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IN INDOCHINA, 1966-70.

The Ohio State University, Ph.D., 1974
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A RHETORICAL ANALYSIS OF FOUR SONGS IN THE RHETORIC OF
THE UNITED STATES' INVOLVEMENT IN INDOCHINA, 1966-70

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
James Edwin Seward, B.A., M.A.

The Ohio State University
1974

Approved By

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ABSTRACT

Popular songs have been the vehicles of expression of many issues during the late 1960's. Yet, a review of the literature indicates that there are few studies available on the subject of popular songs as rhetoric.

The writer's background has included professional experience at commercial radio stations, and in the music industry. This background, combined with a study of contemporary rhetorical theories, led to the realization that some contemporary songs may, in fact, be rhetorical. Furthermore, it would seem that there would be a number of motivations for composing, recording, and disseminating a song, which would also contribute to the rhetorical situation under consideration. The study attempted to determine the rhetorical elements of four contemporary songs.

The following questions served as a basic guide for the study:

1) What relationships exist between the recording industry and the radio industry? How does this seem to affect the dissemination of musical rhetoric on the radio?

2) How do the lyrics, the verbal element of the song, interrelate with the musical form to develop a total meaning?

3) What might be the basic motivational factors inherent in the composition, recording and distribution of a song?
This study examined four popular songs which were a part of the rhetoric surrounding the involvement of United States in Indochina during 1966 through 1970. The four songs were: "The Ballad of the Green Beret", "Ohio", "War", and "Stop the War Now".

The rhetorical analysis utilized three methodological probes. The relationships between the radio and recording industries were examined with Paul Hirsch's "symbiotic analysis". The songs were described in terms of their lyrical and musical elements, using I.A. Richards' concept of interinanimation. Finally, the probable motives which were inherent in the composition, recording, production, and media distribution of the songs were analyzed with Kenneth Burke's pentad.

There were five basic conclusions drawn from the study. 1) Music may be legitimately studied as a rhetorical indicator of the prevailing attitudes and opinions of a culture; 2) The symbiotic relationship between the recording and radio broadcasting industries has a definite rhetorical significance; 3) The interinanimistic analysis is a valid method for a rhetorical description of both the lyrical and non-verbal elements of a song; 4) The many motivational insights (intrinsic to a pentadic analysis) which emerged from this study might not have
surfaced if the pentadic methodologies had not been used; 5) The four songs were representative of other songs of that time period, which were significant and viable forms of rhetorical expression.

The study included a bibliography and a detailed discography, a listing of over 200 recordings that were referred to throughout the dissertation. Citations were alphabetized by the name of the performer who recorded the popular "hit version" of the song. It also included additional data on the composers, publishers, recording companies, and record catalogue numbers of the citations.
To My Mom and Dad
God knows that I love
  my music
Ain't no one gonna change
  my tune...

Ken Loggins and Jim Messina,
"My Music" (Jasperilla/
Gnossos/Portofino Music,
A.S.C.A.P.)
Acknowledgements

There are a number of people who offered help and encouragement throughout this study, and I would like to thank them for their assistance.

Mrs. Mary Lounsbury, station manager of WNIA radio in Buffalo, offered encouragement throughout the study. She allowed me unlimited access to the WNIA record library and files, which was to be critical for accurate documentation of data about specific records.

Stan Solloway, student director of WDUB-FM, the campus radio station of Denison University in Granville, Ohio, gave me taped copies of newscasts on May 4, 1970, the date of Kent State killings.

Bob Allen, formerly of WCOL radio in Columbus, Ohio and now with WTVN-TV in Columbus, provided me with tapes of interviews of many rock artists he conducted while associated with WCOL.

Dr. James Golden, Professor of Communication at The Ohio State University, encouraged me to pursue this topic. It was in his "Theories of Rhetoric" class and "Contemporary Theories of Rhetoric" seminar that I was initially encouraged to develop my thoughts. The two term papers that
resulted from these courses were to form the nucleus of this study.

A special voice of thanks goes to Mrs. Jane Roddy, my typist, who converted my chicken scrawlings into readable type.

Finally, a genuine, sincere, and hearty thank you is extended to my adviser and friend, Dr. John J. MaKay, Associate Professor of Communication at Ohio State. I have worked with Dr. MaKay since 1971, and he has served as my major professor on both my master's and doctoral programs. He has guided me into an interdisciplinary approach to communication which is evident throughout this project. His enthusiasm and encouragement are gratefully acknowledged.
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BACKGROUND AND GENESIS OF THE STUDY

The decade of 1962 through 1972 was a dynamic period of reassessment and change within the fabric of American life. Overall, our culture seemed bombarded and buffeted as vital issues swirled within society. For example, man walked on the moon, while many discontented citizens argued he also dangerously littered and polluted his own planetary "spaceship", the earth. Bitter debates were conducted on the American scene over an undeclared war in Southeast Asia, which brought about divided camps of young and old, "dove" and "hawk", and radical and conservative groups. Acts of violence took the lives of Martin Luther King, John F. Kennedy, and Robert Kennedy, and thus certainly changed the course of American history. Likewise, senseless murders such as those of Kitty Genovese, actress Sharon Tate, eight Chicago student nurses, and countless others seemed to reflect the violence of this decade.

The changes of the decade were reflected in other ways. For example, men grew their hair longer after four young musicians from Liverpool, England did so, and added "Beatle" to our lexography. This unorthodox, and sometimes rebellious hair style often produced violent charges from
tradition-bound citizens, such as those who said 'shoot all the long haired hippies', after four young people were fatally wounded in 1970 by National Guardsmen on the campus of Kent State University. Spokespersons for Blacks, women, Indians, and other minorities clamored for equal rights. Alcohol, marijuana, LSD, heroin, and countless other drugs became the focus of a raging controversy over drug use and abuse.

The rhetoric of this turbulent decade was often diffused through media channels non-existant only forty years ago. Television, radio, magnetic audio and video tape recording, and high fidelity disc recording have reported and recorded the plethora of contemporary rhetoric; yet such methods, with the exception of radio and low-quality 78rpm records, are electronic inventions of the mid-twentieth century. The contemporary rhetorician, in the rhetorical mainstream of the issues and questions of the 1960's and 70's, could ill afford to ignore the forms of "new rhetoric" which were shaped and disseminated through the electronic media. Such rhetoric were generally speeches, broadcast to millions on television and radio; or, they were video taped replays of rhetorical events, viewed by an entire nation on the 6:30 television evening news roundups; or, they were rhetorical thoughts of spokespersons, communicating in music, and broadcast incessantly over the radio airwaves.
Rhetoricians today, with a long rhetorical tradition and contemporary theory, can develop an "holistic overview" of the intracacies of contemporary society and its rhetorical communication. For example, Aristotle's system of rhetoric is consistent with current approaches. Aristotle defined rhetoric as a process of examination, in an attempt to **discover** the persuasive elements for changing his society. This emphasis on discovery is vital, for it implies that rhetoric is not a static discipline; rather, rhetoric is as adaptable as man himself. Thus, Aristotle would agree that it is well within the province of rhetoric to be examining the artifacts of contemporary society in search of the available means of persuasion.

A similar stance is assumed today by A. Craig Baird. In *Rhetoric, A Philosophical Inquiry*, he argues that rhetoric is derivitive: it is a study which easily encompasses the contemporary arts and sciences. The legitimate rhetorical domain is interdisciplinary in scope, transforming the combined knowledge of man into creative applications. Thus, rhetoric is applicable to contemporary situations because it can synthesize them into an overview, which allows the rhetorician to examine the interactions of events, messages, channels (such as the electronic media), and human agent within the rhetorical scenario.
I choose to call this rhetorical overview an "holistic mosaic" - "holistic" because it examines many facets of the rhetorical situation, not just the speaker in isolation, or his message as a separate entity; "mosaic" because the rhetorical interrelationships, when pieced together, form a larger more complex entity, much like a mosaic is a complex design, composed of small, intricate pieces of colored stone. The emerging whole is in part a function of the pieces composing the mosaic, and also a function of the perceived relationships between the smaller pieces when they are arranged to form a design. Likewise, a rhetorical situation is an emerging whole which is a function of the complexities within the situation (the channel, speaker, message, and so forth), and the perceived relationships which the rhetorician devises. "Holistic mosaic" best expresses this conception, and it will be used throughout the study.

Wayne Brockriede, in his article "Toward a Contemporary Aristotelian Theory of Rhetoric" reminds the reader that

the essence of the Aristotelian study of rhetoric is not the system of finding the available means of persuasion; rather, it is the empirical description of rhetorical situations...³ 

The contemporary rhetorician is not as concerned with Aristotle's format as he is with Aristotle's focus on rhetorical inquiry. The contemporary rhetorical arenas we
know are vastly different from that of ancient Athens or Rome, and call for a different form of inquiry than required in Aristotle's era. Brockriede argues that such contemporary forms of inquiry are well within the Aristotelian spirit of rhetorical discovery. Since rhetoric is a derivative, contemporary inquiry, it should be well suited for an analysis of the various facets of contemporary culture.

For example, one aspect of contemporary culture which lends itself to a rhetorical inquiry is contemporary music. I have been professionally involved with contemporary music in a capacity which is perhaps quite different from most members of the academic community. Since 1966 I have worked "on the air" at four commercial radio stations in the Buffalo, New York and Central Ohio markets. At one station, WNIA in Buffalo, I was also associate music director, and thus responsible for compiling the station's weekly music survey, "The Big 30". This media-oriented background in contemporary music has provided me with insights into the changing trends of a decade of contemporary music. This background, coupled with my work in rhetorical communication as a student, has led me to a new realization that much of contemporary music is indeed rhetorical. There is definite persuasive appeal contained in the lyrics and sound of many modern songs, having rhetorical effects
on those who listen to, identify with, and behave in ways consistent with the concepts developed in contemporary music.

Perhaps the songwriters of the period 1966-1970 felt this was so, for often songs were written which musically performed the same (or similar) functions as conventional speeches. In the 1960's and early 1970's song became a vehicle for the rhetorical expression of controversial opinion and thought on such topics as the war in Southeast Asia, the Civil Rights movement, equal rights for American Indians, social unrest, the use of drugs, and the feminist movement. While much of the "Top Forty" continued to blare simple "Bubblegum music", there was also "serious message" rhetoric beaming out over the airwaves, and from public and private turntables and tape players in America.

Apparently some contemporary songs have been and continues to be an important rhetorical force in shaping American society. As enumerated above, the major issues of the past decade found rhetorical expression in songs which captured the mood and feeling in the passing-permanent records of time. Thus, I propose to analyze the rhetorical implications of contemporary songs.
A Definition: What are "Contemporary Songs"

Throughout this dissertation, the term "contemporary song" will be frequently used. In addition, specific types of contemporary music will also be named. While these classifications would be known to an audience familiar with the inner-workings of the music and recording industries, few outside these industries would have a clear conception of the definitions of these various types of contemporary music, which will be referred to throughout this study. In this section, the specific classifications of contemporary songs will be defined.

In my study the generic term "contemporary song" is used to denote the music of a particular period, 1966 - 1970. A specific term, such as "rock" or "folk" song, would not suffice, because limiting the focus to "rock" or "folk" songs excludes the music which was produced in other idioms of contemporary song, such as "Motown", "country", or "soft-rock". "Contemporary song" denotes the many types of today's popular sound; the specific nomenclature defines the type of song under consideration.

The term "contemporary song" also places suitable time parameters on the study. In this sense, "contemporary" is used as an adjective to denote a specific period
Although "contemporary song" gives the reader a general conception of the type of music to be investigated, a more thorough understanding of the types of contemporary song is needed. "Rock 'n' roll", "folk", "folk-rock", "good-time rock", "the Motown Sound" (a copyrighted phrase), "the Memphis Sound", "psychedelic or acid rock", "bubblegum music", "country music", "soft-rock", "jazz-rock", "glitter-rock" and "pop-rock" are all different types of contemporary music, feeding it with a seemingly infinite variety of styles and sounds. More importantly to this study, each classification has relevance to this dissertation because of its singular relation to rhetorical analysis. These terms will be used throughout the study, and need to be defined. The best way to define these different forms of contemporary song is to place them in a chronological sequence. In this manner the reader is presented with both the definitions of the terms and an historical overview as to when in time these different classifications were popular.

The overview of contemporary music actually must begin by examining early "rock 'n' roll". In this mid-1950's, popular music shifted from the ballads, love songs, and up-tempo "crooning" of such luminaries as Doris Day, Johnny Ray, Rosemary Clooney, and The Four Lads, to a
harsh, visceral sound, which was dubbed "rock and roll". Bill Haley rocked around the clock, Elvis Presley's pelvis was banned from the CBS Television Network, and parents depaired over this new "fad", which they hoped would fade away. Prophetically, in 1959 a group named Danny and the Juniors recorded a song which had much more truth than most people in the 1950's realized; "Rock 'n' Roll Is Here To Stay" was, indeed, so true. But the simple sound of rock 'n' roll was to ultimately change radically. In the late fifties, white performers such as The Diamonds, The Everly Brothers, and Johnny Cash invaded the popularity charts with rock versions of essentially Black and country music. These "cover versions" of other artists recordings were instrumental in bringing Black and country music into the foreground, and were to be the precursors of future forms of contemporary music.

As the nation turned into the 1960's with John F. Kennedy, a young, new President, its music seemed to return to a simpler sound. As rock 'n' roll continued to prosper, with "off shoots" into surfing and race car music, another form of music developed. The resurgence of interest in pure "folk" songs spawned groups such as The Kingston Trio, Peter, Paul, and Mary, and The New Christy Minstrels. Folk troubadors such as Joan Baez, Judy Collins, and Bob Dylan were capitualted into the folk limelight. In the
mid-sixties, some folk songs assimilated the electrical amplification of rock 'n' roll, and thus was coined the phrase "folk rock". The Byrds were most noted for their "electrified" versions of Bob Dylan's music, although artists such as The Turtles, Barry Mc Guire, The Mamas and The Papas (sic), and Simon and Garfunkel also performed many folk-rock songs.

At the about same time the folk-rock synthesis was developing, another sound was added to the growing variations of contemporary music. For lack of a better term, I call this sound "good-time rock", and it was most popular from 1963-1967. Strongly influenced and dominated by the influx of British music to American radio and record markets, it is characterized by social innocence, and lyrics that were asocial and apolitical—a major difference from some of the folk-rock of the same era. The era and music are captured in this quote by Richard Robinson:

(It was a time) ...when we all believed in magic and none of us had found out what it was like to try and tell a stranger about rock and roll... Then the world of music was post Beatles but pre rock revolution.

Robinson's description is almost correct. While he acknowledges that the "good-time" sound preceeded the "rock revolution", he neglected noting the activity occurring in Detroit and Memphis.

In the late 1950 and throughout the 1960's, the
early Black traditions of rhythm and blues were assimilated into the mainstream of rock 'n' roll. This metamorphosis, a "black-rock", emerged from two areas: Detroit, Michigan and Memphis, Tennessee.

In Detroit, a slick, syncopated sound emerged from the inner-city streets. Captured on vinyl by Motown Records, and its subsidiaries, "The Motown Sound" proved Detroit had more to offer the public than automobiles. "The Motown Sound" was a commercialized rhythm, utterly predictable and instantly recognized. Motown's artists are world famous, and their slick approach to contemporary music brought Black recording artists into the previously white recording hierarchy.

Meanwhile, in Memphis, another type of Black music was developing. Under the aegis of the Atlantic Record Company, and its subsidiaries, an identifiable "Memphis Sound" emerged. More visceral than the Motown Sound, Memphis artists often "jammed", or improvised, during recording sessions. Many of these Memphis performers also migrated to Muscle Shoals, Alabama, where there were superior recording facilities, and the "funky" blend resulted in a Black Southern sound which was quite different from the Northern beat driving out of Detroit. Like Motown's, the Atlantic roster of artists was a formidable list, and also helped to bring Black music to white
While the Memphis and Motown Sounds were establishing Black music as a legitimate form of contemporary music, contemporary songs embarked on a "mind-altering trip", which was to end in tragedy for some of its major performers. The music was known both as "psychedelic rock", named after the psychedelic experience of drug use, and "acid rock", named after the jargon term for the drug LSD, or "acid". The music attempted to audibly simulate the mind-altering experiences of drug use. Artists used electronic distortion, feedback, and complicated recording techniques to achieve their "sound". Many of these artists were, themselves, drug users, and at least three, Janis Joplin, Jimi Hendrix, and Jim Morrison, were to die of drug overdose. In direct opposition this lifestyle were a few anti-drug songs by Paul Revere and the Raiders, and by Steppenwolf. This genre of contemporary music was intense, loud, and often quite explicit in its values toward drugs, society, and life.

At the same time as the rise of "acid rock", another form of contemporary music was developed. In style, it was light and breezy. Unlike "acid rock", it spoke to the simple joys of the unsophisticated nine to fifteen year olds. It was called "bubblegum music" because it appealed to an age group that still chewed bubblegum.
Slick, commercialized and youth oriented, its artists produced such works as "Simon Says", "1-2-3 Red Light", and "Green Tambourine". One artist, Tommy Roe, recorded a seemingly satirical bubblegum song, "Jam Up and Jelly Tight", which included obvious references to the sexual act. Banned on many AM radio stations, the song still became a national Top 10 hit in early 1970. For all intents and purposes, "the bubblegum music" fad peaked in 1969, and has not since seen the popularity it once had.

In the mainstream of contemporary music, but often ignored, country music began to have a serious influence at about the time "bubblegum music" was reaching its peak in popularity. By the late 1960's, folk, bluegrass and rock music were merging to form a "country sound" which ranged from the rustic to the urban. A certain indicator of the growing popularity of country music was its frequent appearance on "Top 40" record charts and radio stations. Country music was also to be borrowed by many rock artist, in a synthesis which became known as "soft-rock".

"Soft-rock" emerged in the late 1960's and early 1970's, and it seemed a blending of the softer element of country, folk, and the rock 'n' roll ballad. In addition, many of the recording techniques employed by the "acid-rock" artists were used: multiple track recording, complicated echo and reverberation effects, and even a
sense of motion in stereo or quadrephonic recording. The music was often more richly textured than folk music, employing strings, horns, woodwinds and the usual amplified instrumentation. These artists were blending a number of trends in contemporary music, forming a new sound which was a synthesis of that which came before.

Likewise, a fusion of jazz with rock produced "jazz-rock", a rock 'n' roll equivalent of the "Big Band Era" of the 1930's and 40's. "Jazz-rock" required precise musicianship and a loud emphasis on the trumpet, trombone, and other horns. Blood Sweat and Tears was the first group to record in this idiom, and were rapidly followed by the groups Chicago and The Ides of March. The sound began to gain popularity in 1968-69, but only Chicago has managed to continue its recording success through the present.

In the early 1970's, a form of contemporary song emerged which was vastly different in its delivery and performance, although it borrows from both the old "rock 'n' roll" and "acid-rock" tradition. Called "glitter-rock", because of the glitter the artist paste on their bodies, the form is more visual than aural. Such acts as Alice Cooper, The New York Dolls, David Bowie, and The Edgar Winter Group openly espouse a life style which is certainly a deviation from the norm: some of these groups
openly flaunt their homosexuality, while others perform barbaric actions in concert. The music is loud, violent, and full of innuendo. Some of this music makes statement about contemporary society, but much of it is pure show. On the female side of "glitter-rock", Bette Midler and The Pointer Sisters have "vamped" about television and concert stages, but their "glitter" is more of a nostalgia revival: both artists reprise old standards of the 1930's and 40's. "Glitter rock" gained its popularity in 1972-73.

Finally, the term "pop-rock" refers to the musician who either records softer cover versions of contemporary music, or records contemporary ballads using a "mellower" sound than that normally associated with rock, folk, or country music. Examples are the instrumental arrangement of contemporary music performed by Percy Faith, Mantovanni, and Andre Kosklanetz. Andy Williams, Tony Bennett, Frank Sinatra, Barbra Streisand, Vicki Carr, and Eydie Gorme are top vocalists who also record pop cover versions of other artists' hits. These songs are designed with an older audience in mind than were the original versions. These "smoother sounding" cover versions often employ strings, muted horns, and lush instrumental scoring and arranging. In essence, the original song is transformed by these artists, with results that are often
pleasing and still consistent with the song's emotions. "Pop rock", then, serves a "translator-function", extending a song's original audience by adapting it to an audience who may not like rock ’n' roll, but who appreciates a softer blend of music.

This segment has attempted to briefly categorize and define the terms which will be in use throughout this study. Contemporary song is a fascinating art form, but is complex and unwieldy without some parameters. This section sought to provide the reader with some of the parameters for this study, and the definitions needed for understanding contemporary music.

**Statement of the Problem**

Many of the challenges which have intrigued rhetoricians concern the impact man's communication may have in society. Since rhetoric has been concerned with probabilities, rhetoricians have used their discipline to examine past events. The rhetorician has offered insights into the rhetorical techniques, traits, and effectiveness of past movements. Likewise, rhetoricians can offer judgments about certain rhetorical strategies which may foster or impede the development of social movements.

The rhetorician, then, is able to assess the "available means of persuasion", to analyze the new forms
of rhetoric which are a part of the changing scenario of contemporary society. One of these newer "available means of persuasion" is the contemporary song. Certainly it has become omnipresent: whether at home, in the car, in the elevator, shopping at the supermarket, or dining in a restaurant, contemporary music envelopes people in sounds ranging from the softly textured backgrounds of Muzak to the cacophony of an "acid rock" combo. But often our attention is captured by a combination of melodic structure and lyrics which seemingly lunge at our awareness.

In reviewing the contemporary sound of the 1950's, 60's, and 70's, one is amazed at the banality of so many of these song titles. Yet, rising above these commercialized sounds, which were too often passed off as "music", there were songs which spoke to the needs, values, and moves of a changing society. As it turned out, some important social critics were songwriters, using music as a rhetorical device to fulfill their role as spokes­person or advocate on an issue. It is in the rhetori­cian's domain to analyze music as rhetoric.

Yet, the problem is the lack of serious, rhetorical criticism which analyzes the role of contemporary music within the society. The review of the background literature will show that the studies which have
been completed are outdated, non-rhetorical, or focused on different time periods than this study. The problem is that, although contemporary music would seem to be a fertile area for rhetorical investigation, there has not been much serious examination of songs as rhetoric.

In analyzing contemporary song as rhetoric, it is important to draw a distinction between the music theorist and the rhetorical theorist. Music theorists analyze music as form: key signatures, chordal progressions, harmonies, and music notations are within their legitimate domain. However, the rhetorician may also analyze music in terms of rhetorical form: there are rhetorical models which would seem suited to a rhetorical analysis of music, both in lyrical content and in form. Unlike music criticism, which often is concerned with the quality of the piece as music, or concerned with its technical performance, rhetorical criticism would examine music as part of a social event,54 a part of the "holistic mosaic". A general question that could arise would be, "What were the various motivations behind the writing and recording of some selected contemporary songs?" This question has not yet been studied, and such an analysis could yield intriguing rhetorical implications.
Need for the Study

The need for a study analyzing contemporary music as rhetoric can be demonstrated from three vantage points.

I. Rhetoricians have largely failed to analyze contemporary song and consider the role it may play within a society. This failure may be the result of a number of factors: perhaps the loudness, the "big beat", the sometimes unsophisticated and unintelligible lyrics have turned many away from contemporary music. Perhaps there is a "snob-factor" at work: since contemporary music is often viewed as "non-academic", serious scholars turn from it because they view it as "unworthy" of study. Yet, William J. Schafer indicates

Music and the art are the index of social vitality, the living record of the way civilizations go. As culture creates art, (so) art takes on the shape of the culture which created it.55

Thus, it would appear that a study which seriously probes the relationships of contemporary song and rhetoric is needed precisely because the focus of the study is different from other studies previously completed.
2. The study also is needed because it will extend those few rhetorical studies which, in some fashion, deal with music. The studies currently available seem inadequate: their music focus is not the same as this study's, their time factor for the study is different, their methodology differs, and their questions are not the same. Thus, this study proposes to extend that which has come before.

3. The methodology to be employed has not been used in a rhetorical analysis of songs. This study will extend the use of the methodological tool by applying it to new research situations. As such, the study is needed as an extension for the methodology, using it to derive a multi-faceted overview of contemporary music and society.

Since there is a lack of sound rhetorical study of contemporary song, since the previous studies are inadequate, and since the methodology is to be applied to this type of situation for the first time, the study seems warranted.
Purpose of the Study

This study has five purposes.

1. The study will attempt to indicate that contemporary songs can be seriously studied and considered a legitimate form of rhetoric.

2. The study will attempt to show that contemporary song is one part of an "holistic mosaic"; that is, there are a number of dynamic components in any rhetorical situation, and very often contemporary music is one of these components.

3. The study will indicate that there are both verbal and non-verbal elements to contemporary songs. The rhetorician's responsibility is to delve further than the lyrics of a song, and examine how the form (i.e., rhythm, melody) enhances the rhetorical possibilities the song might possess. This rhetorical analysis of lyrics and form may relate to I. A. Richards' concept of "interinanimation".

4. The study will attempt to show that the methodology, to be later identified as Burkeian, is applicable to rhetorical situations where
song was as important to the scenario as were more traditional forms of rhetoric.

5. The study will show how the pentad can be used to determine motivations for action.

These five purposes will serve as the goals of the study. They can be further refined by phrasing them into the research questions for the study.

Research Questions

The premise that there were motivational factors which led to the composition of contemporary songs is an intriguing thought. However, in order to study such a thought, a detailed set of questions must be developed to establish a firm foundation for the study. The following questions will serve as the basic thrust of the dissertation.

The general question can be phrased as "What are the rhetorical motives which led to the composition recording and dissemination of the song under consideration?"

From this general question, a set of more detailed research questions seem to arise.

1. What relationships exist between the recording industry and the radio industry? How does this seem to affect the dissemination of musical rhetoric on the radio?

2. Do the lyrics, the verbal component of the song, interrelate with the musical form, the
instrumentation, and the delivery to develop a total meaning? In what way does inter-inanimation explain the rhetorical features of the songs?

3. What are the basic motivational factors inherent in the composition, recording, and distribution of the selected songs, which typify reactions to a specific issue in the United States from 1966-1970? To answer this question, the study will focus on four songs which were concerned with the Viet Nam conflict.

The study will examine each song by using an interinanimistic analysis to examine the songs' form. The pentad will then be used for a motivational analysis, followed by an examination of appropriate pentadic ratios.

Background Literature

In surveying the literature on contemporary music as rhetoric, I was soon confronted with a major problem. There have been numerous articles, books, and reviews which have contemporary music as their focal point, but few were worthy of scholarly consideration and even fewer specifically examined the rhetorical implications of contemporary music. Most of the articles which purported to be "analyses" of contemporary song were, in fact, non-analytical, non-critical, and non-rhetorical.
However, there were some materials which attempted rhetorical inquiries into the nature and significance of contemporary music. The following overview is selective in nature, based upon the criterion that the publication or study have either a rhetorical basis, or a grounding in a related discipline which parallels this study.

Dissertation. Stephen Arnold Kaye, in *The Rhetoric of Song: Singing Persuasion in Social-Action Movements*, outlined the rhetorical potentials in seven specific categories: political campaigns, the labor movement, the civil rights movement, the peace movement, the songs of the "New left," and the music of Woody Guthrie. Kaye chose numerous songs from each of the above categories, and developed an holistic overview which spanned from pre-Jeffersonian political music to the mid 1960's song, "The Eve of Destruction". While most of the songs had important rhetorical over tones, few of them would be recognized by contemporary audiences. While Kaye demonstrated the possibility of rhetorical music, he offered few songs of contemporary origins. However, it should be noted that his dissertation was completed in 1966, well before the development of many of the issues and songs this study will examine. Kaye's study, then,
served as an historical precursor of this dissertation.

