them to quarter inch tape. Once I had a mix of the three steadies on quarter inch, I took a VSO (a variable speed oscillator), and when you insert it into the power line of the motor, you have voltage control of the motor, thus you can alter speed of the capstan to make the "doppler-by," because doppler increases in pitch as it approaches and goes down in pitch as it goes away. I remember thinking "It sounds right but it's missing

> something, it doesn't sound like a good doppler — Oh! I get it, you have to vary the volume as well, because it's distant, it gets loudest at the peak, and then quieter again as it goes away." So there I am with the one quarter-inch machine playing the mix of the steadies, another quarter-inch machine recording the output of what I'm doing and one hand on the VSO altering the speed and pitch and another hand on the volume knob manipulating both at the same time to make a real doppler sound. It takes a little coordination to get the right combination of the increase in volume and the increase and decrease in pitch, but then "Ah! That sounds like a real doppler!" So that's how the "bys" came about, I think we had three different Jetson cars. I also made the other sounds in the Jetsons title, like the *whooshes*... it involved some big tube or something, I remember blowing in it. (Milch, pc. 2013)

Sound in *The Jetsons* presented an anachronistic skeuomorphic[548] soundscape capable of blending past, present, and future into a singular existence and combining the familiar technology, malfunction and error. While Rosie was an automaton maid, she clattered and beeped like a rickety, fallible machine. Milch recalls that editor Warner Leighton designed Rosie's beeps based on telephony protocols.

> For Rosie's beeps, we recorded off a telephone handset the different sounds... like if you dial a wrong number or whatever, the phone company generated these sounds. They had this beep, that signified something, I forget what it was, so Warner just took that and cut it in sync with her antenna, and that became Rosie's beeps. You just grab [sounds] and use your imagination. (Milch, pc. 2013)

[548] The *Oxford Dictionary* definition of the term skeuomorph is "an object or feature that imitates the design from a similar artifact made from another material."

Appendix VI: Nameless Erratic Cues

Regarding his approach to composition, an interview with Curtin about his compositions for the Western adaptation of the Japanese animation *Gatchaman*[549] (1977) highlights Curtin's ability to produce musical underscore in a short amount of time. After being shown clips of the animation, Curtin produced several pieces of music in a style he termed "hero rock," an avant-garde, spacey sound with heroic motifs. Curtin highlights how his 'sketch'-like approach to composition resulted in the creation of the numerous music cues for the series.

> The compositions didn't take long. Ten days probably to get it all put together to record. When I compose, I write what's called a 'sketch.' The sketch has what the instruments in the orchestra are going to be and who's going to play what. I write out a few bars so my arranger can see what kind of sound I'm looking for. (Curtin in Hofius, 2015:np)

Curtin's sketches were handed off to arranger Jack Stern who consolidated and extended his work, producing scores that could be easily read by the musicians. The band Curtin assembled numbered over twenty members, comprising "some fiddles, usually nine brass, [three trumpets, three trombones, three french horns], a percussion group of at least five guys, and two or three synthesizer players." (ibid.) To get the best from the musicians, Curtin would typically work in key where "musicians could comfortably play and that won't ruin their chops."[550] As Curtin was working to existing animation, the tempi of the music was dictated by the scenes.

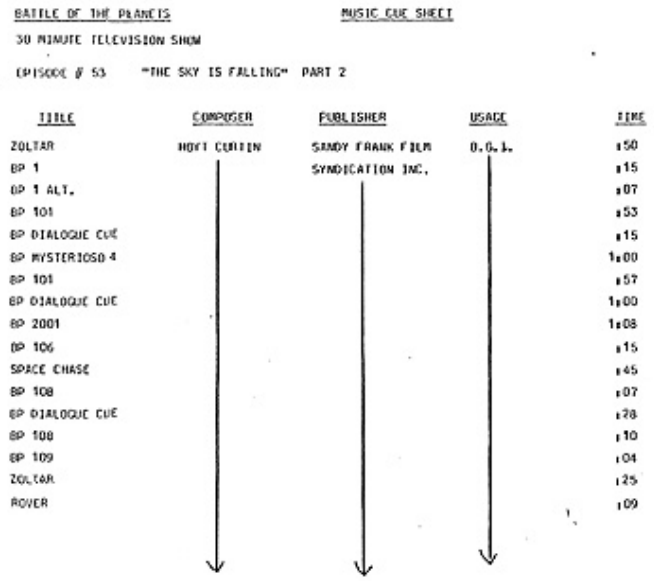
Although *Battle of the Planets* was not a Hanna-Barbera production, many Hanna-Barbera veterans were part of the team that worked on the localising the production. Hofius' discussion with the series' music editor Igo Kantor reveals several similarities in practice with respect to Hanna-Barbera. Kantor was hired to 'track' the series using using pre-recorded music—selecting and cutting it to fit the action. Like the liberty offered to editors at Hanna-Barbera, Kantor was left alone to supervise the inclusion of new music, given the

[549] Known in the West as *Battle of the Planets.*

[550] Unlike *Jonny Quest*, where Curtin legendarily created the theme in a key most obscure for trombone players, who (according to Milch, pc. 2013) had playfully jibed Curtin for not giving them enough of a challenge with his other cartoon compositions.

task of deciding where to use Curtin's music to round out the show and selecting appropriate music to enhance the mood of any given scene. (ibid.)

Aside from the cues named 'Mysterioso,' 'Dialogue Cue' and 'Space Chase' what is notable about the cue sheet is Curtin's propensity to code cues as a number. With the exception of leitmotif-style cues like ZOLTAR, and ROVER, as with Curtin's approach at Hanna-Barbera, many of the cues existed in codified name only, such as BP 1, BP 1 ALT., BP 108, BP 2001 etc. (See Figure 16)



BATTLE OF THE PLANETS — MUSIC CUE SHEET

30 MINUTE TELEVISION SHOW

EPISODE # 53 "THE SKY IS FALLING" PART 2

TITLE	COMPOSER	PUBLISHER	USAGE	TIME
ZOLTAR	HOYT CURTIN	SANDY FRANK FILM	O.G.L.	:50
BP 1		SYNDICATION INC.		:15
BP 1 ALT.				:07
BP 101				:53
BP DIALOGUE CUE				:15
BP MYSTERIOSO 4				1:00
BP 101				:57
BP DIALOGUE CUE				1:00
BP 2001				1:08
BP 106				:15
SPACE CHASE				:45
BP 108				:07
BP DIALOGUE CUE				:28
BP 108				:10
BP 109				:04
ZOLTAR				:25
ROVER				:09

