Animation has long been a staple of children's television programming. As public service announcements (PSAs) have become an important part of children's television programming, cartoon characters have started to appear in this form of nonprogram material. By standard definition, PSAs are usually a 15 to 60-second spot that promote education and awareness on various social issues such as substance abuse. In 1990 all four television networks aired an extended version of a PSA. *Cartoon All Stars to the Rescue* was a 30-minute animated program featuring many popular cartoon characters of that time, such as Tigger and Garfield. Produced with the cooperation of 12 animation studios, the program warned children of the dangers of drug abuse and aired commercial-free one Saturday morning, simultaneously on ABC, CBS, NBC and FOX. This was a significant event in the history of children's television programming. The participation of 12 animation studios and the fact that all four networks agreed to run an educational program without commercials makes this an historic event in popular culture. This thesis will examine *Cartoon All Stars to the Rescue* and remark on its content and effectiveness. Questions addressed will include why the studios and networks chose animation to promote the concept of drug awareness. Also, using Kenneth Burke's dramatistic pentad methodology, this thesis will explore the potential for competing motives when the line between PSA and marketability gets blurred.
Cartoon All Stars to the Rescue: from Public Service Announcement to Program-Length Commercial

by

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Rich Seiber, Author
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Types of Programming Elements</td>
<td>6</td>
</tr>
<tr>
<td>Influential Forces</td>
<td>11</td>
</tr>
<tr>
<td>Thesis Questions</td>
<td>12</td>
</tr>
<tr>
<td>LITERATURE REVIEW</td>
<td>14</td>
</tr>
<tr>
<td>Comments on <em>Cartoon All Stars to the Rescue</em></td>
<td>14</td>
</tr>
<tr>
<td>Kenneth Burke's Methodology</td>
<td>18</td>
</tr>
<tr>
<td>Animation as Rhetoric</td>
<td>25</td>
</tr>
<tr>
<td>METHODOLOGY</td>
<td>35</td>
</tr>
<tr>
<td>HISTORICAL PERSPECTIVE</td>
<td>38</td>
</tr>
<tr>
<td>ANALYSIS</td>
<td>45</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>61</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>66</td>
</tr>
</tbody>
</table>
Cartoon All Stars to the Rescue:
from Public Service Announcement to Program-Length Commercial

INTRODUCTION

Public service announcements (PSAs) have become an important part of television programming. As a public relations tool, broadcast stations use public service announcements to raise their profile and name recognition in their media market. Public service announcements are scheduled intermittently throughout the broadcast schedule. Therefore, PSAs often appear during children’s television programming.

In addition, animated characters have long been a staple of children’s television programming. Cartoon characters appear not only in the programs but also in other forms of on-air messages, such as commercials, separators and program promotionals. For example, Saturday morning cartoon characters have begun popping up in public service announcements.

Through the use of public service announcements, the networks attempt to improve their reputation within the community with messages aimed at young people. In addition, unsold advertising slots are filled with educational public service announcements. In one hour of programming on Saturday morning children’s television, of all nonprogram content, 12.3% is made up of public service announcements (Condry, Bence and Scheibe 259).

By standard definition, a public service announcement is usually a 15 to 60-second on-air announcement. It is nonprogram content that promotes education and awareness on various social issues such as academic integrity and drug and alcohol abuse.
As part of their obligation to serve the public, networks and independent television stations are required to transmit a certain amount of broadcasting that benefits the public. Public service announcements are frequently seen in children's television programming because of the perceived need to warn children of the dangers of the world around them. By the late 1980s, drug and alcohol resistance had become the number one topic of children's television programming public service announcements (Condry, Bence and Scheibe 261). Such PSAs differ from an advertisement in that their goal is not to sell a product but to promote education and awareness. The major networks will often run several PSAs targeted toward children during the early hours of Saturday morning cartoons. Not only does this help to meet their legal obligations, but it also serves as filler programming because many times those early morning advertising slots go unsold (Condry, Bence and Scheibe 262).

On Saturday, April 21, 1990 all four television networks existing at the time, the American Broadcasting Company (ABC), Columbia Broadcasting System (CBS), National Broadcasting Company (NBC) and Twentieth Century Fox Television (FOX), aired an extended version of a public service announcement. *Cartoon All Stars to the Rescue* was a 30-minute animated program featuring many of the most popular cartoon characters at the time, including Bugs Bunny, Daffy Duck, Garfield, Winnie the Pooh, Tigger and ALF. Also featured were Alvin and the Chipmunks, *The Smurfs*, including Brainy and Papa Smurf, babies Kermit the Frog, Miss Piggy and Gonzo from *Jim Henson's The Muppet Babies*, Slimer from the *Slimer and the Real Ghostbusters* cartoon series, Donald Duck's nephews Huey, Dewey and Louie from *Duck Tales*, and Michelangelo from *The Teenage Mutant Ninja Turtles*. 
Produced with the cooperation of twelve leading animation studios,¹ the program warned children of the dangers of drug use and aired commercial-free one Saturday morning, simultaneously, on ABC, CBS, NBC and FOX, at 10:30 a.m. Eastern time.

This broadcast was a significant event in the history of children's television programming. It represented the first time the main three networks, ABC, CBS and NBC, had agreed to simulcast what they determined was an "entertainment program." And, according to Roy Disney, "The special marks the first time that major studios and production companies have allowed their copyrighted animated characters to be drawn together in a single televised program" (U.S. Congressional Record 21).

*Cartoon All Stars to the Rescue* also aired on cable stations such as Nickelodeon, Lifetime, the USA Network, the Disney Channel, Black Entertainment Television² and hundreds of local independent stations in the United States, Canada and Mexico. The goal was to inundate the target audience so that they could not zap to another program. It was anticipated that the audience for the program would be around 20 million youngsters (Karlak 4). The fact that most broadcast networks and cable stations would agree to run an educational program, commercial-free is significant. The program aired from start to finish without being interrupted for nonprogram content of any kind. As Liebert and Sprafkin note in their classic book *The Early Window: Effects of Television on Children and Youth*, children's television advertising involves huge money issues and is very

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²*Cartoon All Stars to the Rescue* features no major black characters. The only black character is a drug-using friend of a main character who uses peer pressure to try to advance that character's drug problem.
capitalistic, bottom line oriented (173). To air a program commercial-free means that the networks and individual stations forgo some of the substantial revenue generated by Saturday morning advertising. Only at the beginning and very end, after the credits have rolled, does a public service announcement for Ronald McDonald Children's Charities appear. The same public service announcement ran at both times. McDonald's was a financial sponsor of the program, donating $2 million to the production (Karlik 4).

Famous celebrities recognizable to children often appear in public service announcements to promote a worthy cause. One of the most successful and popular series of public service announcements was the "One to Grow On" series produced and broadcast by NBC, featuring their prime time stars. At the time of this writing, a similar public service announcement campaign titled "The More You Know" is airing on NBC. In both series of PSAs, NBC stars such as Anthony Edwards of ER or David Hyde Pierce of Frasier recommend to the audience that they follow simple lifestyle guidelines such as eating dinner together as a family or learning how to diffuse anger before it becomes violent behavior.

This thesis maintains that Cartoon All Stars to the Rescue had competing motives: to be a well-publicized public service announcement warning children about drugs but also to promote the commercialization of cartoon merchandise. This was determined through the use of Kenneth Burke's dramatistic pentad methodology. This methodology made this thesis possible by expanding the definition of what one could consider a rhetorical artifact. Burke did not limit rhetoric to written or spoken discourse.

To Burke, if the five terms of his pentad were present, then rhetoric, or persuasion, was taking place. As will be established in the literature review and analysis
sections, the five terms are present in *Cartoon All Stars to the Rescue*, one set for each of the two motives.

In addition, Burke's methodology for studying rhetorical artifacts is uniquely designed to address motive. The pentadic terms provide an opportunity to examine the motives of the intended rhetoric. The second motive of commercializing the cartoon characters becomes clear when you examine the plot of the program. It is significant how each Cartoon All Star is introduced into the course of the storyline. As evidenced in *Cartoon All Stars to the Rescue*, American culture has bought into the merchandising of animated characters. For example, a typical youngster in the United States might demonstrate love for animation, this uniquely American art form, by going to bed with a Winnie the Pooh teddy bear, while sleeping in *Rugrats* pajamas and lying on *Lion King* bed sheets. Cartoon-related products are everywhere, in every form imaginable. Cartoon characters are recognizable to virtually all children in this country and most of the general population as a whole. Whether it be on the broadcast networks, public broadcasting or cable, including a 24-hour all cartoon network, animated programming is at an all time high. The merchandising of animated celebrities is big business and *Cartoon All Stars to the Rescue* was no exception. Burke's methodology helped to uncover the profit motive behind the well-publicized drug awareness message.

Having defined a public service announcement, this thesis will now provide definitions of other nonprogram elements for comparison. These definitions of types of programming elements will play an important role in determining the kind of programming *Cartoon All Stars to the Rescue* is and this will help establish the motives behind its production. Along with establishing motives, the definitions provide an
overview of children's television programming. Through this overview the introduction of this thesis leads into how media, political and societal factors influenced the production and how questions about the production emerged.

**Types of Programming Elements**

For *Cartoon All Stars to the Rescue* to be determined children's television programming, a definition of children's television programming must be established. For the purposes of this thesis, children's television programming consists only of those programs specifically targeted for children between the ages of two and twelve. This age range will constitute the determining of "children" for this study. Most all of the previous research on children's television programming and children's television commercials acknowledges this age range, including a 1978 Federal Trade Commission (FTC) report entitled *FTC Staff Report on Television Advertising to Children*. Also, the federal government, which monitors children's television programming and advertising through the Federal Communications Commission (FCC) and Federal Trade Commission, has recognized this age range in several of its research projects and publications (US Government Printing Office). Typically, this programming is limited to weekday afternoons from 3:00 to 5:00 and Saturday mornings from 7:00 until 12 noon. More programming is being targeted toward children, though, with the increase in cable programming, such as Nickelodeon, and two new networks, Warner Brothers Television (The WB) and the United Paramount Network (UPN), to compete with the big four. For example, Nickelodeon and The Disney Channel provide typical children's programming throughout their entire weekday lineups. And more cable channels for children are
planned. All children's programming, regardless of whether it airs on the networks, public broadcasting outlets, cable, or independent stations, is eligible for inclusion in this definition of children's television programming.

However, syndicated reruns of popular programs like *Green Acres* or *The Brady Bunch*, or current prime time programs such as *America's Funniest Home Videos* and *The Nanny*, although they garner large numbers of child viewers, are not considered children's television programming because they were originally created for general television audiences. The same is true for prime time animated programs like *The Simpsons* because the original target audiences are much broader than just children.

Essential to the aforementioned definition of a public service announcement is the phrase "nonprogram content." PSAs are not the only type of nonprogram content, though. Nonprogram content is defined as anything other than the main program, such as promotions, commercials, station identifications, separators, drop-ins and public service announcements. In order to distinguish the public service announcement from the other nonprogram elements, those terms will be defined as well. It is necessary to define these program elements in order to make a clear distinction as to what constitutes a public service announcement.