Kaye also conducted a short experimental test of the persuasiveness of song. His general hypothesis was "Protest songs are persuasive", and his three specific hypotheses were:

1. Protest songs can be persuasive (i.e., will produce significant attitude change toward concepts in an advocated direction).
2. Protest speeches, because of their more familiar form and direct approach, will be more persuasive than protest songs.
3. Protest speeches and songs in combination, because of the unification of effective element, will produce more attitude change than either songs or speeches alone.

Kaye solicited attitude changes on American withdrawal from Viet Nam, banning professional boxing, and lowering the voting age to eighteen. There were three experimental groups and one control group. Each group completed a pre-test to assess attitudes toward each concept, and a post-test to assess change. Each experimental group heard a speech on one of the topics, a song on another, and a speech-song combination on the third. The control group heard neither speeches nor songs.

Kaye indicated the song-only condition produced attitude shifts which were non-significant. The speech-only situation produced significant changes on the boxing and Viet Nam topics, while the speech-song combination produced significant changes on all three topics. Thus,
it would appear that songs are persuasive when considered as a part of the entire rhetorical scenario, but are not, in and of themselves, enough to produce significant attitude shift.

Kaye's discussion centered on his finding that the most significant attitude shift occurred from the speech-song combination. Even when the song or speech presented alone did not produce significant attitude change, the combination of the two forms did produce change. Kaye acknowledged more research is needed in this area, and suggested that a study be undertaken which would examine the effects of familiar, contemporary music in a non-classroom study. This study follows Kaye's suggestion and presents a rhetorical analysis of the role of contemporary music in social issues.

Finally, Kaye examined the language employed in the songs he chose. His methodology employed classical rhetorical principles, semantics, linguistics, and general semantics. Music was examined in terms of its melodic structure, while arguments were viewed functionally, using traditional principles of argumentation. Thus, Kaye's approach was traditional, analyzing music as one might analyze a speech.

At this point, I would choose a different methodology than Kaye's. While a classical approach would
yield information about the song, it would offer little insight into a song's relationship to an issue or the society of which it is a part. In the 1960's and early 1970's, some contemporary music was issue oriented, and a study of that music should place it into a total rhetorical perspective. For example, relationships among the issue, movements which defined and espoused the issue, the goals surrounding the issue, and the music associated with the issue could be examined with a more holistic methodology. Such a methodology will be presented for this study.

Kaye's study, then, was important for it showed music could be studied as rhetoric. His dissertation laid an historical foundation for that which was to follow.

Masters Theses. A different method and approach was developed by Miriam Ruth Fond in, Sing Me A Song of Social Significance: An Analysis of the Socially Conscious Songs Found in American Musical Plays Presented on Broadway, 1930-1960. An historical overview of the role of music as social commentary in the American musical, Fond examined music as an indicator of social unrest.

Her lengthy analysis was fascinating reading.
Fond extensively probed the musicals of the 1930's, '40's, and '50's, and her thesis offered a strong descriptive analysis of the dominant trends which seemed to be a part of each decade. As an historical study on the American musical, Fond's thesis should be a vital link to understanding music in the theatre. However, Fond's focus was more theatrical than rhetorical. Her concerns were more with the drama of protest, as enacted on the musical stage, than with the rhetorical implications of her songs.

Fond's musical selections for study are often obscure songs from short-running Broadway musicals. While these songs would have historical significance, one could question their persuasive effectiveness in an issue, since they were heard by a small audience. Fond has pinpointed the element of protest in such popular musicals as *Oklahoma*, *West Side Story*, *The Sound of Music*, and *The Music Man*, but did not offer rhetorical analyses of the music.

Thus, since the methodology was more historical than rhetorical, the focus was incomplete if one were searching for the rhetorical effect of these musicals. Fond's study was more of a documentation of musical protest trends in the American musical theatre rather than a rhetorical analysis of potentialities of protest in the musical theatre. The thesis is a strong historical documentation, but a weak rhetorical analysis of music.
Popular song lyrics were also examined in a 1972 masters thesis written by Linda Lou Nigro. Popular Song Lyrics and Attitude Change: An Experimental Approach, is an attempt to examine the effects contemporary music have on attitude change.

Unfortunately, while Nigro's title implies a study which would be generally applicable to music and attitude change, the actual study focuses on specific attitude changes toward the American Indian. She successfully condenses the major writings of attitude researchers, and develops a plausible rationale for studying attitude change within the context of popular music.

Nigro randomly chose one hundred and one subjects from the total population of students at "a major Southern university" (Nigro does not specifically identify this university, but the inference is the University of Georgia, where she completed her degree). The subjects were divided into two groups, one exposed to the Control Stimulus, the other to the Experimental Stimulus. The Control Stimulus was the song "The Universal Soldier" and the Experimental Stimulus was "My Country Tis of Thy People You're Dying". While both songs concern social protest, the latter specifically concerns the plight of the Indian. Both songs were recorded by the same performer, although Nigro does not indicate who this person might be. Using
the "Prejudice and Rationality Scale" (Robinson, Rush and Head, 1969), Nigro attempted to measure a number of attitudes and the degrees to which they are held.

The results of the study indicate that a positive change occurred in the attitudes toward Indians, in the situations where there was exposure to the Experimental Stimulus. However, the validity of the study can be questioned when she attempts to generalize from the specific question of attitudes toward Indians to the more general area of music and rhetorical communication. Furthermore the very tightly controlled conditions Nigro establishes do not replicate normal music listening situations; her conditions may not be valid for measuring attitude change beyond the controlled environment of her experiment.

Scholarly Publications. Even as the popular press continued to churn out articles and books about contemporary music, there were few scholarly articles published which considered the rhetorical implications of contemporary music. However, those scholarly articles which helped to extend this study are highlighted below.

Michael Hecht, in his article "Rock Tongue", examined linguistic strategies employed in contemporary music. Hecht cited Kenneth Burke's concept of identification as a means to attract sympathizers to a movement,
and examined the use of polarizing language to separate those who would not follow the thrust of a movement. He acknowledged that identification and polarization are rhetorical strategies, which could be used to advantage in many contemporary songs.

If Hecht's thesis was that contemporary music uses rhetorical devices, then Irving J. Rein could be interpreted as an advocate for the serious study of "rhetorical rock". Rein, in his controversial little book entitled *Rudy's Red Wagon*, cited three reasons why contemporary music, potentially, "(is) one of the most persuasive of the arts".

1. Contemporary music is relatively simple, making it easy for a listener to grasp the ideas which the song is attempting to communicate.

2. As a result of the easy availability of records and tapes, and the equipment on which to play them, the listener is free to play a song over and over again, at his own convenience. In contrast, few people will replay recordings of speeches, let alone purchase them. Thus, the singer of popular music has the opportunity to make repeated and persuasive impressions upon his audience.
3. The subliminal persuasiveness of a song may remain with a person for a very long time, although Rein provides no evidence for this assertion. He states that a simple lyric combined with a memorable melody and beat, has a strange way of "staying in your head". How often does one find himself humming a contemporary song? If the song has a message attached to the lyrics, our thinking may be impregnated with the idea, and, says Rein, we can perpetuate its effect. 69

Rein's three-fold analysis certainly reached the crux of the matter, for he has examined a rhetoric of music, a use of music which clearly has rhetorical implications. However, Rein's three areas should be expanded to include the importance radio airplay has on the potential acceptance of a song.

For example, Paul Hirsch, in his report The Structure of the Popular Music Industry, 70 cites the importance of radio stations' programing choices in determining what songs the public actually hears and has access to. The continued airplay of a song on the radio certainly contributes to a song's acceptance by the public, since most people buy records or tapes on the basis of their familiarity with the previous recordings of the group in
question; "radio airplay is a almost always prerequisite for its (a record's) sale". 71 Furthermore, the continued airplay of the song is so pervasive that a "hit" song is often heard often enough to be sung reasonably well by most people. 72 Thus, the access and availability Rein refers to in his second citation is aided by the radio airplay given a song. A song, therefore, can reach (and affect) a person who does not even own recording playback equipment, but who does listen to the radio. As a rhetorical technique, the song's potential effect is enhanced by its airplay on the radio, since there is a greater potential for the song to come in contact with still more people than Rein implies in his second category.

Rein's second category is insightful because it recognizes the importance of a song's replay at the convenience of the listener. On the radio, a song may not be repeated for hours; at home, an automatic turntable can play the song over and over and over. Thus, the listener can listen closely and examine each nuance the words carry.

In evaluating Rein's analysis, mention should be made of his exclusion of the non-verbal element of rhythm, melody, and beat, which also contribute to the overall effect a song may have. These matters will be examined later in this study; it suffices now to state that there is a non-verbal element in music which should be accounted
for in an analysis of contemporary music as rhetoric.

Rein's views were echoed by Fredric Rissover and David C. Birch. In the prologue to the section on "Popular Music", in their reader Mass Media and the Popular Arts, they stated that our expanding technology (the broadcast media and home entertainment devices such as record and tape players) have helped to shape, widen, and disseminate musical tastes. In addition, the culture of the young has greatly shaped popular music, generating a tremendous energy and a genuine, intense concern for the state of society. Rhetorically, then, contemporary music has become a voice of the young, a voice which often has been raised in protest.

Burt Korall, in his article "The Music of Protest" made the cogent point that one can no longer separate music from life as it really is. "Politics, sexuality, racial pride...have entered popular music to stay". Korall, in quasi-Burkeian terminology, wrote of the songsmith's "need to link up with his audience", although "he will make the listeners work to achieve communion, benevolently allowing multiple interpretations of his message..." The cacophony of the rock bank often draws the listener into a malestrom of seemingly senseless impressions which, upon closer examination, is a reaction to what is happening at that moment in the society. Songs of burning
inquiry, loud protest, and sharp confrontation are heard more and more, reflecting the changes and upheavals in the society.

Like many other critics, Korall assesses the contributions of Bob Dylan to the music of social protest, and like many others his analysis is thin and superficial. His three paragraphs on Dylan's music are more literary than rhetorical; he describes Dylan's lyrics as "opaque", "dreamlike", "a demimonde of 'haunted, frightened trees'", "a rush of words and images, oblique and abstract"... 79

While such characterizations aptly place Dylan's lyrics into a literary perspective, they offer little of rhetorical substance. There is no attempt to relate song to movement, or vice-versa. Thus, Korall's approach to Dylan fails rhetorically for two reasons. The first, obviously, is that he uses a literary model for his analysis. Secondly, even if he had used a rhetorical model, his analysis is incomplete because he fails to place Dylan's music into some type of rhetorical situation.

Lloyd Bitzer, in "The Rhetorical Situation, 80 examined the components of an event which demands a rhetorical reply; Bitzer, like many others, sees the relationship of the rhetorical act (be it speech, demonstration, or song) to the total rhetorical situation. Briefly, Bitzer claims there must be an "exigence" an urgent and
vital occurrence which requires a rhetorical reply. Bitzer also examines the role of the audience within the context of the rhetorical situation. Finally, Bitzer determines the constraint placed upon the rhetorical reaction by the situation itself. Bitzer's analysis, while certainly productive and well explained in his writings, still can be improved upon. In the methodology section, Kenneth Burke's pentad will be explored, and shown to have even more possibilities for rhetorical exploration within the framework of this dissertation.

Bitzer's contribution is mentioned at this point for a comparison. If Korall had considered the relationships of Dylan's music to Bitzer's conceptualization of the "rhetorical situation", he would have probably produced a sounder, more rhetorically-oriented analysis. However, Korall's failure to link Dylan's writing to the specific rhetorical needs of his times doomed his "analysis" to being little more than a description of Dylan's music.

Another article that was concerned with contemporary music studied the persuasiveness of Joan Baez. "'Look What They've Done To My Song, Ma': The Persuasiveness of Song", by Cheryl Irwin Thomas, documented specific Baez songs and their performances, such as her appearance at the 1969 rock music festival, Woodstock, in upstate New York. Thomas described the "magnetic song of persuasion" as a
category of song that as propaganda designed to attract the nonparticipant to a movement or cause. \textsuperscript{82} Thomas described non-verbal element in some of Joan Baez's works, but the descriptions seemed to be too superficial. Her analysis of "The Night They Drove Old Dixie Down", a 1971 hit 45 rpm record by Baez, was traditionally lyrical in its approach. \textsuperscript{83} Finally, the title was misleading: the song "Look what they've Done to My Song, Ma" was written and recorded by Melanie Safka, not Joan Baez. Its use in the title could lead a rhetorician familiar with popular music to assume that this was a study about the reapplication of music to other, more persuasive situations ("look what they've done to my song, Ma"), which it was not. Perhaps a reference to the music of Joan Baez in the title would have alleviated the ambiguity.

The British Broadcasting Corporation published \textit{Anatomy of Pop}, \textsuperscript{84} a collection of seven previously unpublished articles on contemporary music which were the basis of a five week television series. While much of the book contained "fan magazine" information, an article by Peter Cole, New York correspondent for the (London) \textit{Evening News}, focused on the important non-verbal element of music. "Lyrics in Pop"\textsuperscript{85} stated that often the words are ignored, and the melody, beat, and rhythm are what captivate an audience. Furthermore, he stated that it
is not just the words which have an impact on a listener, but the feeling and impact of the entire recording which culminate in an overall effect.

Cole indicated that most contemporary lyrics are "pretty irrelevant, and fortunately so, because most of them are so bad..." However, he cited songs of protest where the words were paramount to the total effect.

Perhaps the music of Peter, Paul and Mary, Donovan, The Who, The Rolling Stones, Bob Dylan, and The Beatles were all important because their lyrics, combined with their non-verbal musical phrasing, created a song, an experience, greater than the sum of its parts. The potent addition of music to poetry, and its subsequent technological dissemination through the various multi-media channels of radio, television, records, tapes, and live performances, created a McLuhanesque mosaic: the media massaged us with the messages of musical protest.

There have been many articles in the popular press concerning contemporary music. However, while they are often informative, they offer little rhetorical insight into the complex relationships between music and protest. Consequently, they have been neglected from this survey.

It should be clear that music is a pervasive part of contemporary society. The articles, theses, and the dissertation cited above indicate an interest in music as
a form of communication. This study examines contemporary music as a form of social protest, extending the literature by adopting a different focus from the preceding material. This differing focus is inherent in the methodology of the study.

Methodology and Analysis

Thonssen, Baird, and Braden in their work Speech Criticism, pinpoint constituents of rhetorical judgement which any critical methodology ought to consider. They advocate a thorough research of the relevant data surrounding the circumstances of the rhetorical event. After a scholarly inquiry has been conducted, Thonssen, Baird, and Braden remind the critic to formulate his method and criteria of judgement. Finally, the critic must judiciously evaluate his findings and the rhetorical event. As Thonssen, Baird and Braden cogently reveal, the researcher exercises his rhetorical judgement, "a composite of data and interpretation that is intended to reveal the effect..." of the rhetorical event. In other words, a rhetorical critic may evaluate more than the message, its arrangement, or grammar. He could conceivably delve into what action people were motivated to take as a result of a communicative act.

A rhetorical critic could choose from a number of
methodologies. He might examine a rhetorical act from a Neo-Aristotelian stance, focusing on the five canons of classical rhetorical scholarship. He could conceivably opt for methodologies which were developed in the British period of rhetoric. Or, he might choose a more contemporary outlook, using one of the more recent rhetorical critics as his model.

The Neo-Aristotelian stance examined the rhetorical act from the vantage of the message, and each of the five canons (Inventio, Dispositio, Elocutio, Pronunciatio, and Memoria) would offer a different method for the analysis of the message. The British scholars proposed different methods of rhetorical analysis, ranging from the study of delivery (elocution) and taste, to argumentation and psychology. The contemporary writers offer sociological analysis into the logic, communion, or motivations which are intrinsic to a rhetorical act.

Delving into the critical works of over 2,000 years opens many avenues for rhetorical investigation. The critic should evaluate these methods in light of his goal, and choose one which seems best suited to his objectives. This task, while not an easy enterprise, becomes essential; without a critical evaluation of the methodological options available, the critic might proceed with a method which would not yield the data he sought.
For this dissertation, I have first limited my scope to a contemporary rhetorical analysis. The methodologies of the Classical and British periods, while useful in many circumstances, seem less applicable to the multi-faceted goals I have set. I am not exclusively concerned with a technical analysis of the "message", *per se*; musicologists have their own grammar for the technicalities of musical expression, not rhetoricians. Nor am I concerned exclusively with the delivery, style, or taste of a musical message. Neither am I exclusively interested in the logical basis (or lack of same) inherent in many lyrics.

My focus is an eclectic combination of all of the above. I am interested in analyzing songs as a contribution to the rhetoric surrounding the military involvement of the United States in Indochina, from 1966 to 1970. Such a goal is holistic in scope, and, thus, requires a methodology which effectively combines the message orientation of the Classical period, the psychological interest of the British rhetoricians, and the sociological emphasis of the contemporary era.

Chaim Perelman, in *The New Rhetoric*, offers a three-way conceptualization of rhetorical thought. His descriptions of "choice", "presence", and "communion" offer a potent method of analyzing a rhetorical situation,
but fail to offer a strong method of ascribing motivational impetus to a rhetorical act. Perelman approaches a motivational relationship, but seemingly falls short because his three-way analysis fails to examine the intricacies of a situation, and allows no way of comparing the effects of the components in the entire situation.

Kenneth Burke, however, extends beyond Perelman's three-way analysis by expanding its potential. Burke's five-way tool for analysis, the pentad, seems a more powerful method because of its holistic nature: Burke forces one to examine the entire rhetorical situation, a mandate in agreement with Thonssen, Baird, and Braden's advocacy for a thorough research of the rhetorical situation. The pentad, as Crable and Makay rightfully indicate, is not a convenient "catch-all", not a collating and categorizing device. Rather, it is a tool in which the five elements inter-relate to form a united whole.

Burke's pentad is a composite of five motivational elements:

- **Scene** - The composite of persons, events, and ideas that forms the total environment of the human action; the context of the act.

- **Act** - The human action; that which is done.

- **Agent** - The human instigator of the action within the scene.

- **Agency** - The means or instrumentation used by human agents to accomplish the act.
**Purpose** - The exposed or implied reason the agent acts; the goal toward which the agent acts.

Obviously, the five elements of the pentad offer the critic a multi-faceted view of the entire rhetorical situation in question. Such a vantage point allows the critic to examine the intricate relationships between a social movement, a society, and the musical expression of protest.

However, the pentad offers more than five relationships which are interactive with the rhetorical act. The pentadic elements are *intra*-active with themselves. One may choose a particular pentadic element, and compare it with the other relevant elements, thus forming pentadic ratios, which offer even more flexibility and rhetorical insights. By selectively choosing specific pentadic Ratio, and synthesizing the results, the critic would emerge with a pentadic overview which would offer unique insights into the entire rhetorical situation.

Finally, the methodology is contemporary in nature. It was developed to assess situations arising in the current era, and has specific application to the needs of today. Since the study analyzes contemporary rhetorical events, it would seem that the most suited methodology would be one which allows a contemporary stance. Burke's Pentad allows the critic to assume such a stance.
Thus, the pentadic methodology is best suited to this study because

1) it is holistic in scope.
2) it is motivational in approach.
3) it is contemporary in origin.

The above three criteria are met in the pentad. It is a high-powered tool for rhetorical analysis, one which should reveal a number of rhetorical relationships. Using the pentad as the primary methodology, the dissertation will analyze the complex relationships between protest movements and music. However, as background to an understanding of music as rhetoric, Chapter II will briefly examine the rhetorical basis for the claim that contemporary music can often be viewed as rhetoric.

Using I.A. Richard's concept of "interinanimation", Chapter II will probe the intricacies of "musical language", rhythm, melodic structure, and lyrics, which form the verbal and non-verbal elements of music. "Interinanimation" will be used to rhetorically describe the song in question, thereby giving the reader a clearer understanding of exactly what the song was like: how it sounded and what was contained within its lyrics.

Chapter II will also offer a detailed examination of the pentad, how it operates, and how it is applicable to this study. The pentad will be considered as the
primary rhetorical tool in this analysis, and Chapter II will explain the theoretical aspect of pentadic analysis.

Since contemporary music is inextricably intertwined with the broadcasting industry, Chapter III will examine the dual relationship between the recording and radio industries. Beginning with a McLuhanistic approach, the focus of the analysis will narrow to a more specific "Symbiotic" relationship.

The holistic mosaic of four specific songs and the motivations that led to their composition, recording, and media dissemination is the thrust of the study, and is contained in Chapter IV. An interinanimistic overview of each song will be followed by the pentadic analysis. The principle focus or feature will be the song under consideration.

Four songs were selected for analysis. All were songs that ranked in the Top 40, and two were number one songs on national and local charts. The first, "The Ballad of the Green Beret", was released as a 45 rpm single in February, 1966, and reflected a pro-U.S. policy toward the United States' military involvement in Indochina. It was a number one song in 1966.

The period from 1966 to 1970 saw a shift in the general attitude of Americans toward the Indochina conflict, and that shift will be briefly examined. Then,
three songs which highlighted the change in American feelings toward both domestic and foreign events related to Indochina will be examined.

"Ohio", released in June, 1970, was a bitter statement against the tragic shooting of four students during a demonstration at Kent State University, in Kent, Ohio. Rhetorically, it spoke against the suppression of anti-war dissent and specifically against the killings at Kent State. It was a top twenty song in the summer of 1970.

Two other songs are examined in Chapter IV, and they are unique for they were written, performed and distributed by the same group of individuals. "War" was released in June, 1970, almost concurrently with "Ohio", and "Stop the War Now" was released in November, 1970. Both songs were written by Norman Whitfield and Barrett Strong, both were recorded by Edwin Starr, and both were released on Gordy Records, a subsidiary of Motown Records, Incorporated. Whereas "War" was a generalized protest, "Stop the War Now" specifically concerned itself with the Indochina conflict. Because of the similarities in approach, style, and content, the two songs are analyzed together.

The focus selectively examines the change in attitude toward the Indochina conflict over a four year period,
by examining a 1966 song with a "pro-war" stance, and a 1970 group of songs with an "anti-war" stance. Since the pentad is a motivational tool, the analysis will focus on the motivations that were perhaps instrumental in the composition, recording, and media distribution on these four songs.

Chapter V will conclude the study with a summary of the study, the conclusions which might be drawn from the study, and will offer suggestions for additional research in the area.

Summary

Much of the music of the 1960's and '70's reflected societal upheavals of that era, and could be considered part of the rhetorical situation. However, the rhetorical studies of contemporary music seem somewhat inadequate, due to limitations in scope, focus or application.

This study proposed to examine that what appears to be rhetorical motives which led to the composition, recording, and dissemination of four songs directly related to the United States' military involvement in Indochina. Each song would be examined to determine the basic musical structure and content of the song. The song would then be analyzed using Burke's pentad and Richards' interinanimistic approach.
Notes to Chapter I


4 For example, Bob Dylan's "Blowin' In The Wind" could be paralleled to the eloquence of Martin Luther King's "I Have A Dream"; The Kingston Trio's "New Frontier" was a musical statement which derived from Kennedy's 1960 Inaugural Address.

5 Barry Sadler's "Ballad of the Green Berets" and Edwin Starr's "War" and "Stop the War Now".

6 Bob Dylan's "Blowin' In The Wind", Nina Simone's "Young, Gifted and Black".

7 Cher Bono's "Half Breed" and The Raiders' "Indian Reservation".

8 The Beatles' "Revolution" and Crosby, Stills, Nash, and Young's "Ohio".

9 Jefferson Airplane's "White Rabbit" and Steppenwolf's "The Pusher".

10 Helen Reddy's "I Am Woman", and Carly Simon's "The Right Thing To Do."
"Bubblegum music" is a simple form of contemporary music, which had its greatest popularity from 1968-1971. Designed for an audience of ages eight through fourteen, it spoke of simple boy-girl love in pre-teen terms. Its major artists include the 1910 Fruitgum Company, The Ohio Express, The Osmonds, Bobby Sherman, The Jackson Five, and David Cassady.

Haley's song "Rock Around the Clock," from the movie of the same name, is often credited as "the first" rock 'n' roll song. There is some discrepancy, as many "Top 40" DJ's credit The Crew-Cuts' "Sh-Boom" as "the first" rock 'n' roll song. The point here is that both of these songs are representative of the early forms of contemporary music.

Elvis Presley made some appearances on CBS-TV's Ed Sullivan Show in the late 1950's. The network, fearful of offending the televiewing public, presented only close-up camera shots of Presley's performance, thus banning his gyrating pelvis. In 1973, on the NBC Television Special, "Elvis' Aloha From Hawaii Via Satellite", Presley's gyrations not only were viewed intact, but were considered tame by the television standards of 1973. Indeed, we have come a long way!

A "cover version" is a second or third rendition of another artist's original recording. The new version is changed to appeal to a different audience than the original version. For example, Black artist Fats Domino's hit, "I'm Walkin'", was covered by white teenager Ricky Nelson.

The first "folk music hit" was the 1959 version of "Tom Dooley", by The Kingston Trio.

ABC-TV even had a 30 minute television program, "Hootenanny" (which meant "a folk music concert") every Saturday evening at 7:30 p.m. during the height of the folk music craze.

Most notably, The Byrds recorded folk-rock versions of Dylan's "Mr. Tambourine Man", "My Back Pages", "All I Really Want To Do", and "Chimes of Freedom".
The Turtle's major excursions into folk-rock were with Bob Dylan's "It Ain't Me Babe" and P. F. Sloan's "You Baby".

Barry McGuire performed P. F. Sloan's "Eve of Destruction".

The Mamas and the Papas were to have an important effect on the "harmonious sound" of contemporary music. Often they inverted the "traditional" forms of musical harmony, placing the harmonies in the soprano and alto ranges, with the melody in the tenor and lower register harmonies in the bass. This sophisticated form of composition was responsible for their unique vocal blend. Coupled with this sound was their choice of folk-rock material: "Monday, Monday", "California Dreamin", and "You Baby". Their first LP album, If You Can Believe Your Eyes and Ears, was certified as a gold record (for retail sales in excess of one million dollars) by the Record Industry Association of America.

Simon and Garfunkel's list of folk rock recordings include "The Sound of Silence", "The Dangling Conversation", "Scarborough Fair/Canticle", "A Hazy Shade of Winter", "At the Zoo", and over a score more.

I have used this nomenclature on WNIA's (Buffalo) various "Oldie Weekends". An "Oldie" or "Solid Gold Weekend" is Top 40 jargon for a programming policy of playing predominantly old hit records (1956-present) from 3:00 p.m. Friday through 12:00 a.m. Monday morning.

Such groups as The Beatles, The Rolling Stones, Herman's Hermits, The Lovin' Spoonful, and Gerry and The Pacemakers typified this particular genre of contemporary music.

Richard Robinson, from the LP liner notes of The Very Best of The Lovin' Spoonful, Kama Sutra KSBS 2013

Soul, Tamla, and Gordy Records.
Motown's original list of talent is staggering: The Supremes, The Miracles, The Four Tops, "little" Stevie Wonder, Gladys Knight and the Pips, Diana Ross, Marvin Gaye, the late Tammy Terrell, and Martha and the Vandellas are just some of the artists who achieved success in the Motown industry.

Atco, Stax, and Volt were subsidiaries of Atlantic throughout most of the mid-60's. In 1968-69, Stax and Volt became independent labels, separated from the Atlantic organization, and continued to concentrate on the Black music market.

