A BURKEIAN ANALYSIS OF THE RHETORIC OF REBIRTH IN SELECTED TELEVISION COMMERCIALS

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements For the Degree of

MASTER OF ARTS

By

Tony R. Thetford, B. S.
Denton, Texas
May, 1978

The purpose of this study was to analyze the content of selected television commercials according to Kenneth Burke's theory of the rhetoric of rebirth. A supplementary Burkeian method called cluster analysis was also used.

The analysis revealed that the rhetoric of rebirth was incorporated in the commercials to stimulate guilt in the television audience. The products offered in the commercials supposedly purged this guilt, transforming the person to a new way of life.

The analysis revealed meanings inherent in the word choices for various commercials as well as the potential impact of those words. The study isolated several underlying motifs in the substance of the commercials. The effect of the visual message may cause the audience to overlook the message of the words. Experimental research cited in this study confirms this hypothesis.
# TABLE OF CONTENTS

**LIST OF TABLES** .................................................. iv

**Chapter**

I. INTRODUCTION .................................................. 1
   Statement of Purpose
   Survey of the Literature
   Methodology
   Procedure
   Design

II. THE POLLUTION STAGE ........................................... 21
   Recognition
   The Lack of Recognition
   Contentment
   The Lack of Contentment
   Physiological Security
   The Lack of Physiological Security
   Summary

III. THE PURGATION STAGE .......................................... 37
   Cluster I--Recognition
   Cluster II--Contentment
   Cluster III--Physiological Security
   Summary

IV. THE REDEMPTION STAGE .......................................... 47
   Cluster I--Recognition
   Cluster II--Contentment
   Cluster III--Physiological Security
   Cluster Analysis
   Generalizations
   Summary

V. SUMMARY AND CONCLUSIONS ..................................... 67

APPENDIX ........................................................... 72

BIBLIOGRAPHY ....................................................... 91
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
</table>
| I. Index of Rebirth Elements for Cluster I  
--Recognition | 54 |
| II. Index of Rebirth Elements for Cluster II  
--Contentment | 59 |
| III. Index of Rebirth Elements for Cluster III  
--Physiological Security | 62 |
CHAPTER I

INTRODUCTION

Television advertising is one of the most pervasive forms of persuasion. The impact of television advertising on the American public has had vast implications regarding the mass medium of television and its use in society.

Although television advertising has been studied extensively with reference to content, audience response, and overall effectiveness, it has seldom been analyzed in a thesis or dissertation from a rhetorical viewpoint.

In 1970, a National Development Project on Rhetoric, sponsored by the Speech Communication Association and funded by the National Endowment for the Humanities, was held at the Johnson Foundation's Wingspread Conference Center at Racine, Wisconsin.\(^1\) Forty scholars met to consider rhetoric's past and future and to analyze its most pressing contemporary needs. The Wingspread Conference recommendations, submitted by these scholars, were subsequently published by the Speech Communication Association in a volume called *The Prospect of Rhetoric*.\(^2\) At this national conference, Thomas O. Sloan, chairman of the Committee on the Advancement and Refinement of Rhetorical Criticism along with six others on the committee, prepared some recommendations related to rhetoric and
its scope for the future. The first recommendation presented by the committee, which was adopted by the entire national conference, was the following:

Rhetorical criticism must broaden its scope to examine the full range of rhetorical transactions; that is, informal conversations, group settings, public settings, mass media messages, picketing, sloganeering, chanting, singing, marching, gesturing, ritual, institutional and cultural symbols, crosscultural transactions, and so forth. Thus, in broadening the scope of rhetoric, these scholars wanted to provide a more comprehensive treatment of rhetoric as the study of "the processes by which symbols and systems of symbols have influence upon beliefs, values, attitudes, and actions." Television advertising is, of course, a type of "mass media message" mentioned in the conference recommendation. Television commercials are also processes by which symbols and systems of symbols can have influence upon beliefs, values, attitudes, and actions.

The rhetorical critic can apply his methods to television advertising and provide answers for many questions unanswered in prior research. Experimental research has generated a great deal of data about television commercials and audience responses to them; however, many questions remain unanswered that a rhetorical analysis could explain, especially in the attempted transference of symbols from the television commercial to the American public.
In order to have a solid foundation by which to evolve this rhetorical analysis, Kenneth Burke's approaches to rhetoric were used in this thesis. Kenneth Burke, rhetorician, poet, and critic, described himself as a "word man." Burke's own rhetoric, directed toward achieving a state of oneness among men, prompted Merle Elliott Brown to summarize Burke's achievements as "possibly the finest effort of our time to make sense of our multifarious world." Marie Hochmuth Nichols also praised Burke when she wrote, "a good many people would classify Kenneth Burke as the most perceptive critic now writing in America... Burke throws off considerably more sparks than most people with whom I am acquainted in his theorizing about rhetoric, communication, and criticism." Bernard L. Brock acknowledged Burke's contributions to rhetoric in Methods of Rhetorical Criticism:

Rhetorical criticism requires that a critic make a descriptive, interpretative judgment regarding the effectiveness of rhetoric. In this process the critic not only needs a language to describe man as he responds to his world but also a theoretical framework for understanding man's basic rhetorical tendencies. Kenneth Burke's dramatistic approach to rhetoric provides the critic with such a language and theoretical structure; thus many critics have turned from Aristotle to Kenneth Burke for a rhetorical theory to guide them in making critical judgment.

Statement of Purpose

The purpose of this study has been to analyze and synthesize the content of selected television commercials according to Kenneth Burke's theory of the rhetoric of rebirth.
Survey of the Literature

For this thesis, pertinent literature on the subject was surveyed. Standard indexes which were consulted include the following: "Graduate Research Bibliographies" in *Speech Monographs, Bibliographic Annuals, Dissertation Abstracts International, Journal of Advertising Research, Journal of Marketing Research, Journal of Consumer Research*, and the University Library card catalogue. No inquiry of this particular kind has been found in these sources; however numerous studies using Kenneth Burke's approaches to rhetoric have been completed. In 1967, Charles Lowell Martin wrote a dissertation entitled "Ad Bellum Purificandum: The Rhetorical Uses of Kenneth Burke." In his interpretation, Martin theoretically explored the possible uses of rhetoric and public address may have for the rhetorical, poetic, and critical aspects of Burke's theory of dramatism or symbolic action. In 1970, Jeanne Yvonne Fisher wrote a dissertation entitled "An Analysis of Kenneth Burke's Persuasion Theory." In her analysis, Fisher discusses the persuasion theory of Burke and its applications. In 1970, Robert Bruce Watson wrote a dissertation entitled "Toward a Burkean Framework for Rhetorical Criticism." In his research, Watson discusses the dramatistic approaches of Kenneth Burke to rhetorical criticism. In 1971, Robert Lawrence Heath wrote a dissertation entitled "Kenneth Burke's Theory of Language." In his discussion, Heath examines Kenneth Burke's theory of language and its
applications. These four studies indicate some of the research done in examining the approaches of Burke to rhetoric, persuasion, and language. In addition, many others have written theses, dissertations, and journalistic art applying Burke's rhetorical methodologies to speeches, plays, poetry, and even a mass murder.13

Although over one hundred doctoral dissertations have been written concerning Kenneth Burke and his approaches to rhetoric, yet none of these have examined advertising.

Experimental research concerning television advertising has established the stimulus-effect relationship of the television commercial to the television audience. In G. S. Day's article, "Attitude Change, Media and Word of Mouth" in the Journal of Advertising Research, he found that television commercials were more effective than word of mouth communication in distributing information about a product.14 This experimental study concluded that people do attend to commercials for product information. The study also concluded that the television audience was influenced at least to the extent that they recalled what they had seen. In the experimental study conducted by R. P. Sadowski, "Immediate Recall of TV Commercial Elements--Revisited" in the Journal of Broadcasting, he concluded that video events generated higher recall than audio events and that the audio events tend to reinforce the television commercial in a secondary role.15 The experimental study directed by S. W. Hollander and J. Jacoby, "Recall of
Crazy, Mixed-up TV Commercials" in the Journal of Advertising Research, also concluded that the video message was more effective in promoting recall than the audio message.\(^{16}\)

This type of experimental research indicates that the American public attends to television commercials and is persuaded at least to the extent that they recall what they have seen. The research has also established that the visual message of the television commercial is a stronger stimulus in producing recall than the aural message.

Methodology

The method used in this study has included Kenneth Burke's dramatistic approaches to rhetoric, and, more specifically, his theory of the rhetoric of rebirth. It was necessary to first review the components of the dramatistic system.

Kenneth Burke's dramatistic philosophy of rhetoric examines life as a drama in which people enact many roles. Relative to these roles, are the acts demonstrated by persons as they act and react with others in life.

In Language As Symbolic Action, Burke describes man as "the symbol-using (symbol-making, symbol misusing) animal."\(^{17}\) William H. Rueckert further clarifies Burke's conception of man as the symbol-using animal in his book Kenneth Burke and the Drama of Human Relations: "when Burke says that 'any verbal act' is 'symbolic action' he means this in the most literal
way, for words are symbols which stand for things and ideas, and verbalizations are symbols in action." Thus, man is the symbol-using animal who chooses and organizes words and deeds as symbols for his motives.

In Burke's philosophy of rhetoric, the verbal symbol carries within it the attitudes of the speaker. Burke states that the basic function of rhetoric is "the use of words by human agents to form attitudes or to induce actions in other human agents." As the rhetorical critic observes the use of words by human agents to form attitudes or to induce actions in other human agents, he can draw on various ways of labeling the characteristic symbols in a persuasive situation depending on one's perspective.

Burke feels that his dramatistic approaches can be applied to almost any source of symbols. Nichols says, "He would argue that whether one is analyzing a presidential directive, a poem, a piece of scientific writing, a speech, the latest university dramatic production, or the Compromise of 1850, he would be concerned with an act, hence a substance, and this would yield to his critical apparatus. (He contends that the problem of motivation in communication is a philosophical one, not ultimately to be solved in terms of empirical science.)"

Another major component which is basic to Burke's dramatistic philosophy is substance, which refers to the philosophical foundation of the message in the speech. "Burke concludes, literally, that substance is that which stands
The principle of substance is important in Burke's rhetorical criticism because all message transactions must establish a substance that is the context for the message and often "the key to a speaker's attitudes." Substance as the context of the speech is the source of the subject matter for the speech, of the motives and attitudes of the speaker, and the source of the rhetorical strategies used by the speaker for the following three reasons:

1. because verbal symbols are meaningful acts that are strategies reflecting the attitudes of the speaker,
2. because these attitudes represent the speaker's acceptance and rejection of the present hierarchy of society, and
3. because acceptance and rejection results in the eternal process of guilt, purification, and redemption for society.

Thus, these structural tools of identification and the pentad, bring about a unity of strategies and substance, which aids the critic in understanding man's basic rhetorical tendencies.

Identification is essentially an integrating device, a way of overcoming the divisiveness intrinsic in every relationship. Symbols used for purposes of identification help to create a sense of common ground among men. Identification is the tool that is applied to the verbal symbols for the purpose of uncovering relationships among these symbols.