First, children's television programs broadcast on the major networks are required to utilize separators. Separators last five to ten seconds in length and are inserted at the beginning and end of commercial breaks. They can contain live-action video, unless characters from the adjacent program are being used. Then video shots must be still shots only. A typical audio track for a separator says something to the effect of, "After these messages, we'll be right back" (Young 61). The audio track is usually accompanied by a
musical background. A fairly recent development, separators are a response to the research that confirms that young children often have difficulty distinguishing commercials from programming (Liebert and Sprafkin 166).

Another broadcast technique similar in length to a separator is a station identification. Station identifications occur at least once an hour and more so on most cable networks (Kunkel and Gantz 143). They last approximately five seconds and generally feature the station or network's logo and possibly an audio reminder of what station you are watching. Station identifications are required by the Federal Communications Commission so that members of the viewing public know whom to contact if they want to comment on current programming.

Local stations and networks frequently air advertisements for upcoming programs. These commercials for television programs are known as promotionals, or promos. Rather than promoting a product, so to speak, they instead promote other viewing opportunities on that network or station. Most promos last less than 30 seconds in length. Children's television programming constantly broadcasts promos because stations want to keep the youngsters glued to the same channel for long periods of time so as to guarantee their advertisers a sizable audience. In an average hour of children's television programming, five promotional spots will air (Condry, Bence and Scheibe 257).

Short educational presentations, called drop-ins, are also featured particularly during Saturday morning cartoons. Their motive is simply to inform children about such varied topics as legislation, nutrition and American history. Drop-ins are usually longer than PSAs, are frequently animated and are very seldom broadcast apart from children's programming. The most well known examples of drop-ins would be the Schoolhouse
Rock music videos aired by ABC and In the News segments on CBS. Schoolhouse Rock drop-ins taught children about grammar, politics, history and diversity during the 1970s and have recently been revised and returned to the airwaves in a wave of '70s nostalgia. In the News segments, originally featuring the voice of Christopher Glen, are back in vogue as well and CBS has plans to return them to Saturday mornings in the near future. These news briefings are aimed at informing children about space travel, consumer production and culture, among other things.

So far, in discussing and defining the nonprogram content, this thesis has assumed that the definition of a television commercial advertisement is understood. There is a distinction that needs to be made, however, in the definition of a generic commercial and the specific children's television advertisement. Children's television advertising is defined as commercials aired during children's television programming that specifically attempt to promote a product to young people less than 12 years old. Therefore, just because an advertisement features children, that does not necessarily make it a children's television advertisement. For example, the popular Michelin tire commercials that show an infant inside one of their company's tires would not be considered a children's television advertisement. It does not meet the criteria of being aired during children's television programming, nor is it marketing the tire to child consumers. Instead, it is trying to persuade adults. The products that serve as the staples of children's television advertising include cereals, sugared snack foods, fast food restaurants and toys (Palmer 275).

One type of extended children's television advertisement needs some elaboration. It is a further development that has blurred the distinction between advertisement and
show, the advent of the program-length commercial. A program-length commercial can be defined as a children's television program that is integrally tied to the promotion of a pre-existing toy. Or in many cases the cartoon and the toy debut simultaneously. The basic concept of a program-length commercial is to promote the product through frequent exposure to children. Children’s media scholars Wilson and Weiss complain that “with the coming of the program-length commercial, the barriers between ad and show have so broken down that often little more than a formal distinction remains” (373). A definition by example of a program-length commercial is detailed in the historical perspectives section of this thesis.

Along with an understanding of the broadcast definitions, an integration of the research findings regarding children's television advertising and programming is needed in order to establish the hypothesis of this thesis. The basic premise of this thesis is that *Cartoon All Stars to the Rescue* has two competing motives, the first involving the antidrug PSA message and the latter involving endorsements of products by well-known cartoon characters. This will be elaborated upon in the analysis section. This thesis maintains that such endorsements should be prohibited because they can cause the same pressure that human celebrity endorsements have been established to cause. This thesis does not wish to attack animated characters that are known as spokespersons only, but those who are established in children's television programming as well as advertisements. In other words, Tony the Tiger, who appears only in commercials for Frosted Flakes, or Toucan Sam, who promotes Fruit Loops, would not be equated with a human celebrity endorser such as Bill Cosby. However, the effects on children of a character like Fred
Influential Forces

Next, why did the networks and animation studios combine their efforts to convey this message? What political and cultural pressure, if any, was placed on them to do so? It is crucial to remember how heated the debate on the problem of drugs was in the United States in early 1990. Months earlier in the first live, prime time televised speech of his presidency, George Herbert Walker Bush gave the first ever National Drug Control Strategy address. Delivered September 5, 1989, from the Oval Office, the speech was largely based on the efforts and influence of William Bennett, the nation's first National Director of Drug-Control Policy. In that address, Bush said, “Drugs have strained our faith in our system of justice. Our courts, our prisons, our legal system are stretched to the breaking point. The social costs of drugs are mounting. In short, drugs are sapping our strength as a nation” (738).

Furthermore, after several paragraphs of instilling the audience with belief in their ability to conquer this problem together, the President ends the speech with the story of Dooney, a six-year-old boy living in a crack house in a Washington, D.C. neighborhood near the White House. "No child in America should have to live like this" (740). In other words, by appealing to the ideal that American children have the opportunity to enjoy life, liberty and the pursuit of happiness, Bush is trying to create an emotional reaction when the opposite side is introduced. It seems apparent that his story of Dooney is an effort to draw upon the American cultural value of protecting the innocent. Finally, Bush
addresses the need for education aimed at drug prevention among youngsters like Dooney. This is in response to a pledge from an anonymous business friend of Bush's to donate and/or raise $1 billion for the development and broadcast of antidrug public service announcements. Along with this, the President planned to make televised and in-person visits to schools nationwide. These arguments lead into the patriotic call to action, which Bush concluded with "every one of you counts" (740). President Bush's appeals to helping children and getting private individuals involved in the fight against drugs correlates to the publicly stated motive of *Cartoon All Stars to the Rescue*.

**Thesis Questions**

Studying animation has been the spark of interest that has generated the idea for this thesis. Questions emerging along the way include why an antidrug message was deemed important enough to share in this monumental way. What cultural and political factors may have contributed to the airing of this program? Why was animation the chosen vehicle? Why were certain characters used? Did the published motive for the event match the motive apparent in the actual production? If not, what other motive was present? From these questions came the realization that along with the published motive of promoting drug awareness among youth, a second message was present with a separate motive. This thesis will establish that the second motive is the commercialization of the cartoon characters as merchandised products. As such, the thesis will address the possibility of dilemmas when two competing messages are found, and the line between public service announcement and the program-length commercial become blurred. This realization will be addressed in the covering of this historic event in American popular
culture. This assertion drives the selection of the readings in the literature review and the methodology.

Through the defining of children's television programming elements, the uncovering of influential factors and the asking of emerging questions, the introduction of this thesis has established that *Cartoon All Stars to the Rescue* is a significant event worthy of critical examination.
LITERATURE REVIEW

There are a variety of texts and materials that place *Cartoon All Stars to the Rescue* in its appropriate historical context. Although many of these help to elaborate on the context, there are a few that play a bigger role than others in establishing the program's purpose and the chosen methodology for this thesis. The literature review will begin with a focus on articles and congressional records that deal specifically with the animated program and the main text that espouses Kenneth Burke's dramatistic pentad methodology, *A Grammar of Motives*. In addition, in order to establish that animation is indeed a legitimate field of rhetorical study, an overview of related topics of visual rhetoric such as political cartoons and iconography will be included.

Comments on *Cartoon All Stars to the Rescue*

First, there will be an overview of *Cartoon All Stars to the Rescue* as seen by the press and leading politicians. For example, in a Joint Hearing before the Senate Committee on the Judiciary and the House Committee on the Judiciary of the One Hundred First Congress, several influential politicians expressed their commendation for the program. Senator Joseph Biden, as Chair of the Hearing, led the way:

We are hopeful that one of the most powerful weapons in the effort to educate our children against the dangers of drug abuse will be a cartoon. Anyone who doubts the power of cartoons, I don't think knows much about our children and their habits. For unless your family has been stranded on a desert island for the last six months, if you are a parent like me with an eight year old, you know that The Teenage Mutant Ninja Turtles are a well-known group of individuals among eight year olds, and you know the powerful impact of those turtles along with figures like Bugs Bunny and Winnie the Pooh and The Smurfs and ALF, who have all had impacts upon our children (U. S. Congressional Record 2-3).
House Chairman Jack Brooks heaped on the praise as well:

We meet together this morning to learn about a unique cooperative effort in the battle against drug abuse, Cartoon All Stars to the Rescue, a historic animated entertainment program that will carry a strong antidrug message to an estimated 20 million of our nation's children on television...The old saying that an ounce of prevention is worth a pound of cure was never more appropriate, and that is where efforts such as Cartoon All Stars to the Rescue come into play...By featuring a cast of more than 20 of the world's most popular cartoon characters, this program will teach our young children about the dangers of drug and alcohol abuse in a format they can understand, enjoy and relate to (U.S. Congressional Record 3).

To demonstrate that more politicians than just the respective Chairmen chimed in with their adulation and congratulations, statements were also made by Senator Strom Thurmond, Senator Howard Metzenbaum, Senator Charles E. Grassley, Senator Paul Simon, Senator Patrick Leahy, Senator Orrin Hatch, Senator Arlen Specter, along with Representative Craig James, and Representative Hamilton Fish, Jr. All of these politicians either made comments of praise during the meeting, most of them quite lengthy, or had their pre-prepared address inserted into the official record. It is surprising that twenty politicians gave up a good portion of their day to view and publicly commend an animated program like Cartoon All Stars to the Rescue. And the reality that the two Judiciary Committees met together to view a cartoon seems monumental. Nevertheless, these public comments are significant because the Congressmen and Senators' words, in the 51-page document of sworn testimony on public record, along with the President's appearance in the video, establish the federal government's role and/or approval in the production of this program. In their introductory appearance, then President George Bush and First Lady Barbara Bush banter back and forth about the dangers of drug and alcohol
abuse. The President offers this comment, "Some of your favorite cartoon characters will help you understand how drugs and alcohol can ruin your life. So, watch the program. Talk about it with your family." Barbara Bush adds, "And make the right decision. Stay away from drugs and alcohol."

*Cartoon All Stars to the Rescue* is not the only time that the government has used animated characters to promote awareness of social issues among children and their families. For example, the United States Department of Justice currently sponsors the "Take A Bite Out of Crime" public service campaign featuring McGruff the (Crime) Dog and recently adding his nephew Scruff. In addition, the U. S. Department of Justice makes money from the marketing of McGruff merchandise. They have a separate office in Amsterdam, New York that handles the ordering and shipping of McGruff related products. The National Crime Prevention Council program features animated public service announcements, radio spots and comic book style workbooks that children can work through with their teachers or parents. As of the writing of this thesis, McGruff does not yet appear in his own cartoon program.