A jargon-term for "Free wheeling and soulful".

Atlantic had been a rhythm and blues label since the 1940's and its artists represent "the great" of the rhythm and blues form. During 1962-1972, Atlantic artists included The Drifters, Ben E. King, Joe Tex, and the late Otis Redding, Aretha Franklin, the original Bar-Kays (killed with Otis Redding in a 1968 plane crash) and Wilson Pickett.

In the jargon of the times, "mind altering" was also called "mind expanding" and/or "mind bending".

Drug use was called "tripping"; the drug user was "the tripper".


For example, The Raiders recorded "Kicks", Steppenwolf recorded "Snowblind Friend" and "The Pusher", with its infamous line "God damn the Pusher!", which lost it AM radio exposure.

Bubblegum rock produced groups such as The Lemon Pipers, the 1910 Fruitgum Company, The Ohio Express, The Archers, The Osmonds, and The Partridge Family. Single artists included Bobby Sherman, David Cassidy, Michael Jackson and Donnie Osmond.
An interesting, although minor, influence on bubblegum music was the emergence of the "Black Bubblegum" recording act. The Jackson Five started as a Motown Soul group, but in 1968 shifted to "Black Bubblegum", producing bubblegum records for both black and white audiences. Such songs included "I Want You Back", "ABC", "The Love You Save" and "Mama's Pearl", and are examples of the Motown influence on bubblegum music.

Contemporary Country music seemed to never lose sight of its roots, which extend back to the regional songs of the late 1800's. From the simplicity of Bobby Gentry's "Ode to Billie Joe" to the urban rocking sound of Lynn Anderson's "Rose Garden", country music has become a part of the contemporary music scene. Like "rock 'n' roll", "country music" has many offshoots and variations, which are intriguing but are not germane to this study. "Country-rock" artists include Buck Owens, Susan Raye, Glen Campbell, Charlie Rich, Charlie Pride (the only successful Black country star), Donna Fargo and Lynn Anderson. Country artists who are more "traditional" in their delivery are Loretta Lynn, Dolly Parton, Porter Wagoner, Bill Anderson, and Waylon Jennings.

Such as Bobby Gentry's "Ode to Billie Joe" Glen Campbell's "By The Time I Get To Phoenix", Jeannie C. Riley's "Harper Valley P.T.A.", Johnny Cash's "A Boy Named Sue", and Lynn Anderson's "Rose Garden".

The effect of a singer singing harmony with himself as The Carpenters' "Close to You", or one artist playing all instruments simultaneously, such as Stevie Wonder's "Living For The City".

Quadraphonic recording is a further refinement of stereo. Four independent sources or "channels" of music are recorded on disc or tape (as opposed to stereo's two channels). The home listener sits in the middle of his four "rectangularly-positioned-speakers" and perceives sound from all four corners of his room. The resulting "wrap around" effect gives added depth and realism to the musical listening experience.

The jazz-rock of Blood, Sweat, and Tears includes "Spinning Wheel", "You've Made Me So Very Happy", and "Go Down Gamblin'".

Chicago's musical blend was somewhat similar to that produced by Blood, Sweat, and Tears. The group has adapted their sound to changing tastes, and is still a top group. Some of their hits are "Saturday in the Park", "Feelin' Stronger Every Day", "Just You and Me", "Does Anybody Know What Time It Is"? and "Beginning".

The Ides of March had a musical sound virtually identical to Chicago's. While the Ides of March produced a major "Top 40" hit in April of 1970, "Vehicle", they were unable to produce another popular song.

The New York Dolls' first album cover featured the group dressed "in drag"; that is, in women's clothing. Edgar Winter' has an LP entitled "They Only Come Out At Night" a reference to homosexual activity (coming out, or proclaiming one's homosexuality). Some of David Bowie's guitarists appeared to be dressed "in drag" for a television concert, "The Midnight Special", broadcast on NBC at 1 a.m., November 10, 1973.

Many of the "Glitter-rock" song lyrics describe contemporary society and its problems. For example, Alice Cooper's "Teenage Lament '74" is about growing up in modern America.

"Pop" is also a phrase used by Billboard magazine, to denote this type of music.
47 It should not be inferred that these artists record only "cover versions" of other artists' hits. They also record original material, and often discover that other acts "cover" their hit. For example, how many times has the reader heard a "cover" of Barbra Streisand's "People", Andy William's "Moon River", or Percy Faith's "Theme From A Summer Place"?


50 Muzak is a company which specializes in background music services for businesses. Background music is light and unobtrusive, with an emphasis on familiar songs, simple arrangements, strings and muted horns.

51 Such tunes as "Sugar, Sugar", "My Rockin' Little Roadster", "Popsicle", "Teen Angel", and "A Teenager in Love" offer little more than a simple beat and a simple melody, put to simple words.

52 The following lyrics are from Steppenwolf's song, "Monster":

> Cause the people grew fat and got lazy, and now their vote is a meaningless joke. They babble about law and order, but it's all just an echo they've been told. The cities have turned into jungles, and corruption is strangling the land. The police force is watching the people, and the people just can't understand.
These words are a caustic commentary on the 1973-74 political situation in America, yet were written in 1969! Given the state of American politics as this dissertation is written, one could ask why no one listened to "Monster" in 1969? The song stands as a precursor of that which was to come. "Monster" was written by John Kay and Nick Saint Nicholas. It was published by Trousdale Music Publishers, Inc. (B.M.I.).

53 For example, P.F. Sloan, Bob Dylan, Carole King.


56 More often than not the article was geared to a general audience and written in a breezy popularized style. See, for example, "Inside Pop Records", Time, p. 60-65, February 12, 1973; or "The New Rock: Bittersweet and Low", Time, March 1, 1971, p. 45-53.


59 Kaye, p. 68.

60 Kaye, p. 72.

61 Kaye, p. 72.


66 Rein, p. 77.

67 Rein, p. 77.

68 Rein, pp. 77-78.

69 Rein, p. 78.


71 Hirsch, p. 9.

72 At this moment "Midnight Train to Georgia", recorded by Gladys Knight and The Pips, comes to mind. The song had been on the top charts of *Billboard*, *Cash Box* and *Record World*, record trade magazines, and has received extensive radio airplay. A graduate student friend and I were able to sing the song in harmony, despite the fact that neither of us had owned a copy of the record: We learned the song by hearing it on the radio.


74 Rissover and Birch, p. 254.

76 Korall, in Rissover and Birch, p. 258.
77 Korall, in Rissover and Birch, p. 260.
78 Korall, in Rissover and Birch, p. 260.
79 Korall, in Rissover and Birch, p. 259.
80 Lloyd Bitzer, "The Rhetorical Situation"
81 Cheryl Irwin Thomas, "'Look What They've Done To My Song, Ma': The Persuasiveness of Song", The Southern Speech Communication Journal, 39 (Spring, 1974), pp. 260-268.
82 Thomas, "'Look What They've Done To My Song, Ma': The Persuasiveness of Song", p. 262.
83 Thomas, p. 265.
88 Thonssen, Baird and Braden, p. 9.

89 Thonssen, Baird and Braden, p. 9.


93 Thonssen, Baird, and Braden, Speech Criticism, p. 9.


95 This description is from Crable, Makay "Kenneth Burke's Concept of Motives in Rhetorical Theory".

96 Crable, Makay, p. 15.


98 Documented from the library of WNIA, Buffalo New York. WNIA has kept files on its past surveys.

99 Documented at WNIA Buffalo.

100 Documented at WNIA Buffalo.

101 Documented at WNIA Buffalo.

102 Documented at WNIA Buffalo.
CHAPTER II
INTERINANIMATION AND THE PENTAD: A MOTIVATIONAL APPROACH TO THE RHETORICAL ANALYSIS OF SONGS

Introduction

Contemporary song is a varied mixture of many different types of musical expression. As noted in the previous chapter, the wide diversity of contemporary music is realized when a classification of its components is attempted.

However, the rhetorician should study more than the classification of contemporary songs. His goal should be to eventually examine the rhetorical motivations which probably led to a specific action. In order to understand the action, it would seem important to have a detailed description of the act and its components. In this case, the act is a song, and this chapter will propose to offer a means to rhetorically describe and analyze a song. The description will be through the use of interinanimation; the analysis will be by means of the pentad.
The Interinanimistic Approach

Songs can be studied both lyrically and structurally. Rhetoricians have, in fact, analyzed song lyrics in an attempt to determine meaning and motivation. Such analyses have yielded intriguing insights into the possible meanings of the songwriter.

Often, however, a rhetorician will fail to note the other elements of the song he has examined. While lyrics certainly might contain elements crucial to a rhetorical inquiry, the rhetorician should also note the non-verbal elements of the song. Such components as rhythm, harmonies, and vocal delivery might be as vital as the lyrics in achieving communication with the listener.

Irving J. Rein, in Rudy's Red Wagon, has considered the importance of these non-verbal elements in music. Rein stated that most people will listen to a song on the radio in a casual, uninvolved manner, until they notice something different or unique about the song, whereupon they generally take note of it. With constant radio exposure the song becomes familiar, and eventually a person might even learn the lyrics of the song. Yet our initial encounter with the song was not on its verbal level, but on its non-verbal level.

Current studies seem to show that persuasion might
occur with exposure to a stimulus, although Rein's specific point might be difficult to empirically demonstrate. Yet, surely the reader has shared with the writer experiences of learning the lyrics to popular songs after noting the non-verbal background of the songs.

It would appear that the non-verbal elements of a song combine with the lyrical components to form a unification, which would have a greater potential for the communication of a message than simply the music or lyrics alone. Yet rhetoricians have continued to focus their analysis chiefly on the lyrical content of a song.

This holistic combination of the lyrical and musical content of a song is analogous to I.A. Richards' discussion of content and interanimation. Richards spoke of the mutual dependence of words; that is, meaning is derived not only from the actual word one would choose as an expression of his thoughts, but also from the way in which that word relates with the other words in a sentence. He said, "...no word can be judged as to whether it is good or bad, correct or incorrect, beautiful or ugly, or anything else that matters to a writer, in isolation.

Richards vehemently opposed the "Doctrine of Usage", which claimed that there was but one way to determine meaning, and that was to examine whether the individual word has been "correctly used". Instead, Richards
urged rhetoricians to study the ways in which words could interact to derive meaning. He called this verbal interaction among word "interinanimation".

The concept of interinanimation would be directly applicable to a rhetorical analysis of contemporary songs. Just as the selection and combination of words acting together would contribute a unity and cohesiveness to our communication, so would the verbal and non-verbal elements of a song combine to contribute a unity and cohesiveness to the song.

The lyrics of many contemporary songs, even if they were so well written that they could endure the scrutiny of the poetry critic, would seem incomplete if they were merely read silently or spoken aloud. Often the lyrics are read aloud with the same inflection, rhythm patterns, and rate as the original song. The lyrics, while an important verbal element to the communication inherent in a song, should not be the only component studied in a rhetorical analysis of music.

The non-verbal elements of music were ignored in every rhetorical study of music this writer examined. Yet, it would seem that the subtle combinations of rhythm harmony and tempo are as vital to the rhetorical understanding of a song as the lyrical elements. The non-verbal components, when combined with the lyrics, create a total entity, a total song, which may possess the power and
attraction to inform, persuade, and entertain those who would listen.

When the lyrical and non-verbal components of the song are examined, the rhetorician has established the basis for an holistic analysis of the interinanimation within the song. The rhetorician then should seek to analyze these elements as part of a larger whole, which acts as a supersturcture unifying the basic structures of the song with a rhetorical methodology.

In this case, the larger "superstructure" would be Kenneth Burke's method for the analysis of motivation, the pentad. After analyzing the song in terms of its interinanimistic relationships, this critic would then place the song into a pentadic analysis, as explained in the "Methodology and Analysis" section of Chapter I. Thus, the pentad and the concept of interinanimation would become the means to build an "holistic mosaic" that would accurately describe and analyze the song that was considered.

The Pentadic Approach

The pentad, Kenneth Burke's dramatistic method for rhetorical investigation, offers the critic a motivational thrust for his analysis. Burke's basic rhetorical view is that the critic should examine anything that has rhetorical potential, using all there is to use. Thus, the critic's
domain extends beyond speeches into all language instruments, including plays, novels, poems and music. He furthermore believes that literature develops from social situations as a man's response to a condition in human affairs, and that a speech is but one form of answer to a situation.

To examine the elements of the situation, Burke claims that human motivations, the reasons that propel people to action, are paramount. The pentad, helps the critic to focus his analysis on the specific element surrounding the rhetorical event, in an attempt to ascribe motives to the entire holistic scenario.

It is important to realize that the critic determines what specific part of the scenario comprise the pentadic element. The pentad's five elements, explained in Chapter I of this study, are not static and unyielding. Instead, as David Ling has indicated, man describes the holistic situation around him by "ordering" the element of the pentad and "featuring" or stressing the term that seems most crucial to his rhetorical analysis.

Thus, in a musical situation, "the act" could be defined as the song, the specific recording of the song by a specific artist, or a specific performance at a specific concert. "The scene" could be the historical event which surround the composition of the song, or the
economic rationale for the recording and release of the song. "The agent" could be conceptualized as the performer who recorded the song. "The agency" might be the record company that released the recording, the radio station program director who chose to play the record, or the audience who purchased the record. "The purpose" could be the complex reasons why the record was composed, recorded, or played on the radio.

The point is that the element of the pentad should not be conceptualized as one thing or another. The pentadic element can be a number of related incidents, events, or occurrences, as selected by the critic. The pentad does not tell the critic what "the act" is in a rhetorical situation; rather, the critic uses the pentad to arrive at the possible alternatives for the act within the situation, and "features" the specific element of his choice.

The pentadic elements are intra-active; that is they relate among themselves to offer additional motivational insights, which Burke terms pentadic ratios or "principles of determination". There may be ten ratios: scene-act, scene-agent, scene-agency, scene-purpose, act-purpose, act-agent, act-agency, agent-purpose, agent-agency, and agency-purpose. As with the pentad, the critic has the option of selectively utilizing those
ratios which seem most useful to his motivational analysis.

Burke views the subject of motivation as a "philosophic one, not ultimately to be solved in terms of empirical science". He calls a motive a "'shorthand' term for 'situation'". Thus, the rhetorician is free to use his critical judgment in the examination and interpretations of rhetorical motives within the holistic mosaic he is attempting to analyze.

The pentad, then, offers the critic a flexible, yet potent, tool for the detailed analysis of motivated rhetorical action. In this case, the locus of motives will be examined within the rhetorical framework of songs concerned with the United States' involvement in Indochina, 1966-70.

Summary

This chapter has introduced an application of I.A. Richards' concept of interinanimation and Kenneth Burke's pentad to the rhetorical analysis of contemporary music.

The lyrics of a song were considered to be important, for they are the verbal means of communication used by the songwriters. However, building upon Richards' theories, a rhetorician should also be interested in the ways in which the non-verbal elements of the song, the
music, also affect the ways in which meaning is communicated. Together, the non-verbal and lyrical components combine to form an holistic interrelationship, which is the total song. Rhetoricians have been remiss, for past studies have focused on the lyrics and ignored the musical, non-verbal element - thus destroying the interinanimistic relationship and really not giving the reader an accurate description of the total song.

When the interinanimistic approach is combined with a second methodological tool, the rhetorician is prepared to fully analyze his songs. In this case, the interinanimistic approach will be combined with the pentadic methodology, to yield a motivational analysis which will, thus, include a careful consideration of the song itself, as well as the motives that were inherent in the composition, recording, and media dissemination of the song.

The pentad was examined as a tool for the critical analysis of motivation within a rhetorical situation. The critic is free to "feature" those elements of the pentad, and the pentadic ratios, which would aid him in his motivational analysis. The motives in a situation may be examined by the critic in the style he feels would be most suited to his goals. The pentad is useful for a number of rhetorical acts - including, as this study will show, musical rhetoric.
Prior to the rhetorical analysis of the four songs, the relationship between the recording and radio industries will be examined in Chapter III. An understanding of this symbiotic relationship will help the reader to better perceive the interrelatedness of the two industries, when the study later examines the motives within the radio and recording industries.
Notes to Chapter II


107 Consider the many variables: how, for example, does one re-create the "casual listening experience" in an experiment; how does one simulate the constant radio air exposure a song might receive over an extended period of time; and how does one have access to new records, which he is absolutely certain his subjects have never heard, and will not hear on commercial radio? Such questions would make a realistic empirical study difficult, at best, to conduct.

108 Rhetoricians are not alone in this area. I have conducted workshops on contemporary music for the Ohio Education Association's English Workshop, and discovered most of them will examine the lyrics of a song yet never consider what might be communicated in the non-verbal components of the song.

William Anderson, editor of Stereo Review, also deplores the mere analysis of the lyrical component of contemporary music. In "Rock as Poetry", (March, 1974), Stereo Review, p. 6) he claims that most of rock music is not poetry in the literal, strict, definition used in most English Departments. Granted, that some of rock is not
poetry, but some of it is poetry, such as Bob Dylan's "Blowin' In The Wind" and Kris Kristopherson's "Why Me". My stance is that even if rock is not "poetry" it can still be considered contemporary communication. Anderson advocates the removal of "Rock as Poetry" classes from English studies. Perhaps the course should be called "Rock as Communication", and offered in Communication Departments!


115 Holland, p. 353.


CHAPTER III
THE RECORDING AND RADIO INDUSTRIES: FROM McLuhan TO SYMBIOSIS - A RHETORICAL OVERVIEW

Introduction

Marshall McLuhan obliquely examined contemporary music in his book *Understanding Media* when he considered the dissemination of contemporary music through the recording and radio media. He correctly pinpointed the recording industry as vital to the public distribution of contemporary music, and also cited the radio broadcasting industry as an important distributor of music.

An understanding of the interrelationships between the recording industry and the radio broadcasting industry is crucial to a rhetorical analysis of contemporary music. A song that is familiar to the vast majority of the American public has been in all probability, recorded and commercially released on a disc or tape format, and has been played on the radio. Thus, in theory, either a record or its radio exposure is the means used to familiarize an audience with a particular song. Radio exposure is called "airplay", simply because the record is literally "played on the air". In practice, both the radio and re-
cording industries operate within a mutual relationship, a symbiosis, which provides a song with the dual exposure of a recording and airplay of the recording. The symbiotic relationship is applicable to a pentadic analysis, since the agency element may be conceptualized as the recording company that released the particular record and/or the program director at the local radio station who decides whether to give the record airplay.

This chapter will explore Marshall McLuhan's concept of the interrelationships of the recording and radio industries, and then expand that into a symbiotic analysis of the two industries. This symbiotic relationship will be shown to have important rhetorical ramifications for the analysis of contemporary music.

The following questions will also be examined:

To what extent are constraints imposed by the recording and/or radio industries, which affect the rhetorical content of songs?

What symbiotic filtering system exists for the preselection of music for public consumption? Finally, could this preselection process affect the dissemination of particular songs as selections for radio airplay?

McLuhan's concept of the recording and radio industries is applicable to this analysis, and is considered in the next section.
McLuhan, Records, and Radio

In *The Medium is the Massage*, McLuhan wrote, "When information is brushed against information, the results are startling." McLuhan cited one example of "information brushing against information" in *Understanding Media*:

The uniting of radio with phonograph that constitutes the average radio program yields a very special pattern, quite superior in power to the combination of radio and telegraph press that yields our news and weather programs.

McLuhan successfully pinpointed the programming content of the vast majority of radio stations: the phonograph record. In fact, he stated that the quest for high fidelity recorded sounded actually could be traced to the invention of the radio:

It was radio that finally injected a full electric charge into the world of the phonograph. The radio receiver of 1924 was already superior (to the phonograph) in sound quality, and soon began to depress the phonograph and record business. However... the era of electric hi-fi was another rescuer of the phonograph business.

McLuhan apparently perceived an interrelationship between the recording industry and the radio industry, and tried to describe the phenomenon. However, his approach was not holistic; rather than writing a chapter
about the singular properties that evolved from the unification of the phonograph and radio, he separately examined each medium. Thus, while he had the insight to perceive the relationship between the two media, he did not sufficiently develop this insight into a cohesive conceptualization of how the two media interrelate.

The concept of the interrelationship between the radio and recording industries has been called a "symbiotic relationship" by sociologist Paul Hirsch. While Hirsch was concerned with the sociological implications of this relationship, similar concepts were expressed by Irving J. Rein, in his book *Rudy's Red Wagon*. The symbiotic relationship extends McLuhan's initial writings and places the topic into a contemporary framework.

**Beyond McLuhan: The Symbiotic Relationship Between the Recording and Radio Industries**

A "symbiotic relationship" is a biological term, defined as "The living together of two or more species in a prolonged and intimate relationship". The symbiotic relationship may be "mutualistic", a positive relationship, resulting in a mutually beneficial association; or, it may be "parasitic", a situation where one organism lives at the expense of the other, although rarely to the point of killing the host. When Hirsch used the generic
term "symbiosis", he really was referring to a "mutualistic", or positive, relationship.

Irving Rein commented on how "Top 40" radio affects the popularity of rock music, and indicated how the symbiotic relationship applies to the recording and radio industries:

A piece of rock music can not become known unless it is played over rock radio because neither exposure in a rock magazine nor a mass distribution in the record stores will interest enough people to make the record a hit. In fact, a manufacturers survey of rock sales found that over eighty percent of albums are purchased because people have heard a particular portion - one or two of the songs - over the radio and liked them.136

Rein's comment generally is true, although there have been a very few recording groups, such as Frank Zappa and the Mothers of Invention, who achieved popularity without significant airplay. His major point was that the recording industry requires the airplay provided by radio stations. Such airplay constitutes free promotion of the records selected for airplay, a promotion that is essential to the recording industry.

Hirsch has documented the fact that the recording industry realizes that a record's success or failure will probably depend upon the amount of airplay it receives. There is a great amount of promotional activity, on both national and local levels, to induce a local radio station
program manager to play a particular song. The Hirsch study documented articles in *Billboard, Cash Box, Record World* and *Variety*, the major industry trade journals, as well as personal interviews with people in the radio and recording industries. He established a "promotional network" at each record label, which consisted of high and low level executives, whose role is to provide their product with high visibility for radio program managers who choose the recordings their radio station will play.

"Promotion" consists of distributing free copies of the latest 45 rpm and album releases of the artist in question, often with printed biographical materials, color photographs, the artists' special "logo" or insignia, color posters for record shops, special parties, and exclusive parties for invited members of the press corps and radio station executives.

All this promotion is designed to influence the local program director to give a particular record airplay on his station. In a given week, a radio station may receive from eighty-five to one hundred twenty new records. From these records, five to eight new records are selected as "hitbounds" or station picks, which replace other records which fell off the survey. Obviously, the competition for the precious airplay is keen: promoters buy expensive advertising space in the trade journals, and send seemingly
endless supplies of records to radio stations.

Thus, indeed, there is a symbiotic relationship between the two industries, although the actual selection power is in the hands of the radio program manager. However, the radio industry is equally dependent upon the recording industry for their source of programming material.

Imagine, for a moment, what would occur if every record and tape at each radio station in the United States and Canada were to melt. Radio, as we now know it, would cease, for its major source of programming - recorded music - would be reduced to melted vinyl. Most radio stations would probably be unable to maintain programming for any appreciable length of time.

The importance of free promotional recordings for radio stations should not be understated. The average price of a 45 rpm record is seventy-eight cents, and the price of a long play record ranges from $3.69 to $6.98, depending upon the selection one chooses. If a radio station had to pay consumer prices for its recorded material, most radio stations would certainly experience some sort of economic crises. Advertisers would find their rates increased, and the amount of commercials would increase to off-set the higher programming costs. Just as likely, programmers would be more selective in their choice of music, since they would now be paying for their program-
ming service. This selectivity would probably result in even fewer songs being selected for airplay, simply because the station could not afford the almost unlimited selection provided by the promotional services of the recording companies. The end result would be a reduction in public exposure to new records, a reduction in the number of hit records, and, ultimately, a loss in profit for the record companies. Thus, it is advantageous for the record companies to continue to supply radio stations with free "promo copies" of records, since it ensures that more records would be screened for possible airplay than if the station had to buy its recordings, thus increasing the number of potential hit records.

There are rhetorical ramifications in this symbiotic relationship, and the next section will unite a rhetorical analysis with the symbiotic relationship of the recording and radio industries.

Media Symbiosis: The Rhetorical Ramifications for The Study of Contemporary Music

The rhetorician attempting to examine a force as pervasive as contemporary music must accept the fact that his primary focus, the popular song, is often the end result of a number of factors normally considered outside the province of traditional scholarly rhetorical pursuit.
However these factors must be understood if one is to intelligently examine the holistic mosaic which surrounded the release of a particular song. In particular, the symbiotic relationship radio and recording industries could, in fact, affect the rhetorical message in a number of significant ways: there could be symbiotic constraints upon the content of musical messages, and there could be effects on the symbiotic preselection of recorded music. In addition, it is possible to examine the symbiotic relationship from a Burkeian perspective. Each of these perspectives are examined below.

**Symbiotic Constraints Upon the Content of Musical Messages.** The recording and radio industries are symbiotic in nature, and usually affect each other in a beneficial, mutualistic manner. However, a rhetorician with a knowledge of the radio and recording industries would be able to pinpoint two areas where a parasitic symbiotic relationship has affected the rhetorical content of songs broadcast to the public. One constraint would be the electronic transmission of the music and its audio reception by the public; the other would be the problem of air-play and the length of a record.

**Electronic transmission.** The contemporary song-writer composes music which is recorded and sometimes
heard on sophisticated equipment capable of sonics which were literally impossible to achieve a mere ten years ago. For example, in 1964, the ultimate home listening experience was stereophonic sound: two channels of audio information placed in front of the listener, presenting a left-to-right linear audio experience. Ten years later, in 1974, the two channels have been expanded into four, surrounding the listener with four discrete sources. This enveloping sound experience can involve the listener in a way that seemed technically unthinkable for the home environment of 1964.¹⁴³

Since home audio equipment is capable of reproducing subtle nuances of sound, most musicians/composers/producers will utilize their creative talents and technical facilities to their fullest potential. The result is a musical message which integrates the content of the song lyrics with the audio-technical/musical components of the song.

The technical capabilities of professional recording equipment and home audio equipment is impressive, and has been utilized for rhetorical effect. For example, a classic use of recording technology augmenting lyrics was "Lucy in the Sky With Diamonds", from the Beatles' album *Sgt. Pepper's Lonely Hearts Club Band*.¹⁴⁴ In an attempt to recreate the euphoria of a drug-induced psychedelic
experience, the Beatles employed shifting recording speeds, echo and reverberation on their vocal passages, sonic shifting from side to side, and other electronic distortions. Such subtle sounds usually are audible on most home equipment, where high quality discs or tapes are reproduced using modern turntables, amplifiers, and speakers.

However, the symbiotic effects of the radio industry on the recording industry become evident when one shifts from playing a record on home equipment to listening to the very same record on the radio. Whereas a modern quadraphonic record has high frequency signals engraved on its grooves that are at 30,000 Hertz, or cycles per second, the average stereo FM station has a maximum high frequency performance of only 15,000 Hertz, and the very highest quality AM stations have performance figures of about 8,000-10,000 Hertz in monaural sound. Thus, when listening to a radio broadcast of a record, one will miss the high frequency sonics of the recording, which were a vital part of the original recording. More importantly, the poor sonics of the broadcast are further masked by the poorer sonics of the receiver. Irving J. Rein has described the situation:

Most AM radios, unlike stereos, have poor reproduction; and the music subtleties are camouflaged by static.... received over low quality, eight transistor, $8.95 specials that gasp and squeak from inferior craftsmanship and weak batteries.
The subtle variations of sound are lost when heard on the home kitchen radio or the "discount house special" transistor portable. Thus, while the recording techniques could be analyzed as contributors to the total rhetorical event, they are not heard on the very broadcasting media which symbiotically is supposedly transmitting to the audience. The subtle nuances of the recording would not be heard until the listener played the recording on his own equipment. Therefore, the electronic transmission of a recording on radio has a constraining effect upon the recording, since the technical deterioration would mitigate against the reception of the sonic nuances that were an integral part of the holistic mosaic of lyrics and music.