Figure 16. An example of a music cue sheet used for *Battle of the Planets* showing the linear recombination of cues, cue names and lengths of cues used.[551]

Interestingly, while Bob Sakuma created the original *Gatchaman* soundtrack, Curtin was hired to expand on it and augment it, not only to fill out the limited material they were supplied with, but so that new pieces could be used to add atmosphere to silent areas on the original soundtrack, mask edits, and feature in newly animated sequences.[552] While Curtin's music was to mask edits that would have been evident in the original soundtrack, Curtin's music carries a stylistic similarity to an aspect of many of the Hanna-Barbera cues: the music was atonal and erratic at times, which afforded the ability to mask edits and allow the changing of cues to match the animation. This is similarly evident is the length of cues used, spanning from seconds, to over one minute.

[551] From http://www.battleoftheplanets.info/cuesheet53.html.
[552] http://www.battleoftheplanets.info/music.html.

Appendix VII: Recognising Animators and Other Contributions

This appendix relates to recognising contributions of animators and other staff via hallmarks in their approach. Given the work-for-hire arrangements present at the studio, and the frequent outsourcing of work, the notion of recognition of contribution is of great significance as history has (and will) credited Hanna and Barbera for material produced by employees of the studio, and many contributions have been anonymised or incorrectly attributed in modern credit sequences. It is by no means complete, but attempts to lay ground for future research.

As Ed Benedict was a character designer in the early years of Hanna-Barbera, Kricfalusi[553] credits him with being responsible for much of the original Hanna-Barbera style. Benedict designed the characters, drew up the model sheets—the collection of drawings used to depict the movements and appearance of characters in various poses and from different angles—and the animators would put those characterisations into scenes. Kricfalusi shares a selection of images of Ed Benedict's original models of Fred Flintstone (Figure 17) depicting Fred in various poses and actions, as well as outlining base model and stature.

Figure 17. Ed Benedict's early models of Fred Flintstone.[554]

[553] http://johnkstuff.blogspot.com/2006/04/design-3-ed-benedict-and-fred.html.
[554] ibid.

Kricfalusi notes that visual depictions of Fred and other characters would change across episodes, a phenomenon that indicated multiple animators would contribute sketches to a series. Consequently, different animators' characteristics would emerge in different episodes.

> When I grew up, I used to watch *The Flintstones* in syndication every day and I began to notice that the characters would look different in each cartoon. I eventually figured out that they must have been drawn by different animators, each of whom had their own individual traits. Comic book nerds like me have always been able to tell the difference—say, between a Steve Ditko Spiderman and a Todd McFarlane Spiderman; but in animation, the tendency for most studios is to force all the artists to try to draw the characters the same way. This is called drawing "on model."[555]

When animators drew 'off-model', Kricfalusi recalls being able to tell animators apart by the way they interpreted Benedict's drawings.[556] "I didn't know any of them by name, but I had traits that I knew them by... the guy who draws crooked wrists (Carlo Vinci)—there's the guy with the upside down curly mouths (Ed Love) etc."[557] Kricfalusi, who had interviewed Benedict about the tendency of animators to deviate from the model sheets[558] noted that the demands of production meant that many animators didn't have the time to learn to draw the characters. The drawing of characters in their own style, or 'off model' irked Benedict. Although the lack of adherence to the model sheets created variations in depictions of characters, Kricfalusi considers that the deviation from the models, and consequently the personality that comes through the drawings, to be a blessing. It gave characters 'grain' and 'character' and ultimately can be used to identify contributing animators to a particular series. Kricfalusi continues:

> *The Flintstones* when it runs in syndication, has a stock set of credits on the end of each episode. They list four animators. And, if the names ever agree with the persons who actually

[555] Kricfalusi, http://animationresources.org/biography-john-k-on-flintstones-animators/.
[556] Yowp similarly writes about this and provides a collection of images identifying animators at http://yowpyowp.blogspot.com/2010/09/they-drew-flintstones.html.
[557] Kricfalusi alludes to these animators as the real "stars of the Flintstones" at http://johnkstuff.blogspot.com/2006/04/design-3-ed-benedict-and-fred.html. Similarly, Burnett's (1995) essay "Actors with a Pencil" celebrates the contribution of the animators to the portrayal of the character, stressing that animated characters are played by two actors: the voice actor and the animator.
[558] An extensive interview with Benedict can be found on *The Flintstones: First Fourteen Episodes Complete and Uncut* (1997) four-laserdisc set. Kricfalusi also outlines why he thinks that model sheets are creatively restrictive.

> animated a particular episode, it's sheer coincidence. And get this... In the early days of Hanna-Barbera, one animator would animate a whole 25-minute cartoon by himself![559]

Kricfalusi[560] identifies a selection of telling traits in the animators' approaches. (See Figure 18) According to Kricfalusi, an obvious trait of Ken Muse is in "the way he draws Fred's eye bags. The line under his eye is parallel to it. Also, he draws upside down smile lines. He generally puts less expressions and poses into his cartoons than the other animators do." Don Patterson's deviation from the model sheets is typified by his "wacky walks and runs and goofy eye takes. He never seems to repeat expressions and actions." Carlo Vinci "loves drawing crooked poses with the characters' appendages—the head, the hands, the pelvic girdle- all pointing different directions." George Nicholas "custom designs new expressions and poses to fit the characters' moods according to how they feel in the context of the story at each particular instant," and is praised by Mark Kausler for developing the "richest, fullest looking dialogue animation on the early Flintstones shows." Finally, Ed Love's most obvious trait is his real cool "upside down curly mouths [and his] way of making limited TV animation look like full animation by the way he does his timing."

Figure 18. Images of subtle stylistic cues indicative of contributing animators. Left to right, Muse, Patterson, Vinci, Nicholas, and Love.

Extending from Kricfalusi's discussion about contributing animators, website, blogs, discussion boards, and online fan groups have emerged retrospectively highlight contributions and attribute correct credit to voice artists, animators, and other roles whose contribution had been lost due to standardising of show credits. When cartoons saw re-releases in the 1990s and 2000s, a spike in interest regarding credits can be seen online. Due to several factors, contemporary releases of many Hanna-Barbera cartoons feature 'ganged' or group credits. (See Figure 19) Commenter Howard Fein suggests that "When the 'Rise and Shine' closing titles were discovered in 1994, [animation writer and historian] Earl Kress

[559] ibid.