When identification is extended to an all-encompassing unity, Burke names it "consubstantiality." In Burke's language, when man identifies himself with someone else or something, he has the potential to become consubstantial with it.
It is at this point when two persons become consubstantial, relative to a magic that acts on their attitudes, values, and beliefs, the strongest or ultimate level of identification is at work. "Consubstantiality either explicit or implicit, may be necessary to any way of life, says Burke, . . . For substance in the old philosophy, was an act; a way of life is an acting-together; and in acting together, men have common sensations, concepts, images, ideas, attributes that make them consubstantial."26

The dramatistic pentad of Kenneth Burke is the second tool used in determining and describing the substance of the speech and the speaker's rhetorical strategies. It can be used to look at the structure of the communicative acts found in man's interactions. It can also help to give some indication about the motives of the speaker or source of the communicative act. Burke explains the utility of the pentad in his Grammar of Motives as follows:

In a rounded statement about motives, you must have some word that names the act (names what took place, in thought or deed), and another that names the scene (the background of the act, the situation in which it occurred); also, you must indicate what person or kind of person (agent) performed the act, what means or instruments he used (agency), and the purpose. Men may violently disagree about the purposes behind a given act, or about the character of the person who did it, or how he did it, or in what kind of situation he acted; or they may even insist upon totally different words to name the act itself. But be that as it may, any complete statement about motives will offer some kind of answers to these five questions: what was done (act), when or where it was done (scene), who did it (agent), how he did it (agency), and why (purpose).27
Burke uses the pentad as a model to describe the dramatistic nature of society and in proving rhetorical structure. A basic premise put forth by Burke is that human beings see the world in dramatic terms and that they focus on one of these terms as important or as most essential.\textsuperscript{28} This focus, according to Burke, is reflected in how these persons talk about the world, and these five elements of drama that have been identified include all the possible constituents of dramatic action.\textsuperscript{29} The dramatistic pentad of Kenneth Burke can be used to discover the persuasive focus and hence the underlying beliefs or key elements of an advocate and, also, to label a persuader's characteristic symbols and rituals.\textsuperscript{30}

The rite or ritual can be defined as "an act repeatedly performed or one with archetypal or universal elements that is repeated . . . Its purpose is to enact or reenact some stirring event symbolically in order to involve the audience."\textsuperscript{31} The symbolic acts that occur in the social sphere are characterized by Burke in his \textit{Philosophy of Literary Form} as the "dancing of an attitude."\textsuperscript{32} This relates to persuasion in that persuaders can get audiences involved and participating in symbolic ways such that consciously or unconsciously attitudes are danced. The ritual or ritualistic event carries meaning in its symbolic enactment which can be persuasive.

In relating rituals to rhetoric, James L. Hoban, in a paper delivered at the Speech Communication Association Convention in 1975, indicates that rituals are "patterned
activities with a religious or secular nature, involving a leader and a group of followers, and are performed in a special place and time." He goes on to say that rituals help maintain "social order in society" in that there is a sense of tradition, respect for authority, and cohesion in the community. A rhetorical occasion is ritualistic to the extent that it is separated from the rest of society's activities. Hoban also stated in his paper that "Burke remains the contemporary rhetorical theorist for whom the similarities between the ritual, drama, and rhetoric, broadly defined, have had the most impact."

One recurring rite is the death ritual or the rite of the kill. This ritual is found in a variety of forms ranging from the burnt offering to the crucifix to the words "Avenge Martin Luther King." Basically, the rite has four steps. First, a scapegoat is identified; second, the scapegoat must be identified as the carrier of evil; third, a leader must gather power, emotion, and involvement leading to the killing stroke; and, fourth is the "coup de grace," which is the symbolic removal of the evil. The rite of kill is usually accomplished symbolically with words. The scapegoat is reduced from the status of persons to the status of things. Lowering the status of the scapegoat to a thing is facilitated by bringing out the attributes of evil in the scapegoat to the followers. Evil tendencies of the scapegoat are identified by name-calling, stereotyping, and branding the scapegoat as evil to the society.
The social protest movements of the 1960's often included the kill ritual. The agitators who engaged in these protests adopted the leader or leaders of the established order in society as their scapegoat. Once the scapegoat was identified, the agitators tended to use profane verbal and nonverbal attacks on the scapegoat, reducing the status of the scapegoat to a thing or an object. Many leaders became the scapegoat of many groups seeking to project the injustice or ills of society into the established order, and subsequently, many times, these agitators were able to symbolically "kill" the scapegoat with their verbal and nonverbal attacks. Similar to the lamb in religious rituals, the scapegoat takes on the collective guilt and evil of society, is prepared for the kill, and is symbolically removed from society.

Another recurring ritual is the rite of salvation or conversion. In this ritual people have gone astray or off the track, but they can make amends by having a conversion experience and return to a pure and good existence. The sinner is depicted as having gone astray; there is a minor scapegoat in the figure of the devil, but he is less to blame than the "weakness of flesh." The problem is that the sinner needs to cleanse himself in some symbolic and powerful way. He needs to get back on the right road so to speak, and the way for him to do this is to have a conversion experience. In the revival meeting, this conversion is dramatic, with the sinner walking up to the front of the meeting hall and overtly renouncing his former ways.
The ritual of conversion is often used as a strategy or tactic in advertising. The consumer is depicted in the advertisement as having gone wrong in the past, but he can be saved by coming back to the product being promoted in the advertisement. This tactic can be viewed as a rhetorical device used by the sponsors of the advertisement. An analysis of this conversion or transformation process can be done rhetorically.

Burke's analysis of the process of transformation is called the rhetoric of rebirth. This approach consists of three stages, Pollution, Purgation, and Redemption. In the stage of Pollution, there are negative feelings, anxieties, or dissatisfactions, usually called guilt or sin. Often guilt arises because a person is unable to achieve an ideal state of being. Since, according to Burke, no one can attain ideals, everyone experiences guilt. Purgation is a cleansing process that enables some force to purge or displace the guilt from a person's life. This force is the agency and sometimes the act that helps people to experience a cathartic change or new direction in life in order to achieve their ideals or live with the lack of attaining them. Redemption occurs when a purging force has allowed the guilt to be displaced from a person's life so that the person is transformed to a new way of life or new order of being. The force provides the transformation, whether it is spiritual, material, mental, or physical, which allows that person to be reborn.

Finally, an understanding of Burke's dramatism is incomplete without considering his treatment of language. Language
is the verbal "act" demonstrated by man. In carefully studying the verbal acts, words are analyzed in order to determine what the symbols represent, thus producing a better understanding of the symbolic action in the communicative situation. Rueckert, in his book Kenneth Burke and the Drama of Human Relations, clarifies the role of language in establishing hierarchies:

Language produces hierarchies, hierarchies produce categorical guilt as well as provide man with a means of purging and redeeming himself through the dialectic of transcendency made possible by symbolic action and the verbal hierarchy. . . . hierarchy is a value-charged structure which ranks ideas, acts, and people. 41

Thus, a source of symbols can be analyzed to determine the extent to which they stimulate categorical guilt through a value-charged hierarchy resulting in a provided means of purging and redeeming one's self, which gives new life or rebirth. Radio broadcasting here in the United States is a source of symbols which relies chiefly on its language presentation. Advertising presented in the form of radio spots often depends on its ability to produce categorical guilt from a value-charged hierarchy and its ability to offer a means of purging one's self from that guilt by buying the product.

These components of the dramatistic philosophy all interacted to make the dramatistic method useful for analyzing the source of symbols and for making judgments about those symbols and their potential effects.

Procedure

Product advertising in the form of television commercials is a message source projected into the homes of millions
of viewers everyday. Certain rhetorical devices can be identified and analyzed in these television commercials. These television, and a good observer can notice a trend among many of these commercials. The products which the commercials sell often use the same or similar technique of offering transformation to a new order to life, that is, they offer transcendence or rebirth.

This study has analyzed and synthesized the content of ten television commercials: Coast deodorant soap, Closeup toothpaste, Water Pik oral hygiene appliance, Alka Seltzer antacid tablets, Hallmark greeting cards, President's First Lady health spas, Folger's coffee, Miller beer, Cobra citizens band radios, and the American Express credit card. These ten television commercials were selected from the local programming of WFAA, KXAS, KDFW, and KTVT television stations in the Dallas/Fort Worth metroplex area. These commercials were recorded on cassette video tape and 16mm film and vary from thirty seconds to two minutes in length.

In justifying the choice of these ten television commercials, it is necessary to explain the process of selection. The selection started with the review of approximately two hundred commercials from both live television programming and "throw-away" 16mm films of television commercials. Twenty commercials were selected which seemed to contain, in varying degrees, the elements of the rhetoric of rebirth. Close evaluation was then begun to determine the development of
the rhetoric of rebirth in each commercial. The development of each television commercial was studied to determine the development of the three stages of the rhetoric of rebirth. Once this preliminary examination had been completed, ten television commercials which seemed to strongly portray the elements of the rhetoric of rebirth were selected. The Coast, Closeup, and President's First Lady television commercials were recorded on cassette video tape in February of 1977 from the live programming of Dallas/Fort Worth stations KTVT, KXAS, and WFAA respectively. The Water Pik, Folger's, Alka Seltzer, Miller, Cobra, and American Express commercials were obtained from "throw-away" 16mm films which were used by KDFW during the years 1974 and 1975 which had been produced by several different advertising agencies. The Hallmark commercial was produced by Mel Dunn & Associates in the Dallas/Fort Worth area in 1969 and aired on KDFW in 1970. This commercial was also collected on 16mm film. No attempt was made to classify the commercials by product-type, intended audience, or by the station on which the commercial was aired. A complete script for each television commercial is located in the appendix.

Since a Burkeian analysis for each commercial must be extensive, only ten television commercials were selected for reasons of practicality and manageability. The ten commercials were rhetorically analyzed to determine how and why the elements of the rhetoric of rebirth occur in each commercial. This rhetorical analysis reveals recurrent themes or
patterns which in turn uncover both the overt and covert appeals of the commercials. The analysis reveals the motivational attitudes present in the commercials which seek to persuade audiences to respond favorably to the advertised products.

Design

This thesis includes five chapters. Chapter I provides an introduction to the subject, a statement of purpose, a survey of the literature, and an explanation of methods and procedures. Chapter II contains an analysis of the Pollution stage in the development of each television commercial. Chapter III contains an analysis of the Purgation stage in the development of each television commercial. Chapter IV contains an analysis of the Redemption stage in the development of each television commercial. Chapter V synthesizes the findings and offers some conclusions and recommendations concerning the use of the rhetoric of rebirth in television commercials.
NOTES


2 The Prospect of Rhetoric, p. iii.

3 The Prospect of Rhetoric, p. 225.

4 The Prospect of Rhetoric, p. 208.


20 Nichols, pp. 89-90.


23 Scott and Brock, p. 325.

24 Scott and Brock, p. 319.


29 Larson, p. 52.

30 Larson, p. 55.


35. Hoban, p. 2.
37. Larson, p. 57.
38. Larson, p. 58.
41. Rueckert, p. 145.
CHAPTER II

THE POLLUTION STAGE

According to Kenneth Burke, the Pollution stage is characterized by guilt within man.\(^1\) Guilt refers to negative feelings, anxieties, or dissatisfaction. Often guilt arises because a person is unable to achieve an ideal state of being. Since, according to Burke, no one can attain ideals, everyone experiences guilt. When people experience guilt, they usually lack something that would normally enable them to achieve their ideals and free them from their guilt feelings. The absence of this something can be referred to as a "lack." Many television commercials contain situations where people lack in various ways and they experience guilt which is Burke's Pollution stage.

In order to discover and name these lacks existing in each of the ten television commercials, the methodology in Chapter I as well as a supplementary Burkeian method called cluster analysis were utilized. Cluster analysis helps the Burkeian critic to determine "what goes with what and why."\(^2\) A selective index and an exhaustive concordance have been made of the elements present in each of the ten television commercials. An index lists terms of high intensity such as love, sex, society, and high frequency, which are frequently
repeated terms. A concordance lists common elements present in the substance of the commercials. Essentially, the cluster analysis offers a method by which the critic can find out what something means by finding out what the element is associated with. This offers insight into the motivations of the commercial designed by the television producers.

After applying the cluster analysis method to the ten television commercials, the commercials were found to have some distinct similarities. There were three main lacks present in the ten commercials. The American Express, Cobra, Closeup, Miller, and President's First Lady television commercials involve a lack of personal recognition. The Coast, Folger's, and Hallmark television commercials involve a lack of personal contentment. The Alka Seltzer and Water Pik television commercials involve a lack of physiological security.

The American Express, Cobra, Closeup, Miller, and President's First Lady television commercials will be referred to as Cluster I. The following concordance contains the elements present in Cluster I which involve a lack of personal recognition.