Yet, while the lack of broadcast sonics could effect a reduction in rhetorical content, a more tangible reduction will occur when a recording is edited for airplay.

Airplay, editing, and the length of a record. In the late summer of 1965, Bob Dylan recorded a song of social commentary, "Like a Rolling Stone", which was unique for its extended length: at six minutes and ten seconds, it was the longest hit record ever released, up to that time.150

However, radio stations at that point in time were developing a "flow" of sound, quick and fast paced, with
many short songs played in a rapid bombardment of sound and disc jockey patter. Dylan's recording company, Columbia Records, was aware of this, and issued the commercial version of "Like a Rolling Stone" as recorded, at six minutes and ten seconds; however, the promotional copy sent to radio stations consisted of "Like a Rolling Stone, Part I", on side one, and "Like a Rolling Stone, Part II", on side two. The song was simply faded out in its middle for "Part I" and faded back into the middle at the start of "Part II". Radio stations initially played the edited versions until people called the stations asking why the disc jockeys were fading the song out half way through the record. Since the public had access to the full length commercial recording, they felt the station was "cheating them out of the record". Some stations proceeded to obtain the full version by simply purchasing the commercial recording at a local record store, and Columbia finally released a new full length promotional copy of the song.

The average length of a 45 rpm single is about three to three and one-half minutes. The "music to music" flow of many radio stations is, in part, through the appearance of playing "much more music". Thus, a lengthy song which detracted from this flow and sense of timing might have difficulty in receiving "airplay". To solve this problem, record companies have selectively
edited long songs, usually removing the lengthy instrumental passages\textsuperscript{155} and sometimes a verse or two of the lyrics,\textsuperscript{156} producing an edited 45 rpm version, which is both sold commercially and promotionally distributed to radio stations.

Rhetorically, this editing obviously reduced a song's meaning by deleting some of the content originally intended by the songwriter. An example of this editing of a contemporary protest song was the shortening of "Sky Pilot", recorded by Eric Burden and the Animals. The song contained some controversial lyrics about the Viet Nam conflict, and included sound effects depicting the bombing of Vietnamese villages. MGM Records released the promotional copy with the full seven minute, twenty-seven second version on side one, and a two minute, fifty five second version on side two.\textsuperscript{157} The edited version was a different song than the original full length version by virtue of over four minutes of omitted material which contained the thrust of the protest.

The local broadcaster also might selectively edit a song he considered offensive. The Rolling Stones released a record in 1966, "Let's Spend the Night Together."\textsuperscript{158} Many stations refused to play it, programming instead its other side, "Ruby Tuesday". One station, WKBW, in Buffalo, solved the problem of the controversial line, "Let's Spend
the Night Together", by placing the song on tape and playing the line backwards: the listener heard "rehtegot thgin eht dneps s'tel". More recently, WLW radio in Cincinnati edited the words "the crap" from a line in Paul Simon's 1973 release "Kodachrome", which was a major hit. The effect was to change the lyrical content of the composer, Paul Simon. The line "When I think back on all the crap I learned in high school" was changed by WLW to "When I think back on all I learned in high school", altering the sarcastic meaning of the lyrics.

The decision to edit "Kodachrome" or boycott "Let's Spend the Night Together" was made by the local radio program manager. Aside from the power of editing a song, he has the greater power of selecting songs for airplay. In essence, the public hears only what has been preselected from all the records received by the program direction. The next segment examines the preselection process of recorded music.

The Symbiotic Preselection of Recorded Music For Public Consumption: A Rhetorical Perspective. The recording industry is a vast complex of large and small labels, each with its own hierarchy. The basic structure of the industry was identified by Paul Hirsch:
The recording artist - provides the raw material, the talent which is processed, packaged, and marketed.

The record producer - acts as talent scout, selecting artists and selections to be recorded. He serves as a link between the artist and the record company.

The record company policymakers - select items from the producers' output for packaging, promotion, and distribution. It is this group that provides the capital for the costs of the organization.

The regional promoter - processes weekly output of the company by selectively promoting those for new releases from the many he receives. He receives many more records than he can successfully promote or distribute.

The tradepapers - the communication link for the preselection process. These determine the best selling records by surveying major markets.

Up to this point, the recording industry acts as its own filtering device: the producer selects recording acts and recordings, the policymakers choose from the offerings of the producers, the regional promoter distributes a portion of all the recordings he receives from the company, and the trade papers report the success of the recordings on the public market.

The symbiotic link is the radio program director who, to quote Hirsch, will

link record companies to the public by providing airplay (free advertising) for the companies' product. (He will) serve as the final product (and) provide
continuous, repetitive play for those items selected.

He controls the outcomes of every new release by selecting from all those available those few to which the public is exposed. Only those records played are (either) available in retail outlets or familiar to the consuming public. 163

The symbiotic filtering link between the recording industry and the public, the radio program manager, performs the role of gatekeeper. He selectively chooses the relatively few recordings out of the many he receives weekly which will earn coveted airplay on the radio station.

From a rhetorician's viewpoint, this preselection process is crucial, for it determines what musical messages will be disseminated over the radio airwaves. The local programer exercises the final, and ultimate, decision on what records will be played. In the case of a rhetorically controversial song, his power could boarder on censorship.

For example, in 1967 a 15 year old woman composed and recorded a sensitive, yet highly controversial song about parental reactions to inter-racial dating. Janis Ian's "Society's Child" 164 received airplay in a few isolated cities,165 but was ignored in most.

Censorship was clearly keeping the song from wider airplay, but censorship on this level can not be proved or documented. You just know it is there, just as you know that the story about a Louisiana D.J. was beaten up for playing the record is true.166
Ian's record did not receive wide airplay until Leonard Bernstein heard it and featured her and the song on one of his CBS-TV "Young People's Concerts". With national exposure and recognition, the song managed to gain popularity, as measured by Billboard Magazine's "Hot 100" ratings. Ironically, "Society's Child" was Ian's only major hit record, although her recent song writing credits include Roberta Flack's hit song "Jesse".167

The rhetorical point of this example is that public access to controversial popular songs could be severely stifled by the symbiotic link, the radio program director. As with "Let's Spend the Night Together", the public access to "Society's Child" was severely limited by a lack of airplay. The difference was that Janis Ian, unlike the Rolling Stones, was a relatively unknown artist recording on a smaller label. While the Rolling Stones did not suffer from a lack of public access (because most programmers simply played "Ruby Tuesday", the other side of "Let's Spend the Night Together"), Janis Ian had a difficult time in having her song played on the air. In both cases, it was the program director who prevented the public from hearing the songs on the radio.

The program director, then, has the power of selection and rejection of music for public consumption. He can alter songs, choose not to program them, or give a new record precious airplay on his station. He is the symbiotic
link between the recording industry and the public.

Summary

This chapter began with an analysis of McLuhan's concept of the recording and radio industries, and developed into an analysis of the symbiotic relationships between the two industries. Examples were cited to explain the details of the symbiotic relationship. A rhetorical analysis of the symbiotic relationships of the radio and recording industries considered two possible rhetorical constraints imposed by the symbiotic relationship, the electronic transmission of the music via the airwaves, and the editing of the song to accommodate time patterns radio formats, or a local sense of propriety. The symbiotic presentation of recorded music was examined first as a system, then as possible rhetorical constraint.

The next chapter specifically applies the pentad to contemporary music by analyzing the motives underlying four songs of protest.
Notes to Chapter III


124 McLuhan, Understanding Media, p. 268.

125 "Tape format" indicates the three major types of commercially prepared pre-recorded tapes: reel to reel, eight-track cartridge, or cassette.


129 McLuhan, Understanding Media, p. 246, 247.

130 McLuhan, Understanding Media, Chapter 28, "The Phonograph" (pp. 241-248) and Chapter 30, "Radio" (pp. 259-268.)


Edward O. Wilson, p. 1023.


Hirsch, p. 35, quoting an article in *Billboard Magazine*, "Columbia Gives Moby Grape A Whale of A Build-Up", June 17, 1967. In addition, this author was music director at WNIA, Buffalo from 1968 to 1970, and I can personally verify the kind of promotional campaigns described by Hirsch.

This is a personal observation, based upon my experiences at WNIA. Since WNIA was a "Top 40" station, we received few "country" records and a fair amount of "pop" records. The vast majority of the records were "rock" records.

For a good background on this topic, see Rein, *Rudy's Red Wagon*, pp. 88-90. This also was the way records were selected at WNIA.

I compared prices for 45 rpm records during the week of March, 1974 and June 30, 1974. One discount chain sells 45 rpm records for sixty-six cents; on sale, two for a dollar. Another department store charges eighty-eight cents, and another discount house charges seventy-eight cents.

"Promo" is a jargon in the radio and recording business for anything of a "promotional" nature.
Even Marshall McLuhan lacked the foresight to envision four-channel sound. On page 274 of Understanding Media, he explained the left-center-right perspective of stereophonic sound as "'all around' or 'wrap around' sound", which it emphatically is not. While stereo provides the listener with an extension of the basic single-sourced monoaural sound, it is still a linear extension: the music has the directionality of left and right, but lacks the dimensionality of front and rear.

Quadraphonic sound, by virtue of its "surround-sound" nature, literally wraps the listener into a sonic environment. Four speakers -- front-left, rear-left, front-right, and rear-right -- deliver four separate sounds, recreating listening experiences which stereo is incapable of reproducing. Having lived with quadraphonic sound for a little under a year, I can readily attest to its environmental sonics, greatly surpassing the best stereophonic sound. The reader is encouraged to listen to An Introduction to the World of SQ Quadraphonic Sound (Columbia Records, various artists, catalogue number QX 31403), a quadraphonic demonstration record, which highlights the special effect of quadraphonic sound.


"Lucy in the Sky With Diamonds" was a hidden reference to "LSD", a potent hallucogen. The first letters of Lucy, Sky, and Diamonds are L,S,D, - a latent reference to drugs in the title and lyrics.

One type of quadraphonic record, "CD-4", has a tone 30,000 Hertz, which prevents the four independent audio channels from overlapping during playback. This tone is inaudible, since it is well above the highest frequency limit of human hearing. A detailed description is available in "Everything You Wanted to Know About the CD-4 Discrete Disc", a promotional brochure published by Warner Communications, Inc. (New York: 1973).

The technical figures on AM and FM frequency performance are detailed in a brief article, "What is High Fidelity AM?", High Fidelity Magazine, June, 1974.
Due to the physical limitations of its transmission characteristics, AM radio is not a stereo medium.


Documented by an exhaustive search through the 45 rpm record library of WNIA. Although longer records were released after Dylan's record, his was the longest record up to the date of its release.


This paragraph was documented by physically examining the edited promotional copy of the record in the WNIA library, and through personal conversations with Mrs. Mary Lounsbury, station manager of WNIA, on Monday, June 10, 1974.

This figure was determined by randomly choosing twenty records from the "Top 100 Hits of 1973" (*Billboard Magazine*, December 29, 1973) and averaging their playing times.

For example, WABC, New York; CKLW, Windsor/Detroit; WLS, Chicago; KHJ, Los Angeles; WSAI, Cincinnati; CHUM, Toronto; WHBQ, Memphis; WRFD, Columbus.

One example of this is the 45 rpm version of "Light My Fire", by The Doors. The 45 rpm single timed at two minutes and fifty eight seconds, while the LP version timed at six minutes and ten seconds (*The Best of the Doors*, Electra Records, EQ 5035).

Motown Records edited the six minute and ten second version of Diana Ross' "Ain't No Mountain High Enough" to three minutes and fifteen seconds. However, they gave the local radio program manager the option of using either version. Motown's promotional record, M-1169, had the full version on one side, the edited version on the other side. The short version was released as the commercial 45 rpm, and the long version was included on the album, *Diana Ross* (Motown Records MS 711).

It is now rare to find a record company release an edited promotional copy and a full length 45 rpm as the commercial copy. The procedure Motown followed with the Diana Ross single is now standard industry policy.

158. "Let's Spend the Night Together", by The Rolling Stones (Through the Past, Darkly album, London Records, NPS 3).

159. Personal documentation by the author.


164. From the album Janis Ian (Verve Forecast Records, FTS 3017).

165. New York's WABC, Buffalo's WNIA, and Columbus' WNCI were three stations the author personally knows played the song.

166. Bob Sheldon, from the liner notes of the Janis Ian album.

167. As reported by the research staff of Watermark, Incorporated, producers of the syndicated radio program "American Top 40". This data was reported on their program of July 8, 1973.
CHAPTER IV
THE MOTIVATIONAL ANALYSIS

Introduction

Having explained the basic tools for the motivational analysis of the four songs that were selected in Chapter II, and then having examined the symbiotic nature of the recording and radio industries in Chapter III, the background seems well established for analysis of the songs.

In this chapter, as indicated in Chapter I, four songs will be examined: "The Ballad of the Green Berets", "Ohio", "War", and "Stop the War Now". The songs reflected changes in attitude about the United States' military involvement in Southeast Asia, ranging from the patriotic "Ballad of the Green Beret" which seemed aligned to U.S. policy, to the bitterness of protest against U.S. policy expressed in "Ohio", "War", and "Stop the War Now". Each became a popular song at the time of its release, and they were selected over other, less popular, songs because these four were heard throughout the nation especially on radio stations by millions of American citizens, and through the purchase of millions of recordings.
"The Ballad of the Green Berets" and "Ohio" will be considered individually. Since "War" and "Stop the War Now" were composed by the same team, performed by the same artist, and released on the same label, they will be analyzed together. The analysis for each song will begin with an orientation, followed by an interinanimistic analysis, to describe each song in terms of its verbal and non-verbal elements. After the interinanimistic approach, a pentadic analysis will focus on what appear to be motivations inherent within the holistic mosaic surrounding the song.

"The Ballad of the Green Berets"¹⁶⁸

Background to the Rhetorical analysis. In February, 1966, a non-commissioned officer of the "Green Beret" unit of the United States Army Special Forces,¹⁶⁹ Barry Sadler released a 45 rpm single which described the valor and courage of the Green Berets. The Green Berets were a group of highly skilled and specially trained soldiers, who carried out exacting missions throughout the Indochina.¹⁷⁰ Sadler's song reached the number one position on the record popularity charts,¹⁷¹ and was later included in an album of songs about the Viet Nam war, also recorded by Sadler.¹⁷²
The Interinanimistic analysis which follows will describe both the lyrical and non-verbal aspect of the song.

**The Interinanimistic analysis.** "The Ballad of the Green Berets" was a simple marching song. It started with a snare drum beating a marching rhythm with a simple guitar accompaniment. Sadler then started to sing these lyrics:

"The Ballad of the Green Berets"

**Fighting soldiers from the sky**  
Fearless men who jump and die  
Men who mean just what they say  
The brave men of the Green Beret.

**Silver wings upon their chest**  
These are men - America's best  
One hundred men we'll test today  
But only three win the Green Beret.

**Trained to live off nature's land**  
Trained in combat, hand to hand  
Men who fight by night and day  
Courage deep from the Green Beret.

**Silver wings upon their chest**  
These are men, America's best  
One hundred men we'll test today  
But only three win the Green Beret.

**Back at home a young wife waits**  
Her Green Beret has met his fate  
He has died for those oppressed  
Leaving her this last request.

**Put silver wings on my son's chest**  
Make him one of America's best  
He'll be man they'll test one day  
Have him win the Green Berets.
The lyrics of the song were simplistic in their message. This was an emotional song, one that perhaps appealed more to one's spirit than one's thought processes. The song was designed to conjure up specific images in each stanza: in the first stanza, honest, brave soldiers fearlessly parachuting into a jungle; in the second, courageous men, specially trained to live in the jungle and fight in hand to hand combat; and finally, in the third stanza, the young widow, facing life without her soldier-husband who has died in Viet Nam "for those oppressed".

The re-occurring choral theme of "silver wings", "America's best" and the constant "tests" was modified slightly each time it appeared. The first choral refrain differed from the second only in that the word "chest" was sung as a singular noun ("chest") in the first refrain, and plural ("chests") in the second. The lyrical climax was at the conclusion of the song, when the choral refrain was personalized into the soldiers last request, to put his silver wings on his son's chest.

Lyrically, the song offered no real innovations; rather, it contained simple words combined in a standard, predictable rhyming pattern. Yet this simplistic approach might have made the song more effective, for it conjured images of a fighting man, his heroics, and his widowed wife and young son. These lyrics were an emotional description
of the Green Berets.

The song, however, offered more to the listener than the mere lyrics alone. The use of instrumentation and background vocalists also enhanced the emotional impact of the song.

Sadler's rendition of the first stanza was stark and simple. He sang alone, accompanied only by the guitar and snare drum. However, when he began the chorus line, a bass was added to accentuate the drum line.

In the second verse, a male chorus is added with the drum, guitar, and bass. They harmonized with Sadler, with a vocal "ooh", as Sadler sang the lyrics of verse two. When Sadler began the repeat of the choral line, the male chorus harmonized the lyrics with him, as an organ was added to the instrumentation.

The third stanza had all instrumental elements building with the male chorus and Sadler. The chorus returned to the non-verbalized "ooh", as Sadler sang the lyrics. At the end of each line in both the third stanza and the third choral refrain a trumpet fanfare was played; in the stanza itself, the trumpet fanfare remained in the same musical key, but the key ascended at the end of every line in the choral refrain, thus building the climax of song. In this last refrain the chorus sang the lyrics with Sadler, as all the aforementioned instruments entered
for a final crescendo.

The emotional impact of the song came not from the lyrics alone, but from the interinanimation of the lyrics and the non-verbal instrumentation in the song. Sadler's voice sounded heroic, the trumpets, organ, guitar, bass, and snare drum sounded martial, official, and patriotic, and the men in the chorus sounded authoritative. The lyrics alone would tell little about the song; it was the instrumentation combined with the lyrical content that gave the song a sense of strength.

The interinanimistic analysis has provided a descriptive insight into "the Ballad of the Green Berets", examining both the lyrical and non-verbal instrumental elements of the song. The motivational analysis, using the pentad, explores other dimensions of the song.

The Pentadic Analysis. Burke's tool for motivational analysis, the pentad, can be used to yield intriguing ideas about the holistic mosaic surrounding the composition, recording, and media dissemination of "The Ballad of the Green Berets".

The act. The act is viewed as the composition and recording of "The Ballad of the Green Berets". The composition of the song occurred in late 1965 or early 1966, a time which, as "the scene" indicates, was crucial. Since Seargent Barry Sadler was the recording
artist as well as part of the recording team, his role as the agent will be examined.

The motivations surrounding the act can be ascribed to a number of factors: the lack of any traditional patriotic songs about the Viet Nam conflict, a growing concern by many Americans over the United States' involvement in Viet Nam, and the interest in the Green Berets generated by media coverage of the war and a popular book, *The Green Berets*. 176

Prior to the release of "The Ballad of the Green Berets" there had been no popular song about the fighting men in Viet Nam. At that time, general American sentiment had not crystallized opposition against the Viet Nam conflict; thus, the pro-war stance of the song seemed was consistent with general American views regarding the war. The song became a statement in support of the fighting men overseas in Southeast Asia. It would not be difficult to ascribe a motivation arising out of a perceived need to write a musical statement supporting the Southeast Asian conflict and the men fighting in that area of the globe, and fulfilling that need with this song.

At the same time, there was an element of protest rising against this country's involvement in Indochina. At the time the song was written, the protest involved a minority, and was not at all the size it was later to become. However, a motivation for the act was that it
seemed to be an answer to these protests by providing a musical response to them.

Third, there was an interest in the Green Berets generated by exposure in news magazines and books. Americans were made aware of the Green Berets' deeds in Southeast Asia, and, based upon this heightened awareness, it was possible that the act was motivated by a desire to capitalize and earn a profit from this heightened awareness. The song, thus, could be viewed as a response to a perceived interest in the topic, which were explained above.

The events which preceded the release of the song spanned the year 1965, and are considered as a part of the scene.

The scene. The scene can be viewed as the background to the act. In this analysis, the scene can be examined in light of the historical setting of 1965, the major reactions to the American involvement in Viet Nam at this time, and the motivations which seem to be a part of the scene.

a. The historical setting. As early as January 1965, some American political and governmental leaders advocated a neutralization of Viet Nam, despite the insistence of military leaders that such a tactic would simply turn South Viet Nam over the Communists. In February, 1965, the North Vietnamese attacked two major
American compounds at Pleiku, which led President Lyndon B. Johnson to order joint United States - South Vietnamese air attacks, using F-100 fighter jets, on North Vietnamese supply dumps, communications, and staging areas. By March, 1965 Johnson had authorized U.S. jet attacks, with pursuit into The Peoples' Republic of China if necessary. In March, 1965, a vanguard of a 3,500 man Marine force landed in South Viet Nam. They were the first actual American "combat", as opposed to "advisory", units.

In April, 1965, two American F-105 Thunderchiefs assigned to bomb the Thanh Hoa were shot down by a North Vietnamese MIG-17, while four U.S. Navy F-4 Phantom jets clashed with four MIGS, described as "almost certainly" belonging to Communist China. In May, Johnson sent more American troops, while North Vietnamese tried to capture the provincial capital of Songhe. The North Vietnamese were repelled by South Vietnamese troops, special forces advisors (Green Berets), and U.S. jets.

The war continued to escalate. In June, the State Department announced American troops were allowed to fight in combat with South Vietnamese units. Johnson announced in mid-July that another 10,000 troops would be arriving to bolster the South Vietnamese army. The American buildup continued through August, as Johnson announced 125,000 troops would be stationed in Viet Nam, and the
monthly draft quota doubled to 36,000 men.\textsuperscript{190} The 125,000 figure was reached in mid-September\textsuperscript{191} and October.\textsuperscript{192}

By mid November, Americans had become increasingly aware of the scope and savagery of the war effort.\textsuperscript{193} Reports had been filed in newspapers\textsuperscript{194} and magazines, but as television correspondents covered the war at Plei Mei, Saigon, and throughout Viet Nam, the American public was able to view first-hand, and in color, the horrors of the Indochina conflict. For example, millions read about and saw scenes of "Operation Harvest Moon", the largest joint South-Vietnamese-Marine effort of the war, where the American - South Vietnamese allies had closed in on approximately 3,700 North Vietnamese.\textsuperscript{195} By January, 1966, it was clear that the United States was deeply involved in combat in South Viet Nam.

b. Reactions to United States' involvement in Viet Nam. In early 1965, the mood of most Americans toward the war seemed optimistic. The powerful Senator William Fulbright (Democrat, Arkansas), Chairman of The Senate Foreign Relations Committee, claimed the United States should have neutralized Viet Nam,\textsuperscript{196} while a less optimistic, unofficial statesman, Richard Nixon predicted the United States would be forced out of Viet Nam in "a matter of months".\textsuperscript{197} In February, there were increasing demands for negotiations leading to U.S. withdrawal from
Viet Nam. On the campuses, academic leaders clamored for peace and a softening of the United States' role in Viet Nam, but Secretary of State Dean Rusk responded to them by claiming the U.S. must aid the South Vietnamese combat aggression, and that the bombing would continue until the aggression ceased. A group of 127 faculty members at Washington University in St. Louis wrote a letter questioning American purpose and rationale in Viet Nam, and were answered by Mc George Bundy, who reaffirmed American policy in Viet Nam.

Many perhaps thought the war effort was necessary because if the United States were forced out of Viet Nam, Americans would only have to make another stand against Asian Communism later, under worse conditions.

Opposition to the American intervention continued, namely from those more vociferous in their protest against the war. A "Clergymen's Emergency Committee for Viet Nam", representing 3,000 Catholic, Protestant, and Jewish clergy, sent twelve of its members to Viet Nam for a "ministry of reconciliation" to discover for itself what the American situation might be. The Reverend Gardiner Day, rector of Christ Church (Episcopal) in Cambridge, Massachusetts, stated "the church should speak out on all social, political, and economic matters. If you don't speak when the crisis is with you, you never get another chance".
In October, 1965, "The International Days of Protest", a nationwide series of demonstrations against American Viet Nam policy were held. Students and faculty on many campuses were involved in vocal protesting, but "found in many cases they were outnumbered and outshouted by supporters of their nation's foreign policy". In Chicago and Oakland, they were pelted with raw eggs, while in New York City they were doused with red paint. Meanwhile, at the University of Michigan, 2,057 students and teachers sent a thirty-two foot long telegram to Lyndon Johnson, which indicated their support for his policy in Viet Nam.

However, the protest movement was growing in numbers, and was attracting wide attention. A Senate Internal Security Subcommittee reported that most members of the protest movement were loyal Americans, but that the control had passed to Communist sympathizers. The term "Vietnik" was more frequently applied to these protesters, who were becoming more vocal. In November, 1965, Norman Morrison, a member of the non-violent Quaker religion, set himself on fire and burned to death in front of the Pentagon in Washington to protest American policy in Viet Nam. He was followed by Roger LaPorte, a member of the pacifistic Catholic Worker movement, who set himself on fire in front of the United Nations building in New York, also protesting increased American involvement in Viet
As the year neared its end, Adlai Stevenson III released a letter his father, the noted statesman, had written just three days before his death. His words expressed the opinions of many Americans at year's end. He wrote that although American actions might be criticized, "its purposes and directions are sound." 213

It was into this scene that the song "The Ballad of the Green Berets" was introduced.

c. The motivations within the Scene. We have seen that 1965 was a year of major escalation of American involvement in Indochina and thousands of American men were fighting and dying — on foreign soil: Yet, the evidence seemed to indicate that most Americans felt United States' intervention in Indochina was necessary to contain the spread of Communism, and therefore justified. The few vocal sounds of protest were ridiculed, or branded as Communist sympathizers.

The composition of the song perhaps was generally motivated by Sadler's and Moore's desire to bolster American domestic support for the Indochina campaign, and, by his opposition to the anti-war protest.

The song was released in early 1966 and, with its emotional content, appeared to be a strong statement supporting both the American policy that sent the forces to
Viet Nam and the troops themselves. References to "heroes" who were helping the "oppressed" seem designed to make the listener think of "high purposes" which sent the American troops to Indochina. The American soldier, and therefore the American people, were depicted as so unselfish that they would even face the prospect of death for an American cause. The last stanza, which described the vigil of a young wife whose "Green Beret has met his fate", seemed to be an emotional statement that communicated a major message: the Americans were not only willing to die in battle for this cause, but they would even pass "the duty" on to their children: "Put silver wings on my son's chest/Make him one of America's best". Such a commentary could imply that Americans would be willing to support the military effort or similar ones indefinitely; it could be a generation before the "young boys" of 1965 grew up and fought in his fallen father's footsteps. Given the climate of American opinion in 1965 and 1966, it would appear that a major motivational factor surrounding the scene was the composer's intent to write a song favorable to American Indochina policy, that would also bolster support for the conflict.

At the same time, Sadler and Moore seemed to have been motivated by the anti-war protests that were becoming more frequent in 1965. The protesters advocated American withdrawal from Viet Nam, a stand which was not the
majority position in 1965.