Along with the politicians, the mass media also joined in the praise of *Cartoon All Stars to the Rescue*. For instance, *TV Guide* featured the animated program as its lead story in a four-page spread that hit the newsstands a week before the program aired. The magazine, in the article entitled "There's nothing wrong with your TV set, it's only...the cartoon war on drugs," presented a brief overview of the plot but spent most of the article providing the television community an opportunity to praise itself for creating and pulling off the event. Writers, producers and the actors behind the voices of the characters were interviewed by the entertainment publication. "Sometimes the tension was palpable and
some of the demands were quite exasperating, " says one source who prefers to remain unidentified (5). The author of the TV Guide article, Pat Karlak, chimes in with an explanation of the program's evolution, citing that it was completed "despite overwhelming odds" (6). "It required a herculean effort," said Cartoon All Stars to the Rescue writer Tom Swale (6).

Likewise, USA Today previewed the program. "Bugs Bunny, Garfield, ALF and a host of cartoon cohorts are staging an anti-drug summit Saturday, all over the dial," wrote reporter Jefferson Graham (3D). Their coverage likens Cartoon All Stars to the Rescue to Charles Dickens' A Christmas Carol. "Rescue features the cast rallying to rescue a 14-year old boy from the dangers of drugs as they take him on a tour of his past, present and future" (3D).

In a more local example, entertainment reporter Peter Farrell gushes about the program as well in his article for The Oregonian. In his review, he states the producers “managed a creative combination of humor, strong story and message. . .”(D1). In addition, he assessed that “Cartoon All Stars (to the Rescue) neatly worked in its messages, ranging from 'Just say no,' to 'Drugs aren't your pal, pal'” (D1).

Finally, the journal Broadcasting devoted an editorial to praising the program and its goal of teaching children about drug use. The editorial was printed in the February 19, 1990 edition of the publication, two months in advance of the cartoon’s broadcast. “We applaud the efforts of the animated stars, made possible by their creators and friends…” wrote the journal’s editorial staff (98). Seven months earlier Broadcasting anticipated the program by featuring an article on the planned project.
These are just four samples of press coverage for the much hyped *Cartoon All Stars to the Rescue*. In reality, the program was a massive undertaking and, for the most part, it deserved the amount of attention it received. However, so much emphasis was given to the behind the scenes miracle of getting it on the air that there was no room left for a relevant critique of the program or its competing messages. The popular press simply joined the bandwagon of heaping praise upon the Academy of Television Arts & Sciences and its various members within the ranks of the animation industry for its apparent altruism and self-sacrifice. While the professional or scholarly rhetorical critic is often concerned with whether or not the audience was persuaded and to what extent, *TV Guide*, especially, seemed interested only in stroking the hand that feeds it; it merely congratulated the television and animation communities. This weekly publication missed an opportunity to critically evaluate an historic rhetorical artifact and point out its competing messages.

**Kenneth Burke's Methodology**

Because of the competing motives, the next source to examine is Kenneth Burke's well-known treatise on human motives, *A Grammar of Motives*. The introduction of this book into the literature review will serve as a tie to the methodology section. This book outlines Burke's theory of dramatism and introduces the five terms of the dramatistic pentad. In order to understand and appreciate the pentad, each term must be defined. All five parts of the dramatistic pentad must be present in order to carry out the function of rhetoric. Indeed, all five terms can be found and expanded upon in *Cartoon All Stars to the Rescue*. This thesis will accomplish that task. A textbook definition of each pentadic
The act is the action that the rhetor outlines or highlights in the rhetorical artifact. For Burke, the act is the pivotal term in the dramatistic pentad. In Burke's methodology, the agent is represented by those who perform the rhetorical act. Next it is necessary to set the scene. The description of the term scene involves where the act takes place. How the act was accomplished or through what means is the definition of the agency. Lastly, we must establish the purpose of the rhetorical act, or why the rhetoric occurred.

After defining the five key terms in the pentad, the following step is to evaluate the dominant ratios. In other words, all five terms, though distinct, interact and overlap with one another. Burke comments, "And because of this overlap, it is possible for a thinker to make his way continuously from any one of them to any of the others" (127). This interaction provides what Burke refers to as ratios. "The ratios are principles of determination" (15). The ratios for one of the apparent motives will be established in the analysis section of this thesis.

Burke developed the dramatistic pentad in order to elaborate upon his concept of identification. Identification, the tool applied directly to verbal symbols, is the critic's key to the speaker's attitudes and the dramatistic process (Brock, Scott and Cheesebro 187). A basic definition of identification states that "A" is not identical with his colleague "B." But insofar as their interests are joined, "A" is identified with "B." Burke says that this identification is persuasion at work. Consubstantiality is a term that Burke utilizes to refer to the overlap of "A's" and "B's" interests. In a more technical manner, it is the process that allows the speaker to form psychological unity with the listeners. For
example, imagine this hypothetical analogy. If "A" is a woman who happens to be a podiatrist and "B" is a male plumber without a high school diploma, on the surface it would seem the two have nothing in common. However, if it is discovered that both "A" and "B" love to fish and pursue it as their main hobby, then their love for fishing would serve as consubstantiality. You can persuade a person, according to Burke, only to the degree that you can talk his language (Stacks, Hickson and Hill 120). With an audience of 20 million children watching Saturday morning animation on a weekly basis (Condry, Bence and Scheibe 257), it can be said that American children know the language of cartoon characters. An example of how the cartoon characters successfully use relevant language is found later in the analysis section of this thesis.

Having provided an overview of Burke's methodology, the following section of the literature review will concern critiques of Burke's theories. Kenneth Burke is a well-respected rhetorical scholar and theater theorist who has written profusely. Focusing on his dramatistic pentad, there are a number of scholars who have worthy responses. One of Burke's harshest critics is Merle E. Brown of the University of Minnesota. While Brown is willing to acknowledge Burke's contributions to the study of rhetoric, he has little else to say that is positive. "Burke reduces all philosophy to the manipulation of terms," writes Brown (23). Furthermore, Brown resents that Burke keeps changing the meanings of those terms, specifically those within his dramatistic pentad. And as for Burke's self-proclaimed preference for "act" over the other four words in the pentad, Brown feels that is simply a preference for verbs over nouns and nothing more significant than that. Brown writes that Burke's career revolves around sameness. "He seeks out
likenesses and scorns differences" (15). His writing is unconventional and undisciplined, according to Brown.

Many of Brown's criticisms are unwarranted. His complaint that Burke's pentadic terms are manipulative and whimsically changeable seems to miss the point. The five terms of the pentad provide flexibility that allows dramatism to be applied to a diversity of rhetorical artifacts that might not otherwise be considered rhetoric. Rhetorical critic David Birdsell agrees that the pentadic terms are necessarily ambiguous (Burgchardt 233). Textbook definitions of the term are needed to provide a framework but without some leeway, this thesis would not exist. For example, the textbook definitions of act, agent, agency, scene and purpose appear in the methodology section but they merely state the obvious and do little to examine potential motive or the possibility of competing motives. It appears Brown desires the rigidity of the Neo-Aristotelian methodology - with its limitations of assessing impact - at the expense of ignoring the fluidity of Burke's dramatism to address motive. Again, in describing Burke's methodology, scholar Carl R. Burgchardt counters that the "pentad is a tool to be used flexibly by the critic as a means of discovering insight about the discourse" (206). Both methodologies have their place. To shun Burke is to limit your definition of rhetoric and your examination of motive(s).

In addition, Brown overlooks the significance of Burke's attempt at pursuing likenesses. Burke maintains that without likenesses, persuasion cannot take place. By writing off this preference for similarities, Brown misses the concept of consubstantiality entirely. Like the earlier example of "A" and "B," the poorly educated plumber and the podiatrist were unlikely to communicate on the same level until they discovered their
mutual love for fishing. Brown’s ignorance of the importance of consubstantiality can have dangerous implications. For example, Kenneth Burke, himself, writes of the importance of consubstantiality in his essay “The Rhetoric of Hitler’s ‘Battle.’” Unfortunately, Hitler used the concept to persuade fellow Germans to be anti-Semitic by rallying them around the common scapegoat of the Jew. “Men who can unite on nothing else can unite on the basis of a foe shared by all” (Burgchardt 207).

Much has been written by others in response to Burke's claim that humans are the only symbol using animals. It is impossible to separate humans from the use of symbols. In a famous poem he penned, Burke writes:

...Humans are the symbol-making, symbol-using, symbol-misusing animal inventor of the negative separated from our natural condition by instruments of our own making (Simons and Melia 263).

According to Burke, without symbols, the world would exist without communication and social structure. Accepting these symbols of authority secures identification (Bygrave 81).

Identification is also a popular topic calling scholars to respond to Burke’s theory. Communication theorists Stacks, Hickson and Hill call identification the process of changing unfriendlies to friendlies (119). According to William H. Rueckert, for this change to take place, attitudes must be affected as well. He wrote, "Burke argues in A Rhetoric of Motives that it is through the manipulation of identification that persuades others to the attitudes or action that one desires" (75). And in A Grammar of Motives, Burke equates one's attitude with an act or the first step toward that act. In other words, attitudes are the beginnings of acts (236).
This thesis is not the first example of using Burke’s dramatistic pentad methodology to establish competing motives in a rhetorical artifact. An example is David A. Ling’s “A Pentadic Analysis of Senator Edward Kennedy’s Address to the People of Massachusetts, July 25, 1969.” Published in 1970, this piece evaluated Kennedy’s performance in the televised address to his constituents exactly one week after Mary Jo Kopechne’s tragic death. Senator Kennedy was driving the vehicle that went off a bridge in Chappaquiddick. Miss Kopechne drowned. Speculation into this tragic event has dogged Edward Kennedy for the remainder of his political life. Questions about the potential involvement of alcohol, the morality of the Senator’s friendship with Miss Kopechne, and his failure to report the incident immediately remain a part of the public’s perception of his political legacy.

According to Ling, “First, the speech functioned to minimize Kennedy's responsibility for his actions after the death of Miss Kopechne” (Burgchardt 223). This would be motive number one. For this portion of the speech, Ling uses the following summary to define the pentadic terms:

The scene (the events surrounding the death of Miss Kopechne)
The agent (Kennedy)
The act (Kennedy’s failure to report immediately the action)
The agency (whatever methods were available to make such a report)
The purpose (to fulfill his legal and moral responsibilities) (Burgchardt 223).

The dominant term in Ling’s assessment is scene and Kennedy paints himself as its victim. The Senator’s explanation of the driving conditions and state of the pond assert that he was overwhelmed by his surroundings. “The situation described is, then, one of an agent totally at the mercy of a scene that he cannot control” (Burgchardt 224). The
Senator further perpetuated this theory by reminding his audience of the potential that "some awful curse did actually hang over the Kennedy's" (U.S. News & World Report 22).

Beyond this motive, Ling concludes that a second motive was Kennedy's intent to pass responsibility for his political future on to his Massachusetts' constituents (Burgchardt 223). In this section of the address, Ling establishes the following definitions:

- The scene (current reaction to the events of July 18th)
- The agent (the people of Massachusetts)
- The act (Kennedy's decision on whether to resign)
- The agency (statement of resignation)
- The purpose (to remove Kennedy from office) (Burgchardt 224).

In this short portion of the address, Ling determines that agent is the dominant term. While the scene remains out of Kennedy's control, a new agent can act upon the situation. Ling summarizes, "Thus, were Kennedy to decide not to remain in the Senate it would be because the people of Massachusetts had lost confidence in him; responsibility in the situation rests with agents other than Kennedy" (Burgchardt 225).