CONCORDANCE

CLUSTER I

American Express
Agent - Norman Fell
Agency - American Express Card
Act - Agent completes transactions without hassle
Scene - Hotel
Purpose - to sell the effectiveness of the Agency
Pollution Elements:
Disappointment because not many know the agent's name
Financial pressure of society
No confidence about the proof of the agent's financial responsibility
Negative self-image

Cobra
Agent - Young man
Agency - Cobra citizens band radio
Act - Agent gains friends and some personal relationships
Scene - Car & Metropolitan area
Purpose - to sell the effectiveness of the Agency

Pollution Elements:
Unhappy about his present state of life
He is lonely
Cold shoulders expressed by the people in the commercial depreses the Agent
No confidence about his personal relationships with people
Negative self-image

Closeup
Agent - Girlfriend of Peg or Peg
Agency - Closeup toothpaste
Act - Peg gets the interests of her man or the girlfriend gets Peg to try the Closeup and Peg experiences some success
Scene - Tennis Pro Shop & An Apartment
Purpose - to sell the effectiveness of the Agency

Pollution Elements:
Unhappiness about her relationship with Bruce
No confidence about her image as a female
Negative self-image

Miller
Agent - Four construction workmen
Agency - Miller High Life beer
Act - A successful leveling and a reward for the men
Scene - Construction area in a downtown metropolis
Purpose - to sell the effectiveness of the Agency

Pollution Elements:
An environment with tension and pressure associated with the use of explosives
The long hours of work completed by the construction workmen
Exhausted workmen at the end of their work day
President's First Lady
Agent - Farrah Fawcett-Majors
Agency - President's First Lady Health Spas
Act - Exercise helps a person to acquire a healthy, good looking figure like Farrah's
Scene - Fill or tv production set, garden and exercise room at PFL Health Spas
Purpose - to sell the effectiveness of the Agency

Pollution Elements:
Cosmetics do not create a healthy look that will obtain recognition
Fast, vigorous pace of life with recognition and its rewards
Hard work displaced on the exercise machines
Negative self-image associated with women that try to rely on cosmetics for a healthy look and are disappointed with the results

Recognition
Recognition can be defined as the act of giving special notice, attention, or acknowledgement to a person, place, or thing. The need for recognition is one of our basic human wants. Newborn infants can withdraw and die from a lack of recognition by their caretakers. Adolescents struggle to be recognized by their peers; adults work hard to achieve financial, political, or social recognition. Recognition is vital and important to people of all ages.

The Lack of Recognition
In the American Express television commercial, the character the audience is supposed to identify with is television personality Norman Fell. Fell indicates the need for recognition as he says, "Thanks to TV, a lot of people know my face, but not many know my name." He suggests, since he travels,
it is important for people to know his name or his financial reputation when making purchases on credit. Fell is experiencing dissatisfaction about being unrecognized. It is a classic case of recognizing a face but not recognizing a name. Many television viewers can identify with the need to get easy credit without having to prove their identity. Television viewers are probably delighted to know that Fell has found satisfaction in the American Express card because it fills the lack of recognition. He states his lack of recognition in the last line of the commercial as he says, "Maybe a Burt Reynolds doesn't need one, but you and I do." Viewers who desire a respected identity or recognition of their sound financial reputation are supposed to realize that they need the American Express card. Through identification with Fell, guilt is supposedly transferred to the television audience as they recall situations in their own lives when they have tried to charge purchases and have been denied credit or were unable to prove their identity.

The character the audience should identify with in the Cobra television commercial is the young man. The audience realizes the young man needs some recognition when he receives the cold shoulder from the people in the three short vinettes during the first part of the commercial. The young man portrays a negative self-image, for he appears depressed, discouraged, and disappointed with the people's responses to him. The viewer should begin to identify with the heartaches the young
man is experiencing as he gets the brush-off from these people. Television viewers probably recall the times that they have received a cold response from someone and felt insecure because they inferred rejection. Through identification with the young man, guilt is supposedly transferred to the television audience as they remember situations in their own lives when they were rejected.

In the Closeup television commercial, the character the audience is supposed to identify with is the young woman named Peg. Peg expresses her need for recognition as she says, "Bruce won't play tennis with me. But this \textit{new tennis dress} \textsuperscript{7} will bring him back--forty dollars!"\textsuperscript{10} She is frustrated with the lack of a relationship with Bruce, thus she is displeased and dejected. She, too, is experiencing guilt from a lack of recognition. There are probably numerous people in the television viewing audience that can identify with Peg's problems. The commercial probably stimulates some memories in the minds of many television viewers who desired recognition from someone with whom they desire a closer relationship. Through identification with Peg, guilt is supposedly transferred to the television audience as they recall their present relationships that have suffered from a lack of recognition.

The characters with whom the audience should identify in the Miller television commercial are four construction workmen.\textsuperscript{11} The foreman says, "Let's get ready to blow'er."\textsuperscript{12}
Tension builds as the men prepare for an explosion in a twelve story building. The pressure of the countdown can be experienced in the early part of the commercial. The construction workmen work hard under dangerous conditions. At the end of the day the men are experiencing some anxiety since they are eager to be rewarded and recognized for their successful efforts in leveling the building. The Pollution stage develops as the tension from the leveling area occurs in the first part of the commercial. The audience vicariously experiences the events in this commercial, and many may recall sometime in their own lives when they needed reward or recognition after a hard day's work. Through identification with the workmen, guilt is supposedly transferred to the television audience as they remember times when they labored hard and wanted some reward.

In the President's First Lady television commercial, the character the audience is supposed to identify with is television personality Farrah Fawcett-Majors. She stresses the need for a good figure, especially in her profession. She implies that the women in the audience who rely on cosmetics ought to start exercising to get the healthy look they desire. Identification with Farrah's figure and her successful professional career helps to transfer some guilt to the dissatisfied, out-of-shape women in the audience who tend to experience anxiety and dissatisfaction from their lack of recognition because of their figures.
The American Express, Cobra, Closeup, Miller, and President's First Lady television commercials use the lack of recognition to motivate television viewers to experience guilt, anxiety, or dissatisfaction, thus the Pollution stage is subsequently developed in each of the television commercials.

The Coast, Folger's, and Hallmark television commercials will be referred to as Cluster II. The following concordance contains the elements present in Cluster II which involves a lack of personal contentment.

CONCORDANCE

CLUSTER II

Coast
Agent - Harold King
Agency - Coast Deodorant Soap
Act - Agent uses Coast and meets the day with renewed vigor
Scene - House: Bedroom and Bathroom
Purpose - to sell the effectiveness of the Agency

Pollution Elements:
Rain is pouring down outside the King bedroom as thunder and lightening crack and crash
The alarm clock is ringing continuously
The agent is unhappy about getting out of bed
The agent is depressed about the prospects of the day
Agent has a negative outlook

Folger's
Agent - Mary
Agency - Folger's Mountain Grown Coffee
Act - Mary uses the Folger's to stimulate a better marriage
Scene - Residential Area--2 neighboring homes
Purpose - to sell the effectiveness of the Agency

Pollution Elements:
Mary is frustrated and unhappy because her husband does not like her coffee
Mary feels inexperienced, pessimistic, and discouraged
Mary does not have confidence in her ability to please her husband
Hallmark

Agent - Young blonde-haired woman
Agency - Hallmark Greeting Cards
Act - The agent receives a card which helps to erase some of the loneliness and depression she is experiencing
Scene - Metropolitan City: An Apartment, City Street, Office Building & Bus Stop
Purpose - to sell the effectiveness of the Agency

Pollution Elements:
Several situational happenings evidence a frustrated young woman
She has an unhappy expression evidencing a depressing attitude toward life
Pessimistic events evidence no hope or love in the young woman's life
No confidence in her relationships with people evidence in the brushoffs she received from the girls at the office
Agent has a negative self-image

Contentment

Contentment can be defined as the state of being satisfied with one's possessions, status, or situation. \(^{14}\) Fulfillment of needs, wants, and desires of the human are of primary importance to a healthy development. The continual process of becoming content with each situation in life is necessary for human kind to achieve and maintain an effective personal and social development. \(^{15}\)

The Lack of Contentment

In the Coast television commercial, the character that the audience is supposed to identify with is Harold King. \(^{16}\) King indicates the need for contentment as he says, "Oh . . . what a terrible morning. Maybe I'm dreaming . . . I'm not dreaming." \(^{17}\) King is sluggish, cranky, and annoyed about
getting out of bed this early morning. Thunder and rain is coming down heavily outside the bedroom window of Harold King. These negative happenings help to reinforce the presence of the Pollution stage in this commercial. Many television viewers can identify with the problems of Harold King is having in the early hours of the morning. Through identification with Harold, guilt is supposedly transferred to the television audience as they remember some early morning experiences that were just as frustrating.

The character the audience should identify with in the Folger's television commercial is a young woman named Mary. She is having problems with contentment in her marriage. She explains her problem by saying, "It's the third day in a row that Bill left without my coffee. What's the trick to good coffee?" Mary seems to be inexperienced, discouraged, pessimistic, and basically discontented with her husband's support of her as a wife. Many television viewers may identify with the problems that Mary is having with her marriage. Through identification with Mary, guilt is supposedly transferred to the television audience as they recall situations in their own lives when they too have felt unsupported by their mates.

In the Hallmark television commercial, the character that the television audience is supposed to identify with is the young woman. The young woman is disgusted with the events that have occurred on this day in her life.
She has experienced the disappointments of missing her bus, being late to work, getting caught in a rain storm without her umbrella, and the rejection she received from the girls at the office. She needs to develop some contentment in her life after these discouraging events. These occurrences represent a polluted environment for her in the commercial. Through identification with the young woman, guilt is supposedly transferred to the television audience as they reflect on situations in their lives when they have had a depressing day.

The Coast, Folger's and Hallmark television commercials used the lack of contentment to motivate the television audience to experience guilt, anxiety, or dissatisfaction, and the Pollution stage is subsequently developed in each of the commercials.

The Alka Seltzer and Water Pik television commercials will be referred to as Cluster III. The following concordance contains the elements present in Cluster III which involve a lack of physiological security.

**CONCORDANCE**

**CLUSTER III**

**Alka Seltzer**

Agent - Fred  
Agency - Alka Seltzer antacid tablets  
Act - Agent uses the Alka Seltzer and this makes his internal pains disappear  
Scene - Car & Metropolitan area  
Purpose - to sell the effectiveness of the Agency
Pollution Elements:
The husband is suffering from internal body pains
It is the black of night as the commercial begins
The traffic on the street evidences the rushing pres-
sure of society
The agent is miserable
The agent had a negative self-image of his body and
health

Water Pik
Agent - Robert Fuller
Agency - Water Pik oral hygiene appliance
Act - The agent stresses the need for Americans to use
the Water Pik to prevent gum disease
Scene - Dentist's office
Purpose - to sell the effectiveness of the Agency

Pollution Elements:
No confidence about the population of America using de-
VICES to protect themselves from gum disease
The alarming statistics presented by the agent signal
little hope or trust in Americans to protect themselves
Pessimism is expressed about the future for Americans
The camera angles tend to point the urgency of the re-
port that the agent shares with the television audience

Physiological Security
Physiological security can be defined as the state or
quality of being free from danger, fear, or anxiety as it
applies to an organism's healthy or normal functioning.\textsuperscript{21}
For people to have a secure physiological state, their phy-
siological needs must be fulfilled and measures should be
taken to guard against ailments, illnesses, or injuries.\textsuperscript{22}
Physiological security includes protective methods taken
that free a person from exposure to unhealthy experiences.
It is important for all to have a feeling of physiological
security.
The Lack of Physiological Security

In the Alka Seltzer television commercial, the character with whom the audience is supposed to identify is Fred who desperately needs relief from his pain.\(^{23}\) He has a headache and a heartburn. The situation depicts the man as suffering from discomfort and needing medicine for his internal head and chest pain. Through identification with Fred, guilt is supposedly transferred to the television audience as they recall situations when they have had illnesses and physical ailments.