The song might have been an answer to the protesters. It seems plausible to infer that if the fighting soldiers were the "brave heroes" in this situation, then, the protesters may have been tagged unpatriotic cowards. Such a stance is not inconsistent with traditional American motives which would seem to indicate that the song was an answer or response to the protests of the Vietniks.

The agent is an important element of the pentadic analysis, and is viewed in the next section.

The agent. The agent in this analysis can be viewed as Staff Sergeant Barry Sadler, the singer and co-composer. Sadler was a non-commissioned officer in South Viet Nam at the time of the release of the song, and thus could write first hand about the experiences in Viet Nam.

The motivations of the record company behind the choice of Sadler as perhaps stemmed from a desire to present a credible source to the audience as a performer of the song, and from a commercial, monetary desire to earn a great deal of money as both composer and performer of the song.

Certainly, the message of the song would be enhanced by a credible source. Sadler, as a Viet Nam soldier and Green Beret, could be perceived by Americans as a performer who was highly informed about the conflict;
he actually experienced it.

Secondly, the commercial motivations of the agent cannot be discounted. We know the business of the recording industry provides monetary rewards for both the artist and the composer of a recording. If the composer of the song were also the performer of the recording, then he would receive royalty payments for both of his roles. It is not inconceivable that such a consideration entered into the decisions that led to Sadler's dual role of composer and performer.

Thus, within the Pentadic element of the agent, it seems probable to pinpoint two motivations for Barry Sadler as the recording artist: the credibility that he could bring to the recording and the increased royalties he would receive as both composer and artist.

The recording required a means to be disseminated throughout the general population. This dissemination was accomplished through the use of the agency.

The agency - The agency is the instrumentation utilized to disseminate the act. In the case of "The Ballad of the Green Berets", the agency can be viewed as the policymakers at the record company, RCA Victor Records, and the radio program directors who gave the record radio airplay.
a. The record company policymakers. The RCA Victor Record Corporation is a giant recording complex, whose motivations include the desire to earn huge profits. The corporate leaders at RCA Victor must have been motivated to release "The Ballad of the Green Berets" because it had potential for financial success. The song was topical, and spoke to feelings that would be common to many Americans. The agent, Barry Sadler, was a soldier who had seen action in Vietnam as a Green Beret; thus, he should serve as an ideal communicator, stating the musical message simply and honestly, singing with the conviction of actual experience. Thus, there was a strong probability for a large profit to accrue from this recording. The decision-makers at RCA Victor were probably motivated to release the song on the basis of its traditional patriotic content. The executives perhaps felt that the song had a rhetorical message that should have been disseminated through the means of the recording and its distribution. Of course, as indicated in Chapter III, in order for the American public to hear the song, it would have to be selected by local program managers for radio airplay.

b. The radio programmers. The radio programmer was an important agency in the dissemination of the song, for it was his decision as gatekeeper that provided the American public with its access to the song. If he
decided favorably, to program the song, the people in his community would be able to hear the song and decide for themselves if they would want to purchase the recording for their own collection. If he decided not to program the recording, he effectively removed the public's major source of access to the recording.

The motivations to program the record stem from the role of the recording industry within the radio industry. The symbiotic relationship between the industries exists because of a mutual interdependence: the program director requires records for programming, which are supplied by the record companies in return for airplay.

However, there is selectivity on the part of the programmer. He does not play every new record that he receives, but rather selectively chooses those records which he thinks will be suited for his station and his audience. The motivation, then, was not in playing the record, per se, but in playing the record because it was suitable for the station and audience in question.

Apparently, program managers felt "The Ballad of the Green Berets" was suitable for their stations and audience, for the record received extensive radio exposure. This wide airplay surely was instrumental on the song's popularity. The song was not considered controversial in 1966, and thus would not have the
difficulties of being "blacklisted", as was "Society's Child", by Janis Ian. Furthermore, the song was not "rock 'n' roll", but a military march; thus, it not only was suitable on "Top 40" stations, but also on those that programmed to an audience that would prefer music that was less noisy than "Top 40 rock". These considerations would be important to a station manager, and would certainly affect a decision to program the recording.

The pentad allows the critic to judge the possible purpose behind an act, to determine another source of motivations. The purpose is examined in the next unit.

The purpose. The purpose is the expressed reason for the act. In the analysis of "The Ballad of the Green Berets". The purpose may be determined by asking why Barry Sadler chose to write and record a song about the Viet Nam conflict.

It would seem probable that Sadler chose a musical form of rhetoric for his statement, rather than a series of speeches or a book, because of the pervasiveness of a hit song and a desire to write a favorable song about the war and the Green Berets.

Sadler, as a soldier who had actually fought in battle in Viet Nam, would be in a unique position to recount his own experiences and those of his peers. Sadler also would probably choose to write and record the
song out of a motivation to relate his reactions to his experiences and beliefs about the conflict. As the song itself indicated, Sadler was proud of the fighting man in Viet Nam the "fighting soldiers from the skys, fearless men who jump and die". He believed that the American soldier who was in Viet Nam was a hero serving his country, and he chose to express this belief in song. The strong belief in these thoughts could have been the motivation behind the desire to record the song. He wanted to effectively place his beliefs in the public domain, and chose to accomplish this through the rhetorical device of song.

Summary. In this section, the motives underlying the release of "The Ballad of the Green Berets" were examined. The pentad yielded probable motives concerning the act, the recording of the song, the 1966 scene, the agent, Staff Sergeant Barry Sadler, the agencies RCA Victor and local radio programers, and the purpose, the desire to record a song as the rhetorical device.

Before considering the motivations underscoring "Ohio", a brief historical overview of American reactions to the Indochina conflict from 1966 to 1970 will be presented.
An Historical Overview of the Viet Nam Conflict
1966 - 1970

This section is not meant to be an exhaustive review of all the battles, negotiations, incidents and peace demonstrations, which spanned the four years from 1966 to 1970. Instead, it is to provide the reader with a concise encapsulation of a turbulent period in American history. With such a background, the transition from "The Ballad of the Green Berets" to "Ohio", "War", and "Stop the War Now" can be easy to make. Additionally, these four years serve as a backdrop for the three songs to be examined later. The immediate scenes for each of those songs resulted, in part, from the events of the late 1960's, briefly chronicled here.

The analysis examines two areas. The first is a brief review of American military activity in Indochina, while the second is the domestic reactions to American military presence in Indochina. After this overview, the rhetorical analysis continues with the song "Ohio".

American Military Activity in Indochina, 1966-1970. In 1965, through an increased build-up of American troops and military weaponry, the United States had committed itself to Viet Nam and, in the process, had established a new military complex throughout Indochina.
In February, 1966, President Lyndon Johnson ended a thirty-seven day halt of American bombing of North Viet Nam, which had failed to achieve any success in a diplomatic peace settlement, but had allowed the North Vietnamese to rebuild and resupply their troops. As the planes resumed the bombing raids, they encountered heavy antiaircraft fire, emanating from almost every target. This was proof that the North Vietnamese had been able to build solid reinforcements during the halt of the bombing. "Search and clear" missions, designed to hunt out suspected North Vietnamese troops major operations and bombings continued throughout mid-1966, often resulting in high casualty counts: one week in June, 146 Americans died and 820 were wounded during battles in Viet Nam. In June and July, 1966, American forces bombed key oil supply depots outside of Hanoi and Haiphong, destroying an estimated 75-80% of the two complexes. As American forces continued to be flown into the battles, figures released by Army and Marine Corps studies indicated that Hanoi could sustain its rate of losses for eight more years, even if American troop commitment were to number 750,000 men. In September, American raids destroyed the Quang Khe missile complex, Duc Tho storage area, and other military sets, with a loss of two American planes. By October, 317,000 Americans
were fighting in Viet Nam, although military commanders insisted that at least 750,000 were needed to effectively counter the North Vietnamese. By year's end, the American involvement in the combat had clearly increased substantially over 1965, and the theme of the increased military expenditure was defeat the enemy, and work for social reform.

In 1967, and 1968, we saw continued American escalation of combat involvement. Airstrikes in March, 1967 destroyed key North Vietnamese stations, but as of March 1, 1967, 7,826 Americans had died in Viet Nam, since 1961. In June, 1967 some 600 missions were flown over North Viet Nam, as four hundred Marines battled 2,000 North Vietnamese in Quang Tin province. By July, 1967, 463,000 Americans were fighting in Viet Nam, while General Westmoreland, the commander of all forces in Viet Nam, claimed an additional 15,000 men would be needed by year's end. American raids struck two miles from Hanoi in August. In October, a North Vietnamese raid on the U.S. First Infantry's 28th Regiment inflicted heavy losses on the Americans. More battles erupted throughout the last quarter of 1967, with more military involvement by the United States.

The war dragged on. Throughout 1968 and 1969, and through a major military campaign called the "Tet Offensive";
a presidential election where Viet Nam was a major political issue, through Congressional debates, and the televised coverage of reporters in Viet Nam - the war dragged on. Americans continued to die in Viet Nam; it seemed as if the war might never end. Throughout all of these events, the war efforts of this country were questioned by an increasing number of Americans. The reactions of Americans to the American involvement in Indochina will be profiled in the next section.

**Domestic Reactions to American Military Activities in Indochina, 1966-1970.** Early in 1966, Staughton Lynd, Assistant Professor of History at Yale, Communist Herbert Aptheker, and Thomas Hayden, founder of the Students for a Democratic Society, left for Hanoi, seeking peace negotiations. While some congressmen voiced opposition to the war effort, Congress demonstrated its support of Johnson's policies by a near unanimous vote to approve more funds for the Viet Nam conflict. Although criticism of American policy had become more vocal and strident, a poll released by Stanford University indicated 61% of the American people supported the Johnson policies in Viet Nam. In Boston, high school students clashed with Vietnicks who burned their draft cards, while Robert Welsh, Founder of the John Birch Society, speaking to an audience of Society members in Salt Lake City, claimed the American in-
volvement in Indochina was a "Communist plot ... (to push the United States into) ... socialism and totalitarianism". Time magazine noted shifts on both the right and left sides regarding the Viet Nam policy, with opposition to the war becoming less extreme. As 1966 drew to a close, it appeared that most Americans supported American presence in Indochina.

In 1967, Senate Minority Leader Everett Dirksen (Republican, Illinois) endorsed Johnson's policies in Viet Nam, while Senator Robert Kennedy (Democrat, New York) urged bombing halts on the chance that Hanoi might consider peace. A "Spring Mobilization to End the War in Viet Nam" was held in New York's Central Park on April 15, 1967: Dr. Martin Luther King, Stokely Carmichael and Dr. Benjamin Spock spoke to an estimated 125,000 demonstrations who had marched from Central Park to the United Nations Plaza. In June, an anti-war protest in Los Angeles suddenly became ugly when about 1,300 police attacked 5,000 demonstrators who were in front of the Century Plaza Hotel, where President Johnson later delivered a speech. After these summer riots, Congressional critics renewed their pleas for an end to the military actions in Viet Nam. In October, 1967 a week of anti-war protests culminated in a mass rally at the Lincoln Memorial and the Pentagon in Washington. Co-ordinated by the National Mobilization
Committee to End the War in Viet Nam, the rally attracted 35,000 protesters, and was finally repulsed at the Pentagon by United States troops. In November, a non-partisan "Citizens' Committee For Peace With Freedom in Viet Nam" was formed to give voice to those who support the Administration and its Viet Nam policies.

Protests continued in 1968 and 1969 as more and more people vocalized their objections to the war. Teach-ins were held on college campuses, and demonstrations were held throughout the country.

The most sweeping of these protests occurred on October 15, 1969. Although headquartered in Washington, it was a "Moratorium", a national day of protest against the war. On October 14, 1969, a day before the protest Royce Brier wrote in The San Francisco Chronicle, "To have effective impact, it must be peaceful, and be brought off with a degree of rational dignity". The San Francisco Chronicle, commenting about the Moratorium, wrote "The several million people who may be expected to take part in the Moratorium obviously have every right to show by peaceable means that they want the war ended".

Hanoi sent a letter to anti-war protesters, indicating the Vietnamese people "whole heartly approve and acclaim your just struggle". An angered Vice President Spiro Agnew appeared on television, and called on supporters
of the Moratorium to repudiate the letter. In Washington, New York, Chicago, San Francisco, and throughout the country, the protests were quite similar: solemn candlelight processions (which, in Washington, centered around the White House), religious services and speeches:

Crowds ranged from 100,000 on Boston Common to a rain-drenched 1500 in San Francisco, from 30,000 on the New Haven Green to 10,000 at Rutgers University, 4,000 or 5,000 in the center of Minneapolis and 50,000 here on the Washington Monument grounds.

In Boston, Senator George McGovern (Democrat - South Dakota) spoke to the huge crowd of 100,000 people. On campuses large and small, people demonstrated their desire to "stop the war, now".

This statement, from an editorial in The Washington Post, spoke eloquently of the feelings many people had on that October day:

The Viet Nam Moratorium was, for the thousands across the country who took part in it, a deeply meaningful statement of the anguish they and many other Americans feel about the war. The movement drew record numbers of citizens into the kinds of demonstrations that used to involve just the activist few. If anyone had wondered how widespread our impatience and outrage over continuance of the war, (had become) the Moratorium surely supplied the answer.
One answer to the protesters came from Spiro Agnew, Vice President. Speaking at a $100-a-plate Republican fund-raising dinner, in New Orleans, Agnew condemned the Moratorium Day as a senseless demonstration "encouraged by an effete corps of impudent snobs who characterize themselves as intellectuals." Then, on October 30, Agnew again lashed out at the dissenters, saying they ought to be cut off from society "with no more regret than we should feel over discarding rotten apples from a barrel."263

It was clear that there was a polarization, a split, between the government and many of its people. The Vice President had, in effect, condemned both the protesters and their protesting, and no doubt alienated many people.

Protests continued throughout the Spring of 1970. Many campuses were rocked with radical speakers and demonstrations which turned violent. Then, on April 30, 1970, the President of the United States, Richard M. Nixon, announced American bombing raids into Cambodia.
"Ohio" Background to the Rhetorical Analysis. On April 30, 1970 President Richard M. Nixon announced to the country that he was going to increase bombing activity over Cambodia. His announcement triggered protests on college campuses throughout the United States. At one of these campuses, Kent State University, Ohio National Guardsmen were called in to quell disturbances. On Monday, May 4, 1970, these Ohio Guardsmen fired their rifles into a group of unarmed students at Kent State. Thirteen students were struck by bullets, and four - Jeffery Glenn Miller, Allison B. Krause, William K. Schroeder, and Sandra Lee Scheuer - were killed. Approximately one month later, Crosby, Stills, Nash, and Young released their recording of "Ohio".

The Interanimistic Analysis. "Ohio" was a song that contained lengthy passages of non-lyrical instrumentation. This combination of lyrics and instrumentation is the focus of this section.

The lyrics of Ohio were simple and direct:
"Ohio" 269

Tin soldiers and Nixon's coming
We're finally on our own.
This summer I hear the drumming
Four dead in Ohio.

Gotta get down to it, soldiers are
cutting us down
Should have been done long ago.
What if you knew her and found her
dead on the ground.
How can you run when you know?

The lyrics immediately implied that "Nixon" and
the "tin soldiers" were to blame for the killings. The
reference had a double edge: the "tin soldiers" could
refer to the Guardsmen on the Kent campus, or to the "tin
soldiers" implementing Nixon-ordered bombing raids on
Cambodia.

The second line of the first verse, "We're finally
on our own", could be interpreted as the "tin soldiers'"
response to the situation in which they found themselves.
The composers stated that this summer (1970) they heard
the drumming, but never identify what the drumming actually
represented: perhaps the figurative drumming of soldiers
marching off to war, or the silent cadence of pallbearers
carrying their heavy burden, "four dead in Ohio".

"Gotta get down to it" was a slang term in 1970,
which meant "we have to take some action" since the
"soldiers are cutting us down" with bullets. The second
line, second verse "should have been done long ago" was a
bitter response of many people who said 'they should have shot all those students' when they heard of the tragedy. The artists' intended audience was a young group who would identify with the song, then this particular reference was about another group, who would look at the younger, intended audience and say "Should have been done long ago".

The last two lines of the song transported the listener to the actual scene at Kent, Ohio, and ask, "What if you knew her, and found her dead on the ground? How can you run when you know". The ghastly truth is that the lyric was a direct reference to the way in which Sandra Scheuer was killed.

While the lyrical content of the song is important, the instrumentation of the song communicated an urgency which did not appear from a simple reading of the lyrics. An electric guitar started the song with a haunting marching cadence, which continued to the conclusion of the song. This cadence was at the proper tempo for a funeral procession, thus underscoring the tragedy of the situation. A mounting anxiety was developed in the song, which rose to a climax as the vocalists became harsher and louder as the song concluded. The air of contempt, which could only be inferred from a reading of the lyrics, was clearly present when heard on the recording. The last refrain, a
repetition of the first verse, could aptly be described as "savagely" performed, with anger, frustration, and indignation permeated in the performance. The final line assaulted the listener - "Four dead in Ohio", with "Ohio" pronounced rhythmically as "o - high - o". In counter-time to that line, the vocalists ad-libbed additional lyrics, such as "Could there be more?", "Four...", "Five?" and "Probably more...".

The song achieved a unity of thought, which, when examined in its totality, became both an indirect protest of the United States' involvement in Indochina and a musical symbol in response to the numerous events which emerged during and after the shootings at Kent State.

The song "Ohio" was a strong statement about the tragic events at Kent State. While an interinanimistic analysis helped to better describe the song, a pentadic analysis will aid the critic in determining the probable motivations which surrounded the act.

The Pentadic Analysis. The tragic events at Kent State evoked an outpouring of writings from professional authors and average citizens alike. In a very real sense, these events became a "true-to-life drama", with American citizens both active observers and participants within the holistic mosaic. It is within this "drama" that the pentadic analysis is to be utilized.
The act. The act would be designated as the writing, recording, and subsequent release of the song "Ohio".

The motivation for the act might be found within the song itself. The song probably was motivated by the composers' indignation over the killings. The act was more than a protest song, it was a protest song concerned with the unjust termination of protest. It protested the extreme and harsh use of gunfire to end a demonstration on a college campus. It spoke against the brutality of "tin soldiers and Nixon", no matter whether that brutality was in a rice field or on a college campus.

The act could have been motivated by a desire to express a view about the events at Kent, a statement which would make the feelings of the artists known to all who could listen.

The scene. The sequence of events surrounding the killing of the four students was the immediate scene of "Ohio". However, a deeper analysis indicates the scene consisted of more than just the actual shooting of the students. It was, in fact, a complex scenario.

The scene into which "Ohio" was placed consisted of three significant aspects. The first concerned campus reactions to President Nixon's Cambodia address and sub-
sequent actions of April 30, 1970. The second was the actual chain of events, which culminated in the shooting at Kent State. The third was the aftermath and reactions to the killings at Kent.

a. Campus reaction to the Cambodia address and subsequent military actions. On Thursday, April 30, 1970, President Richard M. Nixon announced to the American public that he had ordered U.S. troops into Cambodia in an attempt to drive North Vietnamese troops from strongholds within Cambodia. Nixon indicated that American troops would be used to strike at various North Vietnamese bases, and that the offensive would serve as direct aid to the South Vietnamese campaign. By May 6, 1970, less than a week after Nixon's speech, United States troops had opened up four battle fronts in eastern Cambodia. By May 6, United Press International reported that combined forces of American and South Vietnamese troops had been airlifted into Cambodia for strikes at various North Vietnamese bases.

On campuses throughout the country, the Cambodia speech was viewed by many students as announcing another step in this country's ever-increasing military involvement in Southeast Asia. Thus, numerous colleges and universities became embroiled in anti-war protests, which erupted into violence. By May 12, The New York Times had reported
that students at 158 schools were on strike, and that scores of universities had closed down.277 At some of these institutions protests against the war had been raging prior to the Nixon speech; the address of April 30, and subsequent deployment of troops were viewed as simply adding more frustration and anger to these demonstrations.278 Then, on May 1, 1970, responding to questions about campus unrest, during a tour of the Pentagon, Nixon replied with a line which was to haunt him throughout the Kent State ordeal, and to prove to further anger students, congressmen, the media, and many constituents throughout the country:

You know, you see these bums, you know, blowing up the campuses. Listen, the boys on the college campuses today are the luckiest people in the world ... and here they are burning the books, storming around the issue.279

The response was viewed by some as yet another divisive condemnation of American youth by an administration that had been increasingly vocal in its hostility toward the young,280 and their anti-war demonstrations. It was at one of these demonstrations at Kent State University that students and Ohio National Guardsmen clashed. What began on Friday, May 1, as a protest against Nixon's policies was to end as a tragedy on May 4, a tragedy which would continue to be debated even as this dissertation is being completed.
Thus, the reactions on campuses to Nixon's Cambodia address, the first element of the "scene", were decidedly negative. The address precipitated more campus protest, which was heightened by Nixon's insensitive characterizing of campus radicals as "bums". Campus protesters were active on numerous campuses, and moderate as well as radical students were attracted to these demonstrations, where protests were too often ended by tear gas.  

b. Kent State: the chain of events. Focusing the scene at Kent State is necessary so that we might better understand the larger scene about which the song "Ohio" was conceived. A brief examination of radical events at Kent State in the late 1960's is followed by an overview of the events of each day which led to the final incidents at Kent.

1. Kent State: radical activities in the sixties. Until 1968, it seems that Kent State had little radical activity on its campus. That situation changed in April of 1968, when Mark Rudd first spoke on the campus. On November 13, 1968, a confrontation between radicals and the University led to Kent's first sit-in, over campus
recruitment by the Oakland, California police department. On April 8, 1969, an SDS rally outside the Student Union moved to the administration building, where there were some fistfights and arrests. Hearings regarding the arrests resulted, but approximately 250 students managed to enter the Music and Speech building (where the hearings were held--films were to be introduced as evidence, and the facilities of the Speech Department were to be used) in an attempt to disrupt the proceedings. While there is controversy as to exactly what happened next, campus police eventually arrested many students, and formal charges were placed against 58 students. The University suspended the 58 with outdue process of University law, resulting in indignation from both students and faculty alike. Many on the campus believed that some of the students had been deliberately trapped by University Police, and began to sympathize with the radicals. Michener sees the events at Music and Speech as an important turning point, because for the first time the Kent State campus had become radicalized.

In the early months of 1970, the major local issue on the campus was the failure of the University's Health Service to dispense free birth control devices and information. However, as April ended, ominous details of rioting and looting filtered in from other Ohio campuses.
Michener succinctly places the situation into perspective:

In other words, Kent State, at the end of April, was like many other American colleges and Universities, and to believe that deaths occurred here because the school was in some way different is to miss the whole point. The shootings could have happened at almost any large University, given the series of unfortunate events that plagued Kent during the first days of May.283

The major events which led to the tragedy on May 4 occurred during a pleasantly warm weekend. The important incidents are highlighted here, with references to materials where details regarding the events may be found.

2. Kent State: Friday, May 1

The night before, President Nixon had announced the increased bombing activity over Cambodia, and at 12:00 Noon there was a protest rally on campus, where the Constitution was burned. Plans were made at this rally to stage another demonstration Monday at noon, in the Commons. The Friday night "action", as usual, was at the bars of Water Street but the crowd was larger and noisier than in past weeks. At about 10:15 firecrackers were exploded, and soon the crowds took to the streets. By 11:30, the crowd was overturning garbage cans ("trashing") on Water Street, and setting them ablaze. Forty-seven plateglass windows were smashed, and it became clear that there was a riot in the streets of Kent, Ohio. The Mayor of Kent, LaRoy Satrom,
declared a state of emergency, and police used tear gas to break up the crowd. By 2:27 am, the students had returned to campus.

3. Kent State: Saturday, May 2. The campus was tense, but quiet, all day. But that night, a crowd moved across the Commons, shouting "Down with ROTC! Down with ROTC!", and toward the dilapidated ROTC building. By 8:30 pm, ROTC was ablaze. Students obstructed fire-fighters called on the scene by chopping the hoses with ice picks, knives, and machetes, and the firemen decided it was safer to simply leave the campus than risk mortal danger at the hands of some of the crowd. The campus police moved in, cordoned off ROTC, and the students moved toward the home of KSU's President, Robert I. White, who was attending an important educational convention. However, they were stopped by the mere sight of a mass of highway patrolmen, called in by Mayor Satrom.

Satrom also made a decision, which was to be questioned and debated for months, even years, to come. He called in the Ohio National Guard. By 10:00, it seemed as if students might rampage the city streets of Kent, but the National Guard prevented this. Tear gas was freely used to disperse crowds, and by 11:55 the guard reported the situation was under control.
4. Kent State: Sunday May 3rd

Sunday afternoon, the Kent State campus was like a carnival: guardsmen and students frolicked and talked, while tourists examined the site of the burning, and families spread blankets on the lawns and had pleasant picnics. One attractive co-ed was photographed placing a flower in the muzzle of a guardsman's gun. She was later identified as Allison Krause--one of the four students killed by one of those very same guns.

Sunday night the carnival was over. There were minor outbreaks, but later 200 students swarmed onto Main Street--and were stopped in their tracks. For there, just ahead of them, stood an armored personnel carrier blocking Main Street. A sit-in developed, and students persuaded the police to give them an amplification system to talk to the crowd. The unidentified spokesman told the crowd that both President White and Mayor Satrom were coming to talk with them. In fact, neither man knew of this incident until the next day, but the crowd believed the lie. The Guard, under orders to disperse the students at 11:00, told the student leaders that they were going to use tear gas to get the crowd moving. A student leader, however, yelled to the crowd, 'The Guard is leaving! We won!' He lied. At 11:00, the Guard fired tear gas, and sent the student scurrying. All the while, the unidentified man yelled
through the bullhorn, "White lied to us! The Guard lied to us! We've been betrayed!"

The students, who had no way of knowing that the lies they had heard came not from the Guard or University, but from their own ranks, felt betrayed. "It was in these confusing moments that the students were polarized and radicalized."^287

5. Kent State: Monday, May 4. A rally had been planned for 12:00 in the Commons, but by orders of Governor Rhodes all rallies were forbidden on the campus. At 11:15 am, the campus intercoms announced that the rally had been banned. The problem that developed was that the intercoms worked in few classes and no dorms; the result was that few students knew of the broadcast.

At 11:45, hundreds of students moved across the Commons, a sight which startled the Guard. Guardsmen were to discover later that this was the normal progression of students moving from class to class. At 12:04, the Guard moved out, firing tear gas as they moved into two groups. One group moved into the students, but found themselves pinned to a fence—but, as photographs show, they were not surrounded. The sixteen men pinned at the fence believed they were out of tear gas, and then knelt on one knee and assumed a firing position. It was 12:10, students ran up to the Guard and almost dared them to fire. When they
did not shoot, the students witnessing this bizarre scene were convinced the National Guard would never shoot, and even if they did, they were carrying blank shells.

At 12:18, the Guard was ordered to regroup at ROTC, and the group at the fence moved up Blanket Hill. The remarkable photography of Howard Ruffer shows the clear path the Guard had open to them.

At 12:24, some Guardsmen on the trailing right flank moving up Blanket Hill stopped, and turned 135 degrees to the right. Now facing the students, they dropped their guns to the ready position. They were in front of Taylor Hall, the School of Journalism building, where three students with running tape recorders captured the incontrovertible evidence of what happened:

There was a single shot...then a period of silence lasting about two seconds, then a prolonged but thin fusillade, not a single angry burst, lasting about eight seconds, then another silence, and two final shots. The shooting had covered thirteen seconds...