[560] The following quotes are from http://animationresources.org/biography-john-k-on-flintstones-animators/.

redid the credits in the 'Chinese' style used by H-B until about 1961. The voice credits are also 'ganged.'"[561]

Figure 19. An image of the closing credits from *The Flintstones*, redone by Kress to highlight the contribution of animators and voice artists to a series, with roles 'ganged.'

Similar points are made by Craig Fuqua whose short piece about the end credits of *Jonny Quest* identifies that after Turner's acquisition of the Hanna-Barbera library in 1994, the closing credits for the episode entitled "Skull and Double Crossbones" was used for nine other episodes in broadcast, despite each episode originally airing with distinct end credits.[562] When Turner produced a digitally remastered VHS collection of eight episodes, seven of their eight episodes use the credits from the "Pursuit of the Po-Ho" episode. Furthermore, in 2000, when the entire 26 episodes of *Jonny Quest* was released, the "Pursuit of the Po-Ho" credits appeared on a majority of the episodes. As each episode of *Jonny Quest* featured a different selection of voice artists, animators, layout and background artists, and editors, this meant that numerous contributing artists went uncredited in modern broadcasts of the show.

John Stephenson, who voiced Dr Benton Quest for five episodes before being replaced by Don Messick[563] is conspicuously absent. Doug Wildey, the creator of the Jonny Quest characters is also missing from the credits[564]. The reason for this is unknown, but may be due

[561] http://yowpyowp.blogspot.com/2010/09/they-drew-flintstones.html Various other posts on Yowp's blog identify incorrect credits on DVD releases, such as http://yowpyowp.blogspot.com/2014/03/augie-doggie-growing-growing-gone.html and http://yowpyowp.blogspot.com/2015/05/yogi-bear-ice-box-raider.html.
[562] Fuqua (2004b:np).
[563] As Stephenson's voice sounded too similar to Mike Roads, who voiced another leading role, Race Bannon.
[564] In some episodes, Wildey's credit appears as "Based Upon an Idea Created By: Doug Wildey" or "Supervising Art Director: Doug Wildey."

to the quality of the prints available during the remastering. Fuqua provides clarification over the original contributing artists[565] by collating various screengrabs from original prints.

> I'd hoped that the DVD release would feature the original, distinct end credits for each episode, but that's not what happened. Instead, the credits for "Po-Ho" were used for all stories except "Double Danger," which has the end credits for "The Curse of Anubis." This [rectified] set of end titles is presented here to honor the people who worked on "Jonny Quest," in particular Doug Wildey.[566]

What is intriguing here is that the preservation of contribution does not only serve to rectify attribution historically, but highlight that the variance of contributors' skills and styles gave the show variations in drawing style and 'grain'. This is evident in the different animators (and consequently, as Kricfalusi notes, the different visual styles) and guest voice actors that appear in the show. While Fuqua's pursuit of obtaining proper attribution for the shows' contributors, some roles such as that of editors (including Warner Leighton, Ed Warschilka, Ken Spears, Donald A. Douglas, who all approached soundtrack construction differently) are absent from Fuqua's list of credits.[567]

[565] Fuqua (2004a:np).
[566] Fuqua (2004b:np).
[567] Fuqua (2004a:np).

Appendix VIII: Music as Feature in *The Flintsones*

In *The Flintstones*, there are numerous musical themes and guest appearances: Fred becomes a teen singing idol called 'Hi Fye'; Fred and Barney sing with Ann Margrock; fictional and real artists (like Hot Lips Hannigan and Hoagy Carmichael respectively) make appearances; and Fred performs 'The Bedrock Twitch' as idol 'Rock Roll.'

The season 3 episode "Swedish Visitors" (1963) features a musical number performed by a group of Swedish tourists visiting Bedrock for a music festival, as an ode to Wilma's generosity for housing them. The story behind the inclusion of the song is curious. In 1962, Swedish troubadour Owe Thörnqvist recorded a song called "Wilma," packaged in artwork featuring Thörnqvist wearing an animal skin, posing with skeletons of dinosaurs and shouting "Wilma!" (See Figure 20)

Figure 20. The cover of Owe Thörnqvist's 1962 "Wilma!" EP.

Thörnqvist's was contacted by Hanna-Barbera's lawyers over copyright infringements from the song. In an attempt to avert legal action, Thörnqvist justified the string of coincidences, including "the name Wilma was very common in Sweden and 'jabadabadooo' was an old viking sound when you find a woman—so there was no copyright in that."[568] Despite the obvious associations beyond 'Wilma' and the "old viking sound when you find a woman," Hanna and Barbera are rumoured to have found the situation more amusing than anything else, and had Thörnqvist lend a version of the song to be featured in the episode.[569]

[568] According to YouTube user swedefirebird70, https://www.youtube.com/watch?v=y99LU4iFJLM.
[569] The excuse of 'coincidence' had been used by the Hanna-Barbera studio itself after baseball player Yogi Berra threatened to sue of defamation because of the similarly named *Yogi Bear* character.

The tail end of fifth season of *The Flintstones* (1964–1965) however, is marked by an increased association with music in the series: Season 5 ends with an episode "Surfin' Fred" and features Jimmy Darrock and two songs from American surf group *The Fantastic Baggys*; Season 6 starts with "No Biz Like Show Biz", with Pebbles and Bamm-Bamm becoming recording stars; "The Masquerade Party" features a fictional English group called *The Way-Outs*; and The "Shinrock A Go-Go" episodes parodies music television performances and features a dance craze unwittingly created by Fred, and a performance by *The Beau Brummelstones*. (See Figure 21)

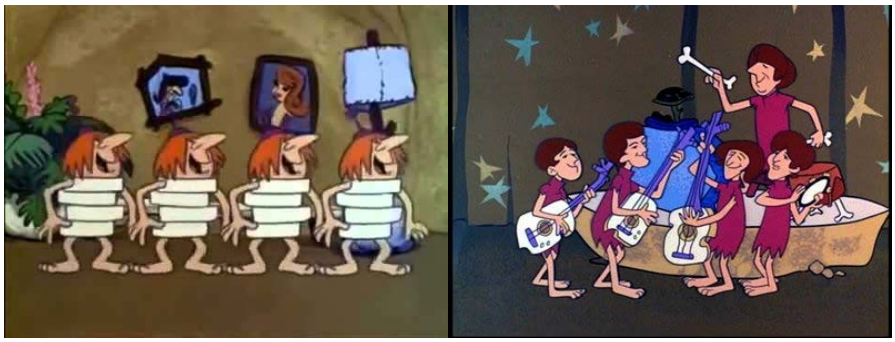


Figure 21. *The Wayouts* and *The Beau Brummelstones* as portrayed in "The Masquerade Party" (1965) and "Shinrock A Go-Go" (1965) episodes.