The character with whom the audience should identify in the Water Pik television commercial is television personality Robert Fuller.\(^{24}\) He explains the need among many Americans to protect themselves from gum disease, something that people do not think about but certainly want to avoid. Through identification with Fuller as he offers this warning message about gum disease, guilt can be transferred to the television audience as they realize the significance of the statistics.

The Alka Seltzer and Water Pik television commercials utilize the lack of physiological security to motivate the television viewing audience to experience guilt, anxiety, or dissatisfaction, and the Pollution stage is subsequently developed in each of the commercials.

Summary

The Pollution stage is characterized by guilt within people. The missing element that would normally help people
to achieve their ideals and free themselves from their guilt feelings can be referred to as a "lack." The three cluster groups discussed in this chapter involve the lack of personal recognition, the lack of personal contentment, and the lack of physiological security. The television commercials project a substance that has the potential to be identified with by the television audience. The television viewer may experience guilt through this identification. Producers of television commercials use this transference of guilt to motivate the television audience to relieve their guilt by buying the advertised product. The Pollution stage is the first stage necessary for the development of the rhetoric of rebirth.
NOTES

1 Chapter I, p. 13.

2 William H. Rueckert, Kenneth Burke and the Drama of Human Relations (Minneapolis: University of Minnesota Press, 1963), p. 84.


6 The American Express card television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1975. The commercial was produced by the Olgilvy & Mather advertising agency of New York.

7 American Express, 1975.

8 The Cobra citizens band radio television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1975. The commercial was produced by the Batten, Barton, Durstine, & Osborne advertising agency of New York.

9 The Closeup toothpaste television commercial was recorded on cassette video tape at Master Control, Division of Radio/TV/Film, Department of Speech Communication & Drama, North Texas State University, from the live programming of KXAS-TV Channel 5, Dallas/Fort Worth, on February 22, 1977, at 4:00 p.m.

10 Closeup, 1977.

11 The Miller beer television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1974. The commercial was produced by the McCann-Erickson advertising agency of New York.

35
12 Miller, 1974.

13 The President's First Lady television commercial was recorded on cassette video tape at Master Control, Division of Radio/TV/Film, Department of Speech Communication & Drama, North Texas State University, from the live programming of WFAA-TV Channel 8, Dallas/Fort Worth, on February 25, 1977, at 3:30 p.m.


16 The Coast deodorant soap television commercial was recorded on cassette video tape at Master Control, Division of Radio/TV/Film, Department of Speech Communication & Drama, North Texas State University, from the live programming of KTVT-TV Channel 11, Dallas/Fort Worth, on February 10, 1977, at 12 noon.

17 Coast, 1977.

18 The Folger's coffee television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1974. The commercial was produced by the Batten, Barton, Durstine, & Osborne advertising agency of New York.

19 Folger's, 1974.

20 The Hallmark greeting card television commercial was obtained from Mel Dunn & Associates of Dallas. They were responsible for filming the commercial in the summer of 1969 for the Tracey-Locke advertising agency of Dallas. The commercial played on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1970.

21 Webster's Seventh New Collegiate Dictionary, p. 780.

22 Larson, p. 80.

23 The Alka Seltzer antacid tablets television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1974. The commercial was produced by the McCann-Erickson advertising agency of New York.

24 The Water Pik oral hygiene appliance television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1975. The commercial was produced by the J. Walter Thompson Company of New York.
CHAPTER III

THE PURGATION STAGE

Kenneth Burke describes Purgation as a cleansing process that enables some force to purge or displace the guilt from a person's life. This force is an agency or an act which helps people achieve their ideals or live with the lack of attaining them. The agency or act may relieve or displace the "lacks" and free people from their guilt feelings. The agency or act makes it possible for the agent to experience a cathartic change or new direction in life. Many television commercials offer products that serve as the agencies which people use to relieve various "lacks," freeing themselves from their guilt feelings. This is Purgation, the second stage in the rhetoric of rebirth.

Cluster I--Recognition

Analysis of the Agencies

The American Express card is introduced in the commercial by the agent Norman Fell. The card is presented as the means by which the agent can offer proof of his financial reputation. The card becomes the agency which the agent uses to establish credit, and, in a sense, financial power throughout the world. The agent refers to the agency as a means of
revealing positive qualities about himself as he says, "Right away it The American Express Card says two things about me. One, I am responsible, and two, I earn a good income." The phrase "right away it says," in reference to the American Express card, gives the agency human characteristics much like the old saying "money talks." Visually, the American Express card is green and resembles the United States dollar bill. A profile of a Roman Centurion soldier is centered on the card with an oval circle around it. The agency can visually represent the power of American currency. The visual appeal probably helps consumers identify with and desire the American Express card. The Purgation stage develops as Fell completes transactions easily, and his disappointment over not being known by name throughout the world is relieved by the agency.

The Cobra citizens band radio is the agency which the young man employs to gain personal recognition. The agency provides a constant source for social relationships that the young man needs. The narrator points out how the agency will give you recognition as he says, "With a Cobra two-way, everybody hears you--loud and clear." The phrase "everybody hears you--loud and clear" is vague and is an example of weaseling. It says nothing about the performance of the citizens band radio. The agency enables the agent to be potentially perceived by the audience as adventurous, sensual, and spirited. The television commercial tends to give viewers the feeling that they are seeing some futuristic gadget that can make
almost anything happen. This image of the product is probably attractive and exciting to consumers in the audience. The agency helps the young man to act more positive. In fact, his handle becomes the "Wild One." The agent is purged from his shyness and lack of recognition as the agency fulfills his need for social interaction.

The Closeup toothpaste is the agency which Peg tries upon the insistence of her girlfriend. She uses the agency to gain the recognition she desires from Bruce. As her girlfriend recommends Closeup, she tells Peg, "Whiter teeth and fresh breath might warm things up." The word "up" in reference to the agency has a pointed sexual connotation combined with the word "warm." The language choice develops a motivational appeal for the product. Visually, the Closeup toothpaste is seen rising out of the tube standing on end. This visual image reinforces the sexual appeal of the language. The agent says that the Closeup will make Peg's teeth "white as they can be," which is actually a vague value statement that sounds promising but really is not. The phrase "can be" is a weasel type of expression which sounds good but really says nothing about the effectiveness of the toothpaste. Peg's girlfriend can be thought of as part of the agency as Peg takes the girlfriend's advice about using the Closeup for whiter teeth and fresh breath. The agency gives Peg a renewed faith in herself as it successfully relieves her frustration with Bruce and purges her guilt feelings, while their relationship subsequently flourishes.
The Miller beer is the agency which the construction workmen use to gain the reward or recognition necessary after a hard day of work. The words "best tasting" are positive charged words which say nothing about the actual taste of the beer. These words are also weasel words. The commercial creates an experience through the use of the agency. The words "Miller time" appear on the bottom of the screen and the familiar music jingle lyrics can be heard in the background saying, "If you've got the time, we've got the beer." The agency appears to have a relaxing effect as the workmen take a Miller break. The agency makes the tense, pressured, laborious work worthwhile to the workmen as they reflect about the job they have just finished. The Purgation stage develops as the men relieve their tension and guilt with a rewarding agency and the lack of recognition is alleviated.

The President's First Lady health spa is the agency which Farrah Fawcett-Majors uses to maintain the appearance which gives her the recognition she receives in her television and film career. Farrah refers to the agency as she says, "I like the kind of work out you get at President's First Lady. They have the equipment which helps put every inch of you back in shape." She exercises regularly to keep her body looking healthy and fit. The agency provides a form of passage for her since it helps the agent to constantly regain an excellent physical condition. The commercial claims that the agency makes the need for cosmetics less, and an awareness of physical fitness
has provided Farrah with greater fulfillment. The phrase "the best look is a healthy look" is another vague value statement that really says nothing about the effectiveness of the health spa program. This phrase is the producer's way of weaseling on the quality of the product. Farrah offers a physical fitness program to the television audience that will purge them from their guilt about being unfit. The audience can regularly use this agency to relieve their lack of recognition.

Cluster II--Contentment

Analysis of the Agencies

The Coast deodorant soap is the agency which Harold King applies to gain contentment as he refreshes himself in the early morning. The agency promotes an energetic spirit within Harold as he readies himself for work. The narrator describes the agency by saying:

'Coast deodorant soap--the eye-opener . . . a crisp exhilarating scent and hand fulls of bubbly lather, combine to tingle your senses. It makes you feel more than clean. It actually brings you back to life. Coast--an eye-opening experience.'

The agency is portrayed as an effective stimulator than can give a person the energy he needs to meet the new day. The camera captures the enthusiastic facial expressions of the agent as he enjoys his shower. The television audience sees Harold completely cover himself with the lather of the Coast
as he scrubs his chest with vigor. The camera even focuses on the agent's toes as they wiggle to emphasize the cleaning power of the agency. The phrase "more than clean" is the vague value statement that this commercial uses to sound very positive without committing themselves on the effectiveness of the deodorant soap. Purgation develops with the agent gaining the energy he needs to meet the responsibilities of the day from the use of the agency.

The Folger's coffee is the agency which Mary uses to gain contentment in her marriage relationship by providing her husband with some coffee which he likes. The agency gives Mary some feelings of success and experience in her role as homemaker in their marriage. Mrs. Olson describes the agency saying, "It's specially blended . . . the richest coffee there is." The words "specially" and "richest" are weasel words because they cannot be quantified. Mrs. Olson explains that it is the coffee which makes the difference, and it is not the way that one makes the coffee. Mary is ecstatic that her husband appreciates her coffee. The agency purges Mary's frustrations which facilitates the development of the contentment in their marriage. Mrs. Olson can be thought of as part of the agency since she gives Mary advice about what brand of coffee is best. The Purgation stage develops with Mary using the agency to please her husband, thus relieving her lack of contentment in her marriage.

The Hallmark greeting card is the agency which the young woman receives that helps her gain some contentment in her life.
The agency provides a moment of happiness for the young career woman. As she opens the Hallmark greeting card, the narrator says, "That's what Hallmark cards are all about--Hallmark cards, when you care enough to send the very best." The words "very best" are weasel words which imply quality but they are ambiguous. The agency can be thought of as one of the nicest ways to brighten up someone's day. The agency brings feelings of happiness to the young woman as she reads the message inside the card. She is purged from her depression concerning the events that occurred during the day. Purgation develops as the agency gives the young woman hope for the future, and the lack of contentment is relieved.

Cluster III--Physiological Security

Analysis of the Agencies

The Alka Seltzer antacid tablet is the agency which Fred employs to relieve his headache and heartburn pain. Fred's wife tells him she will give him some Alka Seltzer to relieve his aches and pains. The narrator describes the agency saying, "When you suffer from an upset stomach with headache or body aches and pains, Alka Seltzer has antacid and specially buffered aspirin for quick relief." The words "specially" and "quick" are the promising words used in this commercial which say nothing about the effectiveness of the product. The words "EXTRAVESCENT ANALGESIC ANTACID" are seen on the Alka Seltzer package as the camera takes a closeup of the agency. The caption
"USE ONLY AS DIRECTED" is imposed across the bottom of the screen and this supposedly signals the power of the agency to the audience. The agency provides Fred with physical relief necessary for him to recover from his over indulgence. Fred's wife can be thought of as part of the agency as the wife tells Fred to take the Alka Seltzer. As Fred says, "The Alka Seltzer worked," he has been relieved of his literally polluted state since the agency purges his body pains and alleviates his lack of physiological security.

The Water Pik oral hygiene appliance is the agency which Robert Fuller encourages Americans to use to prevent gum disease. Fuller describes the agency saying:

'\textit{The Water Pik appliance can help. It\'w powerful jets of water help to remove food debris that can lead to gum disease. From under the gum line, places a brush misses, while it massages, stimulates gums. Used as part of a complete hygiene program, the Water Pik appliance can help reduce the causes of gum disease . . . it works.}'

Fuller promotes the agency to the television audience, declaring that the Water Pik appliance gives consumers a method by which they can protect themselves from gum disease on a daily basis. The phrases "used as part" and "can help reduce" are vague and offer no information about the effectiveness of the product. Purgation develops as the agency provides the consumer with physiological security and insure the health of gums.