The new agents are the result of Kennedy's statement that "If at any time the citizens of Massachusetts should lack confidence in their senator's character or his ability, with or without justification, he could not, in my opinion, adequately perform his duties and should not continue in office" (U.S. News & World Report 22).

Senator Kennedy's address is an historic one that has had long-lasting political and social ramifications. Through the use of Burke's dramatistic pentad, David A. Ling has pointed out that more than one motive may be present in the Senator's words. This
example paves the way for this thesis' use of the same methodology to analyze dual motives within a single rhetorical artifact.

**Animation as Rhetoric**

Finally, in order to consider *Cartoon All Stars to the Rescue* as a rhetorical artifact worthy of study, it must be established that animation is indeed rhetoric. The work of one scholar, Dr. Martin J. Medhurst, has led the way in legitimizing this field of study. He has accomplished this by writing extensively on the related fields of iconography and editorial cartoons. Medhurst is a well-known rhetorical critic who has served on the editorial and advisory boards of numerous publications such as *The Quarterly Journal of Speech, Communication Monographs, Western Journal of Communication* and *Critical Studies in Mass Communication*. It is safe to assume that Medhurst is well versed in several facets of communication research.

To begin, Medhurst is a pioneer in the field of political cartoons. In 1981, Medhurst and co-author Michael A. DeSousa published an article in *Communication Monographs* entitled "Political Cartoons as Rhetorical Form: A Taxonomy of Graphic Discourse." This essay won Medhurst and DeSousa the national Speech Communication Association's 1982 Golden Anniversary Prize Fund Award for Outstanding Scholarship. The piece is groundbreaking in nature. As the article suggests, "One form of non-oratorical discourse which has not received much attention, however, is the editorial cartoon" ("Political" 197).

What Medhurst and DeSousa clearly substantiate is that political cartooning is a legitimate form of rhetoric. "This is precisely what we offer: a classificatory scheme for
recognizing and analyzing the elements of graphic persuasion as embodied in the political
cartoon” (“Political” 198-199). The co-authors claim there are four categories of political
cartoons. Such cartoons can rely upon political commonplaces, literary or cultural
allusions, personal character traits, or situational themes for their subject matter
(“Political” 200). They established these categories during a study of political cartoons
during the 1980 presidential campaign.

Along with the breakdown of categories, the essay elaborates on the two types of
text that may accompany a political cartoon. For instance, if the artist’s drawing is not
sufficient to convey the intended message, the cartoonist may include written copy. Text
may serve as dialogue coming from the characters in the cartoon. Or, the text comes in
the form of “labels provided by the cartoonist to help explain his creation” (“Political”
217).

In a sense, what this essay accomplished is the laying of the groundwork for
examining political cartoons from that moment forward. As the study of political
cartooning as rhetorical artifact advances as a genre, Medhurst and DeSousa’s article is
the starting point. Just as speeches of apologia and State of the Union Addresses have a
list of common characteristics typical of artifacts of their type, so too do political cartoons
have the beginnings of such a list thanks to Medhurst and DeSousa. The significance that
Medhurst and DeSousa brought to the rhetorical study of political cartoons can only help
carryover into the legitimizing of the rhetorical study of animated cartoons.

Two other scholars, although they worked independently, seem to compliment
one another as well. David Fleming, in Argumentation and Advocacy, implies that
political cartoons require written text for them to be considered rhetorical argument. For
example, in his essay "Can Pictures Be Arguments?" Fleming resists the idea of non-linguistic argumentation. He claims the cornerstone of western thought requires that "an argument is an intentional human act in which support is offered on behalf of a debatable belief" (12). According to Fleming, pictures can offer support, but they can not function independently as an assertion. The visual must be accompanied by some sort of human speech act in order for it to qualify as an argument. Fleming concludes, "I am not arguing here that pictures are rhetorically uninteresting or irrelevant. Pictures exert enormous influence in our culture, and they deserve increased attention from scholars whose primary interests are verbal" (20).

Author Paul Messaris has devoted his attention to a similar premise as it related to the world of advertising. While Messaris would agree that an explicit argument cannot be comprised of visuals alone, he would go much further in establishing their contribution to the rhetorical process. With the increasing global economy, advertisers are relying more and more on visuals (and less and less on text) to cross international and cultural boundaries to convey persuasive messages (xvi). In Messaris’ work, visual images have three characteristics that are essential to the process of visuals as rhetoric: iconicity, indexicality and syntactic indeterminacy (266). Syntactic indeterminacy is a term that could be applied to Fleming’s belief that visuals cannot stand alone as argument. Iconicity of visual images means that the image is a recreation of the real world object it is trying to represent. In other words, a picture of a ball looks like, and reminds the viewer of, a ball. The concept of indexicality bestows upon an image the ability to serve as proof. For example, Messaris discusses celebrity endorsements and
how the picture of the actor using the product can serve as documentation that this person endorses the advertised product (xvii).

By combining Fleming’s theory of the role of visuals in argument with Messaris’ study of the visual rhetorical process, it can be applied very directly to the rhetorical artifact of this thesis, a cartoon video with both verbal dialogue and visual elements. While they don’t encompass the breadth that Burke does in his conception of what constitutes a rhetorical artifact, Messaris and Fleming do at least acknowledge an opening of the door in embracing visual forms of communication as potentially rhetorical. They begin to expand beyond the Neo-Aristotelian ideology that limits rhetoric to the traditional public address.

Messaris is not the only scholar who has studied the concept of visual icons. Returning to the work of Martin J. Medhurst, although he did not necessarily pioneer this field of study, a second area of his expertise lies in the discipline of iconography. Medhurst’s work in iconography, the study of recurring visual images, includes an examination of the Academy Award nominated, box office success *The Exorcist*, published in the *Southern Speech Communication Journal*. He has also written a critical essay on a 1939 documentary, *The City*. The essay, entitled “The City: The Rhetoric of Rhythm,” co-written by Medhurst and Thomas W. Benson, appeared in a 1981 issue of *Communication Monographs*.

Premiering at the 1939 World’s Fair in New York City, *The City* is referred to as “one of America’s great social documentaries” (“City” 54). The film was completed by Ralph Steiner and Willard Van Dyke, who served as both directors and photographers for the project. Medhurst and Benson have high praise for the film. They refer to *The City*
as a work "wherein political content is given aesthetic form that results in a film of lasting rhetorical appeal" ("City" 55).

This rhetorical appeal is found in the documentary's ability to elaborate graphically on the economic tough times. Specifically, the social documentary calls for the establishing of "greenbelt communities," President Roosevelt's plan for suburban living areas.

The essay's title, "The Rhetoric of Rhythm," is helpful in determining how the film effectively communicates this message. "By building a rhythmic pattern through the dramatic structure, image content and composition, editing, music and narration, Steiner and Van Dyke enhance the film's rhetorical appeal" ("City" 59). Rural scenes are paced slowly, city scenes much more quickly and the suburban scenes strike a balance in terms of cutting rhythm. Length of shot is also used to establish rhythm, with longer scenes appearing in the rural footage and shorter scenes in the city sections.

The segmentation of the film and its varying rhythms help to emphasize the transition America was facing at this time from rugged individualism to the need for cooperation. The constant adjusting of rhythm or pace throughout the documentary illuminates this tension.

Another source of tension highlighted in *The City* is the changing lives of children. "The effect of environment on children is a major theme in all five segments of the film" ("City" 66). Especially effective are the shots of children playing among the danger of city railroad tracks and streets. Medhurst and Benson isolate one specific scene in which a young girl is shown playing. As the scene advances and the camera pans out, the documentary reveals she is playing in the squalor of the gutter. The conflict created
by the images of playfulness and the reality of squalor create dramatic tension “that the audience is able to identify with the plight of the urban masses” (“City” 67).

All in all, even though this film debuted in 1939, Medhurst and Benson still see it as one of lasting quality. This documentary influenced everything from the types of topics used in future documentaries, to the length of scenes, to the pacing and rhythm of shots. Under the circumstances, Medhurst and Benson conclude that “Steiner and Van Dyke chose to explore the possibilities of image and rhythm, and their work resulted in a film of immediate and enduring importance” (“City” 71). Their work in evaluating this film is significant because it recognizes a documentary that stressed the history and importance of using socioeconomic content for subject matter. Plus, it validated the directors’ efforts to convey to the audience a mood and persuasive appeal through the use of rhythm and pacing.

Again, Medhurst’s work in political cartooning and iconography is important to this thesis’ study of Cartoon All Stars to the Rescue because it legitimizes the two areas of study that make up this video, the rhetorical content of both cartoons and moving images.

Medhurst and Benson also co-edited a book on rhetoric and the media, Rhetorical Dimensions in Media: A Critical Casebook. They advocate the further study of film as a rhetorical artifact. For example, in the Introduction to this volume, Medhurst and Benson write, “First, we recognize that television, film, and radio are the most pervasive media types. Even though rhetorical studies of these three media have been few, we believe the essays offered here provide a good starting point for further theoretical and critical refinement” (xix). This is significant and relates to this thesis because it substantiates the
use of *Cartoon All Stars to the Rescue* as a rhetorical artifact. It is an example of one of the three media that they claim requires more study.

In addition, Benson has published several works on his own. In 1974, Benson wrote an essay analyzing the film *Joe*, an early 1970s movie starring Peter Boyle. In the course of the essay Benson asks if there is a rigorous way to employ the rhetorical method to the understanding of popular film ("Joe" 611). Benson determines there is. He concludes that our culture is a visual culture, and therefore a visual medium like film "uses images as rhetorical tokens" ("Joe" 611). Benson even employs Burke's pentadic terminology in his criticism of the film, determining that the plot of the film "is the scene-act ratio with a vengeance" ("Joe" 615).

In a later essay, Benson expands on his rhetorical criticism of film to encompass genres. The article, "The Senses of Rhetoric: A Topical System for Critics" delves into the genre of gangster movies. Genres provide both the critic and the audience with a framework for what to expect and specifically invite audience response because of its experience with other films of the genre ("Senses" 246). The goal of the critic goes beyond the establishing of the genre or the response of the audience to the uncovering of "how the author of the work made use of the resources of the genre to call upon the audience's skill in responding to works of this sort" ("Senses" 246). Benson's work allows for the study of a certain type of film that may have a specific set of characteristics that set it apart from other forms of film rhetoric. Just as Benson can look at the gangster genre of film, so also can animation be classified as a genre worthy of rhetorical study, thus validating the analysis of *Cartoon All Stars to the Rescue*. 
Visual rhetoric did not begin with political cartoons or iconography, though. Before the visual rhetoric of film and television was the visual rhetoric of the written word. Rhetorical scholar David R. Olson has researched how the visual of the written word on a page transformed the message. In an oral culture, the storyteller has greater control over both the content of the message and its interpretation. The written word is much more subjective. "Writing preserves the very words of a text, but it does not preserve the meaning; the text has to be interpreted" (28). This act of interpretation by the audience takes the power of control away from the author, or storyteller. Olson hypothesizes that the visuals of moving images complicate this act of interpretation even further. Olson's scholarly work advances Burke's premise that a rhetorical artifact does not have to be verbal discourse. Even the written word on a page can have persuasive impact. He advocates that children be taught interpretive skills applicable to media beyond the traditional oral and written communication (34). Olson would want young children to be able to discern the competing messages present in Cartoon All Stars to the Rescue.