While *The Beau Brummels* had little to do with Hanna-Barbera outside their inclusion in the "Shinrock A Go-Go" episode, the back cover art to their 1965 "You Tell Me Why/Don't Talk To Strangers Volume 2" LP on Autumn Records featured a rendering of the group in prehistoric Hanna-Barbera style. (See Figure 22)

Figure 22. Back cover art for The Beau Brummels' "You Tell Me Why/Don't Talk To Strangers Volume 2" (1965) featuring the band as how they were depicted in *The Flintstones'* episode "Shinrock A Go-Go."

In *The Flintstones'* sixth season, not only did they drawn on existing music artists, but the episodes began to draw on music from their own HBR properties. Ted Nichols took over the role of musical director for the sixth season, and suggests that occasionally part of his responsibility as musical director was to "call on a current song writer to come up with a

theme." (Nichols, pc. 2011) It would seem that he would also be required to draw upon HBR properties for use in the shows. A day after the sixth season premiered, *Billboard* reported that the forthcoming series of *The Flintstones* "marks the first union of H-B television and record co-ordination. The program is titled 'No Biz But Show Biz,'[570] and introduces Pebbles and Bamm-Bamm as a singing team and a Danny Hutton cartoon character based on the vocalist who sings 'Roses and Rainbow,'[571] on an H-B pop single."[572] Danny Hutton, who was hired by Hanna-Barbera to furnish HBR with pop songs, had no intention of being a live performer[573] and was thrust into the spotlight by the combined success of his 'Roses and Rainbows' single and his appearance on the opening episode of *The Flintstones'* sixth season.

> The label put the [Roses and Rainbows] single out under my name [HBR-447], set me up with a manager and started promoting me as a solo act. One day asked if I wanted to be in *The Flintstones,* and right after that, they showed me the finished product. I didn't do anything. They just used the released version of 'Roses and Rainbows' in the show.[574]

Hutton's appearance on *The Flintstones* episode "No Biz Like Show Biz" was fleeting, but was evidence to Hanna-Barbera that animated pop idols resonated with audiences.[575] The scene depicts Fred and Barney channel-surfing while trying to find a sports game and being confronted with televised dance parties and live musical performances. (See Figure 23)

Figure 23. Scenes from *The Flintstones* episode "No Biz Like Show Biz" (1965) depicting music and dance programming featuring Hutton (centre).

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[570] sic.

[571] sic.

[572] *Billboard*, 18 September 1965:10.

[573] Incidentally, Hutton was one of many who failed an audition for *The Monkees* as noted in his *Billboard* biography, http://www.billboard.com/artist/300250/danny-hutton/biography.

[574] http://www.bubblegum-music.com/animation-rock-fun-the-danny-hutton-interview.

[575] Davidson's interview with Hutton highlights that the depiction of Hutton as cartoon crooner was a hit with at least one viewer: Hutton's future wife "fell in love with [him] from the cartoon!" http://www.bubblegum-music.com/animation-rock-fun-the-danny-hutton-interview.

While the brief interlude features snippets of other HBR properties (including *The Creations IV's* "Dance in the Sand" and "Little Girl", HBR-440) it satirises teen-audience programming and how parents are out of touch with modern musical tastes styles and tastes, while promoting HBR product by exposing musical works to the millions of *Flintstones* viewers.

Appendix IX: Runaway Production and *The Funky Phantom*

Before Hanna-Barbera had established its Australian company, Hanna-Barbera explored animation production feasibility in Australia, developing an animated series produced in association with Air Programs International (API). API was an Australian production company that produced animation for both local and international television networks. In an effort to continue appeasing US networks by creating shows that adopted successful formulas, Hanna-Barbera created numerous adaptations of previous show formats in the 1970s. Of special relevance to the topic of runaway production, *The Funky Phantom* (1971) series was animated in Australia by Hanna-Barbera in association with Air Programs International, and was a cookie cutter adaptation of the *Scooby-Doo* formula: a group of dune buggy-driving mystery solving teens and their dog.[576.] What made this series distinct from the *Scooby-Doo* model was the integration of a ghost and his (ghost) cat from the Revolutionary War. Not only was the premise of the show modelled after a successful formula, but given that the animation was outsourced, the animation of the show was modelled on Hanna-Barbera's house style. The show had derivative themes and derivative characters, and the use of monochromatic ghost characters simplified the painting process.

The Funky Phantom is a notable example of how Hanna-Barbera began to experiment with offshore production. While the voice cast was typical of Hanna-Barbera's oeuvre, the animation would be produced in Sydney. Furthermore, trialling a shift of musical soundtrack composition offshore, Hanna-Barbera looked for local talent to underscore the series. At the time, Australian composer and jazz multi-instrumentalist John Sangster (who had provided soundtracks for several Australian screen works, including cartoons from API), was a much sought after composer, notable for his colourful jazzy style. Sangster was approached by Hanna to write music for the cartoon series. Sangster's affinity for animation soundtracks is alluded to in his autobiography as he fondly recalls hearing animation soundtracks as a child

[576] Although the show didn't have the same bubblegum integration that previous shows had, the show featured Monkee Micky Dolenz as the voice of character Skip Gilroy. Even more bizarrely, Daws Butler's vocal delivery of the main ghost character Jonathan Wellington "Mudsy" Muddlemore was similar to Snagglepuss, with the character spouting familiar catchphrases like "The spirit of 1776 even!" and "Heavens to Delaware!"

used as a means to coax people into theatres: "I'd liked standing outside the theatre and listening to the cartoon sound-tracks which they used to pipe out into the street to encourage people inside into the warm." (Sangster, 1988:180)

While they were already considered the *General Motors of animation* for their production line approach, Hanna-Barbera's animation production strategies approach hyper-industrialisation at this time, given the interest in pursuing offshore and parallel production. *The Funky Phantom* was the first produced by Hanna-Barbera Australia. With regard to operational costs, Sangster recalls Hanna's interest in discussing the notion of music residuals prior to the green-lighting of the recording of the soundtrack.