\textbf{Summary}

Purgation occurs when there is some force that allows the guilt to be purged from a person's life. This force is
the agency that helps people achieve their ideals. The agency relieves the "lacks" and frees people from their guilt feelings. The television commercials discussed in this chapter offer products that serve as the agencies which people can use to relieve the lack of personal recognition, the lack of personal contentment, and the lack of physiological security. This Purgation process is the second stage in the development of the rhetoric of rebirth.
NOTES

1 See Chapter I, page 13.


3 The American Express card television commercial, see page 35.

4 The Cobra citizens band radio television commercial, see page 35.

5 The Closeup toothpaste television commercial, see page 35.

6 "Weasel words are words used in order to evade or re-treat from a direct or forthright statement. If you can't say it, weasel it." Paul Stevens, I Can Sell You Anything (New York: Peter H. Wyden Inc., 1972), p. 23.

7 The Miller beer television commercial, see page 35.

8 The President's First Lady health spa television com-
mmercial, see page 36.

9 The Coast deodorant soap television commercial, see page 36.

10 The Folger's coffee television commercial, see page 36.

11 The Hallmark greeting card television commercial, see page 36.

12 The Alka Seltzer antacid tablet television commercial, see page 36.

13 The Water Pik oral hygiene appliance television commer-
cial, see page 36.
CHAPTER IV

THE REDEMPTION STAGE

Redemption occurs when a purging force has displaced guilt from a person's life leaving that person purified and thus transformed to a new order of life or a new way of being. In a sense that force, whether it is spiritual, material, mental, or physical, has allowed the person to be reborn. Kenneth Burke says that people can "get the feeling of moving forward" in their lives when they transcendent the guilt feelings of the past to the new life of the present. Redemption is therefore the third and final stage in the rhetoric of rebirth.

The Burkeian method called cluster analysis was partially developed in Chapter II. A comprehensive concordance was presented with the analysis of the Pollution stage in the development of the ten commercials. The selective index that lists the terms of high intensity such as love, sex, society, and high frequency, which are frequently repeated terms, are present in this chapter. The index on page 54 lists the terms or elements present in the messages of the ten television commercials.
Cluster I--Recognition

Rebirth

Normal Fell employs the American Express credit card to purge his guilt from the lack of recognition. Fell develops a renewed confidence in his personality because the agency affirms his identity. He uses the agency to make financial transactions easily throughout the world. He is reborn to a life with more recognition and without this particular guilt. The agent receives added self-esteem as he uses the agency in his travels around the world. He is optimistic about the future, and his life is transformed.

The young man discovers the Cobra citizens band radio is the agency he can use to purge his guilt from the lack of recognition. He learns that personal relationships are easier for him to establish with the help of the agency. He develops some confidence in his interactions with people, while he is more optimistic about the future. The young man seems to get pleasure from the use of the agency, and his life has an added sense of fulfillment. The people that the young man talks to on his radio give him added self-esteem, belonging, and even fraternal love as they refer to him as "good buddy." The young man projects an adventurous, sensual attractiveness as he engages in conversation with a variety of people on his radio. The young man is reborn to a new life with new friends and without guilt about his personal relationships.
Peg tries the Closeup toothpaste, recommended by her girlfriend, to purge her guilt from the lack of recognition. Peg finds that the agency works in her relationship with Bruce. Her self-confidence and optimism about life are renewed and evidenced as she says, "Two love," at the end of the commercial. After Peg has employed the agency, she seems to communicate a sexual attractiveness to the audience. Her face beams with happiness about her relationship with Bruce. She is in love and receives added self-esteem through the transforming effect of the agency. Peg is reborn to a new life with plenty of personal recognition.

The construction workmen find that the Miller High Life beer is the agency that purges their guilt from the lack of reward or recognition. The workmen receive pleasure from the agency and are more self-confident and optimistic about the future concerning their jobs. The workmen are reborn to a life free from guilt with reward for a job well done.

Farrah Fawcett-Majors advocates the President's First Lady exercise program for all women interested in purging their guilt from the lack of recognition. Viewers observe the optimistic, self-confident Farrah as she exercises with the health spa machines. Farrah projects a sexual attractiveness as she demonstrates the facilities at the health spa in a skin tight body suit. Women in the audience are sure to identify with Farrah's figure and the recognition she receives for it. American women are presented a method that they can
practice daily to continually transform their lives and receive greater personal recognition from their admirers. To achieve and maintain physical fitness helps to reshape and refresh the body and spirit of the women and men of America.

Cluster II--Contentment

Rebirth

Harold King applies the Coast deodorant soap and discovers it purges his guilt from the lack of contentment. The agency helps the agent to transcend his disgusted feeling for waking up to a renewed self-confidence and optimistic courage about the challenges and conquests of the new day. The shower ritual symbolizes the baptismal renewal ritual as the agent experiences continual transformation in his life. The commercial portrays the agent receiving pleasure and peace from the "eye-opening" agency. He is purified, cleansed, and projected into a new life free from guilt with renewed contentment.

Mary learns from the utilization of the Folger's coffee that it purges her guilt from the lack of contentment. The agency expels her frustrations and doubts about her marriage with Bill. Mary develops a revived self-confidence and optimistic courage about being a good wife who can make good coffee for her husband. Mary receives pleasure and peace from the agency as her husband enjoys her coffee. Mary and Bill are reborn into a new life with a relationship
filled with love, happiness, and contentment. Mary is free from her guilt feelings and is given a new life as a successful homemaker.

The young woman receives the Hallmark greeting card and finds that it relieves her guilt from a lack of contentment. The agency helps the agent to transcend her disappointments and discouragements of the day to a renewed self-confidence and optimistic courage about her struggle to succeed with her professional business career. She feels a sense of belonging as she receives the greeting card from a friend. The agency gives the young woman pleasure and peace in her lonely life in the big metropolitan city. The young woman is momentarily projected into a life free from her guilt with greater personal contentment.

Cluster III—Physiological Security

Rebirth

Fred is purged from his guilt from the lack of physiological security as he takes the Alka Seltzer antacid tablets. Fred regains his health and is much more self-confident in his restored spirit. He is more optimistic about the future and is ready to meet the responsibilities of the dawning day with a revived mind and body. Fred projects a peaceful attitude as he is relieved of his body aches and pains. The commercial probably gives the audience the idea that it is wise and necessary to utilize the agency when a person suffers
from body aches and pains. Fred is a transformed man who is free from guilt with the fulfillment of physiological security.

Robert Fuller encourages Americans to take advantage of the Water Pik oral hygiene appliance to relieve their guilt feelings from the lack of physiological security. The agent says that the agency can provide consumers with a continual peaceful, confident, and optimistic feeling about the secure health of their teeth and gums. Fuller communicates strongly the idea that those who use the agency are wise and preventive of future dental problems. Americans can be reborn to a life without worry and guilt with greater physiological security.

Cluster Analysis

Cluster analysis provided the critic with the ability to determine what commercials go with what and why. It aided the discovery of the underlying motives of each commercial. The index charts (Tables I, II, and III) on pages 54, 59, and 62 list terms of high intensity and high frequency for the three cluster groups.

Cluster I--Recognition

The American Express, Cobra, Closeup, Miller, and President's First Lady television commercials use a theme of recognition in the product message. Each commercial establishes a problem-solution situation which is ultimately resolved by the agency or the advertised product. The five commercials comprise a variety of underlying motifs in the
structure of the commercials. The index on page 54 indicates the emphasis of the rebirth element recognition as well as the other rebirth elements in the commercial. Each commercial in this cluster portrays the agent receiving a renewed optimistic self-confidence due to a feeling of recognition.

The terms "a lot," "right," "responsible," and "good income," included in the message of the American Express television commercial, reinforce the idealistic values of society. Success has been identified or equated with civic responsibility and economic independence. The agency gives the agent added self-esteem with the completion of successful financial transactions, and Norman Fell voices the producer's perception of the values of society. The American Express card is really being offered as a symbol or badge of success for each person to carry with them. The producer's use of a "status" motif in this commercial message.

The Cobra television commercial presents the negative charged term "nobody" and the positive charged term "everybody" in reference to the change brought about by the agency in the agent's life. This reinforces the struggle of the young man and his relationships with people. The terms "wild one," "come on," "loud and clear," and "punch through" connote sexual images as part of the young man's developing virility or manhood. The words "yeaahoo" and "allrrriight" evidence the joy or please of the new relationships the agent has established. The following table enumerates these words.
<table>
<thead>
<tr>
<th>Agency</th>
<th>Self-Confidence</th>
<th>Optimism</th>
<th>Recognition</th>
<th>Success</th>
<th>Pleasure</th>
<th>Peace</th>
<th>Love</th>
<th>Contentment</th>
<th>Sexual Attractiveness</th>
<th>Belonging</th>
<th>Courage</th>
<th>Wisdom</th>
<th>Esteem</th>
<th>Physiological</th>
<th>Security</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Express</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cobra</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Closeup</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>President's First Lady</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coast</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Folger's</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hallmark</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alka Seltzer</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Water Pik</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TABLE I

INDEX OF REBIRTH ELEMENTS FOR CLUSTER I--RECOGNITION
These new relationships produce a sense of belonging and love in the agent as he also receives added self-worth. The commercial utilizes the "search for identity" motif in this commercial situation.

The terms "won't" and "will" set up the negative-positive conflict the agent is experiencing in the Closeup television commercial. The agent labors in search of an image that will attract her boyfriend Bruce. The "warm-up jacket" represents the artificial adornment the agent considers in improving her image. The toothpaste represents the real tool that the agent uses to enhance her female image. The artificial is external and the real is the internal. This dichotomy helps the viewer to choose the agency with the most rewarding benefits. The term "forty dollars" is symbolic of the American respect for expensive fashions. The terms "whiter teeth" and "fresh breath" are representative of life as opposed to yellow teeth and bad breath which would be death. The words "warm," and "up," and "score" have implicit sexual connotations for the relationship between Peg and Bruce. The phrase "put your money where your mouth is" is an appeal to the competitive nature of most Americans who would gamble on the effectiveness of the agency. The words "two love" create a pun relating the terms of tennis to the status of the young couple's relationship. The agent receives feelings of self-worth as she realizes that she is appreciated and loved by her boyfriend. The commercial employs the images of life, love, sexual attractiveness, and an appeal
to the competitive nature of Americans in promoting interest in the product. The producer's use a variation of the "search for identity" motif in this commercial situation.

The Miller television commercial uses the terms "blow'er," "five," "four," "three," "two," and "one" to stimulate the tension and danger of the building explosion. The state of tension and danger stands for death as the relaxation of "Miller time" symbolizes life. The commercial implies those who drink this beer are skillful in the following statement:

'It takes as much skill to bring down a building as it does to put one up. And now's the time for the best tasting beer you can find.'

The product name Miller High Life symbolizes the supposed positive effect of the agency. The terms "High" and "Life" refer to above or beyond the potential of the present life. The phrase "If you've got the time, we've got the beer" means those consumers wishing to set aside some time or priority to use this agency will be pleased with the relaxing, pleasure-filled experience. This commercial centers around a motif of "celebration" in the product message.

The President's First Lady television commercial uses the personal pronoun "I" to emphasize the opinion of Farrah Fawcett-Majors. This helps the viewers to be attracted to the product who are already attracted to the agent. The term "cosmetic" stands for the artificial tool used in creating good looks as opposed to the real tool of "exercise." The words "exercise," "vigorous," and "work out" are used in combination
with the video presentation of the commercial to promote a sexual attractiveness of the agent. The term "equipment" symbolizes professional advice or ability available with the use of the agency. The word "back" implies the passage of the agent. The slogan "If you're not in shape, no makeup in the world can makeup for it" directs the responsibility toward the consumer to act. The term "low" is the commercialized way of setting the standard for the audience rather than stating the price. The appeal of the sexual attractiveness of the agent and the positive images produced through physical exercise join as the vehicles for this commercial message. The commercial utilizes a "physical rejuvenation" motif in this product message.