Sonja K. Foss is another well-known communication researcher who has studied the impact of visual rhetoric. In works co-authored by Karen Foss and Ann Gill, Sonja Foss examines the rhetorical value of visual categories such as architecture and clothing. For example, Foss maintains that in order for some religious discourse to be accepted as legitimate in some cultures, the rhetorician must be wearing specific clothing (Foss and Gill 388). In an extended study conducted with Gill of the discourse of the Disneyland theme park, visual imagery is loaded with rhetorical importance. "Power is generated through particular kinds of symbol use," wrote Foss and Gill (390). At Disney theme
parks, this power is communicated through the visual symbols of signage, appearance and landscaping. They maintain these visual elements help to "promote wholesome, sterile, and predictable behavior" upon the visitors (397). It is interesting to note that *Cartoon All Stars to the Rescue* has a significant Disney flavor to it. For example, the amusement park ride that the characters take a trip on is decorated with Disney characters. This type of theme park decoration is precisely an example of what Sonja Foss and Gill would have examined as a rhetorical artifact. Their essay, "Michael Foucault's Theory of Rhetoric as Epistemic," as the title suggests, bases their research on the work of this well-known communication theorist. According to them, Foucault's use of the term "discursive practices" in the study of rhetoric connotes more than just written or spoken discourse. It also includes architectural form, institutional practices and use of space (Foss and Gill 387). They conclude, "Foucault's notion of discursive practices seems generally synonymous with many contemporary definitions of rhetoric as symbolicity in all its forms" (388). Thus, along with Foss, Foucault would have embraced Burke's broadening of what could be considered a rhetorical artifact, and likewise his dramatistic pentad methodology.

Thanks to the work of scholars such as Foss, Olson, Messaris, Benson, Medhurst and others, the study of visual rhetoric has advanced from the written word to clothing to film and television images. The research by these communication theorists helps to substantiate the use of Kenneth Burke's methodology, which in turn, makes this thesis and its study of an animated rhetorical artifact possible. As long as the five pentadic terms are present, Burke maintains that rhetoric has occurred. The other scholars mentioned above elaborated upon Burke's concept to show how rhetorical artifacts have
evolved from public oratory to include the written word, dress and decoration, film and television images, even a Saturday morning cartoon. This thesis on *Cartoon All Stars to the Rescue* is dependent upon the groundwork laid by Kenneth Burke and the further research of those who followed in his footsteps.
METHODOLOGY

The analysis of *Cartoon All Stars to the Rescue* will be based upon the rhetorical criticism perspective of Kenneth Burke as outlined in his treatise *A Grammar of Motives*. This work established Burke's theory of dramatism and introduced the five pentadic terms. The terms, one for each finger in Burke's comparison of his method to the human hand, include act, agent, agency, purpose and scene. The methodology, developed by "the most controversial literary figure of the last fifty years" (Brown 5), concentrates on Burke’s concepts of the dramatistic pentad and identification.

In evaluating a rhetorical artifact such as *Cartoon All Stars to the Rescue*, there are many methodologies one could choose. Different methodologies reveal different things. While there isn't necessarily a right or wrong answer or approach in selecting a critical methodology, the aim of the study can be a deciding factor. Burke’s methodology was chosen because of its unique ability to establish and compare the competing persuasive messages present in this rhetorical artifact and the motives behind those messages. Indeed, the dramatistic pentad helps to reveal that there are in fact two messages instead of just the obvious, publicized one of helping children avoid drug abuse. Burke’s dramatistic pentad sheds light on the presence of the second motive, the merchandising of the animated characters. No other scholars have attempted examining this artifact from this angle, and as a result, no one has commented on the presence of competing motives. Central to this second, unpublicized motive is an area of research examined in this thesis where "no published studies exist which specifically test" this unique approach (National Science Foundation 51).
In order to understand the pentad, each term must be defined. A definition of each term was included in the literature review section. These terms will be explored again, in more depth, in this section. A set of third definitions that relate to the competing motive will be found in the analysis portion of the thesis.

The act is the call to action present within the rhetorical artifact. As pointed out in the critique of scholar Merle Brown in the literature review, Burke’s methodology has expanded the list of items that can be considered rhetorical artifacts. The agent is represented by those who perform the rhetorical act. According to Burke, agents require placement in a scene (50).

Therefore, the scene is the next item on the agenda. In the pentad’s terminology, much to Burke’s dismay, the word scene has fallen by the wayside. In A Grammar of Motives he writes, “Political commentators now generally use the word ‘situation’ as their synonym for scene, though often without any clear concept of its function as a statement about motives” (13). In order to avoid confusion between the two terms, this thesis will retain the use of the word scene. The scene encompasses when or where the act was accomplished. It elaborates upon the background and environment of the act, including details of the audience for the rhetorical artifact.

How the act was accomplished or through what means is the definition of the agency. What tools or instruments were needed to complete the act? “Once agency has been brought to the fore, the other terms readily accommodate themselves to its rule,” wrote Burke (287).

The purpose of the rhetorical act is the explanation of why the rhetoric occurred. It represents the reason for doing the act. According to Burke, money is often an all-
consuming purpose in today’s society (276-277). This point will become more evident in the analysis section.

Having established scholarly acceptance of using Burke's methodology to establish competing motives, with David A. Ling’s example in the literature review section, the defense of Kenneth Burke’s dramatistic pentad methodology linked with the concept of identification will now commence. Why is this methodology the best option? First, it is centered on the establishing of human motives. As Bizzell and Herzberg note in their joint effort *The Rhetorical Tradition: Readings from Classical Times to the Present*, Burke's "key work has been describing how language systems influence human motives" (989). Since Burke was consumed with the study of human motives, the titles of two of his most famous works are *A Rhetoric of Motives*, and the main text for this thesis' methodology, *A Grammar of Motives*. In it he wrote, "It is our purpose to show that the explicit and systematic use of the dramatistic pentad is best designed to bring out the strategic moments of motivational theory" (67). The dramatistic pentad is a method for discussing motives. It is essential to this thesis that motive be addressed because of the introduction of the idea that the rhetorical artifact was not merely an altruistic public service announcement, but also contained a second motive. That second motive, elaborated upon in the analysis section, is the merchandising of the Cartoon All Stars.
HISTORICAL PERSPECTIVE

It seems appropriate to provide some historical perspective for many of the aspects of this thesis. An overview of the changes in children's television advertising will be forthcoming. The historical perspective will provide background information and evolution of definitions that will contribute to the appearance of the second, competing motive in the analysis section.

In the introduction of this thesis, the term program-length commercial was introduced. This term is a good starting point for a historical look at the changes in regulations regarding children's television and its advertising techniques. ABC first tried the concept of a program-length commercial in 1970 with a cartoon entitled *Hot Wheels*. Based on the Mattel line of toy cars, the program was limited in plot and basically showed plenty of action scenes to enhance the image of the Mattel product. It lived up to its purpose to "bring to life" on TV pre-existing toys (Kunkel, "Eyebrow" 90). This program faced extreme pressure from parents and children's television advocacy groups and ABC canceled it after one season. Nevertheless, in response to this development, the FCC, in 1974, formally outlawed the practice of program-length commercials, noting that they represented a change from "programming in the interest of the public to programming in the interest of salability" (Kunkel, "Eyebrow" 105).

However, during the Reagan administration, the Federal Communications Commission deregulated many of its policies and in 1983 allowed the return of program-length commercials. In an effort to stimulate the advertising market, the FCC was saying that program-length commercials were "an innovative technique to fund children's
programming" (Kunkel, “Eyebrow” 100). The FCC's relaxed policies paved the way for program-length commercials to dominate children's programming. The first big success came in 1985, with the debut of *He-Man and the Masters of the Universe*. In that year alone sales of He-Man products grossed over $1 billion (Kunkel, “Eyebrow” 102). He-Man was not only marketed as an action figure toy, but his likeness was also pasted on bed sheets, pajamas, lunch boxes and numerous other children's merchandise.

By 1987, more than 40 children's television programs that could be considered program-length commercials were on the air and even today, more than ten years later, there seems to be no end in sight. *The Teenage Mutant Ninja Turtles* are the most commercially successful example of an animated program-length commercial so far in the 1990s. In most television markets, *The Teenage Mutant Ninja Turtles* air six days a week, Monday-Friday afternoons after school and Saturday mornings on a major network. The increase in this type of programming is largely due to four factors: structural changes in the broadcast industry, the use of new strategies for distributing television programming, changes in regulatory policies governing television programs and advertisements and the aggressive growth of toy industry marketing campaigns (Kunkel, “Eyebrow” 92).

Typically, creative control of program-length commercials rests with the toy manufacturer (Kunkel, “Eyebrow” 91). Half-hour programs are produced in mass and sold to the networks for broadcast on Saturday mornings, or preferably to local independent stations for broadcast every weekday afternoon. These program-length commercials perpetuate sales by constantly introducing new characters that can be spun off into merchandise and by emphasizing teamwork among the characters so that children
will want to buy all of the action figure toys and not just one (Gitlin 89). These programs have proven immensely popular. For example, *The Teenage Mutant Ninja Turtles* are still on the air today because they have used these techniques successfully. In the May advertising sweeps period of 1997, *The Teenage Mutant Ninja Turtles* announced plans to introduce a long-lost fifth turtle character, the first female turtle, to join in the crime fighting with Leonardo, Raphael, Donatello and Michelangelo. This fifth turtle reemphasizes the need for teamwork and provides a brand new action figure to market with the added attraction of better marketability to young girls. The new, revamped program was retitled *The Ninja Turtles: The New Mutation* and it now airs Saturday mornings on FOX.

Prior to the proliferation of program-length commercials, the use of host-selling techniques was popular. Host-selling occurred when characters featured in a children's television program were also featured in advertisements during the airing of their program. Recently, the Federal Communications Commission outlawed the practice of host-selling, also known as the adjacency effect, during children's programming on network television. For example, it is no longer legal for Fred Flintstone and Barney Rubble to advertise Fruity Pebbles or Cocoa Pebbles cereal, or other merchandise, during an episode of *The Flintstones* or one of its Saturday morning spin-offs shown on network television.

In a 1975 study that aired a Cocoa Pebbles commercial featuring best friends Fred and Barney adjacent to a broadcast of *The Flintstones*, the host-selling situation was found to have a significant effect on the attitudes of the children toward the cereal. Twenty-five percent of the children who recalled the characters eating cereal thought the
scene took place during the program (Adler et al. 71). The characters ate cereal only in
the commercial, not in the cartoon program. In response to public pressure from parents
and children's television advocates, the FCC banned host-selling, stating that "basic
fairness requires that at least a clear separation be mentioned between the program
content and the commercial message so as to aid the child in developing an ability to
distinguish between programs and advertisements" (Kunkel, "Host-Selling" 72). Keep in
mind that this practice is only regularly monitored on the networks, so cable and
independent stations can often get away with host-selling because they are not scrutinized
as closely by the FCC. "Although it has not been studied academically, there is a
widespread belief that many cable channels are less discriminating in the standards they
apply for accepting commercials" (Kunkel and Gantz 148).