> Over luncheon, the first day we met, Bill asked me whether musicians in Australia were eligible for residual royalties from film music they'd played on. It was his one and only query. I answered him that no they weren't, but that a few of the studio musos were agitating their union to this end. How long do you reckon before that happens? As truthfully as I could I explained to him the speed at which the Australian Professional Musicians Union works. He said, 'OK, then we'll go ahead.' Later on over coffee I asked Bill, 'What would you have done if I'd said yes?' In reply he pulled out of his pocket a long list of countries, beginning with Guatemala. Seems the main reason he'd come out here was that the American studio musos, along with the American animators, had priced themselves out of the game, on the basis of residuals. (Sangster, 1988:181)

It is evident that Hanna-Barbera acquired Sangster's talents to explore financially viable alternatives to the American animation production system because they did not have to pay him or the contributing musicians broadcast residuals. Curiously, despite the financial decision to go with Sangster for long-term financial reasons, Sangster recalls that there was no issue with regard to the actual costs of scoring the soundtrack: "There was no question of the size of the orchestra, the anticipated cost of studio time, or any of those niggling little items. Just 'Here's what I want. Give it to me.'" (Sangster, 1988:181)

Similar to Hanna-Barbera's creation of their own music library, Hanna-Barbera's ownership of the musical works would be investment that constituted a long-term financial saving (without having to lease music cues from Capitol, or other provider). Ever searching for the perfect series of sound effects to add to Hanna-Barbera's extensive library, Hanna had one last request from Sangster after the music for *The Funky Phantom* was recorded.

> After it was all over, recorded and mixed down, Bill asked what was in the little hat-box. 'My percussion effects instruments,' I replied. He said, 'OK let's have them too.' Whoopee I

> thought to myself, all my whistles and ratchets and car horns and gronkers and clonkers are about to be immortalised on American Network [Television]. So I open up the hat-box on a little table in the small studio and Wyn the sound guy sets up a mike. What does Bill do? Up-ends the hat-box and out they all fall, Ker-ash! Ker-whomp! Clatter clatter! 'Got that one, Wyn?' 'OK, Bill,' and that was that. (Sangster, 1988:182)

Despite the formulaic approach of the show, an animated short on *The Funky Phantom* DVD release features animation historians recalling that the soundtrack redeemed the formulaic nature of the show. Sangster's use as musical director however was short lived, with Hanna-Barbera returning to Hoyt Curtin for subsequent Hanna-Barbera Australia productions.

Appendix X: The Role of Music in Cartoons and Mickey-Mousing

Goldmark's (1997) essay on the role of music in cartoons additionally outlines the manifold ways that music contributes to the audiovisual space.

> Music can serve many functions within animated cartoons, several of which apply to its more widely accepted big brother, live-action films. Music can set mood, fill in 'empty' sonic space, and emphasize motion. In cartoons, music also helps to enliven and yes, animate, a long sequence of drawings which, taken singularly, don't carry much life, or [...] 'forward motion.' The modern cartoon, and especially the Hollywood cartoon from the Golden Age of Animation, relies so much on music that it is truly difficult to conceive what they might have been like without a soundtrack. One more role that music may play in a cartoon (and occasionally in movies as well) is that of storyteller; and what better stories to tell in a cartoon than funny ones? (Goldmark, 1997)

While the focus of this thesis shifts away from a focus on musicality and towards a focus on what I consider changes in the technical application of music, it is nevertheless interesting to compare Curtin's music to that of theatrical animation soundtrack predecessors like Carl Stalling and Scott Bradley. Goldmark's *Tunes for 'Toons* (2005) pays particular attention to Stalling and Bradley, and identifies that the two worked in diametrically opposing ways. Although Goldmark highlights that his focus on the two composers is far from objective or definitive, stating "I believe they helped establish the public's notion of what cartoon scores should sound like," (2005:9) he suggests that the approaches of the two were formative in defining cartoon music as, despite their differences, they "both had well-defined ideas for what they wanted their music to convey." (ibid.) As Goldmark (1997) had previously noted, the importance of the soundtrack in cartoons was the added dimension it contributed to conveying the story. Given Goldmark's suggestion that music helps to enliven long sequences of drawing, one might even argue that sound itself is a form of animation—a necessary aspect to constructing the illusion of life. Goldmark highlights the resounding influence that Stalling's approach had on cartoon music practices of the twentieth century.

> Composers do not only paint pictures and evoke moods within their music, for they can also tell stories of great depth and detail. Carl Stalling almost single-handedly brought about a new form of music that did not exist before 1928. Having established the musical conventions for cartoons, Stalling basically had an influence on every cartoon composer since his run at

> Warner Bros. He was also a master at telling a story through music, with gestures and nuances so clear, that there is never any doubt as to his intentions. (Goldmark, 1997)

An early practice of developing cartoon music involved a considered effort to synchronise the musical soundtrack with action onscreen. This included the allusive use of music (with the association of the name of the musical work as suggestive of events portrayed onscreen) and audiovisually synchronous events such as a downward melodic run paired with the depiction of descent down stairs. A tight integration of the two came to be referred to as 'mickey-mousing'—the reinforcement of action by musically mimicking its rhythm or movement. Goldmark traces the origins of the term to the music of Disney's cartoons of the 1930s, suggesting that:

> "mickey-mousing," the exact synchronisation of music and action... was supposedly coined by David O. Selznick, who was derisively likening a Max Steiner score to the music of a Mickey Mouse cartoon. The phrase implies not only that the music in question is simplistic, or "mickey mouse," but also that is telegraphing to the audience too much information: that is, the music is calling attention to itself as it describes what is happening on screen. (Goldmark, 2005:6)