When it was over, thirteen young people were shot—with "four dead in Ohio."

This section has described the scene at Kent State, beginning with a review of protest activities in the late 1960's and culminating with a documentation of the event of May 1 through May 4, 1970. The tragic events at Kent were to make national headlines, and call forth responses which were also a part of the scene leading to the composition
Reactions to the killings at Kent State. The reports of the killings at Kent State were quickly disseminated by the mass media, reflections of shock, horror, and dismay were voiced by students, commentators, and government officials. For example, Ohio Governor James A. Rhodes, speaking to the citizens of Ohio on radio said, "It is my prayer tonight that those who have counseled our young people into the violent action that sparked today's incident will give second thought to what they are doing to the youth of America and to the nation". President Richard Nixon, in remarks issued by press secretary Ronald L. Ziegler, said, "It is my hope that this tragic and unfortunate incident will strengthen the determination of all the nation's campuses, administrators, faculty, and students alike to stand firmly for the right which exists in this country of peaceful dissent and just as strongly against the resort to violence as a means of such expression. Nixon also stated that the death of the four students "should remind us all once again that when dissent turns to violence it invites tragedy". Vice President Spiro Agnew, departing from a prepared speech for a meeting of the American Retail Federation on May 4, declared that the events at Kent State
were "predictable and avoidable. Agnew later claimed on the David Frost television show that the Ohio National Guardsmen had "over reacted":

Mr. Agnew was asked whether guardsmen might be held responsible for 'murder' if it was established that no shots were fired at them first. "Yes, but not first degree murder," Mr. Agnew replied. "There was no premeditation, but apparently an overreaction in the heat of anger!"

Tom Wicker responded to Nixon's and Agnew's comments:

It was obtuse and heartless for President Nixon to say of the dead at Kent State only that 'when dissent turns to violence it invites tragedy!'. It was indecent for Spiro Agnew to call this awful event 'predictable and avoidable... Mr. Nixon's blurted condemnation of 'bums' on the campus is all the more culpable for apparently having been spontaneous and from the heart, a true revelation of his inmost feelings.

While the press condemned the killings, some felt the killings were justified. Witness this exchange between a mother of three sons who all attended Kent State, and were inadvertently in the line of fire:

Mother: Anyone who appears on the streets of a city like Kent with long hair, dirty clothes, or barefooted deserves to be shot.

Researcher: Have I your permission to quote that?
Mother: You sure do. It would have been better if the guard had shot the whole lot of them that morning.

Researcher: But you had three sons there.

Mother: If they didn't do what the guards told them, they should have been mowed down.299

Jerry M. Flint, of The New York Times, also reported that the people of Kent backed the actions of the Ohio National Guardsmen.300 He wrote

It's too bad, they say, but the National Guardsmen were right; the students shouldn't have been there; there's a minority that causes trouble, and outside agitators shouldn't be let in. And the troublemakers have long hair, use bad language, go barefoot and even destroy property, and they had to be stopped.301

Other Americans disagreed. The "letters to the editors" page of newspapers across the country expressed the shock and indignation of people appalled by the actions at Kent.302 The mood of many of these letters could be summed up by a full page advertisement sponsored by Life Magazine, which appeared in The New York Times on May 11, 1970. The ad showed a large picture of Guardsmen firing into the students at Kent, with this copy under the photo:

It was a period in which nothing happened the way it was supposed to. The President suddenly sent his troops into one country and bombed still another. Causing confusion and misgiving within his own Cabinet (sic). National Guard troops sent to Kent State University - a campus not known for its
militancy - fired live ammunition into a crowd of rock throwing protesters. And killed four non-violent students.\textsuperscript{303}

The comparison of "live ammunition" versus "rocks" was introduced into the advertisement, just as it has been noted in various news reports. (While the Guardsmen originally contended that there was snipercire, officials of the Guard later said they could find no proof of a sniper.)\textsuperscript{304}

Another full-page advertisement appeared in the May 7, 1970 edition of the \textit{New York Times}. In large bold type, it said

\begin{center}
\begin{tabular}{ll}
\textsc{Viet Nam:} & 147,708* \\
\textsc{Cambodia:} & 105* \\
\textsc{Kent State:} & 4*
\end{tabular}
\end{center}

and in even larger type, under the figures, was the question,

"WHAT NEXT"?

Under the question was the footnote "*Figures subject to change". These words were written across the bottom of the page, in small print: "This advertisement has been sponsored by Bill Graham and the Fillmore East and West Families\textsuperscript{305} as a memorial, a protest, and a plea for sanity". Finally, the address of the organization was given: "105 Second Avenue, New York City 10003".\textsuperscript{306}

Perhaps one of the most understated reactions was printed in the amusement pages of \textit{The New York Times}:-
amidst all the advertisements for the plays and movies in New York was an ad bordered in black, simply saying

In Memory of
Allison Krause
Jeffery Glenn Miller
Sandra Lee Scheuer
William K. Schroeder

It was signed, "'Fiddler and Company'", a reference to the casts of "Fiddler on the Roof" and "Company", two plays that had performances on Broadway at the time of the killings.

This writer has attempted to reconstruct a view of a numerous reactions by Americans to President Nixon's Cambodia actions, as well as the killings at Kent State. From this wealth of material, one could ascribe two major motives which led to the act, the writing and recording of Ohio; the horror at the event, and the rhetorical exigence of its aftermath.

First, the song was obviously motivated by the shock and horror perceived and felt by the writer/performers. The specific references to the shootings on the campus, coupled with the line "Four dead in Ohio", indicate that the writer, Neil Young, clearly wanted to musically respond to and preserve the horror at the time of the
shooting.

Secondly, there was a rhetorical situation present in the aftermath of the Kent State killings which seemed to call for action. The shooting at Kent was an exigence, "an imperfection marked by urgency", but was not rhetorical because it could not be modified - once the Guardsmen had fired into the crowd, they could not recall their shots; no amount of rhetoric could bring back the four dead students. However, the aftermath of the shootings became a rhetorical exigence, for it was here that "positive modification" could be rhetorically achieved. It was in the response to the aftermath of the killings, the rhetorical exigence, that the act can be ascribed. Perhaps the recording group felt that they needed to "speak up", that their song was necessary to support one of the arguments surrounding these events in the scene. It could be that it was felt that the release of the song could, itself, motivate public discussion on the topic. The group may have felt a need to respond to the incident, simply on the basis of a personal anger about the whole tragedy. It is conceivable that the group saw themselves as spokespersons for a viewpoint, which they felt needed more public exposure. Or, perhaps it was, in fact, a combination of all of the above hypotheses which led to the writing and recording of "Ohio".
The reactions to the killings at Kent seemed to run the gamut of human emotions, from the macabre to the indignant, the confused to the righteous. When added to the campus reaction to Nixon's Cambodia speech, his subsequent deployment of American troops, and the actual events at Kent State prior to and immediately after the killings, a complex scenario developed which interrelated with other aspects of the pentadic analysis of "Ohio". The song was not created in a vacuum, but rather arose from a number of complex variables, one of which was the background of the event, the scene.

One might ask about the men who performed the song "Ohio". As the "agents" in the pentad, Crosby, Stills, Nash and Young are examined in the next section.

The agents. David Crosby, Stephen Stills, Graham Nash, and Neil Young were the agents who performed the song "Ohio". Before banding together, each member had been a part of a late 1960's rock group: David Crosby had sung with "The Byrds", Graham Nash performed with "The Hollies", and both Stephen Stills and Neil Young were members of "Buffalo Springfield". As a foursome, Crosby, Stills, Nash and Young gained popularity and fame for their distinctive brand of "soft-rock". Their distinctive blend of vocal harmonies, as well as defined guitar and rhythm tracks, made their particular blend of music popular to young Americans in 1969 and 1970. Typically, their music had a
bouncy, happy sound, quite unlike the "acid rock" of the mid to late 60's, and also vastly different from the simplistic "bubblegum music" which was cresting in popularity at about the time they began to record. As a group, Crosby, Stills, Nash and Young had not released music which could be characterized as protest. That stance was to change with the release of "Ohio".

"Ohio" was a recording unlike anything the group had previously recorded. Here was a new recording which offered a loud and bitter commentary on what were then current events. As agents, the group seemed almost out of character in this song; its bitter tone, its harsh musical sounds, and its biting lyrical content were strangely inconsistent with the soft image that Crosby, Stills, Nash, and Young seemed to have developed in their previous recordings.

Perhaps the events of the previous month had motivated them to record a harsh and bitter commentary on the times. Perhaps they were motivated to perform such a radically different sound to demonstrate how alienated young people had become. It would not be unreasonable to suggest that "the agents" were motivated to perform "Ohio" in the manner they chose to heighten its effect on its audience, and demonstrate their personal frustration at the killings on the campus.

The agency. In this instance, the agency consisted
of the recording company policymakers that released the single, and broadcasters who gave the record radio airplay. A brief examination of each of these "agency roles" is warranted.

a. The record company policymakers. In Chapter III, the general role of these individuals was discussed. However, in the case of "Ohio", the role of the policymakers was crucial because of two reasons.

First, the recording was about a sensitive contemporary issue. The bitter references to Nixon, the description of 'finding her dead on the ground', and the refrain "Four dead in Ohio" were sure to cause controversy. A very real question could be raised as to the record's potential for airplay: like Janis Ian's "Society's Child", would "Ohio" be selectively banned by program directors who would not broadcast it? If that were to occur, the chances for the recording's commercial success would be limited at best, due in part to the power of the symbiotic relationship between the recording industry and the radio industry's preselection of music for public consumption.

Atlantic Records released the 45 rpm record on a "rush" schedule to radio stations. The tragedy at Kent occurred on May 4; the 45 rpm promotional recording of "Ohio" was received at the WNTA studios, in Buffalo on June 24, 1970. Thus, fifty-one days, or roughly a
month and a half, passed from the date of the shootings to the receipt of the promotion record. In those fifty-one days, the song was written, rehearsed, produced and recorded, mastered and pressed on vinyl and distributed to radio stations. The author has been unable to determine when the chain actually began; that is, when the song was initially written. Since it is possible that the song was written within a week or two after the shootings, the actual time from writing the song to promotional distribution of the record was probably less than 51 days.

This data seem to indicate that Atlantic Records did not attempt to slow down the production and distribution of the song. It is occasionally possible for a record to be released almost two years after its production. In this case, however, it appears that Atlantic did not prohibit the distribution of the record. This cooperation between the artist and his label was significant, for without the co-operation of Atlantic Records it was a virtual certainty that the recording could not have been released when it was, and thus would have lost some of its immediacy.

The policymakers at Atlantic were critical because they could have legitimately prevented the early release of "Ohio" - and justified their decision purely on the basis of pragmatic economics. At the time "Ohio" was released,
Crosby, Stills, Nash, and Young already had a hit song on the national surveys, "Teach Your Children". A country-western/soft rock song, "Teach Your Children" was, in fact, high on the national surveys and doing well in sales. A record company will rarely "flood the market" with another new single by an artist while he already has a high-rated single on the charts, simply because there is a fear of over-saturation through the release of too much product by an artist. Atlantic reversed normal policy and chose to release "Ohio" at the same time "Teach Your Children" was still popular. Thus, "Ohio" would receive promotion at a time which was critical for its topical message.

An underlying motive might be determined from the above description of Atlantic's release of the song. Since Atlantic Records chose to encourage the release of the record, risking over-saturation of the market, they might have been motivated to quickly produce and distribute the recording because of its topicality. The company could have believed that this message had to be heard immediately and therefore released the record as soon as possible. It is, of course, difficult to assess the motivations of any large corporation, especially one emeshed in the commercial entertainment industry. Yet, given the strong support Atlantic provided "Ohio", the evidence strongly suggests that there may have been a strong motivation to rapidly release the song.
One could not discount the profit motive for Atlantic Records. "Ohio" was a topical and potentially controversial song, yet it was recorded by one of the top recording acts in the country. If Atlantic were to release the record, and it did not become a national best seller, the company could conceivably blame the artists/composers, the topicality of the lyrics, the audience for being too unsophisticated for the rhetorical content of the message, or the program managers who did not play the record. However, if the record were to become a major hit, then the company would stand to make money from its sales. The company was in business to make money, and since "Ohio" could (and did) prove to be a major hit record, the gamble was made. The recording was released both promotionally and commercially, and the song became a national best seller. Thus, Atlantic's possible motivation, one of increasing corporate profits, was met successfully by the success of "Ohio".

Having examined possible motives of the recording company, the focus shifts to the second agency, the radio programmer.

b. The radio programmer. When radio programmers received their copy of "Ohio", they were faced with an individual decision: "should my station program this record"? Some stations initially did not program the record, although the claim was that they were waiting to see what
other stations would do with the record. Other stations programmed the record almost immediately. As the record gained in popularity, more and more radio stations added it to their playlist. For many stations, though, the decision to program the record or avoid it was difficult to make, and program directors agonized over the decision.

The record received enough radio airplay to significantly aid in making it a popular hit record. In this case, the second agency; the radio programmer faced the problem of programing or rejecting the record.

The motivations of the programmer would tend to be defined in terms of his job, the records he programs, and the public he tries to serve, entertain, and attract. He is expected to manage the programing of his station, to attract the largest share of the public the station views as its market, so advertisers will purchase advertising time on his station to communicate with their market. Because the principal means of attracting a radio audience is through playing recorded musical entertainment, the program director selectively chooses the music which will attract and keep the specific target audience of the station.

The motivations which led programmers to play or reject "Ohio" seemed to be more complex than a simple
response to the question, "Should I play the record?"
The dilemma was "Does my audience really want to hear this
controversial song?" "Should my station be the first in
the area to play the record?" "Will my station's image be
hurt or helped if I play the record?" "Does Crosby, Stills,
Nash, and Young merit two records on my playlist?"

There is a high motivation to "be the first" in
contemporary radio; for example, when the Beatles were
still recording as a group, radio stations would do any­
thing they could to be the first in town to play "the new
Beatles album". Yet, that motivation to "be the first"
seemed not to surface with "Ohio", as program managers
cautiously considered the ramifications of programming the
record. The audience was considered carefully - some might
be hostile if the record were played, but fans of Crosby,
Stills, Nash, and Young would hear about the record and
might be angry that the station had neglected the record.
The station image was considered - should such a topical
and hostile song even be played on "my station?" The other
area stations were considered, and often second-guessed.

From a complex series of motivations, we can see
that the decision to program or not program the record was
not an easy one to make. Each program manager answered
those questions in his own way, and decided whether "Ohio"
received airplay. The decision was probably based on the
interplay of two variables: would he program the record, and did he like the record. Four alternatives were possible: he could choose to program the record, and personally like the record; he could program the record while not personally liking the song; he could reject the song for airplay, although personally liking the song; or, he could reject the song for airplay and also not personally like it.

1) He could program the record and at the same time like the record. In this case, he would approve the record for airplay, as well as for a personal favorite. It is conceivable that some programmers would play this record (or, for that matter, any record) solely on the basis of personal taste, without regard to the station's sound or its target audience.

2) He could choose to program "Ohio", but not personally approve of the record. The program director would be motivated to play the record because he felt his audience would want to hear it. While he might disagree with its lyrics, style, or content, he would nevertheless give it airplay on the strength of its potential draw of an audience. Thus, this program manager would override his own personal feelings and act instead with his audience in mind.

3) He could choose not to program "Ohio"
although he personally liked it and agreed with it. This is the reverse of option two. In this case, while he liked the record, he would refuse to air the song because he might feel it was too controversial for his station and/or his audience. The motivation would be not to play the record since he deemed it unsuited for the station. Thus, as in option two, this program director would override his personal opinion of the record, but instead would reject it for airplay.

4) He could choose not to program "Ohio", and at the same time dislike the record. As in option three, he could reject the song as unsuitable for his station and/or his audience. However, he could also reject the record purely on the grounds that he did not like the song, and that the audience ought not to hear the message contained in the song. In this case, the gatekeeper has become censor, deciding that he will prevent the audience from hearing "Ohio" purely on the arbitrary grounds that he does not like the song. Unlike the second and third options, where decisions were based upon a consideration of the station and the audience, this decision is open to the personal whim of the program manager. As such, there is a strong potential for personal censorship exercised by the program manager.

Thus, the program manager has been shown to be an important agency in the dissemination of "Ohio". Possible
motives for his action, and possible explanations of the decision to play or reject the recording of "Ohio" were offered.

In this section, the role of the dual agencies, the record company and the radio programmer was examined. The final element of Burke's pentad, the purpose, or the reason why the agent acts, is explained below.

The purpose. Determining the "implied reason" for the writing and recording of "Ohio", calls into practice the powers of rhetorical judgement. Based upon the data presented above, the following two purposes seems plausible.

"Ohio" was written to release an emotional reaction to the events of the preceding month. As emotional rhetoric, the song expressed anger, frustration, bitterness, and contempt. Given the climate of the times, it seems that it was no accident that the song expressed those emotions; they were the purposeful expressions of the writer and the performers.

"Ohio" was written as an opinion, a commentary on the events at Kent State. The song expressed the contempt the writer and the group had for the entire chain of events at Kent State. The motive, then, was to state a point of view, one which the composers might have felt was shared by other Americans.
Another motive in the purpose certainly had to do with profits. One can not discount the fact that the group would make money if the recording were a successful hit. Given the topic of the song, and the conviction with which the song was seemingly performed, one would hope that the profit motive was not paramount; it would seem only a further insult to the four dead students if the song that memorialized them and that decried violence, whether on a campus or a foreign shore, was written purely as a promotional play to make money for a rock group. Yet, given the commercial nature of the recording industry, the profit motive must be considered as a possible purpose motive. It would be unlikely that the song would have been recorded, released, and promoted if it had absolutely no chance of returning some of its production costs to Atlantic Records. Thus, the song surely must have been written with monetary considerations at least in the background of the composer's mind.

The underlying motivation of these purposes could have been the belief that there was a need to express a rhetorical statement, an opinion which would be a testimonial to the anger, pain, and frustration of the tragedy at Kent State. In this case the rhetoric which echoed across the land came not from speakers' podiums but from the radios, record and tape players in this country.
"Ohio" was programmed by hundreds of AM and FM stations and played on home stereos and tape recorders throughout the summer of 1970. Thus, the need of Crosby, Stills, Nash, and Young to express their views to a large national audience was met by the public exposure that their recording of Ohio received.

**Summary.** The interinanimitistic analysis examined the lyrics and music which combined to form the rhetorical statement, "Ohio". The pentadic analysis has examined the song "Ohio" a song which spoke to a young audience who was angered by the tragedy at Kent, the invasion of Cambodia, the attitude of the Nixon administration toward the young protesting campus "bums", and the presence of police, state highway patrols, and/or state National Guardsmen on hundreds of campuses in 1970.

While "Ohio" focused on a tragedy which was an indirect result of the Indochina conflict, the two songs by Norman Whitfield and Barrett Strong were direct protests against war. The next section will analyze those two songs, "War" and "Stop the War Now".
"War" and "Stop the War Now".

Background to the Rhetorical Analysis. The events of 1970, which were examined in the preceding analysis of "Ohio", were also common to the songs "War" and "Stop the War Now". "War" was a major national hit record, concurrently with "Ohio", in the summer of 1970. "Stop the War Now", released after "War's" popularity had declined, was a hit in January, 1971.

The interinanimistic analysis will treat each song separately, since there were differences in the content of the lyrics, the delivery style, and instrumentation between the two songs. However, the pentadic analysis will view the two songs as one unit, since the motives underlying the two recordings seemed to be very similar.

The Interinanimistic Analysis: "War". Gordy Records is a subsidiary of Motown Records, Incorporated. Thus, "War", like most of the uptempo songs produced by Motown, was a lyrical piece of music. There were no lengthy instrumental passages, but, rather, a straight forward, constant beat augmented by bright brass instruments and an intruding saxophone. The delivery was frantic, informal, and yet polished and professional. There were seemingly ad-libbed segments, noted parenthetically in the text of the song, which seem to have been carefully written to
give the song a more spontaneous sound.

The lyrics of "War" are a protest against the concept of war, rather than a direct protest against a specific conflict, as shown below.  

"War"

War! (Grunt) yeah
What is it good for? (Grunt)
Absolutely nothin!
(repeats two more times; the second ending is "say it again, now" and repeats for the third time.
Listen to me!
War I despise
'Cause it means destruction of innocent lives.
War means tears to thousands of mothers' eyes
When their sons go out and lose their lives.

I say, war, (Grunt) Good God, ya'll
What is it good for?
Absolutely nothin! Get! Say it again!

War! (Grunt)
What is it good for?
Absolutely nothin!
Listen to me!

War! It ain't nothin' but a heartbreaker
War! Friend only to the undertaker.

War! It's an enemy to all mankind
The thought of war blows my mind!
War has caused unrest within the younger generation:
Induction! Then destruction! Who wants to die?

War! Good God, ya'll
What is it good for?
Absolutely nothin'!!
Say it, say it, say it!

War! (uh-huh, yeah, huh!)  
What is it good, for?  
Absolutely nothin'!  
Listen to me!

War! It ain't nothin' but a heartbreaker:  
War! It's got one friend, that's the undertaker!

War has shattered many a man's dreams  
Made him disabled, bitter and mean!  
Life is much too short and precious  
To spend fighting wars each day  
War can't give life,  
It can only take it away!

Oh, War! (Grunt) God, ya'll  
What is it good for?  
Absolutely nothin'!  
Say it again!

War! (Grunt)  
What is it good for?  
Absolutely nothin'!  
Listen to me!

War! It ain't nothin' but a heartbreaker:  
War! Friend only to the undertaker.

Peace, love, and understanding  
Tell me, is there no place for them today?  
They say we must fight to keep our freedom  
But Lord knows there's got to be a better way!

Oh war, Good God, ya'll  
What is it good for?  
You tell me  
Say it, say it, say it, say it  
Nothin'!

War! Good God, ya'll  
What is it good for?  
Stand up and shout it  
Nothin'!
The lyrics of "War" clearly indicate the rhetorical position of the songwriters: the song is not a protest against the Indochina conflict so much as it protests war in general. The concept of war is objectified and blamed for the "destruction of innocent lives", "unrest within the younger generation", and the disillusionment of young soldiers who returned home "disabled, bitter, and mean".

The lyrics are written in a jargonized slang, using words such as "ain't", "good God", "ya'll". Such words would probably appeal to the younger audience for whom the song was intended. Additionally, the song had an informal, uptempo sound which made the use of the slang more appropriate; indeed, the song would probably sound stilted and too formal if grammatically correct forms of language were used.

While the lyrics certainly convey the song's meaning, the non-verbal elements also were important to the communication of meaning.

From a non-verbal perspective, the song communicated meaning by means of the performer's vocal phrasing and use of the dramatic pause, the visceral delivery of the lyrics, the instrumentation and the tempo of the music, and the use of the background vocalists.

The performer's phrasing was crucial to communicating the song's meaning, because it emphasized particular
key phrases throughout the song. For example, the lines

War! Good God y'all
What is it good for:
You tell me
Say it, say it, say it, say it,
Nothin'!

were shouted at the listener, with "silent" beats (called "Musical rests") to further heighten the drama of the song. These periods of silence seemed to come at unlikely, and often abrupt points, which created a musical sense of tension for the listener. It seemed as if the rhythmic patterns created by the unorthodox use of the musical rest, would bring the song to a halt, then just as suddenly resume the momentum of the music.

The visceral blues delivery of Edwin Starr may have also contributed to the communication of meaning. The man sounded angry and frustrated, and he sharply enunciated his words in a style that conveyed his anger. He was audible, and usually understandable in his vocal delivery, although the lyrics sometimes raced by on musical notes that were extremely difficult to comprehend the first or second time the song was heard. This was because the composers, Whitfield and Strong, utilized complex musical notation to apparently fit all the lyrics into the total song. An example of this complexity could be heard in these lyrics:
War has caused unrest in the younger generation.

and

Life is much too short and precious To spend fighting wars each day.

The visceral delivery was also suited to the up-tempo instrumentation and rhythm of the song. There was a heavy emphasis on percussion: a strong beat was augmented by a constant drumming, a tambourine, and crashing cymbals. A building drum roll started the song, as a strong brass section entered and rhythmically kept time with Starr and the background chorus. A bass guitar added another instrumental rhythm track, while a saxophone occasionally intruded upon vocal and instrumental phrases. The rhythm of the song was a basic "four-four"- four beats to a musical measure, with a quarter note receiving one beat, which made it easy for someone to keep time with the song, and dance to it, if desired.

Finally, the role of the background vocalists was important in this recording. Rather than being relegated to simply performing a typical background "humming" or "ooh-ing" sound, the background singers served as an intense answering device to Edwin Starr's vocalized exhortations. When he asked for a response, the background vocalists provided that response with a non-verbal intensity in their voices that equalled the intensity in
Together, the non-verbal elements and the lyrics of the song interrelate to create a totality which, in all probability, expressed the sentiments of the composers. A mere reading of the lyrics would not indicate the use of a number of non-verbal devices to enhance the song's meaning, just as the non-verbal devices alone would be rather meaningless without the lyrics to give the song rhetorical content. This interinanimation of lyrics and non-verbal element produced a cohesive unity in the song "War".

Interinanimistic Analysis: "Stop The War Now". Like "War", "Stop the War Now" was a lyrical song with no lengthy instrumental passages. There was an informal sound, which also was similar to that of "War". The lyrics are transcribed below:

"Stop the War Now"

Alright, yeah!
Make the sign of peace, a sayin', now
Stop the war, ow, Now
Ev'rybody don't put it off another day
Make your voices roar.

Stop the war, ow, Now
Just like thunder ya'll
Don't put it off, hey, another day
Sing this song now.

Stop the war, ow, Now
Listen to me, ya'll
Don't put it off another day,
Listen to me.
There's a knock on the door,
There's a letter from the war saying
"Greetings we want you".
If I refuse to fight
They say that ain't right
And time you have to do.

Somebody please tell me
What is war all about?
And why must I kill against my will?
I just can't figure it out.

Ow, Stop the war, Now, good God!
Hear me sayin', "Don't put off another
day."
Everybody say, "Stop the war, Now
Now, Now, Now!"
Don't put it off another day

All we got to do is, listen,
Give peace a chance, oh, oh
Don't throw another life away!
Listen to me, now.

Think about all the soldiers
That are dead and gone today
If you asked them to fight again, huh!
What do you think they'd say?

I'm not tryin' to be funny,
I'm just try'in to get my point across
War is world's enemy number one,
And its time that we call it off!

Stop the war, Now!
Good God hear us sayin
Don't put it off another day!
Everybody's singin'
Stop the war, Now!
Now, Now, Now!
Don't put it off another day.

All we gotta do is, Lord,
Give peace a chance!
Don't, don't throw another life away.

Oh, war casualties pile up each day
Cemeteries are overflowing.
Leaders of the world claim victory's near
But the death list keeps right on growing.
And what does a mamma get
In return for the life of the son she's lost?
A few measly pennies a month
A medal, a grave and a doggone cross.

I say stop the war now, Good God.
Hear me sayin', "Don't put it off another day"
Everybody's sayin' "Stop the war now
Now, Now, Now!"
Don't put it off another day!

Why can't we just give peace a chance
Please don't throw another life away
Can't you see enough blood's been shed
By the wounded and the dead
Ah, enough blood's been shed by the wounded and the dead
Ah, oh, wow

Stop the war, Listen, Now, Good God
Don't put it off, ow, not another day, now
Stop the war - Now!
(Now, Now, Now!)
Don't put it off, ah, another day!