The five commercials in Cluster I appeal to the need to be recognized. The agents receive greater recognition with the use of the agency. The "status," "celebration," "physical rejuvenation," and "search for identity" motifs probably provide a covert appeal to the audience to attract identification and a positive response toward the products. Each agent successfully overcomes his problem with a renewed zest for life. The five commercials indicate how producers perceive the value Americans place on recognition.

**Cluster II--Contentment**

The Coast, Folger's and Hallmark television commercial employ a theme of contentment in their product messages. A
problem-solution equation stimulates the development of each commercial with the agency meeting the need of the agent. The three commercials include similar underlying motifs in the structure of the commercials. The index on page 59 illustrates the emphasis of the rebirth element contentment as well as the other rebirth elements in the commercials. The commercials in this cluster portray the agent receiving renewed optimism, self-confidence, pleasure, peace, and courage.

The Coast television commercial establishes a positive-negative conflict with the use of the terms "good" and "terrible." These terms symbolize the psychological transformation the agent experiences. The words "has to" imply the demands that the agent must assume this day. The term "discover" implies the experience the agent has with the agency. The words "bubbly lather" stand for the purity of the agency. The terms "crisp," "exhilarating," and "tingle" reinforce the pleasing experience possible with the agency. The phrase "bring yourself back" is an appeal to the audience to enjoy the purging passage of the agency. The term "backstroke" refers to the enthusiastic, courageous, and optimistic attitude of the agent after using the agency. The producers of this commercial employ the use of a sensory experience to promote the product. The commercial applies a "salvation" motif in this product message. Table II which follows illustrates the rebirth element contentment in Cluster II.
## TABLE II
INDEX OF REBIRTH ELEMENTS FOR CLUSTER II—CONTENTMENT

<table>
<thead>
<tr>
<th>Agency</th>
<th>Self-Confidence</th>
<th>Optimism</th>
<th>Recognition</th>
<th>Success</th>
<th>Pleasure</th>
<th>Peace</th>
<th>Love</th>
<th>Contentment</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Express</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cobra</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Closeup</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>President's First Lady</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coast</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Folger's</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Hallmark</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Alka Seltzer</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Water Pik</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sexual

<table>
<thead>
<tr>
<th>Agency</th>
<th>Attractiveness</th>
<th>Belonging</th>
<th>Courage</th>
<th>Wisdom</th>
<th>Esteem</th>
<th>Physiological</th>
<th>Security</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Express</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cobra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Closeup</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>President's First Lady</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coast</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Folger's</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hallmark</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alka Seltzer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Water Pik</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Folger's television commercial points the problems the agent experiences with the term "third." This term refers to the hardship endured in the crucifixion or even the popular saying "the third time is the charm." The term "trick" implies magic in the substance of the agency. The words "short cut" refer to the carelessness or inexperience of the agent. The term "mountain" symbolizes the home of the gods or even heaven. The phrases "coffee was coffee" and "that's coffee" illustrate the problem-solution equation at work in this commercial. The words "bigger thermos" are sexually suggestive in the renewed interest of the husband for his wife and her coffee. The wife acquires a sense of wisdom and love as she rebuilds the marriage relationship with a more contented atmosphere. This commercial uses a "salvation" motif in the development of this product message.

The phrase "when you care enough to send the very best," presented in the Hallmark television commercial, is loaded with an appeal to the priorities of the consumer. The words "care enough" implies concern or genuine interest in the person receiving the card. The words "very best" reveal the use of weasel words to bring about positive sounding appeals to consumers. The agent experiences a feeling of belonging as she receives the greeting card. The producers of this commercial use a "bad day" motif in developing this commercial message.
The three commercials in Cluster II appeal to the need to be content. The agencies restore contentment to the lives of the agents. The covert appeals of the "salvation" and "bad day" motifs probably produce identification and favorable responses to the advertised products. The three commercials illustrate the perception the producer's have about the desire of Americans to be content in their lives.

**Cluster III--Physiological Security**

The Alka Seltzer and Water Pik television commercials use a theme of physiological security in the product message. The two commercials initiate problem-solution situations that are resolved by the agencies or advertised products. Two different motifs are utilized in the commercials. The index on page 62 indicates the emphasis of the rebirth element physiological security with the box around it. The commercials in this cluster depict the agent receiving renewed optimism, self-confidence, peace, and wisdom with the use of the agency.

The terms "dance" and "eat" illustrate the over indulgence of the agent in the Alka Seltzer television commercial. The words "night" and "day" symbolize the passage of the agent from death to life. The terms "antacid" and "aspirin" appeal to the credibility of the product. The words "upset," "headache," "aches," and "pains" reinforce the suffering of the agent. (These elements of rebirth are noted in Table III.)
TABLE III
INDEX OF REBIRTH ELEMENTS FOR CLUSTER III--PHYSIOLOGICAL SECURITY

<table>
<thead>
<tr>
<th>Agency</th>
<th>Self-Confidence</th>
<th>Optimism</th>
<th>Recognition</th>
<th>Success</th>
<th>Pleasure</th>
<th>Peace</th>
<th>Love</th>
<th>Contentment</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Express</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cobra</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Closeup</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>President's First Lady</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coast</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Folger's</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Hallmark</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Alka Seltzer</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Water Pik</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

Sexual
Attractiveness Belonging Courage Wisdom Esteem Physiological Security

<table>
<thead>
<tr>
<th>Agency</th>
<th>Attractiveness</th>
<th>Belonging</th>
<th>Courage</th>
<th>Wisdom</th>
<th>Esteem</th>
<th>Physiological</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Express</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cobra</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Closeup</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>President's First Lady</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coast</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Folger's</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hallmark</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alka Seltzer</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Water Pik</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
There is an appeal to the audience to use this agency because of its "quick relief." These terms are promising but offer no substantive information about the agency. The agent's wife gives her husband a feeling of love and peace as he recovers from his illness. The agent was wise in obtaining the agency. The commercial uses the "salvation" motif in the product message.

The term "lose" as opposed to the term "gain" establishes the problem-solution equation in the Water Pik television commercial. The words "disease" and "healthy" represent decay (death) and cleanliness (life) respectively. The terms "powerful," "jets," "reduce," and "remove" indicate the effectiveness of the agency. The words "massages" and "stimulates" are sexually suggestive which are subtle in their appeal. The term "wonder" relates the miracle quality of the product. The word "recommend" stands for the positive as opposed to "don't recommend" standing for the negative. The word "surveyed" is important since it serves as a clue to the television audience that the doctors recommending this product are the only one's the producers chose to ask. The term "works" reinforces the positive effects of the agency. The agency promotes feelings of peace and wisdom in the message given by the agent. The commercial uses a motif of "caution" in the product message.

The two commercials in Cluster III appeal to the need to be physiologically secure. The products reestablish
physiological security in the lives of the agents. The appeal of the "salvation" and "caution" motifs potentially spur identification and positive responses to the advertised products. The two commercials indicate how the producers perceive the significance of the desire among persons to be physiologically secure.

Generalizations
All ten of the television commercials studied initiate a problem-solution equation in the situation of the message. None of the commercials speak directly about the ability or the effectiveness of the product. All of them use weasel words and phrases to make promises about their products. Each commercial has a motif or theme underlying the basic substance of the commercial. The five commercials in Cluster I use a "status" motif, a "celebration" motif, a "physical rejuvenation" motif, and two "search for identity" motifs in their product messages. The three commercials in Cluster II use a "bad day" motif and two variations of a "salvation" motif in their product messages. The two commercials in Cluster III use a "salvation" motif and a "caution" motif in their product messages. The solution offered in each commercial gives the agent a false sense of rebirth since these particular agencies cannot make someone's name known around the world or change the basic personality of an agent so that he develops more personal relationships.
Summary

Redemption occurs when a purging force has displaced the guilt from a person's life leaving that person purified and transformed to a new order of life or a new way of being. The force, whether spiritual, material, mental, or physical, has allowed the person to be reborn. The television commercials discussed in this chapter offer products that attempt to serve as the agencies which people can use to purge their guilt and transform themselves into a life with greater personal recognition, personal contentment, and physiological security. The Redemption stage is therefore the third and final stage in the development of the rhetoric of rebirth.

Cluster analysis provided insight into the underlying motif of each commercial. The producers of the television commercials are aware of the basic needs of people. They use covert appeals, in the audio and video message of the commercial, to appeal to these needs, and thus attract interest in the advertised products. The cluster analysis revealed the producer's choice of words for various commercial situations, and the analysis also revealed the potential impact of these words.
NOTES

1 See Chapter I, page 13.


3 See Chapter III, page 22.

4 Cobra citizens band radio television commercial, see page 35.

5 Closeup toothpaste television commercial, see page 35.

6 Miller beer television commercial, see page 35.
CHAPTER V

SUMMARY AND CONCLUSIONS

The purpose of this study has been to analyze and synthesize the content of selected television commercial according to Kenneth Burke's theory of the rhetoric of rebirth. Burke's method of analysis of the rhetoric of rebirth and cluster analysis have provided a functional method to name and identify the motivations of the producers of television commercials.

According to Burke's theory of symbolic action, words function as acts upon a scene. Thus, television commercials are a form of symbolic action which perform a vital function for their producers and the television audience. From the theory of symbolic action, Burke developed his dramatistic system of rhetorical analysis. The method of analysis for this study has been taken from Burke's theory of the transformation process called the rhetoric of rebirth which is part of his dramatistic system.

In addition to Burke's theory of symbolic action, several additional structural tools were employed that are also a part of Burke's dramatistic system. The structural tools, identification and the pentad, were useful in determining and describing both the substance of the commercials and the producer's rhetorical strategies. These tools also gave some
indication about the motives of the producers of the television commercials. Language analysis was a structural tool helpful in determining what the verbal symbols represented in the messages of the commercials. Cluster analysis served as a structural tool that aided the critic in determining what commercials were similar and why.

The Pollution stage is characterized by guilt within people. The missing element that would normally help people to achieve their ideals and free themselves from their guilt feelings has been referred to as a "lack." The three cluster groups involved the lack of personal recognition, the lack of personal contentment, and the lack of physiological security. The television viewer may experience guilt through an identification with the substance of the television commercial. The producers of television commercials use the transference of guilt to motivate the television audience to relieve their guilt by buying the advertised products. The Pollution stage is the first stage necessary in the development of the rhetoric of rebirth.

Purgation occurs when there is some force that allows the guilt to be purged from a person's life. This force is the agency that helps people achieve their ideals. The agency relieves the "lacks" and frees people from their guilt feelings. The television commercials offer products that serve as the agencies which people can use to relieve their lack of personal recognition, personal contentment, and physiological
security. Purgation is the second stage necessary in the development of the rhetoric of rebirth.

Redemption occurs when a purging force has displaced the guilt from a person's life leaving that person purified and transformed to a new order of life or a new way of being. The force, whether spiritual, material, mental, or physical, has allowed the person to be reborn. The television commercials offer products that attempt to serve as the agencies which people can use to purge their guilt and transform themselves into a life with greater personal recognition, personal contentment, and physiological security. The Redemption stage is therefore the third and final stage necessary for the development of the rhetoric of rebirth.

Cluster analysis provided insight into the underlying motif of each commercial. The producers of the television commercials are aware of the basic needs of people. They use covert appeals in the video and audio messages of the commercial to appeal to these needs, and thus attract interest in the advertised products. The cluster analysis revealed the producer's choice of words for various commercial situations, and the analysis also revealed the potential impact of those words.

The motif or theme of each commercial was probably familiar to the prior experience of the television viewer. The "status," "celebration," "physical rejuvenation," "search for identity," "bad day," "caution," and "salvation" motifs
used in the ten television commercials potentially produced identification with the commercial situation and a favorable response to the advertised products.