While mickey-mousing is frequently framed as a point of critique,[577] Goldmark lauds the technique used by Stalling suggesting that "the original music [written] for each score succeeds in mickey-mousing the action with its unexpected and unique melodic lines and instrumental choices." (Goldmark, 2005:7) To substantiate its validity, Goldmark examines aspects of how Stalling's approach to scoring music for cartoons frequently incorporated popular songs noting "how those songs became a musical language through which Stalling could tell stories, and how his particular style colors our understanding of the Warner Bros. cartoons." (Goldmark, 2005:7) Goldmark asserts that Bradley's music is distinct to Stalling due to differences in compositional training and use of popular song in the soundtrack. Bradley, instead sought to raise the public's awareness of the quality of music in animated cartoons and gave them a "unique musical 'signature'—a compositional style distinct from that of any other studio composer for cartoons." (Goldmark, 2005:8) The methodical attention to detail inherent in mickey-mousing practices was anything but a simplistic

[577] Kalinak describes the "practice of catching every moment with music has a visual equivalent," as something that "has come to represent the worst excesses of the Hollywood film score." (1992:116)

approach to constructing cartoon music. With regard to compositional differences between Stalling and Bradley, Goldmark suggests that

> Both men had well-defined ideas about what they wanted their music to convey, yet this desire for self-expression constantly pitted them against the Hollywood production system. Their chief obstacle was their limited opportunities to create a dialogue between the music and visual components of the film. Stalling overcame this hurdle by using popular music to comment on the scores, while Bradley wrote music so specific to the animation that the cartoons often seemed to become animated ballets. (Goldmark, 2005:9)

Evidently, Hanna-Barbera's use of music in cartoons functioned differently to that of Warner Bros. and MGM. One thing that Stalling and Hanna-Barbera musical director Hoyt Curtin share is that they were effectively pastiche artists. At Warner Bros. Stalling had an extensive catalogue of music at his disposal[578], and ultimately, so did Hoyt Curtin at Hanna-Barbera.

[578] Goldmark (1997) notes that an early stipulation given to Leon Schlesinger by Warner Bros. was to use a Warner Bros. original song in the soundtrack, which Stalling ultimately used to his advantage.

Appendix XI: Television as an Extension of Radio

Television was still in its technological infancy when Hanna-Barbera emerged. Klein describes television as an intimate medium "capable of remarkable innovation, but [functioned] often little more than visual radio, or two-camera theater." (Klein, 1998:244) Phrases like visual radio and illustrated radio frequently arise in discussing television soundtracks.[579] Zettl (2005) suggests that television itself is more like radio than film, because the soundtrack is more important than the image. He posits that "television is definitely not a predominantly visual medium [because] All television events happen within a specific sound environment, and it is often the sound track that lends authenticity to the pictures and not the other way around." (Zettl 2005:328–329) Hilmes also emphasizes that "television owes its most basic narrative structures, programme formats, genres, modes of address, and aesthetic practices not to cinema but to radio." (Hilmes 2008:160) Chion refers to television as "fundamentally a kind of radio, 'illustrated' by images" (Chion 1994:165). In a literal sense, while some Hanna-Barbera series were illustrated adaptations of radio formats (like the inspiration *Jonny Quest* drew from the *Jack Armstrong: All American Boy* radio serial) one might argue that the limited animation use of sound to simulate offscreen events in Hanna-Barbera's cartoons draws heavily from radio drama, where sound is used to convey the unseen. Using sound to convey the unseen is one of Hanna-Barbera's canniest forms of planned animation.

Television *talent* was also drawn from radio. Copeland's (2007) argues that not only were television aesthetics heavily influenced by radio, but writing and performing personnel as well, noting that "Most of the early writing and performing talent in television came from radio rather than motion pictures." (Copeland, 2007:278) Based on this distinction, Copeland highlights performative differences between performers for television and film, suggesting that television performers "who came from radio tended to emphasize the aural rather than the visual. As a consequence, radio conventions strongly affected the way television sounds." (Copeland, 2007:278)

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[579] Hanna-Barbera voice artist Janet Waldo frames animation as 'glorified radio' (in Lawson and Persons, 2004:319).

Appendix XII: Polyrhythm and Timing Cartoons

Hanna cites Tex Avery as an inspirational figure and pioneer in the cartoon business, and acknowledges his admiration for Avery's "phenomenal sense of timing along with his imaginative flair for wild gags which combined to make his cartoons among the funniest ever produced in the business."[580] Hanna also recalls studying Avery's cartoons frame by frame to hone his own sense of comedic timing.[581] Beck describes Avery's style as a formative change in *Looney Tunes* cartoons, and suggests that under Avery, "the pace of cartoons got faster, the kind of gags were crazier. They'd break the fourth wall and talk to the audience... His characters knew they were cartoon characters and they could do cartoony things."[582] Although the often frenetic pace of Avery's cartoons informed Hanna's comedic timing, Hanna-Barbera's characters did not do the same cartoony things that many of these theatrical cartoon characters did.

Many classic animators consider rhythm and the visual space to be inseparable parts of the fabric of animation. Grim Natwick[583] considered spacing and timing the two greatest things of importance in animation. While many theatrical cartoons relied on a musical accompaniment to underscore the action and events, classic animation tricks involved constructing walk cycles built on notions of polyrhythm. Wilson (2012) recalls Natwick's appreciation of the music track, and how it informed his own approach to animation:

> Grim placed great emphasis on the [musical] track and the importance of getting to know it in order to draw it. At the time [I worked with him], I had not started to evolve the theory of musical form being the same as animation form. Although Grim never spoke of animation structure being the same as music structure, on looking back, I see that a number of things he advocated fit into music structure. Art Babbitt's successive breaking of joints and overlapping action is comparable to the idea of sounding a group of notes in succession, rather than simultaneously. I suspect that the best animators have worked intuitively to principles that are analogous with musical principles. (Wilson, 2012:257)

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[580] in 'Tex Avery Introduction,' part of Burnett's 1995 collection of Hanna-Barbera essays.
[581] ibid.
[582] In 'Irreverent Imagination: The Golden Age of Looney Tunes' from the *Looney Tunes Golden Collection: Volume 1* DVD special features.
[583] Hailed as one of animation's greats, and noted for designing *Betty Boop* while working at Fleischer Studios.