Another advertising technique that is prohibited during programming targeted
toward children is the practice of using human celebrity endorsements. It is coined the
endorsement effect because it prohibits the use of well-known celebrities and authority
figures to promote products in advertising targeted toward children. For instance, it
would be forbidden for a Jell-O brand gelatin commercial starring Bill Cosby to be
broadcast at any time during Saturday morning or weekday afternoon children's
programs. This practice was voluntarily forbidden by the National Association of
Broadcasters in 1972 because research proved that children feel undue pressure to want to
purchase certain products if they are presented by well-known personalities and/or
recognizable authority figures. A 1984 research project produced results that found that
8-14 year old males responded more favorably to a toy car commercial featuring a
celebrity endorsement, as compared with a similar version of the same ad minus an
endorsement. Although the 11-14 year olds showed greater awareness of the rhetorical
intent of the ads and were more skeptical of the claims presented in them than the
younger boys, these factors did not decrease the older group's desire for the toy car
(Ross et al. 185). In summarizing his review of the report, scholar Dale Kunkel
concluded, “There is little doubt that endorsement effects on children exist” (“Host-
Selling” 76).

While human celebrity endorsements are forbidden in commercials produced for
children, they are encouraged in public service announcements. Using an earlier
example, Bill Cosby could not promote gelatin or any other merchandise during
children's television programming. However, he could appear in a public service
announcement informing children about the importance of wearing your seatbelt in the
car.

Although human celebrity endorsements are forbidden by the National
Association of Broadcasters, cartoon characters are not limited. This technique is
referred to as the fantasy effect (National Science Foundation 43). It differs from the
endorsement effect in that it utilizes animated or non-human characters as endorsers
promoting products in advertising targeted toward children. In other words, The Teenage
Mutant Ninja Turtles can be used to promote Domino’s Pizza restaurants during
children's programming. Domino’s Pizza commercials would not be uncommon on
Saturday mornings as fast food restaurants are frequent advertisers during children’s
television programming. In the United Kingdom, the British Broadcasting Corporation
(BBC) would prohibit the above Domino’s Pizza/Ninja Turtles example (Young 100).
However, in the United States, the previously mentioned prohibiting of host-selling is the only regulation regarding the use of animated character endorsements.

It is important to try to understand all of these broadcast regulations in order to establish and appreciate the perspective of this thesis. However, it is also imperative to realize that many of the restrictions are self-regulated or are poorly enforced. For example, cable networks such as Nickelodeon and local, independent stations can generally get away with violating regulations easier than a major network can. This is partly due to the fact that fewer people monitor smaller affiliates and because more leeway is often given to these stations because of financial considerations. In other words, the need to sell advertising and air cheap programming is more of a necessity for an independent television station or cable channel than it is for the major networks. As further proof, many advertisers make two versions of the same commercial, one FCC approved version for airing on the stricter networks and a separate version for independent and cable stations (Kunkel and Gantz 137).

Finally, an examination of the days leading up to Cartoon All Stars to the Rescue, and the actual broadcast date itself, can provide historical context to this rhetorical event. This particular program aired during the 10:30 – 11:00 a.m. Eastern Standard Time slot on ABC, CBS, NBC, FOX and a host of other independent and cable stations and networks. The 30-minute show was broadcast in the United States and a few other countries on a Saturday morning in April of 1990. The program seems well placed in the schedule to reach the target audience of children. Children viewing the program may have been watching cartoons on one of the four major networks from as early as 7:00 a.m. that day.
Adult viewers who wanted to watch the program with their children may also have tuned into *Cartoon All Stars to the Rescue*. By providing study guides for weeks in advance of the program’s broadcast date, McDonald’s was trying to entice parents to make this a family viewing priority.

Media coverage also encouraged a large audience. One partial headline in a major U.S. newspaper read, “There’s no doubt that the cast of cartoon characters put across a strong anti-drug message to the viewers” (Maves D1). In the capacity of a public service announcement, *Cartoon All Stars to the Rescue* attempted to communicate a “Just say no!” attitude toward drugs. As this headline demonstrates, this was the much publicized, altruistic intent of the program.

Except for the opening and closing McDonald’s public service announcements and the introductory comments by the President and First Lady, the entire program was animated. On Saturday morning children’s television programming, animation is the main source of programming. It is also the main tool used by advertisers, with at least 64 percent of all commercials aired during children’s television programming featuring animation (Young 213). As an example, 80 percent of all cereal commercials, a big Saturday morning advertiser, are animated (Palmer 276). The majority of *Cartoon All Stars to the Rescue* features the animated celebrities as the main characters. This would include the characters from all twelve of the animation studios who participated, stars such as Miss Piggy, Bugs Bunny, Michelangelo of *The Teenage Mutant Ninja Turtles* and Huey, Dewey and Louie.
ANALYSIS

It is necessary to begin the analysis section by analyzing the plot of the program and determining the significance of using particular characters. Descriptions and discussions of plot and character are necessary to lay the groundwork for evaluating the presence of competing motives and drawing potential conclusions. This thesis will address the possibility of dilemmas when two competing messages are found, and the line between public service announcement (as a form of public relations) and the program-length commercial become blurred.

Along with the various well-known cartoon characters involved, the storyline features two children, a brother and sister from a typical American family. Michael is the oldest, at fourteen, and Corey is his younger sister, nine years old. As the plot begins, someone has stolen Corey's piggy bank and one by one, various cartoon characters join in the hunt to find the culprit. As Corey is made aware of the theft, they all come to realize that Michael is the guilty party and he is desperate for money to support his drug addiction. Michael threatens Corey to prevent her from telling their parents. As Michael begins to defend his drug habit, the storyline introduces a new character, a gray, ghostlike creature that represents the evil side of Michael and his desire to use drugs. This character, Smoke, is similar to the good angel/bad angel idea over the character's shoulders that children often see in cartoons, only in this case there is no good angel. That role is instead filled by the Cartoon All Stars. As Michael flees, the animated stars follow him, helping him retrace the beginnings of his drug habit. He is introduced to the drug marijuana by some older friends. Later in the program the cartoon characters show
him the effects drugs are having on his life. As the animated characters take him on a ride inside his body, the storyline cuts back to the home, where Corey finds Michael's drugs and is also tempted by the ghostlike creature to indulge. At this precise moment, the cartoon celebrities save the day by returning Michael home and he persuades his sister to avoid drugs. Corey agrees to remain drug free if Michael will tell their parents of his drug habit. All is well.

This overview of the storyline reveals the first, intended message of *Cartoon All Stars to the Rescue*. The program is billed as "an entertaining way of enlightening children about the dangers of substance abuse" (U. S. Congressional Record Title Page). In *TV Guide*, Executive Producer Roy Disney is quoted as saying "If we were doing this as a commercial venture, it would never have gotten off the ground" (Karlak 6). Along similar lines, Richard Frank, President of Walt Disney Studios and former President of the Academy of Television Arts and Sciences, in a joint hearing before the House and Senate Judiciary Committees, remarks of budget limitations. According to Frank, "We have just reached the end of where we can fund at this point. We are going to continue to look (for funding), but as of now our budget has been used up" (U. S. Congressional Record 35). These published comments about budget concerns and the program's intent to be entertaining and informative while airing commercial-free make *Cartoon All Stars to the Rescue* sound like a completely altruistic venture.

Burke’s five key terms as defined in his methodology can be applied to this public motive of altruism. The format for the list that appears below is borrowed from David A. Ling, a scholar mentioned in the literature review section.
The scene (the everyday home life of a typical American family)
The agent (the animated characters)
The act (the communicating of the antidrug message through songs and by depicting a negative example)
The agency (the animation of plot devices such as time travel)
The purpose (to encourage children to "Just say no!")

However, familiarity with the plot also allows for the establishing of the pentadic terms apparent in the second motive. Defining these will help uncover the second motive beyond the publicized intent of drug awareness for children. The use of Burke's methodology points out the competing motive of merchandising the animated stars.

For instance, the applicable definition of agent remains the same in both motives. The agents are the Cartoon All Stars. They are the primary means used to persuade the children. Their appearance in the program lends credibility to the message in the eyes of the target audience. In examining their marketability, a few unique characters do warrant further explanation, though. It is important to analyze the individual characters that were chosen because it points to the competing motives. Obviously, characters such as Huey, Dewey and Louie, Bugs Bunny and Daffy Duck were chosen not only for their popularity, but also because the studios that created them, The Walt Disney Company and Warner Brothers, Incorporated, were largely involved in making this event happen. In fact, Roy Disney, Vice Chairman of the Board of Directors of The Walt Disney Company, served as the Executive Producer for Cartoon All Stars to the Rescue.

Besides these obvious choices, some unique cartoon characters make an appearance. In particular, three stand out. Slimer, a ghostlike goblin from the Slimer and the Real Ghostbusters cartoon, an animated spin-off of the successful, live-action film series, is used in this program to help convey the antidrug message. In the Ghostbusters
movies, and it is assumed, also in the animated programs, the ooze or slime one received from the ghost was deemed an undesirable thing. Therefore, Slimer would be a negative, or "bad guy" character. And yet, in this program, he has become a character fighting on the good side of the "Just say no!" campaign. Near the program's beginning, as Slimer hears of Michael's drug habit, his character says, "Ooh, that's bad news." Later he offers his services to help the teenage boy kick his addiction. It is as if the writers and animators of Cartoon All Stars to the Rescue are trying to convince children that drugs are so evil and harmful, even the stereotypical "bad guys" avoid them.

The second animated character with a unique twist to their involvement in Cartoon All Stars to the Rescue is Michelangelo of The Teenage Mutant Ninja Turtles. The Turtles proved their popularity by selling more than $500 million in merchandising during the year this program aired (Wilson and Weiss 372). Michelangelo was starring in the Turtles first major motion picture, which was in release at the time Cartoon All Stars to the Rescue aired. The film, entitled The Teenage Mutant Ninja Turtles, was extremely successful, grossing over $89 million and spawning two sequels. The week Cartoon All Stars to the Rescue was broadcast, the Turtles film was number one at the box office, surpassing even the popular comedy Pretty Woman (Variety 6). Using the Turtles characters guarantees instant interest in the product being promoted among children. That's why The Teenage Mutant Ninja Turtles were used by Domino's Pizza for a major ad campaign. With the popularity of the movie, Michelangelo's participation in Cartoon All Stars to the Rescue added to the hype and publicity for both media events.

A third character involved in the project that seems unique is ALF, an alien from the planet Melmac. Based on the character of the same name, this program began on
NBC in 1986 as a prime time situation comedy. ALF, which stood for Alien Life Form, was stranded on earth and took up residence with the Tanner family. ALF, the nighttime show, ran for four successful years, peaking as high as 10th in the Nielsen ratings during the 1986-1987 season (Brooks and Marsh 1106). The success of the live-action sit-com spawned the Saturday morning animated version of ALF, which started in 1987 and ended in late 1990. Between the two programs, ALF became a media superstar. Using the animated ALF character may have been an attempt to attract not only the cartoon audience, but also those familiar with the live-action, situation comedy version of ALF, who even if they weren't interested in cartoons, might tune in because of this character's appearance.

The use of ALF, familiar to more than just children, may also have helped to attract adult viewers to the program. Many parents were probably more familiar with ALF than they were with most of the other animated characters because of his prime time alter ego, with the possible exceptions of Bugs Bunny, Daffy Duck and Winnie the Pooh. These three characters have been around a long time and many parents grew up watching them.