This is a message to the leaders of the world
Give peace a chance, oh, let's make tomorrow a brighter day
Stand up and sing it
Stop the war - Now!

The lyrical content of "Stop the War Now" was much more specific in its denunciation of the war in Indochina. Whereas "War" attacked warfare in general, "Stop the War Now" charged there was injustice in the drafting of young men for the war in stanza one, the wasted loss of soldiers' lives in stanza two, and, in stanza three, hypocrisy of world leaders along with the
empty sense of loss felt by those whose loved ones were killed in the war.

The composers used slang to "talk with" the audience listening to this song. A conversational approach was achieved through the use of contractions, such as "can't", "don't," and "it's". The composers evidently felt compelled to remind the listener that their intent, although presented informally, was serious:

I'm not tryin' to be funny,
I'm just try'n to get my point across

Whereas "War" utilized non-verbalized "grunts", "Stop the War Now" contained verbalized interjections, such as "Good God, hear us sayin'" and "Listen to me now", as well as the grunts of "ow".

Yet, the rhyming patterns imposed by the song may have forced the writers into composing some lyrical phrases which would be awkward in conversational English. For example,

Oh war casualties pile up each day
Cemeteries are over flowin'
Leaders of the world claim victory's near
But the death list keeps right on growin'

would hardly be considered "conversational", but the phrase did not seem to sound awkward when placed into the musical context which surrounded it.

Non-verbally, "Stop the War Now" was similar to "War". In fact, the enunciation and phrasing of the artist
and background group, the delivery of the lyrics, the
instrumentation and tempo of the music, and the utiliza-
tion of the background vocalists seemed to mirror the
techniques that were used by the composers when they wrote
"War".

The enunciation of Edwin Starr in "Stop the War
Now" was, to this writer, not as clear and precise as in
"War", making some of the composers' lyrics almost unin-
telligible to me, despite continued and selective replaying
on highly sophisticated audio equipment[^329] - a luxury
perhaps rarely available to a general listening public, who
usually receive such music through commercial radio broad-
casts. The sheet music was necessary to help determine
the exact words in the song, since Starr's enunciation
was unclear in a number of places in the song.

The vocal phrasing of "Stop the War Now" was con-
sistent with the uptempo, rhythmic background. Like
"War", musical rests were used to heighten tension and
drama. One example of the effective use of phrasing and
musical rests, coupled with a strong beat, to develop a
tension in the song, was

Stop the war - Now!
Don't put it off - another day![^330]

There was a rest separating "Stop the war" from "Now!",
and "Don't put it off" from "another day". Additionally,
the underlined words were accented by means of a shouted
delivery, thus accenting the sense of immediacy conveyed in the lyrics.

The background singers chanted their lyrics with Starr. Their role seemed to strengthen the impact of the "stop the war" and "give peace a chance" phrases, by sounding like chanting demonstrators. As in "War", the singers were never really in the "background", but were active participants with Starr. For example,

Starr: Make the sign of peace a sayin', now,
Vocalists: Stop the War - Now!
Starr: Don't put it off
Vocalists: Another day!
Starr: Make your voices roar

In a sense, it seemed that their simple chants, which never intruded upon the "lead lyrics" Starr sang, were similar to the kind of chants one might hear in a demonstration: insistent, loud, rhythmic, and repetitious.

The instrumentation used in "Stop the War Now" sounded much harsher than in "War". For example, lyrical phrases were accented with a strong brass section and a single, thumping, drum beat. A piano was used for a glissendo (or a downscale slide from high notes to low) at the start of each stanza. Additionally, brass instruments answered each line in each of the three stanzas, further augmenting Starr's vocal delivery.

It would seem that "Stop the War Now" had a stronger sense of urgency than "War", achieved through the more
varied instrumentation, increased intensity in the delivery of the lead vocalist, and the use of the background vocalists as participants with the lead vocalist.

One final point set "Stop the War Now" apart from its predecessor. "War" began with a drum roll which built in intensity until Edwin Starr and the vocalists shouted "War!"; "Stop the War Now" began, instead, with the sound of a falling bomb which seemed to finally explode. Brass instruments abruptly intruded and started the actual musical portion of the song.

Thus, the non-verbal elements in "Stop the War Now" probably contributed significantly to the success of the song, even though the enunciation of the artist seemed poor. As with "War", the Interinanimistic description should have helped the reader to better understand the two songs.

Having examined the two songs from an Interinanimistic vantage, the focus of the study changes to a consideration of "War" and "Stop the War Now", using an approach with the Pentad.

The Pentadic Analysis: As indicated earlier, the pentadic analysis of the two songs will consider them as a rhetorical unit.

The act - In this analysis we can begin by reviewing the act as the release of two anti-war messages
between June and December, 1970. "War" and "Stop the War Now" were written by Norman Whitfield and Barrett Strong, produced by Norman Whitfield, performed by Edwin Starr, and released on Gordy Records, a subsidiary of Motown Record Corporation.

The act was important for a number of reasons. First, the songs were the first anti-war songs to be released by the Motown organization. A previous effort, "Greetings, This is Uncle Sam", by The Monitors, was released in 1966, but was not a protest against war so much as a serviceman's complaint about the general state of army life. Thus it differed considerably from the content of "War" and "Stop the War Now".

Secondly, these records were the first anti-war songs by Blacks to gain national exposure and popularity. While the sentiments expressed in the songs had application to a general audience, strong Motown style and delivery was clearly aimed at a Blacks and other protesting auditors. After the success of "War" and "Stop the War Now", other Black artists released protest and anti-war songs, including "Ball of Confusion" by The Temptations and "Bring the Boys Home" by Frieda Paine.

Thus, there seems to been a strong motivation for the acts. As protests and demonstrations swept across the country, there was a lack of Black musical social
commentary. Various protest songs against the war and the society by such groups as Steppenwolf, The Jefferson Airplane, The Association, and others, were recorded on various albums. Yet, during the same period, Motown and its subsidiaries were releasing songs such as "Psychedelic Shack", a song about a slick Black dance hall, "ABC", a Black-bubblegum love song, and "I Heard it Through the Grapevine", an uptempo song that concerned itself with a lover's lack of rumor control. While few of the protest songs recorded on albums by white groups were released as 45 rpm hit records, the protest songs that were popular mirrored the Caucasian view; there was no Black voice of protest about the war in Southeast Asia, until Edwin Starr released the major popular hits "War" and "Stop the War Now". The act written in the Motown idiom, was slick and rhythmic in production, and thus was consistent with the corporate sound of the parent organization. Thus, a Black viewpoint was finally expressed. The desire to musically express that viewpoint was probably an important motivating factor in the release of the recording.

The scene. The scenario which was the backdrop to both of these recordings covered a period of time from June to late October, 1970. In that time a number of events regarding the developments in Viet Nam, Cambodia, and Indochina had occurred.
The events which were a part of the scene described in the study of "Ohio" were, of course, chronologically a part of the scene for "War", and need not be repeated.

However, at the very time "War" and "Ohio" were gaining in popularity, other events were occurring which would become part of the scene which could have influenced the writing of "Stop the War Now".

Throughout the summer of 1970, there were attempts by the Nixon Administration to justify the Cambodia invasions. In a "White Paper", and a live television interview with Howard K. Smith, Eric Sevareid, and John Chancellor, Nixon claimed that U.S. and South Vietnamese troops had not only conducted a successful military operation, but had captured or destroyed enemy supply stations and had diminished the immediate threat of an enemy assault on Saigon being launched from Cambodia.

Not everyone felt that Nixon's April 30 move into Cambodia was an act designed to halt the war. For instance according to Time:

By going into Cambodia, Nixon explained on April 30, he was acting to save the lives of 'our brave young men fighting tonight halfway around the world' - an aim that has not been literally realized, since 339 Americans died in the Cambodian venture. If saving lives is the ultimate end of his policy, then sheer logic would decree that the best way to do it would be to bring every American soldier home from Viet Nam at once.
Protest against the war continued throughout the summer in many ways. Students debated with hardhat construction employees, and worked on advocating a peace platform that would elect officials who would end the war in Indochina. Advertising Agencies themselves designed print and television commercials against the war. For example, one ad showed a flag draped over a coffin in one print advertisement, with the headline "It's Too Heavy for One Man to Carry" and the message that Congress must actively work with the President to end the conflict.

Yet, peace seemed slow in coming. Senators Mark Hatfield (Republican-Oregon) and George McGovern (Democrat-South Dakota) co-sponsored a bill which called for the withdrawal of American troops from Viet Nam by the end of 1971. The measure was defeated by a 55-39 vote.

Meanwhile the United States continued to turn military bases back to the South Vietnamese in a program the Administration called "Vietnamization", and which continued throughout the summer and autumn.

On October 7, President Nixon proposed a major plan for settlement of the Viet Nam conflict. His speech, broadcast live on radio and television proposed five major points:

1) A "cease-fire in place" - all firing would stop,
and all troops would remain in their present positions. 

2) There would be no build-up of armed forces on either side during the cease fire.

3) An "Indochina Peace Conference" to discuss and solve the problems of Laos and Cambodia as well as Viet Nam.

4) American readiness to negotiate an agreed timetable for the withdrawal of United States' forces in Southeast Asia.

5) A mutual release of all prisoners of war, journalists, and private citizens held on both sides.

The proposals met with praise on both sides of the American political spectrum, although there was disagreement as to whether his plans would lead to a settlement of the Indochina conflict. Murrey Marder of *The Washington Post* wrote that it would be unlikely that Hanoi would look upon Nixon's proposals with any degree of favor because they felt they were at a military disadvantage, which was a poor vantage point for bargaining. In fact, Anatole Shub reported the following day that the North Vietnamese Communist Party called Nixon's address "a deceptive maneuver aimed at fooling public opinion and justifying continuing American aggression." As the month of October ended, it was clear that peace was not at hand.

In this scene "War" and "Stop the War Now" was
written. The motivations underlying the act probably stemmed from the agents' sense of real frustration over the war and their belief that such an act could be commercially profitable. When it seemed that peace might be possible, one side or the other would set back such hope.

The anger and frustrations that were expressed in "War" became more specific in "Stop the War Now". When "War" was released, it seemed unlikely that the war would end in the near future, and the lyrics reflected a general aversion to the general concept of war. However, "Stop the War Now" was written later in 1970, at a time when the scene appeared to reveal an end to the war might be likely.

Still, we could hear Edwin Starr shouting:

This is a message to the leaders of the world
Stop the war - Now!

He was among those whose motivation was spurred by the suspicion that the war might drag on indefinitely.

The agent - In this analysis, "the agent" can be viewed as the songwriting team of Whitfield and Strong.

Whitfield and Strong have been a songwriting team in the Motown organization since the mid-1960's. Whitfield had co-authored a number of The Temptations' hits, such as "Ain't Too Proud to Beg", "Beauty is Only Skin Deep" and "I Know I'm Losin' You", and Strong had co-authored the Gladys Knight and the Pips' recording of "Take Me in Your
Arms and Love Me". Whitefield and Strong began song-writing as a team in 1966, with "Gonna Give Her All the Love I Got" by Jimmy Ruffin. However, their first major hit was the song "I Heard it Through the Grapevine", recorded in 1967 by Gladys Knight and the Pips and then rearranged and rerecorded by Marvin Gaye in 1968. Both versions of the song were major hits, and each was certified as a selling one million copies. The agent proved to be commercially a success, and thus continued to write hit songs for Gladys Knight and the Pips and The Temptations.

Until "War" and "Stop the War Now", their songs were either uptempo Motown dance numbers, or downtempo love ballads. While "War" and "Stop the War Now" were major departures in theme, it is difficult to ascribe a single motive which would cause the team to write them. Perhaps there was their genuine concern about current events at the time of the release of the two records: certainly the shift toward more specific content in "Stop the War Now" could be construed as a desire to accentrate the points made in "War", by specifically applying them to the continuing warfare in Southeast Asia.

The agents could also have been motivated to express the Blackman's protest in their own terms, as songwriters. Seeing a void of Black popular musical anti-war expressions, Whitfield and Strong could have been motivated
to act as spokespersons for a set of views and opinions. This motivation would find its release in the action which, in this case, was the writing of music which would strive for the rhetorical goal of deterrence.\textsuperscript{348}

However, the agents would require a number of agencies to diffuse and transmit their act.

The agency. The agency responsible for the dissemination of the two Whitfield Strong songs can be seen as, Edwin Starr, the policymakers at Gordy/Motown, and program managers at radio stations.

\textbf{a. The artist}. In this instance the artist is not considered the agent, because he was not responsible for the content of the act. Instead, he became one of the agencies responsible for the transmission of the act. Edwin Starr was a Motown Records performer, whose previous hits included "Double-0 Soul" in 1966 and "25 Miles" in 1969. The motivations for choosing Starr to perform "War" were impossible to determine, since a review of trade journals, music magazines, and record reviews offered no clue as to the reason he was selected. However, the motivations for having him record "Stop the War Now" would seem to have stemmed from the success of "War". Since "Stop the War Now" was the musical extension of "War", both in terms of its specific content and musical sound, and since the recording of "War" by Starr had been well received
by the public, there was probably a strong motivation to retain Starr's talents for the newer recording.

In addition, Starr's own motivations for recording "Stop the War Now" should not be discounted. "War" was a major national hit, and the thought of recording and releasing another major hit record must have been at the forefront of his mind. If "Stop the War Now" were to become another popular record, Starr (as well as Motown, Whitfield, and Strong) would earn a good deal of money in return for the efforts.

Starr also could have been motivated to record the songs from his own personal convictions. Certainly a sense of sincerity permeated the recorded performances, and there was no documentation available which would cast serious doubts on Starr's motivations. Thus, it seems probable that he performed the recordings out of a sense of concern and outrage at the conditions described in the songs.

b. The record company policymaker. What seem to be the motivations of the agency, Gordy/Motown Records, also were intriguing. On one hand, Motown was a large independent and commercially successful corporation that had become among the top profit-makers in the industry through the release of "Motown Sound" recordings; the fact that many of these Black records were accepted and purchased by
non-Black audiences attested to the popularity of the Motown product.\textsuperscript{349} Certainly there would be a large corporate gain to have another hit song from Whitfield and Strong.

While the profit motive must be considered in the actions of any large corporation, a second strong motivation perhaps was the realization that these songs were, in effect, an authentic Black voice raised in protest of the War. The company, by virtue of its tremendous annual volume of hit releases, would have known that it had a large audience who should be exposed to this kind of Black protest. In fact because Blacks had been especially dramatic in protesting for civil rights since the mid 1950's this was perhaps an extension of their protest; the war discriminated against non-whites.

Many Blacks had felt that the war was a racist attempt at genocide. Since the young Black was generally poorer than his white counterpart, he was often unable to attend college. Consequently, he was more likely to be drafted into the war because he did not have a student deferment, a draft exemption in effect for the duration of a student's college education. In Viet Nam, the Black man was shooting at the yellow man - or, as Al Harrison cried at a demonstration at Wayne University in Detroit,
"You all got me and my kind in chains! We got no business fighting a yellow man's war to save the white man!" 350
Other young Blacks would be seen carrying signs that said "No Viet Cong Ever Called Me Nigger!" and "I Don't Give A Damn for Uncle Sam!" 351

It seemed wrong to many Blacks that they should be shot at in Viet Nam while middle-class whites were safe in college classrooms. To many, it was a case of economic discrimination and genocide: Blacks were too poor to attend college, so they were sent off to a foreign land to die in a white man's war.

Thus, the recording company could have had two basic motives for the release of "War" and "Stop the War Now": the profit motive and a sense of commitment to the Blacks, as expressed musically in the protest against war.

c. The radio programmers. Radio station program managers also were important agencies for the success of these recordings. Unlike any of the other recordings in this study, "War" and "Stop the War Now" were programmed on stations which exclusively aim at a Black audience, as well as on "Top 40" stations. Most metropolitan areas have at least one station which programs Black music, news, and community features to the local Black community, and "War" and "Stop the War Now" was programmed on many of them.
The symbiotic nature of the recording and radio industries was again demonstrated by the large radio response and exposure the songs received, which was a guarantee that the two songs would have a large audience. The motives for Black programmers to give the record airplay probably stemmed from the same factors which account for their composition by Whitfield and Strong, and release by Gordy/Motown. Since they were the first major Black popular musical statement on the topic, there certainly must have been a strong motivation at a Black station to give the records airplay. Indeed, the motivation could have bordered on near-compulsion, the programmer feeling he almost must program the recordings for his Black audience since they were, in fact, the first Black statements against the conflict in Southeast Asia.

At Top 40 stations, there has always been interest in the Motown releases, for the organization developed a reputation for strong 45 rpm releases by major Black talents, thus, there would be an initial interest based on the expectation of usable product, simply because of the reputation of the label. 352

Both of the recordings received Top 40 airplay, and the motivations behind the decision to program the records on "Top 40" stations could have centered on the programmers' desire to offer new material with "hot
potential", as well as his personal reactions to the content of the songs.

Both "War" and "Stop the War Now" had a strong, uptempo sound, which would be well suited to the Top 40 format. As described in the interanimation analysis, the pulsating rhythm, the unique vocal delivery and the use of the background vocalist gave the songs a sound which would distinguish them from other songs, yet would be compatible with the "Top 40" sound and format. Since "Top 40" programmers are continually seeking new product with hit potential for airplay, the motivations to play "War" and "Stop the War Now" were, in part, due to their commercial potential and appropriateness for Top 40 programming.

A Top 40 programmer faced with the decision of whether to play these two songs would, of course, have initially evaluate them in terms of their potential as hit records. However, once the records achieved popularity, then the station would be obliged to play the songs, if the station really were playing the current contemporary hits.

Although both of these songs were protest songs, their stance was not as bitter and controversial as "Ohio's". Consequently, the question of programming a "controversial" song should only have arisen at the most conservative of Top 40 stations. Additionally, at the peak of the popu-
larity of "War", "Ohio" was also on the national surveys and another song of protest against American society, "American Woman", had only recently fallen off the record charts, after a lengthy period of popularity. Thus, in 1970 there was musical protest already on the air before "War, and grew more prevalent before the later release of "Stop the War Now". Radio programmers should not have felt ill at ease in programming the two Edwin Starr releases.

Doubt about playing a song of Black protest may have arisen at some stations, but was probably not a major consideration. At a "Top 40" station, the goal is to play hit music which will keep the audience tuned in, and protest music had scored well on "Top 40" stations. The Edwin Starr records would be regarded as "Top 40" product, as well as a "Black message", and would be broadcast on "Top 40" stations because of the commercial sound and appeal. The basic motive of the "Top 40" station would be somewhat different from a Black station. Whereas the "Top 40" station would play the songs for their appropriateness for the format, the Black station would also program the songs because of their Black message. The reasons for playing the song on the air may have been different, but the end result was that both songs received extensive airplay, which ensured a large audience would hear the songs.

The purpose. The fact that millions of people,
coast to coast, can hear a song on the radio is an accepted part of the recording industry. Professionals in that business carefully consider the impact and the "reach", or audience sizes, that radio airplay can deliver for a new record. Whitfield and Strong, as professionals, would be expected to know that fact, and adopt their writing to it.

However, here was a case where two songs may have meant more to the composers than merely "hit records". It is a distinct possibility that the composers saw themselves as "Black spokespersons". Their purpose was to initially write a popular song, which offered a Black reaction to war. When the first song succeeded, the second song was written to offer a peace perspective on the conflict in Southeast Asia. The purpose for each of these songs could have been to musically express the Blackman's views as well.

The motivations for such a purpose could have stemmed from the realization that no popular Black protest song had been released. As Black songwriters, it could be that Whitfield and Strong were motivated to write their music to eliminate the perceived lack of Black protest music. Since Black protest against the war was becoming more vocal, as indicated earlier, it would seem that young Blacks would be responsive to songs with a Black perspective-
yet there were no such songs available. Perceiving this lack of Black protest, Whitfield and Strong could have been motivated to write their two songs which were distinctly Black in their orientation and perspective.

Certainly the Motown idiom of Black music would be a realistic vehicle to transmit such a statement. Highly successful and popular with both Black and white audiences, the "Motown Sound" would be consistent with the Black frame of reference the composers sought. Thus, not only could they be motivated to write songs of Black protest, but they also would be motivated to write the songs in an idiom which had been proven to be both popular and commercially successful - the "Motown Sound".

In discussing the success of Motown Records and these two recordings, it would be unrealistic to avoid a discussion of the profit motive. It could be that the composers were motivated to write the two songs with the expressed purpose of making a great deal of money. Since there was a gap in the repetoire, a lack of Black statements about the war, they could have chosen to exploit this topic by writing two Black protest songs on war. While the composers would naturally hope that their songs would be listened to for their content, they would also hope that the records' sales would be tremendous as well.

This section has described the lyrical and non-
verbal elements of "War" and "Stop the War Now", using an interinanimistic approach. The pentad was utilized to determine probable motivations within the scenario. From this dual analysis, a holistic mosaic emerged, which indicated the many motivations underlying the two songs.

**Summary.** This section has analyzed two songs as rhetorical unit. "War" and "Stop the War Now" were examined both from an interinanimistic and pentadic frame of reference.

The interinanimistic analysis of "War" and "Stop the War Now" showed them to be loud, highly verbal songs. The vocal phrasing of Edwin Starr, the artist, the use of a visceral delivery style, the instrumentation and tempo of the music, and the use of the background vocalists were examined in each song. Verbally, the lyrics were examined for their content and style.

In the pentadic analysis, the act was viewed as the composing and recording of the songs. The scene was the historical backdrop of June through October, 1970. The agents were the composers, Whitfield and Strong. The agency was conceptualized the artist, Edwin Starr, the recording company, Gordy/Motown, and the radio program
director at Top 40 and Black radio stations. The dual purpose was the composition of Black protest music, and to make money for the corporate structure at Motown.

Summary

This chapter has analyzed four songs which were related to the American involvement in Indochina, 1966 - 1970, and presented a brief historical overview of that conflict. Each song selected was a major national hit record, and was heard on radio stations across the country.

"The Ballad of the Green Berets" was described as a basic military marching song. The interinanimistic analysis showed it to have simple lyrics, a simple delivery by the performer, but a building instrumentation that peaked as a large crescendo ended the song. The pentadic analysis identified the actual recording as the act. The historical setting and American reaction to the setting as the scene were featured as the scene. Barry Sadler, the performer and co-composer was featured as the agent. The agency was described as RCA Victor Records and the local radio programmers. Finally, the purpose was examined as the desire to write and record a song like "The Ballad of the Green Berets".

Following the analysis of "The Ballad of the Green Berets", a review of military action in Indochina and
American reaction to the escalating war was presented.

The song "Ohio" was then studied. The inter-inanimistic analysis examined the lyrics and the music of Ohio for their meaning. The five elements of the pentad were explored; the act was designated as the recording of Ohio; the scene was examined in terms of campus reactions to the Cambodia escalation, the events at Kent State from May 1 to May 4, 1970, and public reactions to the killings; the agents were identified as Crosby, Stills, Nash, and Young; the agency was conceptualized as Atlantic Records and the local radio programmer; and the purpose was featured as the desire to release a statement about the tragedy at Kent State.

Finally, "War" and "Stop the War Now" were examined. An Interinanimistic analysis was conducted for both songs, and the findings were similar, in that both were informal, uptempo songs that relied upon the verbal and non-verbal techniques of the artist, Edwin Starr, the background vocalists, and the instrumentation. In the pentadic analysis, the act was examined as the recording of the song, the scene as the historical setting, the agent as the composers, the agency as Edwin Starr, Gordy/Motown Records, and local radio program managers, and the purpose as the desire of the composers to write a Black song of protest.
Chapter IV offered the basic analysis of the four songs. The next chapter will summarize the entire study, and offer conclusions that can be drawn from the study.
Notes To Chapter IV


169. Data supplied on liner notes of the album Ballads of the Green Berets, RCA Victor LSP 3547. The notes were written by Arnold Falleder.

170. Data supplied from the liner notes of the album Ballads of the Green Berets, RCA Victor LSP 3547. The notes were written by Arnold Falleder.

171. Documented at WNIA, Buffalo.

172. The album was the previously cited Ballads of the Green Berets.

173. The lyrics were transcribed from the recorded version of the song, contained in the RCA Victor album Ballads of the Green Berets.


175. The record was received at WNIA on February 2, 1966. Given the fact that recording, production, and distribution of a record requires at least month estimated time of composition would be late 1965 or early 1966.

176. Robin Moore, The Green Berets (New York: Crown Publishers, 1965). Robin Moore indicated throughout the book that the Green Berets were favorites of President John F. Kennedy, and that initial public exposure to the Green Berets was through Kennedy's favoritism for the elite corps.

The chronology of events was covered extensively by major newsmagazines, including *Time*, *Newsweek*, and *U.S. News and World Report*. In addition, the same data was covered in such newspapers as *The National Observer*, *The Washington Post*, and *The New York Times*. Comparison revealed that the author could use *Time* extensively, as it was consistent with these sources.


"Forecast: Showers and a Showdown", *Time*, 85, May 21, 1965, p. 34.


“There is No One Else”, *Time*, 86, August 6, 1965, pp. 17-18.


“Winning Instead of Wishing” *Time*, 86, November 5, 1965, pp. 31-31A. This article documents CBS Radio newsmen filing a report in the midst of Plei Mei, a raging battle.


203 "And Now the Vietnik", *Time*, 86, October 22, 1965, p. 25A.


206 "And Now the Vietnik", *Time*, 86, October 22, 1965, p. 25A.

207 "And Now the Vietnik", *Time*, 86, October 22, 1965, p. 22A.


212 "Roman Catholics: The Human Voice Means More", *Time*, 86, November 19, 1965, p. 118. LaPorte, the article noted, remained in a coma for thirty-three hours, and before dying said "I want to live". A Catholic priest was convinced of LaPorte's contrition, and administered the last rites of the Church. *Time* ended the report with this passage, in essence an editorial: "Where dissent is harshly silenced, spectacular means of protest may be needed; within the ample means of U.S. democracy, a human voice means more than a human torch".

From my own experience I can testify that the record was programmed on hundreds of stations, such as WTNN, Columbus; WXLW, Indianapolis; KJH, Los Angeles; WBZ, Boston; WABC, New York City.


"Which Way?", Time, 88, October 14, 1966, pp. 31-32.


231 "One Bridge, One Buffalo", Time, 90, August 18, 1967, p. 27.

232 "A Sudden Meeting", Time, 90, October 27, 1967, p. 36.


234 Throughout White's The Making of the President, 1968, the Viet Nam problem is analyzed as a major issue.


236 "And Now the Nouvelle Gauche", Time, 87, January 7, 1966, p. 23. Since American passports were invalid for travel in North Viet Nam, each faced a $5,000 fine and five years in jail for his action.

Oregon Democratic Senator, Wayne Morse, wanted an amendment added to a bill. His amendment would have cancelled the August, 1964 "Gulf of Tonkin" resolution, which gave Johnson the power to take "all necessary measures" against aggression in Southeast Asia. Meanwhile, Georgia Democratic Senator Richard Russell wanted his own amendment, reaffirming the Tonkin resolution. Morse's resolution was tabled, by a 92 to 5 vote (the five votes were by Democrats).


"Utah: Touched", Time, 87, April 15, 1966, p. 25.


"Drift and Dissent", Time, 90, August 11, 1967, pp. 9-10.