Wilson notes that Natwick was an avid user of the metronome, and the method of "[placing] great emphasis on the beat in the track and using it to the utmost." (2012:258) If there wasn't a beat implicit in the track, Natwick advocated constructing one to inform the structure of the scene. This essentially constructed musically driven action. The use of the metronome dictated the pace of the action in the scene, the places where movement would synchronise, and the interplay between the moving parts of characters. The complexity of movement was the polyrhythmic interplay of these elements. The interplay is evident in Natwick's explication of polyrhythm in walk cycles, where he stresses the function of the regularity of musical pulse as primary indicator of pace, and subdivisions as points of syncopation. Of the primacy of the soundtrack in timing cartoons, Natwick suggests:

> Don't treat the [musical] track lightly. That is your timing. For a walk, plan the action of the main body, then add arms and legs. The walk can be on three levels: a pattern for the legs, a different pattern for the body and a different pattern for the head... If you have a 24 beat, break it into parts: 16's, 12's, 8's, 4's. Then trace them together. Stagger actions—all kept on beats or partial beats: feet on 16's, body on 8's, arms on 4's, head on [wherever is appropriate]. Where possible try to get a costume you can break apart for levels. Example (for a cow)—the body bouncing on a 24-beat, the legs on 12's, the tail on 8's, a little bounce for the head—all traced together on 24 cycle with bell on a separate level. (Natwick in Wilson, 2012:258)

Like Natwick, many animators revered for their timing sensibilities (such as Friz Freleng and Bill Hanna) worked alongside a metronome.[584] The metronome helped set the pace, and structure the story and events musically. At times, it functioned as the overarching dictator of onscreen events. As much of early cartoons were music oriented, parallels and analogies between music and animation abound: the structure of scene is the chord/root or the key frames drawn by the master animator, the action is the melody or the in-betweeens; animating repeated 'cycles' would cause a recurring visual beat. Natwick encouraged the development and repetition of animation cycles to suggest a beat, arguing "Don't ever use a drawing just once if there is any possibility to use it again." (2012:258) While timing walk cycles to a temporal beat resulted in a polyrhythmic caricaturisation of movement, Hanna

[584] In addition to the role that rhythmic timing plays in cartoons, other animators drew on comedic timing to heighten gags and elicit positive responses to characters' predicaments. Chuck Jones had a famously honed sense of timing for comedic effect. With regard to the link between timing and humour in *Road Runner* cartoons, Jones noted that if Wile E. Coyote ran off a cliff, it would take "eighteen frames for him to fall into the distance and disappear, then fourteen frames later he would hit. It seemed to me that thirteen frames didn't work in terms of humor, and neither did fifteen frames." (in Kenner, 1994:47)

indicates that timing was fundamental to many aspects of animation, and was as much intuition as science.

> Such an axiom [of subdividing time into layered patterns] was fine for some things. In others, such as timing the facial reaction of a character, a double take, or some other comedic or dramatic bit of action, you just had to rely on your intuitive sense of timing and now how long you wanted to hold that look on their face, or other bit of business the action calls for. Then it becomes something that is *felt* more than precisely measured. You see it, you feel it, and somehow you just know if it is right or wrong. (Hanna, 1996:23)

Curiously, Hanna's musical approach to timing was demoted alongside the music's role in the soundtrack of Hanna-Barbera's cartoons—there was no musical track to time cartoons to. Music's role in timing cartoons at Hanna-Barbera was inversely proportional to the rise in the role of dialogue. While Hanna was referring to dialogue being added to animation when outlining flaws in early animation production, the flipping of the musical approach where music was added to the visual harkens highlights music's relegation to a secondary role, no longer one of providing timing. Music as a secondary aspect of the soundtrack at was a stark contrast to Hanna and Barbera's theatrical animation at MGM. Similar to the modularity of characters' body parts, and the recombination of different cels to produce a variety of possible outcomes from a limited number of stock poses, the musical side of the soundtrack of Hanna-Barbera cartoons was primarily constructed by assembling existing short musical cues together. In early cartoons, the cues were used in a punctuative sense, but by the time action-adventure cartoons came along, there was wall-to-wall music.

Appendix XIII: *Jonny Quest: Mystery of the Lizard Men* (1964)

The following cue list is an example of the nature of how action cartoons were underscored. Music cues took the form of short stings, interstitial transitional segues, and long form musical underscore. Given that the titles of Curtin/Nichols' cues are unknown, names have been given to describe their use and instrumentation, or reflect cue names as supplied in the *Jonny Quest Original Television Soundtrack* compilation (2016) where available.[585]

What is evident in this cue list is the persistence of music throughout the cartoon, and the reuse of cues (eg. 'Brass Rise to Shock', 'Low Brooding with Shock', 'Soft Fast Travel') across the same episode.[586] During times where music was absent, silence was used to provide aural contrast, or to 'open up' the monophonic soundtrack space to allow dialogue elements to convey backstory and plot information.

Format: Start [MM:SS]–End [MM:SS] Cue Name. [Brief description of events.]

00:00–01:30	Jonny Quest Main Title. [Title sequence.]
01:30–01:35	Title Card Sting. [Introduces name of episode.]
01:52–02:05	Danger Bridge.‡ [Danger on the Sargasso Sea.]
02:06–02:25	Brass Rise to Shock.‡ [Red laser aims at ship and shoots.]
02:28–02:34	Brooding Clarinet. [Emergency call to coastguard.]
02:35–03:00	Swell with Bassoon. [Lizard men climb ship.]
03:01–03:05	Brass Transitional Motif.† [Lizard men overpower crew.]
03:06–03:28	Brass Rise to Shock.‡ [Lizard men depart ship before laser shoots.]
03:29–04:12	No Music. [Inside plane cockpit and view of ship wreckage.]
04:13–04:50	Slow Somber Threat. [Delirious patient in hospital bed.]
05:01–05:10	Soft Fast Travel (edit). ["Calling in Dr. Benton Quest."]
05:11–05:44	No Music. [Dialogue outlining the characters Dr. Quest, Jonny and Race Bannon.]
05:45–06:03	Bandit Playing, with Piccolo and Pipe.†‡ [Playing in the sand.]
06:03–06:11	Atonal Deep Reedy Motif. [Disheartened Bandit.]
06:11–06:27	Bandit play with piccolo and pipe.†‡ [Judo in the sand.]
06:29–06:44	Tuned Percussive Slap with Clarinet.† [Jonny practices judo throw on Race.]
06:55–07:31	Quest Chase (Variant) with Walking Bass.† ["Let's get down to the hydrofoil!"]