While Cartoon All Stars to the Rescue is ostensibly a children's animated show, attempts were made to engross parents. For example, prior to the airing of the program, McDonald's restaurants were providing customers with a family viewing guide. This was in hopes that parents would watch the program with their children and then use the discussion questions on the guide to dialogue about drug use. Also, as many animated programs do, the content of Cartoon All Stars to the Rescue contained some humorous references and plot devices that, for the most part, only adults would understand. For
instance, as Bugs Bunny is loading Michael and Smoke into the time machine to transport them back to the day Michael started his drug habit, Bugs says "Fasten your seatbelts, it's going to be a bumpy ride." This is from a well-known line Bette Davis spoke in the black and white film classic *All About Eve*. Obviously, children are not going to be old enough to appreciate this reference since the movie came out in 1950. In another cultural reference beyond the scope of the target audience, ALF comments at one point, "Wally never did this sort of thing to the Beav," referring to the TV sit-com *Leave It to Beaver*, which ran from 1957-1963 (Brooks and Marsh 504). While children may have seen reruns of *Leave It to Beaver*, they are probably not going to be sophisticated enough to understand the joke that ALF is making. In a similar use of pop culture humor, later in the program ALF comments, "Toto, I don't think we're in cartoon-land anymore," from *The Wizard of Oz*.

Finally, in terms of some of the personnel involved in the project, certain names would mean more to the adult audience than to the children. Adults might recognize the voice of Emmy and Oscar winner George C. Scott as the character Smoke, the evil apparition who represents drugs. Scott, who at the time had recently kicked a substance addiction of his own, is a well respected veteran Hollywood actor who won, but refused to accept, the Academy Award for Best Actor in 1970 for the motion picture *Patton*. Scott also won an Emmy for a 1971 *Hallmark Hall of Fame* presentation entitled *The Price*. Also, Academy Award winning Disney songwriters Alan Menken and Howard Ashman wrote an original tune for the program, "Wonderful Ways to Say No." They are best known for their soundtrack to the Disney classic *The Little Mermaid* for which they won Oscars for Best Original Song and Best Score. Knowing in advance that such high
caliber people were involved in *Cartoon All Stars to the Rescue* might have persuaded more adults to watch. Ultimately, this point relates to the cartoon merchandising. By attracting both children and parents, parents will be aware of the cartoon celebrities and better able to relate to and remember their children's pleas for cartoon merchandise. When little Suzie or Billy begs for a *Teenage Mutant Ninja Turtles* action figure for their birthday or Christmas, mom and dad can now connect the name with the face of the character when they hunt through the toy store. For instance, many parents don't understand their children's pleas for character-based toys until their child shows them the corresponding television commercial or program-length commercial. After all, research has proven that youngsters frequently cite television references as a primary source of ideas for Christmas presents (Ward, Wackman and Wartella 51). If the parent does not watch cartoons with the child, the youngster must get mom or dad's attention during a commercial advertising *The Teenage Mutant Ninja Turtles* action figures to explain what it is he or she wants. The same would be true for *Cartoon All Stars to the Rescue*, only this program is much longer than a 30-second advertisement. It appears to be, in part, a program-length commercial. And if parents have been persuaded to watch, they see the cartoon characters as merchandise in the course of the program.

In the publicized motive, the act is the attempt by Corey and the Cartoon All Stars to persuade her brother Michael to abandon his drug abuse. On an even broader scale, the act is the communicating of the antidrug message to the entire viewing audience. The program promotes the concept of drug abuse resistance to children and their families. In the competing motive, the act becomes the actual marketing of the animated characters as merchandise. The program's dialogue even has Garfield acknowledging himself as
merchandise, complaining that he's content being a lamp but disappointed to be stuck on the dresser next to notorious, cat-hating ALF.

The setting of a typical, suburban American home represents the scene of Cartoon All Stars to the Rescue. The scene also remains the same for both motives, the publicized intent to warn children of drug abuse and the secondary motive of selling cartoon-related products. Corey and Michael's love for cartoon merchandise is transferable to mainstream America. The character of Michael is a fourteen-year-old, but because the cartoon poster hangs prominently in his bedroom the audience is led to believe that cartoons and cartoon merchandise still play an important role in his life. He, too, has bought into the merchandising aspect of the Cartoon All Stars.

Integral to the competing motive's definition of agency is how each of the animated characters make their debut or are featured in the program. What follows will be an explanation of how each Cartoon All Star is introduced in the plot of the program. Their appearances address potential motive and justify this thesis' claim that Cartoon All Stars to the Rescue is in part a program-length commercial. For example, of the twenty-three characters in the program, all of them appear as merchandise. Only nine characters appear first as themselves and are later prominently associated with another merchandised entity. In other words, most of the characters appear first as an item of merchandise, except for Daffy Duck, Michelangelo, Slimer, Miss Piggy, Gonzo, and Tigger. These six characters appear as merchandise in the poster that hangs on Michael's wall at the end of Cartoon All Stars to the Rescue. In addition, the other three characters, Huey, Dewey and Louie appear first as themselves and then are faces on an amusement park roller coaster, similar to something you might find at Disney World, that Michael is spun around on. All
of the other characters appear at some other time in the program as (part of) a unique merchandised product. Most of the character and product tie ins are deliberate attempts to sell existing merchandise, essential to the definition of a program-length commercial.

Alvin and the Chipmunks crawl out of their record, which Corey owns. The Chipmunks have been recording stars for years and their albums are still available for sale. Winnie the Pooh is Corey’s stuffed animal teddy bear that sleeps with her. Donald Duck's nephews, the Disney stars, are part of the amusement park ride, an obvious reference to Disney's successful theme parks. Kermit the Frog is the alarm clock that wakes Corey up in the program's beginning. The Smurfs jump off the page of a book in her room. ALF is a framed, glossy picture, an appropriate guise for him due to his dual star status as cartoon and sit-com celebrity. Next to ALF on the bedside dresser is Garfield, as part of a lamp. Bugs Bunny is the central character in a poster featuring each of the Cartoon All Stars. It is important to note that this poster hangs in Michael’s room and that the cartoon merchandise does not just appeal to his younger sister. The plot of the program depicts that these characters are a part of Corey and Michael's life because they have been purchased. Essentially, the program is a thirty minute commercial for cartoon-related toys. Cartoon merchandising is big business, encompassing everything from "air fresheners, dolls, beach towels, toothbrushes, posters, hats, watches, bed linens and scores of other products" (Brooks and Marsh 806).

Purpose for the second motive can be defined as the profit motive. Cartoon All Stars to the Rescue attempts to sell cartoon merchandise. Cartoon character licensing is a huge, multi-billion dollar industry. And it continues to grow as American children gain access to more and more disposable income (Gunter 113). As referred to earlier in the
methodology section, In A Grammar of Motives, Burke warns that money “can supply a kind of absolute purpose” that overshadows the other terms in the pentad (276).

Again, to borrow the format from David A. Ling, an overview of the definition of the terms for the second motive are listed below.

The scene (the typical American family household, Michael and Corey’s)
The agent (the Cartoon All Stars)
The act (actual marketing of the Cartoon All Stars as products)
The agency (how each character is introduced as a merchandised product)
The purpose (the profit motive of selling cartoon-related products)

The analysis section will continue with a declaration of the dominant ratios evident in the second motive found in Cartoon All Stars to the Rescue. In this application of Kenneth Burke's pentad, agent and purpose seem the most important. While the scene, agency and act are present and important, this program would not have been necessary if either the agent or the purpose had been different. In fact, the agent - the cartoon celebrities - sets up the agency, which includes how the animated characters are presented. The functioning and effectiveness of scene, act and agency is dependent upon the significance of the agent and purpose.

The bottom line is that the animated characters, the agents, are used to sell a concept and products to children, which is one purpose of the rhetoric. Without the presence of Daffy Duck or Tigger or Miss Piggy in the program to promote the ideas, the message loses its appeal to children.

Cartoon All Stars to the Rescue effectively uses Burke's concept of identification to grab and hold the children's attention. Without these moments where the integrity of the cartoon character shines through, the process of identification of the children to the animated stars they know and love could not have taken place. It refers back to the
earlier comment that persuasion can only take place when you speak the audience’s language. For example, the dialogue and entrance of Michelangelo in the program reinforces the product being promoted. In the eyes of the target audience of children, *The Teenage Mutant Ninja Turtles* are spokespersons of charisma and goodwill. These unconventional superheroes who fight the evil of the world are the good guys. The combination of their mutant strength, cocky attitude, hip lingo and crime fighting prowess gives them power in the eyes of the youngsters. This goodwill and power are therefore transferred onto the product, in this case, all of the cartoon merchandising featured in *Cartoon All Stars to the Rescue*. For example, the Turtles are known to live in the sewer. That's both their hideout and their headquarters. *Cartoon All Stars to the Rescue* reinforces this knowledge by having Michelangelo make his first entrance into the program by climbing out of a manhole in the street. Children familiar with *The Teenage Mutant Ninja Turtles* will recognize this as common and it adds integrity to the plot and message of the show in the children’s judgment. Michelangelo's hip lingo is present. "Cowabunga dude!" is the first phrase that comes out of the character's mouth. In the early 1990s, the Turtles, along with prime time animation star Bart Simpson of *The Simpsons*, made "Cowabunga dude" a national catch phrase that appeared on T-shirts, beach towels and bumper stickers.

Likewise, Bugs Bunny says his famous tag line, "What's Up Doc?" at least once in the show. Later in the program he tries to echo it again and as a joke, ALF cuts him off. That line is part of how the children recognize Bugs Bunny and his dialogue lends credibility to his character and to the concepts he promotes. In similar instances, Garfield manages to praise the joys of lasagna and Miss Piggy coos about Kermit, all examples of
dialogue typical of these well-known characters. Again, the tie in of the drawing power of the agent and the agent's impact on the purpose make this, in part, a program-length commercial with an effective piece of rhetoric for the target audience.

One main character is mysteriously absent from the program's merchandising technique. Smoke, the main "bad guy" simply appears on the scene of Michael's life. He does not appear first (or at any time) as an animated merchandised product during *Cartoon All Stars to the Rescue*. If introducing each character as a merchandised item were simply a plot device, than Smoke could have entered the program in the same fashion. However, Smoke has no marketability and does not have a direct tie in with any pre-existing toy. On the other hand, the other potential "bad guy" character, Slimer, does have a toy tie in, and he is therefore made into a good character in *Cartoon All Stars to the Rescue*. His marketability could not be sacrificed in light of the fact that near the time of this production, cartoon-based toy sales was an $8.5 billion a year industry (Gitlin 78).