Cluster analysis provided close scrutiny of the words used in the commercial messages. The in-depth analysis of these words provided a more complete picture of the deception of the television commercial. The use of weasel words and stunning video presentations became apparent in this analysis. Perhaps the dazzling effect of the video presentation tends to attract the viewer and ultimately distract the consumer so that he does not stop to inspect or examine the message of the words. This hypothesis is confirmed by the experimental research cited in the first chapter of this thesis which concluded that the video messages are a strong stimulus than audio messages in audience recall. In future studies, it might be advisable to further pursue the rhetorical aspect of television commercials in order to answer why television viewers respond more favorably to visual messages than they do to verbal ones.
NOTES

1See Chapter I, page 6.
APPENDIX A*

AMERICAN EXPRESS TELEVISION COMMERCIAL SCRIPT

30 seconds

**Video**

1. *LS* pulling into *MS*: Norman Fell crosses right to left toward a reservation desk in a hotel.

2. *MS*: Fell presents an American Express card to the Reservation Manager.

3. *MCU*: Fell is standing at the reservation desk. He gestures with his two fingers.

4. *MCU*: Fell is signing the charge form at the reservation desk.

5. *CU*: Fell's name is punched on the American Express card.

   Caption Imposed: 800-528-8000

6. *MCU*: Fell holds the card up to in front of his shoulder.

7. *CU*: Fell smiles and the logo is imposed.

   Logo imposed: AMERICAN EXPRESS
   (in the lower left corner of the picture)

**Audio**

1. *Fell*: Thanks to TV, a lot people know my face, but not many know my name.


3. *Fell*: Right away it says two things about me. One, I am responsible, and two, I earn a good income.

4. *Fell*: And . . . it says it at restaurants, hotels, stores, and airlines all over the world.

5. *VO-Narrator*: To apply for a card, call this toll free number.


7. *Fell*: Maybe a Burt Reynolds doesn't need one, but you and I do.

*Key to the Symbols used in the television commercial scripts:

SCU -- Super Closeup

CU -- Closeup

MCU -- Medium Closeup

MS -- Medium Shot

LMS -- Long Medium Shot

LS -- Long Shot

VO -- Voice Over*
APPENDIX B

COBRA TELEVISION COMMERCIAL SCRIPT

60 seconds

Video

1. LS into a MS: A young man descends a flight of exterior stairs and walks on to a sidewalk where he waves to an older man who walks by.

2. MCU: Young man stands on the sidewalk as the older man ignores him as he walks by.

3. MS: Young man is looking over a menu as he sits in a restaurant preparing to order his food. A waiter walks by his table and ignores the young man's call to order.

4. MCU: Young man is placing a telephone call at a pay telephone booth.

5. MCU: Young man hangs up the telephone and pats the receiver as he walks away.

6. MCU: A Cobra citizens band radio bolted under the dash of a car.

7. CU: The front control panel of the Cobra cb radio.

8. MCU: Young man gets into the car and turns on the Cobra cb radio. He raises the microphone to his mouth

Audio

1. Young man: Hi, how are ya?

2. Y-man: Yea . . . me too.

3. Y-man: Waiter, I was wondering about the little 'ole stuffed mushrooms?

4. Y-man: Operator, operator . . . but I can hear you.

5. VO-Narrator: When you get the feeling that nobody hears you,

6. VO-Narrator: that's the time to get a

7. VO-Narrator: Cobra citizens band radio.

8. Y-man: Breaker, breaker, 1-9, this is the wild one! anybody read me come onnn.

VO-Narrator: Because with a two-way, everybody hears you--loud and clear.
Video

9. MCU: Young man listens to the responses of those talking to him and then he responds.

10. MS into a LS: The young man pulls away from the curb in his Honda Civic (red) and drives down the street with an antenna waving in the wind.

Bumpersticker: HAVE A BODACIOUS DAY! (placed on the back window of the Honda Civic)

Audio

9. Man-1: Yea wild one, what's your twenty?
   Y-man: Yeaahhoooc.
   Man-2: Hey good buddy, how's it going?
   Y-man: Allrrriight.

10. Woman-1: I read you loud and clear wild one.
    Y-man: This is the wild one--come onnn.
    VO-Narrator: When it comes to cb radio, punch through loud and clear with a Cobra.

11. Sound: Explosion with sound fading out.
CLOSEUP TELEVISION COMMERCIAL SCRIPT

30 seconds

Video

1. CU opens to MS: Young blonde-haired woman models a tennis dress for a young brunette-haired woman in a Tennis Pro-shop.
2. CU: Brunette-haired woman smiles and replies.
3. MCU: Blonde-haired woman picks up a warm-up jacket and shows it to the other woman as she replies.
4. MCU: Brunette-haired woman holds up a box of Closeup toothpaste.
5. CU: Closeup toothpaste tube is standing vertically with red toothpaste rising out of the tube.
6. MS: The two women are standing in the Tennis Proshop.
7. CU: Blonde-haired woman's face.
8. CU: Brunette-haired woman's face.
9. LMS: (time has passed) The two women are in the dean of their apartment that they seem to share.
10. MCU: Blonde-haired woman is smiling as she answers the other woman.

Audio

1. (Blonde-haired woman) Wm-1: Bruce won't even play tennis with me. But this will bring him back--forty dollars!
2. (Brunette-haired woman) Wm-2: Sexy--now try Closeup.
3. Wm-1: That's just toothpaste--Maybe a warm-up jacket.
4. Wm-2: Peg, put your money where your mouth is. Whiter teeth and fresh breath might warm things up.
5. Wm-1: It looks like mouthwash.
7. Wm-1: Does it whiten your teeth.
8. Wm-2: White as they can be.
9. Wm-2: Well, what's the score with Bruce?
10. Wm-1: Two love.
woman’s mouth smiling.

*Video*

*Audio*

**Logo imposed:** The red Closeup toothpaste box with label slogan reading: **SUPER WHITENING TOOTHPASTE AND MOUTHWASH IN ONE.**

**Caption imposed:** PUT YOUR MONEY WHERE YOUR MOUTH IS.

**VO-Narrator:** Put your money where your mouth is-- Buy Closeup!
APPENDIX D

MILLER TELEVISION COMMERCIAL SCRIPT

30 Seconds

**Video**

1. **CU:** Workman's arm shoves a stick of dynamite into the cement wall of a building.

2. **CU:** Construction foreman with a white hard hat raises a walkie-talkie to his mouth.

3. **LS:** A twelve story building standing in the downtown area.

4. **LS:** A workman laying a cable away from the building.

5. **LS:** Empty groundfloor of the building.

6. **CU:** Safety latch is raised on the detonation button of the plunger box.

7. **MS:** Two firemen stand in front of a firetruck awaiting the explosion.

8. **LS:** Two workmen operating the detonation plunger in the foreground and the building standing in the background. Explosion crumbles the building.

9. **MS:** The four workmen gather around the rubble of the leveled building.

**Caption imposed:** Miller time

**Audio**

1. (No Audio)

2. **Foreman:** Let's get ready to blow'er.

3. **Sound:** Sirens begin wailing continuously.
   - **Man:** Five.

4. **Man:** Four.

5. **Man:** Three.

6. **Man:** Two.

7. **Man:** One.

8. **Sound:** Sirens crescendo loudly.
   - **Music:** A music theme crescendoes with the sirens.

9. **VO-Narrator:** Now comes Miller time.
   - **Music:** Easy music fades in.
   - **VO-Narrator:** It takes as much skill to bring down a building as it does to put one up.
Video

10. CU: Water-beaded bottles of Miller High Life sitting on a refrigerator shelf with the familiar label slogan "THE CHAMPAIGN OF BEERS."

11. LS: Construction workmen walking back to the construction trailer with the sun setting over their shoulders.

12. MS: Four construction workmen gather in the construction trailer with the construction supervisor. The foreman talks to the other men as he holds a Miller beer.

13. MS: Construction Supervisor and a construction workman discussing the events of the day as they all hold Miller beers.

14. LMS: Supervisor shows the workmen a color rendering of the new building that will be built in the place of the leveled building.

Audio

10. VO-Narrator: And now's the time for the best tasting beer you can find.

11. Sound: Easy music fades out.

12. VO-Narrator: Miller High Life--

13. Music: Miller music jingle--"If you've got the time, we've got the beer . . ."


Logo imposed: MILLER HIGH LIFE

Music: Miller beer.
APPENDIX E

PRESIDENT'S FIRST LADY TELEVISION COMMERCIAL SCRIPT

30 seconds

Video

1. **MS:** Farrah Fawcett-Majors is sitting in a director's chair on a film or TV production set. A hairdresser, a photographer, and a production crew are at work in the background.

   *Caption imposed:* The signature of Farrah Fawcett with the logo of President's First Lady under the signature.

2. **MS:** Fawcett-Majors stands beside the director's chair.

3. **MS:** F-M smiles as she does waist and forearm exercises using universal gym equipment. She is wearing an off-white body suit.

4. **LS,** then pulls into **MS:** F-M is walking through a flower garden.

5. **LS:** F-M is doing leg and arm exercises using universal gym equipment.

6. **CU:** F-M face and hair.

7. **MS:** F-M smiles as she does leg pushes, and leg lifts, and body lifts.

8. **MS:** F-M standing in the flower garden.

9. **LMS,** pulling into **MS:** F-M walking directly down center through the production set to her director's chair.

Audio

1. **Fawcett-Majors:** I'm Farrah Fawcett. My work depends on how I look, so I depend on cosmetics—sure.

2. **F-M:** But you know what my best cosmetic is—

3. **F-M:** Exercise, vigorous exercise.

4. **F-M:** Because I think the best look is a healthy look.

5. **F-M:** So I work out.

6. **F-M:** And I like the kind of work out you get at President's First Lady.

7. **F-M:** They have the equipment which helps put every inch of you back in shape.

8. **F-M:** And if you're not in shape, no makeup in the world can makeup for it.
Video

10. **THREE-WAY SHOT:** F-M is exercising in two-thirds of the picture. In the lower third of the picture the logo President's First Lady is imposed.

*Caption imposed:* With memberships starting as low as $20.

Audio

10. **VO-F-M:** With five membership programs starting as low as twenty dollars.
APPENDIX F

COAST TELEVISION COMMERCIAL SCRIPT

30 Seconds

Video

1. CU: Window inside a house. Table and lamp are positioned by the window. It is raining outside the window. A black hand enters the close-up left to right and turns off a ringing alarm clock.

2. PANS to MCU: A black couple is lying in a bed with the man nearest the alarm clock.

3. OPENS to MCU: Man struggles out of the bed, turns on the lamp that is sitting on the table across the room, and wanders toward the bathroom.

4. CU: A packaged bar of Coast deodorant soap sitting on a bathroom shelf beside a yellow towel.

5. CU: A shower head with water starting to spray out.

6. MCU: Man moves under the shower head with his eyes closed.

7. CU: Man's hand picks up a bar of Coast from the soap tray in the shower.

8. MCU: Man smells soap and opens his eyes as he smiles.

9. MCU: Man has his hands full of soap lather.

10. MCU: Man begins to lather and scrub himself with vigor.

Audio

1. Sound: Thunder is crashing with intermittent lightening. An alarm clock ringing continuously.

2. Man: Oh . . . what a terrible morning. Maybe I'm dreaming . . . (thunder crash) I'm not dreaming!

3. VO-Narrator: Harold King has to bring himself back to life. Fortunately, he's about to discover . . .

4. VO-Narrator: Coast deodorant soap--the eye-opener.

5. Music: slow music fades in.


7. VO-Narrator: Coast deodorant soap.

8. VO-Narrator: A crisp, exhilarating scent and

9. VO-Narrator: hands full of bubbly lather

10. VO-Narrator: combine to tingle your senses.

Music: Rousing music theme fades in.
**Video**

11. **CU:** Man's toes wiggle.