[585] This list was compiled manually via a correlative listening analysis. Cues marked with a † indicate descriptive titles supplied by the author. The remainder of the cues are names given on the *Jonny Quest Original Television Soundtrack* CD from La La Land Records (2016). Cues marked with a ‡ indicate a reused cue within the episode.

[586] What is *not* evident in this list is the emergence of these same cues in other *Jonny Quest* episodes. A larger scale cue tracking study is likely to be the subject of future research.

07:32–08:08	Descending Tremolo Organ with Clarinet.† [A view inside Dr Quest's lab.]
08:13–08:13	Quest Sting.† ["LASER!"]
08:14–08:54	Atonal Intrigue.† ["What do you make of it doctor?" Laser demonstration.]
08:58–09:08	Ascending Segue.† [Levity Segue. "Alright Bandit, you can come along too!"]
09:09–09:27	No Music. [Scenes of shipwrecks in the Sargasso Sea.]
09:28–09:47	Bandit Playing, with Accordion.† [Bandit wants to play.]
09:48–09:59	No Music. [Dialogue establishing Dr. Quest bringing a mirror onboard.]
10:00–11:08	Sinister Organ. ["Can we go exploring?" Scenes of lizard men emerging.]
11:09–11:16	Danger Bridge (Variant). [Scenes of the lizard men.]
11:30–11:47	Danger Bridge.‡ [Lizard men covertly observe Jonny and Race.]
11:48–12:04	No Music. [Bandit is hoisted into the ship.]
12:05–12:37	Clarinet with Swell and Stings.† [Race and Jonny investigate. Lizard men emerge.]
12:45–13:03	Low Brooding with Shock. [Bandit sniffs for clues, and is captured.]
13:12–13:34	Brooding clarinet (Variant).† [Looking for Bandit.]
13:34–13:44	Rising Pulse to Shock. [Lizard men approach.]
13:44–14:14	Quest Chase (Variant). [Jonny and Race fight the lizard men.]
14:15–14:33	Soft Fast Travel Chase. (Variant)‡ [Bandit breaks free.]
14:34–15:06	No Music. [Jonny and Race are captured and meet the head of the lizard men.]
15:07–15:23	Rising Drum Pattern with Sting.† [Race is overpowered and pistol whipped.]
15:24–16:09	Tremolo Guitar with Atonal Walking Bass.† [Race nurses a bruised head.]
16:11–17:04	Atonal Organ, Xylophone, Piccolo, Goes Nowhere.† [Jonny and Race break out.]
17:04–17:14	Soft Fast Travel Chase (Variant).‡ [Escape in the elevator.]
17:15–17:29	No Music. [Dialogue in the elevator with ambience.]
17:30–17:51	High Brass Shock.† [Bandit and Race trick a lizard man.]
17:57–18:11	Low Brooding with Shock. [Bandit and Race trick another lizard man.]
18:14–19:07	Quest Chase with Wild Finish. ["Run for it Jonny!"]
19:08–19:52	Native Drums into Scramble. [Jonny and Bandit escape and fight lizard men.]
19:54–20:36	Quest Theme Extended (Variant).†‡ [Boat chase sequence.]
20:36–21:27	Soft Fast Travel.‡ [Dr. Quest observes the boat chase.]
21:28–22:30	Quest Theme Extended (Variant).†‡ [Boat chase sequence.]
22:35–23:05	Jonny Quest End Title (Variant). [Gunfight on the boat.]
23:10–23:27	Slow Monster Approach. ["Destroy the ship!"]
23:28–24:09	State Dept March. [Race and Jonny look up to see the 'Man in the moon rocket.']
24:09–24:30	Foreign Legion and Gallop. [Episode debrief.]
24:31–25:15	Jonny Quest End Title. [Credit sequence.]

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16 December 2010

Reference: 5201001392(D)

Attn: Assoc. Prof. Mark Evans
Building Y3A, Room 254
Department of Media, Music,
Communication and Cultural Studies
Macquarie University NSW 2109

Dear Assoc. Prof. Evans,

FINAL APPROVAL

Title of project: 'The Music of Hanna Barbera from 1960 – 1975.'

Thank you for your responses to the Faculty of Arts Human Research Ethics Committee conditions of approval, as outlined in our email dated 25 November 2010. Your responses have been reviewed by the Chair of the Committee and approval of the above application is granted effective 16 December 2010, and you may now proceed with your research. The following personnel are authorised to conduct this research:

Assoc. Prof. Mark Evans – Chief Investigator/Supervisor
Mr Alex Mesker – Co-Investigator

Please note the following standard requirements of approval:

1. The approval of this project is **conditional** upon your continuing compliance with the *National Statement on Ethical Conduct in Human Research (2007)*.

2. Approval will be for a period of five (5) years subject to the provision of annual reports. **Your first progress report is due on 16 December 2011.**

   If you complete the work earlier than you had planned, you must submit a Final Report as soon as the work is completed. If the project has been discontinued or not commenced for any reason, you are also required to submit a Final Report on the project.

   Progress Reports and Final Reports are available at the following website:
   http://www.research.mq.edu.au/researchers/ethics/human_ethics/forms

3. If the project has run for more than five (5) years, you cannot renew approval for the project. You will need to complete and submit a Final Report and submit a new application for the project. (The five year limit on renewal of approvals allows the Committee to fully re-review research in an environment where legislation, guidelines and requirements are continually changing, for example, new child protection and privacy laws).

4. All amendments to the project must be reviewed and approved by the Committee before implementation. Please complete and submit a Request for Amendment Form available at the following website:

   http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/forms

5. Please notify the Committee immediately in the event of any adverse effects on participants or of any unforeseen events that might affect continued ethical acceptability of the project.

6. At all times you are responsible for the ethical conduct of your research in accordance with the guidelines established by the University. This information is available at: http://www.research.mq.edu.au/policy

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/policy

If you will be applying for or have applied for internal or external funding for the above project, it is your responsibility to provide Macquarie University's Research Grants Management Assistant with a copy of this letter as soon as possible. Internal and External funding agencies will not be informed that you have final approval for your project and funds will not be released until the Research Grants Management Assistant has received a copy of this letter.

Yours sincerely

Andrew Buck
Professor
Associate Dean Research Faculty of Arts
Chair, Faculty of Arts Human Research Ethics Committee

Copy: Mr Alex Mesker

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