Another plot device that seems to reinforce the popularity and marketability of the animated celebrities is the fact that throughout the program Michael and Corey's parents seem naive and out of touch. This allows the animated celebrities to be set up as the heroes. It appears mom and dad have no influence or control over Michael's behavior. When the father realizes that a couple of beers are missing from the refrigerator, the mother tells him he probably forgot how much he drank the previous night while watching football on television. Not only does that set a bad example to the children in the audience about responsible consumption of alcohol, but also it demonstrates that the parents don't understand that drug-related problems often begin with alcohol experimentation or addiction. The revelation that the father drinks even conflicts with an
earlier moment from the show when Barbara Bush warns the audience to stay away from
drugs and alcohol. In addition, when Corey gains the courage to confess her fears about
Michael's behavior to her father, he shrugs her off, implying that weird behavior is a part
of being a teenager. As the scene displays, the father is more interested in cleaning the
garage than in listening to his daughter's concern. Without the Cartoon All Stars,
Michael and Corey could not have faced the drug issue that was devastating their family.
The parents were out of the loop and not even a part of the solution. In the real world, it
seems unrealistic for children in the United States to avoid involvement with drugs
without some positive interaction or reinforcement from parents or adults. The cartoon's
storyline did not match the publicized intent of getting parents involved in watching the
program with their children and discussing the effects of drug abuse. However, by
lessening the role of the parents, and making the animated characters the wise role
models, it does reinforce the marketability of the Cartoon All Stars.

Both President Bush's speech and the animated program were responses to the
societal reaction to the circumstances of the drug epidemic. Just days prior to the
President's address, all three of the major U. S. news magazines, Time, Newsweek and
U. S. News & World Report, featured the country's drug problem as their cover story. In
addition, the National Institute on Drug Abuse released alarming statistics claiming that
14 million Americans were "current" drug users. "Current" is defined as using drugs at
least once per month. Similarly, the American Council for Drug Education estimated
that, on average, the age of first drug use is 13, alcohol use, 12 (Karlak 5). In the cartoon,
14-year old Michael has advanced to both drinking alcohol and smoking marijuana and
the element of peer pressure is alluded to by the presence of his drug-using friends. They
try to entice him to further his drug problem by experimenting with crack. Through the
course of their dialogue, his friends echo common phrases of peer pressure. "You wanna
hit?", "What's the matter? You scared?", "Everybody's doing it," "C'mon, it's no big deal.
Do it," and "C'mon Michael. You're not gonna chicken out on your friends, are ya?" are
examples of dialogue uttered by his teenage acquaintances throughout the run of the
program. Again, the country's drug epidemic and the reality of peer pressure were both
factors that influenced the content and making of Cartoon All Stars to the Rescue.

Two days before the program aired, a preview of the show was viewed by a joint
meeting of the U. S. House and Senate Judiciary Committees. Each committee, chaired
by Senator Joseph Biden and Representative Jack Brooks, respectively, met with four
executives involved in the production. The politicians were allowed to ask questions and
make remarks that were entered into the public record of Senate Hearing 101-1220. All
of the Senators and Congressmen present, including Strom Thurmond, Orrin Hatch,
Arlen Specter, Howard Metzenbaum, Patrick Leahy, Paul Simon, Charles Grassley, John
Conyers, Jr., Hamilton Fish, Jr., F. James Sensenbrenner, Jr., Bill McCollum, Howard
Coble, Chuck Douglas, Craig T. James, Tom Campbell and George Gekas, praised the
efforts of the program. (Senator Ted Kennedy and Congresswoman Patricia Schroeder
were among those absent.) Several alluded to the President's drug control policy and how
this animated program was a manifestation of that strategy. Senator Biden was especially
praiseworthy:

In my opinion, Cartoon All Stars to the Rescue is the single most
ambitious and important drug education program ever attempted
anywhere, and on behalf of American parents I want to thank all of you
who were involved in this undertaking. I want to thank you very much for
your effort. (U. S. Congressional Record 2).
The very fact that this program features two public service announcements, one at the beginning and a repeat of the same one again at the conclusion, is a telling event as well. Especially when you consider that the 20 million youngsters that view *Cartoon All Stars to the Rescue* hear the word McDonald's and see a likeness of Ronald McDonald within the public service announcements and think of the restaurant, rather than the children's charities. Thus, the public service announcements, featuring the song "Love Lifted Me," still promote name recognition amongst children who in turn ask their parents to take them to McDonald's restaurants.

Cartoon characters are celebrities. Consider the following. First, children in this country are taught to revere and idolize cartoon characters like Mickey Mouse and Bugs Bunny from day one. Many of their baby clothes, toys and room decorations will feature the most popular animated characters at the time of their birth. Secondly, even the professionals who worked on *Cartoon All Stars to the Rescue* see them as celebrities. "These characters are superstars, and we had to handle their depiction with care," said Buzz Potamkin, the Peabody Award winning producer of the program (Karlak 6). Battles were fought over which character would be drawn the largest. One might imagine there were discussions over which characters would garner the most screen time. *TV Guide* refers to the cartoon characters as "animated heavyweights" (4). In its editorial praising the program, *Broadcasting* calls them "animated stars" (98). John J. Agoglia, Chairman of the Anti-Substance Abuse Steering Committee of the Academy of Television Arts and Sciences comments on the hassle of dealing with the characters and the egos of their various studios. "[The studios] are very, very protective of their characters. We had to
promise we would treat them in a way that was faithful to their depiction over the years and we had to show them in a favorable light," he said. "No one wanted their character to be smoking a marijuana cigarette" he continued (Karlak 6). Again, the emphasis on marketability created the need to invent the character of Smoke to be the bad guy. The plot needed a bad guy in order to advance. But the evil character, because of the second motive of marketability, could not be one of the Cartoon All Stars.

The analysis section has provided an overview of both the intended drug awareness motive and competing merchandising motive, with an emphasis on the presence of the latter. The second motive of cartoon merchandising becomes apparent when the introduction of characters into the plot is examined. The dilemmas caused by this competing motive and how the motive was reinforced in the eyes of the audience were also discussed.
CONCLUSION

Having said all this, what conclusions can be drawn about this cartoon? Does the apparent conflict in intended and competing motive make this program unsuccessful? No. The presence of a second motive does not necessarily negate the importance of the publicized intent to curb drug abuse among children. This thesis would agree with Senator Biden that the effort to communicate an antidrug message was a worthy and ambitious undertaking. Now, why did the creators of the program choose to use animation? First it is essential to note that the program aired on Saturday morning, otherwise known as the "kid-vid ghetto" (Young 213). Cartoons have been the main source of network programming on Saturday mornings since the 1960s when advertisers began to realize that children were a worthwhile target audience (Palmer 241). Only recently has the all cartoon format changed on the networks, as NBC switched to airing local news for at least two hours on Saturday mornings rather than a full morning of animated programs. CBS, ABC and FOX still air children's programming Saturdays, roughly from 7:00 a.m. to 12 noon. Even the two networks that have emerged since this program aired in 1990, Warner Brothers (The WB) and the United Paramount Network (UPN) have stuck with the cartoon format on Saturday mornings. Cartoon characters were a natural channel to use to talk about drugs on Saturday mornings, because that is what children in America have come to expect on Saturdays.

"Cartoon All Stars to the Rescue" proved adept at addressing the peer pressure element of drug abuse in a unique way. It is encouraging that television executives were willing to rally around this common cause for the betterment of society. This is an
important first step. In addition, because the program was aired on practically every channel millions of children were exposed to the program. Plus, with 350,000 copies of the video distributed to schools and public libraries, children who missed the single broadcast airing still might have an opportunity to view the program.

On the other hand, once is not enough. This sort of programming needs to be ongoing. To my knowledge, in spite of President Bush's pledge of funding from an anonymous business friend, nothing similar to this event has been tried since. Children need to hear the antidrug message repeatedly. I know from experience with my nephews and nieces that they watch the same videotapes over and over. They own certain *Barney and Friends* and *Rugrats* videos and have them memorized. The morals in those episodes have become a part of their frame of reference. But the learning of those morals comes with repeated viewing. A one time airing of *Cartoon All Stars to the Rescue* isn't going to be enough to combat the drug problem. Admittedly, in the Congressional hearing, both the politicians and the program executives acknowledged this fact and pledged to continue to promote the anti-substance abuse message. So far, their pledge seems like empty rhetoric, meant to garner positive media coverage and free public relations. To clarify that positive public relations was a tremendous goal of the video, the credits list the names of three people who served as public relations coordinators for *Cartoon All Stars to the Rescue*. Needless to say, most animated programs don't employ a full time public relations staff. Much more than positive public relations is needed. Apparently, if they were more interested in altruism and, assuming President Bush's pledge for private funding was legitimate, budget concerns didn't sound like they would be much of a
problem and more antidrug efforts would be forthcoming. Unfortunately, this has not been the case.

What, if any, are the future implications of this thesis? As history has recorded, the laws and regulations regarding children's television programming are constantly undergoing change. Currently, President Bill Clinton and his administration are dealing with the issue, trying to provide more quality programming for America's young children. In September of 1997, Congress strengthened federal legislation, entitled the Children's Television Act, that required television broadcasters to air at least three hours a week of educational shows for children (The Daily Democrat A-6). Broadcasters are required to label such programming with an E or I (for educational or informative), but as of now, the labeling is not printed in TV listings on a widespread basis. It remains to be seen if and how the term "educational" will be defined and the legislation enforced. If the Federal Communications Commission were to go back in time to the days of the Reagan presidency and reverse its decision regarding program-length commercials, the face of children's television programming would change dramatically. Animated programs like The Teenage Mutant Ninja Turtles and the recent popularity of live-action programming for kids, like The Mighty Morphin Power Rangers, would have to establish themselves as programming that goes beyond marketability. Obviously, this is a difficult situation that affects many individuals, including the nation's children. The days when a cartoon could just be a cartoon are over. Now, a cartoon has to be able to support a merchandising industry. If it doesn't, it isn't profitable enough to keep on the air. Sad, but unfortunately true. A change in the definition of educational children's television programming would probably force all of the networks to cut costs as NBC has by eliminating much of their
Saturday morning children's programming and providing local news during those time slots. This would drastically cut the amount of programming targeted toward children and would economically devastate many leading animation studios. Indeed, there are far reaching implications.

This leads this thesis to propose some suggestions. A few years ago an environmentally friendly animated series entitled *Captain Planet* debuted on cable channel Superstation WTBS television in Atlanta, Georgia. Featuring the voice of actor Tom Cruise as the title character, the show featured a group of young people who traveled around the world saving the earth from environmental disasters. If the Academy of Television Arts & Sciences Foundation is really interested in promoting the anti-substance message to children, maybe the approach of *Captain Planet* could be copied. Why not invent a motley gang of animated superheroes who do nothing but fight off drug-related bad guys? They travel the globe reminding children everywhere to "Just say no" to drugs and alcohol. The anti-substance message could be incorporated into every plot. If successful, the cartoon could be merchandised and the Academy could recover some of its expenses. And at least one animation studio would have an ongoing project. Yes, it would be guilty of being, in part, a program-length commercial. But at least the intent and motives could be publicized up front, along with the social content and it might ensure that more of America's children hear the message repeatedly, rather than on a one time only basis.

Better yet, why not give McGruff the (Crime) Dog his own television series. Children are already familiar with the character through his radio and TV public service announcements. Through toy tie in licensing contracts, both the federal government and
the toy manufacturers could benefit. Again, it would employ some animators and
children would hear weekly about the hows and whys of avoiding substance abuse.

These are just a few possible solutions. Ultimately if we are going to continue to
indoctrinate our children into the world of cartoons, this thesis demonstrates why we
must conduct more research on their persuasive appeal. And we must develop more
teaching techniques to help parents and educators inform our children about their
rhetorical intent. They need our help to determine what that rhetorical process means.
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