12. **MCU:** Man nods his head and smiles.

13. **MCU:** Man is dressed in a business suit standing in his bedroom. He ties his tie as he faces the camera.

14. **MS:** Woman yawns as she asks her husband a question.

15. **MCU:** Man answers as he does a swimming gesture.

16. **SCU:** A packaged bar of Coast deodorant soap.

*Caption imposed:* THE EYE-OPENER

*Special Effect:* The "o" in the word "OPENER" blinks.

**Audio**

11. **VO-Narrator:** It actually brings you back to life.

12. **VO-Narrator:** Coast—an eye-opening experience.

*Music:* Rousing music theme fades out.

13. **Man:** Do I feel good today?

14. **Woman:** How are you going to get to work today?

15. **Man:** Backstroke.

16. **VO-Narrator:** Bring yourself back to life—Coast deodorant soap, the eye-opener.
APPENDIX G

FOLGER'S TELEVISION COMMERCIAL SCRIPT

60 Seconds

Video

1. **LS:** A young woman runs out the front door of her home as she carries an aluminum thermos.

2. **LS:** The young woman stops at the driveway as a man drives out in a yellow station wagon.

3. **CU:** The young woman is standing in the driveway with an unhappy expression on her face.

4. **LS:** An older woman is on her knees working in a flower bed beside a huge tree in her front yard. The front yard is located next to the young woman's front yard.

5. **LS into a MS:** Mrs. Olson is walking toward the white picket fence separating the two front yards.

6. **LS into MS:** Mary is walking toward the white picket also.

7. **MS:** Olson replies to Mary as they move to the right out of the picture.

8. **MS:** Inside of the kitchen of the Olson house as Mrs. Olson and Mary enter the back door.

9. **MS:** Mrs. Olson crosses to the cabinet shelf and reaches for a can of Folger's.

Audio

1. **Wife:** Bill you forgot your coffee.

2. **Wife:** again.

3. **Wife:** Ohhh Bill.

4. **Older woman:** Morning Mary. **Wife:** Hi, Mrs. Olson.

5. **Olson:** Why the long face?

6. **Mary:** Oh, it's the third day in a row that Bill left without my coffee. What's the trick to good coffee?

7. **Olson:** Come on over.

8. **Olson:** You just can't take short cuts so I use Folger's.

9. **Olson:** Folger's.
Video

10. MS into a MCU: Mrs. Olson crosses right to left toward the kitchen sink as she prys the lid off the can.

11. MCU: Two women standing in Mrs. Olson's kitchen beside the kitchen sink.

12. CU: Folger's can.

13. CU: Label logo MOUNTAIN GROWN on the Folger's can.

14. MCU: Two women still standing in the kitchen.

15. CU to a MCU: Coffee being poured into an aluminum thermos as the picture opens to a shot of Bill holding a cup of coffee as he is sitting at a kitchen table in Mary's house.

16. LMS: Young couple in their kitchen with Mary standing and Bill sitting.

17. CU: Mary's smiling face.

18. MS: Young couple in their kitchen.

19. CU: Folger's can with the couple in their kitchen in the background.

Caption imposed: MOUNTAIN GROWN FOLGER'S (which switches to the familiar triangular figure)

Audio

10. Mary: I thought coffee was coffee.
    Olson: Oh no. Different coffees taste different and I think Folger's tastes best.
    Mary: That's good.

11. Olson: It's specially blended.
    Mary: Ummm, smells good.

12. Mary: What's Mountain Grown?

13. Olson: The richest coffee there is.


15. Bill: Smells good ... Tastes terrific!


17. Mary: You like it?

18. Bill: Sure do ... You know, I just may have to get a bigger thermos.
    Mary: (Laughs happily)

19. VO-Narrator: Get Folger's Mountain Grown Coffee--You'll like the flavor.
APPENDIX H

HALLMARK TELEVISION COMMERCIAL SCRIPT

120 Seconds

Video

1. **MS:** A brown door inside a hallway of a building with a stair rail in it.

2. **MS:** The brown door opens and a young woman runs out of it catching her umbrella on the inside of the door. She unhangs the umbrella and closes the door.

3. **MS:** The young woman starts running down the stairs.

4. **MCU:** The young woman stops halfway down the stairs to look at a sandy colored cat sitting on the ledge near the stair rail. She hangs her umbrella on the ledge near the stair rail and picks up the cat. She carries the cat back to her apartment as she closes the door.

5. **MS:** The young woman starts running down the stairs again.

6. **LS:** The young woman runs out onto the street and just as she reaches the bus stop the bus pulls away.

7. **MCU:** A sad expression comes over her face (woman) and it is an overcast day on the street.

8. **MS:** The young woman starts walking down the street. She carelessly bumps into a window washer and several others as she continues walking to work.

Audio

2. **Sound:** The door opens. **Sound:** The door closes.

4. **Sound:** The door opens and closes again.

7. **Music:** Slow winding music fades into the background. This gives the message a depressing mood.
9. **MS:** The young woman arrives at work late. The interior of the office is shown with secretaries and clerks working.

9. **Sound:** Typewriters are chattering and telephones are ringing.

10. **MS:** The young woman crosses to her desk.

11. **MS:** The Office Manager gives the young woman a bad look that says "you're late."

12. **MCU:** The young woman reaches her desk where a large stack of papers are awaiting her. A fellow worker hands the young woman a piece of paperwork.

13. **CU:** The fellow worker smiles at the young woman.

14. **LMS into a MS:** The young woman is sitting in a coffee break room with three other women.

14. **Sound:** a slow music theme fades in.

15. **MCU:** The young woman tries to enter the conversation but the three women simply ignore her.

16. **LMS into a MS:** The young woman is sitting at her desk in the office where it is late. A huge office window behind her indicates that it is dark outside and also stormy. The office floor is vacant except for the young woman.

16. **Sound:** slow music stops.

17. **MS:** A bus pulls up to a bus stop. It is pouring down rain and as the bus door opens two people jump from the door opening their umbrellas charging into the storm. The young woman is the third person to leave the bus. She has no umbrella to protect herself from the rain.

17. **Sound:** Rain is heard as it pours down on the city streets.
Video

18. **MCU**: The young woman starts walking through the streets of the city with a sad expression on her face that seems to say "what a day!"

19. **MS**: The young woman is walking up the stairs in her apartment building. She retrieves the umbrella that she left on the stair rail earlier that morning.

20. **MCU**: The young woman's feet enter the apartment and she kicks her shoes off.

21. **MS**: The young woman thumbs through her mail she received.

22. **MCU**: The young woman studies an envelope as she opens it expectantly.

23. **MCU**: The young woman smiles as she reads the message in the card.

24. **CU**: The young woman smiles as the camera freezes the shot. 

Audio

18. **Music**: A slow winding theme fades in.

20. **Music**: Music changes from the slow winding theme to a melody.

23. **VO-Narrator**: That's what Hallmark cards are all about.

24. **VO-Narrator**: Hallmark cards—when you care enough to send the very best.
APPENDIX I

ALKA SELTZER TELEVISION COMMERCIAL SCRIPT

30 Seconds

Video

1. MS: Middle-aged white couple is driving home from a Mexican style costume party. The wife is driving the car and the husband is leaning against his wife in pain.

2. CU: A glass of water. Two Alka Seltzer tablets plop into the glass of water and fizzing.
   Caption imposed: FOR UPSET STOMACH WITH HEADACHE OR BODY ACHES AND PAINS.

3. CU: Two packages of Alka Seltzer. The letters are white and each package has two shades of blue. A label slogan reads "EXTRAVESCENT ANALGESIC ANTACID."
   Caption imposed: USE ONLY AS DIRECTED.

Audio

1. Sound: Traffic on a busy street.
   Wife: Fred, I told you ... you dance the Marigue all night, you get a headache.
   Husband: Ohhh......
   Wife: You eat five enchiladas with chili sauce you get heartburn.
   Husband: Ohhh......
   Wife: I'll get you some Alka Seltzer.

2. VO-Narrator: When you have an upset stomach with headache or body aches and pains . . .

3. VO-Narrator: Alka Seltzer has antacid and specially buffered aspirin for quick relief.

4. MCU: Husband is lying in bed in the couple's bedroom where it is early morning. The sun's rays are shining through the bedroom window. The wife enters the bedroom and sits on the edge of the bed near her husband. The husband raises up and says that the medicine worked. The wife tells him their plans for the evening and the husband falls back into bed.

Husband: The Alka Seltzer worked.
   Wife: Good. We have another party tonight.
   Husband: Ohhhh......
WATER PIK TELEVISION COMMERCIAL SCRIPT

30 Seconds

**Video**

1. **LS**, pulls into **MS**: Robert Fuller is sitting on the corner of a desk in a doctor's study. The study is warmly arranged with medium lighting.

2. **CU**: Water Pik appliance with its jets of water pulsating, working on a set of teeth.

3. **CU**: Another angles of the Water Pik appliance at work.
   *Caption imposed: ACTUAL SLOW MOTION PHOTOGRAPHY.*

4. **MCU**: Another angle of Fuller sitting on the corner of the desk in the study.

5. **CU**: Fuller's face & shoulders.

6. **CU**: Water Pik appliance sitting on a bookshelf.
   *Caption imposed: WATER PIK ORAL HYGIENE APPLIANCE.*

**Audio**

1. **Fuller**: One out of ten adults in America lose all their teeth to gum disease, but the Water Pik appliance can help.

2. **Fuller**: It's powerful jets of water help remove food debris that can lead to gum disease.

3. **Fuller**: From under the gum line, places a brush misses, while it massages, stimulates gums.

4. **Fuller**: Used as part of a complete oral hygiene program, the Water Pik appliance can help reduce the causes of gum disease.

5. **Fuller**: No wonder four out of five dentists surveyed recommend the Water Pik--

6. **VO-Fuller**: It works, ask your dentist.
BIBLIOGRAPHY

Books


**Articles**


**Unpublished Materials**


Television Commercials

The Alka Seltzer antacid tablet television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1974. The commercial was produced by the McCann-Erickson advertising agency of New York.

The American Express card television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1975. This commercial was produced by the Olgilvy & Mather advertising agency of New York.

The Closeup toothpaste television commercial was recorded on cassette video tape at Master Control, Division of Radio/TV/Film, Department of Speech Communication and Drama, North Texas State University, from the live programming of KXAS-TV Channel 5, Dallas/Fort Worth, on February 22, 1977, at 4:00 p.m.

The Coast deodorant soap television commercial was recorded on cassette video tape at Master Control, Division of Radio/TV/Film, Department of Speech Communication and Drama, North Texas State University, from the live programming of KTVT-TV Channel 11, Dallas/Fort Worth, on February 10, 1977, at 12 noon.

The Cobra citizens band radio television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1975. This commercial was produced by the Batten, Barton, Durstine, & Osborne advertising agency of New York.

The Folger's coffee television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1974. This commercial was produced by the Batten, Barton, Durstine, & Osborne advertising agency of New York.

The Hallmark greeting card television commercial was obtained from Mel Dunn & Associates of Dallas. They were responsible for filming the commercial in the summer of 1969 for the Tracey-Locke advertising agency of Dallas. This commercial played on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1970.

The Miller beer television commercial was recorded on cassette video tape at Master Control, Division of Radio/TV/Film, Department of Speech Communication and Drama, North Texas State University, from the live programming of KXAS-TV Channel 5, Dallas/Fort Worth, on February 22, 1977, at 4:00 p.m.
The President's First Lady television commercial was recorded on cassette video tape at Master Control, Division of Radio/TV/Film, Department of Speech Communication and Drama, North Texas State University, from the live programming of WFAA-TV Channel 8, Dallas/Fort Worth, on February 25, 1977, at 3:30 p.m.

The Water Pik oral hygiene appliance television commercial was obtained from throw-away 16mm film commercials which were used on KDFW-TV Channel 4, Dallas/Fort Worth, during the year 1975. This commercial was produced by the J. Walter Thompson Company of New York.