251 Royce Brier, "President and Demonstrators", The San Francisco Chronicle, 105, October 14, 1969, p.38.


"Ohio" was composed by Neil Young, and performed by Crosby, Stills, Nash, and Young. It was produced by David Crosby, Stephen Stills, Graham Nash, and Neil Young. It was published by Cotillion Broken Arrow Publishers, Broadcast Music Incorporated (B.M.I.) in 1970. It is available on a 45 rpm release on Atlantic Records, Catalogue number 45-2740. It is also available on the Atlantic album, The Super Hits, Vol. 5, Catalogue number SD 8274. There is also a "live, in-concert" version of the song, which is available on the Atlantic album 4-Way Street, Catalogue number SD 2-902.

This was done on a nationally televised address to the country, broadcast on all three television networks on April 30, 1970.


These lyrics were printed in an insert included in the Atlantic album 4-Way Street.


James Michener characterized the letters to the editor of the Kent newspaper as "one of the most virulent outpourings of Community hatred in recent decades". (Kent State: What Happened and Why, p. 436.)
Ellis Berns was walking with Scheuer, across a campus parking lot, headed toward her 1:10 class in the Music and Speech Building. They heard a noise behind them, and half turned to see what it was; this meant they were now facing directly into the volley of Guardsmen's fire. Berns grabbed Scheuer by the waist, and both fell to the ground until the firing ceased. He turned to Scheuer, said 'Let's go', but she made no movement. He then saw the pavement - stained with her blood. (Michener, p. 399).

Newspapers across the land printed the reactions of local citizens to the events at Kent, Ohio. In addition, five books have been published on the topic:


Of the five books listed, it is my opinion that Michener's is the most objective and best documented. Michener's thoroughness is evidenced throughout his book. For those reasons, I have selected it as the principal reference in this study for data on the Kent State tragedy.


276 Ohio State University, Ohio University, State University of New York at Buffalo, Cornell University, University of Texas, University of Wisconsin. It should be noted that the incidents on college campuses after May 4, 1970 were influenced by the deaths at Kent. This will be detailed later in the study.


281 James Michener documents this in *Kent State*, pp. 410-422, but this writer attests to the statement from his own experiences. While an undergraduate at the State University of New York at Buffalo, I attended many of the rallies, protests, and demonstrations at the time described in the study. Fraternity and Sorority members protested alongside S.D.S. members - and were gassed by the Buffalo Tactical Police Unit. In a crowd of protesting students, tear gas doesn't discriminate the radicals from the moderates. If you are a moderate, in the midst of a large (but peaceful) demonstration that is suddenly gassed by the police, you become very angry at the agents responsible for the gas that is choking your lungs. Events such as that "... drive the mass of moderate students - the great majority - over to the side of the alienated", (The New York Times editorial, "Death on the Campus", May 6, 1970, p. 42).

283 Michener, Kent State, p. 181.


287 Michener, Kent State, p. 277.


289 This is documented by photographs on pp. 340 and 357 of Kent State: What Happened and Why.

290 Michener, Kent State, p. 335.


292 Tape of his broadcast was supplied by Stan Solloway, student general manager of WDUB radio, Granville, Ohio, the campus FM Station of Denison University.


305. Bill Graham was the owner of two large rock concert auditoriums, the Fillmore East in New York City and Fillmore West in Los Angeles.


WNIA writes the "date of receipt" on every record in its library. This author was given the liberty to retrieve any data he needed from the WNIA library during a visit in Buffalo, June 11-14, 1974. WNIA received the disc at about the same time other stations did, and is therefore a representative station for the documentation of the date.

A two record album of various Rolling Stones' 1972 concerts was recorded, and set for December, 1972 distribution by Atlantic Records (which distributes products on Rolling Stones Records, Inc.). Due to legal problems the record has yet to be released. For details see Ron Ross, "Are They Too Rich to Rock"? in Phonograph Record Magazine, 4, May, 1974, pp. 11-12.

A victim of "oversaturation" was the rock group Moby Grape. In 1967 Columbia Records launched a mammoth promotional campaign for Moby Grape, culminating in the simultaneous release of five 45 rpm singles and a 33 1/3 album. Moby Grape never had a major hit single or a album. Reported in Billboard Magazine, June 17, 1967 in the article "Columbia Gives Moby Grape a 'Whale of a Buildup', and quoted by Paul Hirsch on page 35 of The Structure of the Popular Music Industry).

WYSI in Buffalo, WCOL in Columbus, and WLS in Chicago were three major radio stations which had adopted a "wait and see" position on the record.

WNIA, WKBY, in Buffalo; WCFL in Chicago.

I have talked to a number of these men about this decision, and all indicated it was a difficult choice. Among them were Kevin O'Connell, WYSI, and Jeff Kaye, WKBY, Buffalo; Charlie Pichard, WNCT and Bryan McIntyre, WCOL, Columbus.

At very large stations, the "program director" programs the format of the station and the "music director" chooses the music.
The Monday, May 4, rally to protest the Cambodia escalation would not have been scheduled if there had been no Cambodia invasion. It was during the confusion of this rally that the Ohio National Guard fired at the students.

"War" and "Stop the War Now" were composed by Norman Whitfield and Barrett Strong, and performed by Edwin Starr. Both songs were produced by Norman Whitfield, and published by Jobete Music, Incorporated, The American Society of Composers, Authors, and Publishers (A.S.C.A.P.) in 1970. "War" is available on a 45 rpm release on Gordy Records, catalogue number G 7101. It is also available on the album War and Peace, by Edwin Starr, Gordy catalogue number GS 948. "Stop the War Now" is available on a 45 rpm release on Gordy Records, catalogue number G 7104. Both songs are available on one 45 rpm record on Motown Yesteryear label, catalogue number Y 464F.

The lyrics were transcribed from the 45 rpm recording.


Whitfield and Strong, "War".

Whitfield and Strong, "War".

Whitfield and Strong, "War".

The lyrics were transcribed from the sheet music of "Stop the War Now", published by Jobete Music Company, Incorporated. The sheet music was supplied courtesy of Motown Records, Incorporated, now based in Los Angeles, after I had telephoned their corporate headquarters and explained the nature of this study.


Norman Whitfield and Barrett Strong, "Stop the War Now", Jobete Music Company, Inc.
328 Whitfield, Strong, "Stop the War Now"

329 Perhaps note should be made of the fact that I own sophisticated quadrachonic audio equipment, valued at almost $3,000. The audio system is highly complex, but delivers a superior sound. It is the monitoring equipment used throughout this study.

330 Whitfield and Strong, "Stop the War Now".

331 Whitfield, Strong, "Stop the War Now".

332 This record was very difficult to find, because it was not a major national hit. It is available on the album A Collection of 16 By Hits, Vol. 8 on Motown Records S666.


340 The speech was reprinted in the Chicago Tribune, October 8, 1970, p.6, Section 1; it also was in The Washington Post, October 8, 1970, p.A12.
"Hawks and Doves Hall Nixon Bid", Chicago Tribune, 124, October 8, 1970, p.6. The story was written by United Press International.


Whitfield, Strong, "Stop the War Now".

Both are available on the album A Collection of 16 Big Hits, Vol. 8, Motown S666.

This was not a national hit; it is available on the album A Collection of 16 Big Hits, Vol. 8, Motown S666.

Their hit roster included "Cloud Nine", "Ball of Confusion", "I Can't Get Next to You", "Psychedelic Shack", "Runaway Child, Runnin' Wild", and others for The Temptations; for The Pips, they wrote "You Need Love Like I Do", "Friendship Train", "The End of Our Road", and others.


Motown's slogan at this time was "The Sound of Young America", indicating its corporate awareness of its product's appeal.

"And Now the Vietniks", Time, 86, October 22, 1965, p.22A.

Motown's releases were fewer in number than the "industry giants", RCA, Columbia and Capitol. Motown gave the impression of selectivity: they would not release "anything that was performed by a Black". How selective the organization really was becomes a moot point, for there were many inferior songs written by the Motown staff. These "less commercial" songs were not issued as 45 rpm records, but were recorded as album "fillers", or album tracks designed to fill out an album by a particular artist.

"American Woman" was performed by the Canadian rock group The Guess Who. The song was sung from a Canadian's viewpoint, and was, in fact, advocating Canadian independence from American influences. For example, one stanza said:

American woman, said get away
American woman, listen what I say
Don't come hangin' round my door
Don't wanna see your face no more
I don't need your war machines
I don't need your ghetto scenes
Coloured (sic) light can hypnotize
Sparkle someone else's eyes
Now woman, get away from me
American woman, mama let me be.

American Woman was written by Garry Peterson, Randy Bachman, Burton Cummings, and Jim Kale, copyright 1969 by Cirrus Music, Toronto Canada. Rights in the United States controlled by Dunbar Music (B.M.I.)

This is a personal observation, based upon extended contact within the industry. Witness the success of Bob Dylan, Peter, Paul, and Mary, and Barry McGuire with protest music in the early 1960's.

CHAPTER V
SUMMARY AND CONCLUSIONS

During the period of 1966-1970, the American public was confronted with numerous new issues, as diverse as the feminist movement, the problem of drug use and abuse, the ecology, and American involvement in Indochina. Contemporary songwriters spoke to each of these issues, using lyrics and non-verbal elements of musical composition to express particular points of view on these topics.

Such musical compositions could be considered rhetorical expressions of the composers' viewpoints. The popular song has been used in the past as a form of musical/rhetorical expression, as shown in studies by Stephen Arnold Kaye, Miriam Fond, and Linda Lou Nigro; however, these three studies could hardly be considered as completely delineating the entire topic of musical rhetoric. Indeed, a review of the literature has shown a limited number of rhetorical analyses, which were often inadequate because their focus rarely examined contemporary music. The music of the late 1960's reflected many of the social changes of the era, yet very few studies considered
contemporary music as a viable means of rhetorical expression. This study would help to fill that void by analyzing four songs that were concerned with American involvement in Indochina during the late 1960's.

The purpose of this study was five-fold:

1. The study attempted to indicate that contemporary music could be studied as rhetoric.

2. The study sought to show that contemporary songs are part of an "holistic mosaic", a means to conceptualize and view the many varied components of particular rhetorical situations.

3. A song may be described using an interinanistic approach, which examined both the lyrical and some non-verbal elements in the song.

4. A pentadic approach would show how the song was a part of the scenario.

5. The study would indicate that the pentad could indicate what could appear as rhetorical motives.

The premise that there were motivational factors which led to the composition of contemporary songs is intriguing. However, to explore that premise, the following questions were posed:

1. Do the lyrics, the verbal component of the song, interrelate with the musical form, the instrumentation, and the delivery to develop a total meaning? In what way does interinanimation explain the rhetorical features of the songs?
2. What relationships exist between the recording industry and the radio industry? How does this seem to affect the dissemination of musical rhetoric on the radio?

3. What are the basic rhetorical motives inherent in the composition, recording, and distribution of the songs which were selected? How might the pentadic elements be used to help determine the interaction among the various elements of the pentad.

Four songs which seem most appropriate for this analysis are: "The Ballad of the Green Beret", "Ohio", "War", and "Stop the War Now". Each song is concerned with incidents surrounding the Viet Nam war, from 1966-1970, and each song was a major hit recording, heard by millions of people on their radios. Thus, the songs were contemporary in their musical style, and were exposed to vast numbers of people via the media.

The methodology used to examine the four songs included a symbiotic treatment, I.A. Richards' concept of interinanimation, and Kenneth Burke's pentad. In the symbiotic treatment the relationships between the recording and radio industries show these two industries are both independent and mutually dependent upon each other. McLuhan's initial probes into the interrelationships of the two industries leads to a more complex conceptualization by Paul Hirsch. Hirsch's concept of "symbiosis" suggests the two industries operate together for the mutual good of each. An organizational analysis of this symbiotic relationship reveals that the recording artist, the record
producer, the record company policymakers, the regional promoter, the tradespapers, and the radio program director seems continually interactive. The rhetorical ramifications of this symbiotic relationship are in:

1) the electronic transmission of the recording by the radio station, since radio has inherently lower frequency response than the recording.

2) the editing of a song for airplay, which simply removed some of the composer's lyrics from the recording.

3) the symbiotic preselection of recorded music for airplay, where the program director simply decided to choose or reject a particular song for airplay.

The symbiotic relationship between the recording and radio industries was shown to affect the original rhetorical statements made in the song. For example, the poorer frequency response inherent in radio broadcasting could reduce the musical impact heard in the higher quality disc or tape recording of the song, or, the editing of the song could change its rhetorical meaning by omitting portions of the original song. Finally, the song might be rejected for airplay, and thus not heard by the large radio audience.

The consideration of the symbiotic relationship between the two industries offered the reader an insight into how songs are selected for airplay. Not every song
that is recorded is played on the radio, and not every song played on the radio becomes a major national hit. However, a song that receives airplay has a stronger chance to be a hit than a song that does not receive airplay, simply because it is exposed to a wider audience who hears the song on the radio. The interanimistic approach was shown to be useful because it allowed the critic to examine both the lyrical content and the musical structure of a song. Previous rhetorical considerations of music were shown to be inadequate because they did not examine the musical, non-verbal content of a song; yet, the interanimistic analysis would enable this critic to explore both of these vital components. Thus, the interanimistic approach offers strength in its ability to examine the song as a cohesive unit. Likewise, the pentad can be a useful means to explore for rhetorical processes and motivations within a social context. The pentad offers five intra-related elements, which combine, like the many facets of a diamond, to produce a composite view of the motivations within the holistic mosaic of the song.

Each song selected for the study was chosen because of its rhetorical content, its wide airplay and radio exposure, and its national popularity on the major music trade journals "Top 100" listings. The interanimistic
methodology described the song from a lyrical and non-verbal perspective. The pentad allowed an analysis of the motivations inherent in the song as well as the motivational interactions which were yielded by the identification of the specific pentadic elements.

Through the interinanimistic analysis of "The Ballad of the Green Berets", it was determined that the song was simply written and performed. Instrumentation and background vocals started the song simply, but became more complex as the song reached its conclusion. The lyrics were emotional in their content, praising the heroics of the soldiers and the courage of the young widows whose husbands had died on battlefields in Viet Nam.

The pentadic analysis also yielded fruitful information about the act, the recording of "The Ballad of the Green Berets". The act was analyzed as an answer to the protests against American involvement in Indochina, which were surfacing in 1965 and 1966. Another motive for the act seemed to be the desire to earn a profit from the increased public awareness of the exploits of the Green Berets. The scene was described in terms of the historical setting which surrounded the release of the song, and detailed the major events concerning American involvement in Indochina during 1965. The scene yielded two possible motivations: the composers' desire to bolster American
domestic support for the war, and the desire to answer protesters with a song that highlighted the courage of American soldiers in Viet Nam. Barry Sadler was viewed as the agent, and the motivations for selecting him as agent seemed to stem from the desire to present a credible source to the audience and from his hopes to earn a great deal of royalty money as both co-author and performer of the song. The agency was featured as RCA Victor Records and the local radio program directors. RCA's motivations were probably the possible profits the song would accrue and the desire to release a song with a "traditional" patriotic message about the war. The local programmer was motivated to choose the record because it was suited to both his audience and his station. The purpose was conceptualized as the desire to write and record a song favorable to both the war and the Green Berets. This could have come from a motivation of Sadler's expressing his reactions to the battles in which he participated and his own beliefs about the conflict.

Since "The Ballad of the Green Berets" was recorded in 1966 and "Ohio" was recorded in 1970, a brief review of the events from 1966 through 1970 examined the continued American military escalation in Indochina. Important battles, strategies, and military reports revealed the extent of the American involvement in the growing war. A review of the growing American disenchantment with the
war as illustrated through various protests by individuals and national organizations were documented to indicate the nature and extent of the protests which were held during the period of 1966-70.

"Ohio" was examined because it protested an event related indirectly to the Indochina conflict, the killing of four unarmed students by Ohio National Guardsmen's gunfire during a weekend of anti-war demonstrations at Kent State University. The interinanimistic analysis yielded insights about the lyrics of the song, which contained references to the Nixon invasion of Cambodia, the reactions of National Guard and of some people to the deaths at Kent State, and the moment after the gunfire when students looked and "found her dead on the ground". The interinanimistic methodology also provided insight into the non-verbal elements of "Ohio", such as its cadence, similar to a funeral march, the savagery of its delivery by the vocalists, and the instrumentation employed throughout the song.

The pentadic analysis yielded ideas about the act, the recording of "Ohio", which could have been motivated by the composers' indignation over the shootings on the campus. The scene was examined in light of campus reactions to President Nixon's Cambodia address, the actual events at Kent State during the weekend of May 1 through
May 4, 1970, and the public reactions to the killings. The motives which were ascribed from the scene were the horror over the events at Kent, and the need to respond to the rhetorical exigence of the aftermath of Kent. The agents were identified as David Crosby, Stephen Stills, Graham Nash, and Neil Young, the performers of the song. The motivations of the agents might have been a desire to demonstrate the alienation of the young and their frustration over the killings on the campus. The agency was conceptualized as Atlantic Records and the local broadcasters who gave the record airplay. Atlantic might have been motivated to release the record out of a realization that the song could make a profit for the company. The motives of the radio programmer probably developed from his definition of his job, the actual method of selecting records for airplay, and his concept of his own local audience and their particular needs. The purpose was examined as the desire to release a statement about the tragedy at Kent State. Two motives which could have arisen from the purpose might be the desire to state a point of view about the incident, and the profits which such a song might produce.

"Ohio" was viewed as rhetorical protest against a series of events which resulted from protests over American bombing of Cambodia, and which culminated in the killing of
four unarmed students at Kent State University. At almost the same time that "Ohio" was released by Atlantic Records, Motown Records released "War", recorded by Edwin Starr. Five months later, Motown released a sequel to "War", entitled "Stop the War Now".

"War" and "Stop the War Now" were written by the same composers, Norman Whitfield and Barrett Strong, and were both recorded by Edwin Starr. Although an inter-inanimistic analysis was conducted for each song, the findings were similar. Both were described as lyrical, uptempo songs, using language in an informal style which was characterized by slang and jargon. Lyrically, "War" was a more generalized protest against war as a concept, whereas "Stop the War Now" specifically was a protest against American activities in Indochina.

The inter-inanimistic analysis was useful in examining the vocal phrasing and delivery of the performer, Edwin Starr. The use of the background vocalists as active participants in both songs was a unique feature of both songs, and was highlighted through the inter-inanimistic methodology.

The pentadic analysis examined both songs as an individual unit, with the act featured as the recording of the two songs. The possible motivation for the act were to release recordings that were indicative of a Black
viewpoint regarding the war. The scene was described as the events of Summer, 1970, which was a continuation of the scenario which was a part of "Ohio". The probable motivation which developed from the scene was a sense of deep frustration and concern over the increasing American military activity in Viet Nam. The agent was conceptualized as the songwriting team of Norman Whitfield and Barrett Strong. Possible motivations for the agent were concern over the current events of the day and desire to translate these events into a Black perspective. The agency was viewed as the artist, Edwin Starr, the policymakers at Gordy/Motown Records, and the program managers at local radio stations. Starr's motivations were conceptualized as a desire to earn more money by recording two hit records, as well as a sense of concern over the situations the songs described. Gordy/Motown also had motives which were apparently similar in nature to Starr's. The local program director was motivated to select the recordings for airplay because they were applicable for both "Top 40" and "Black" radio station formats, thus attracting the kinds of listeners the programmer desired for his station. The pentad also yielded data regarding the purpose, which was described as the possible desire for all concerned with the composition and production of the recordings to act as Black spokespersons. The motivations for such a stance
probably developed from a perceived need to write and record music which expressed a Black point of view on the topic.

Conclusions

A rhetorical analysis of contemporary music is not standard procedure for most rhetoricians. Yet, this study has shown that a great deal of intriguing information can be extracted from the rhetorical situation, if the rhetorician is willing to use his methodological tools in this area. The data that this study yielded seem to indicate some specific observations, which are not out of the realm of the focus of the study.

The data indicate that popular music may be studied as an indicator of a culture's prevailing attitudes and opinions, just as speeches are studied in an attempt to learn about a culture's past and its heritage. The study has shown how the four songs selected were not isolated from the events of their time, but were instead an integral part of those events. For example, the data seem to show that "Ohio" was clearly written as a response to the tragic killings at Kent State University. Likewise, the findings of the study seem to indicate that "War" and "Stop the War Now" were both reflectors of a changing American mood regarding Viet Nam, just as "The Ballad of
the Green Berets" spoke for a different mood four years earlier. It seems that the rhetorician has at his disposal a great number of similar songs, which can be studied as a part of their rhetorical scenario, or holistic mosaic. Some contemporary songs are more than entertainment: they speak to the prevailing moods, the current events, and the day-to-day life of a society. In a very real sense, some songs can be analyzed rhetorically, using methodologies that have been proven useful for the analysis of speeches. For example, this study utilized two approaches from contemporary rhetoric to analyze four songs from a specific time, on a specific topic. Using other methods, songs, and topics, rhetoricians may find that contemporary songs offer much more than pleasant diversion and entertainment. From the data derived from this study, rhetoricians may find that there is a wealth of rhetorical information which has been hidden in the rhetorical expressions of a society's songs.

Yet, the information clearly shows that rhetoricians have not seriously considered contemporary songs as possible vehicles for rhetorical analysis. The lack of study in this area is puzzling, for it would seem that contemporary rhetoricians would flock to a topic that seems to have as much potential yield as the rhetorical analysis of contemporary songs seems to exhibit. Since this study seems
to indicate that there is a future yield in the rhetorical analysis of contemporary songs, one would hope that rhetoricians would consider the topic for further research.

It could be that some rhetoricians might view the entire topic of contemporary songs as "unscholarly", since the focus is seemingly on mass musical entertainment. This attitude can not advance knowledge in our discipline. Rhetoricians have the tools to probe into new areas of human endeavor, seeking out the rhetorical motives that are intrinsic to that situation. The question is whether there is the insight and fortitude to probe these new opportunities. In a word, this study indicates that contemporary music is not an "unscholarly" pursuit for a rhetorician. Perhaps other scholars will be encouraged to examine other realms within the topic. Rhetoricians may find that there is a wealth of data about a society hidden in the rhetorical expressions of its songs.

The study also indicates the rhetorical importance of the symbiotic relationship of the recording and radio industries. The symbiosis was shown to have rhetorical implications, which are significant because of the pre-selection process inherent in the symbiotic situation. Specifically, the interrelationship of the two industries create a situation wherein the policymakers of both
industries actually determine the songs the vast majority of Americans will hear on their radios. This situation becomes rhetorical because of the element of choice: how much choice does the audience have in hearing new songs? The evidence is that the public really has little choice in its selection of music if one considers all the recordings which are released each week. The symbiotic relationship of these two industries is, in fact, a pre-selection process which affects the total choice of the audience by limiting selection to a relative handful of recordings from the hundreds that are released each week. The audience's choice is from a preselected sample which is initially chosen by policymakers within the record company and filtered through other industry selectors until it is either accepted or rejected for airplay by the local program manager. It is here where the public is first allowed to make its choices known - at the last step of the symbiotic chain.

The evidence is that while this method of pre-selection is expedient, it can not be viewed as rhetorical, at least from the public's vantage point. The conclusion is that the symbiotic relationship mitigates against true rhetorical choice in favor of economic and practical expediency. It would be impractical and unwieldy for a radio program manager to play every record he received;
the station would be cluttered with recordings, the public would not be hearing their "favorite" records, and they would no longer listen to the station. Instead, there is a selection process wherein the audience chooses the recordings it prefers from those that have been chosen for airplay by the program manager. However, this is an illusion of choice, in that the audience can only choose from those alternatives that have been first pre-selected for its choice. The audience's choice has been selectively and deliberately limited by forces within the symbiotic relationship. Thus, while the audience appears to have a choice of music, it really has a restricted choice of alternatives. The evidence points to the conclusion that the symbiotic relationship is non-rhetorical, by virtue of its severe limitation of choice for the audience.

The methodology utilized in this study was instrumental in deriving the information which was a part of the holistic mosaic. The dual approach of interinanimistic and pentadic methodologies allowed for both description and analysis of the songs considered.

The interinanimistic approach was unique to this study of rhetorical songs. It allowed for a detailed description and analysis of both the lyrical and non-verbal elements of the songs. The lyrical content was studied for its relationship to the total scenario, and yielded
insights into the composers' feelings and reactions to the events they were writing about. For example, the lyrics of "Ohio" clearly indicated the disgust and anger of Neil Young toward the Kent State incident, just as "The Ballad of the Green Berets" pointed to Barry Sadler's feelings regarding the heroics of the American soldier in Viet Nam.

Previous studies have examined the lyrical content of songs, but they did not extend themselves into the non-verbal elements of the songs they considered. The inter-inanimistic approach allowed for an analysis of the non-verbal elements of the four songs in this study, and also enabled the critic to examine how the lyrical and non-verbal elements combined within the song to create a complete rhetorical unit. Unlike other studies, the inter-inanimistic analysis allowed for a total examination of each song, and yielded data which would have been ignored if only the verbal elements had been examined.

The evidence seems to indicate that the non-verbal elements are crucial to the complete examination of a rhetorical song. Consequently, it would appear that a rhetorical study that examined only the lyrical elements of a song would be incomplete, because it had ignored the vital non-verbal portions of the song. The inter-inanimistic method provided a tool for the analysis of both
elements, thus offering the study a degree of completeness that would not have been possible with a methodology which focused solely on the lyrics of the songs.

The pentadic methodology also yielded data about the four songs which might have been overlooked if a different method were employed. The pentad is a motivational tool, and plausible motives within the various pentadic elements were explored in detail. However, the pentad also provided different foci for analysis, by virtue of its five pentadic elements. The scene placed the act into a specific historical context, providing a relationship between the act and its surrounding temporal point of reference. The agent element allowed for a description of the people responsible for the composition and/or performance. The agency provided a means for the analysis of the intricacies of the recording and radio industries, and their relationship to the act. Finally the purpose supplied possible reasons for the production of the recording of the song. These various elements were analyzed as part of the pentadic investigation, and offered insights into the rhetorical situation which probably would not have been considered if a more traditional neo-aristotelian approach were used.

The pentad's primary strength perhaps lies in its ability to pinpoint rhetorical motives within a rhetorical
scene. There were motives identified which might have been overlooked were it not for the probes of the pentad. For example, the profit motive was seen to be an overriding factor in background of each of the four songs, and yet it seems unlikely that it would surface as an element in a neo-aristotelian study, where the focus is centered more on the elements within the message itself. Another example, the desire to react to the scene or the series of events within the scene, seems clearly embodied as a motive within the rhetoric of all these songs; yet, it seems doubtful that it would have surfaced in a message-centered, traditional study.

Thus, the motives which seemed to arise from the pentadic elements, when combined with the interinanimistic analysis, provided a complete view of an holistic mosaic. It was holistic, in that the analysis considered the entire rhetorical situation, both the lyrical and non-verbal elements of the song and the rhetorical motivations which led to the composition, production, recording, distribution, and dissemination of the song. It was also a mosaic, for all the smaller elements of the situation were shown to unite into a meaningful entirety, just as little bits of glass unite to form a whole picture called a mosaic. The methodology then, was successful in developing the concept of the "holistic mosaic".
Finally, the study has shown that contemporary music can be used as a legitimate form of rhetorical expression. Like speeches, monographs, plays, and other forms of human expression, music has the power to convey information, emotion, and feeling. Far from being "mere entertainment", the study has shown that the contemporary song can be a viable form of rhetoric. As such, it deserves to be studied thoroughly and competently, using the tools of the rhetorical discipline.

In sum, the study has shown that contemporary songs are an area of considerable rhetorical activity, yet minimal rhetorical research and study. Hopefully, this final view will change in the near future.
Notes to Chapter V

Bibliography

I. BOOKS


II. JOURNAL ARTICLES


III THESES AND DISSERTATIONS


IV PERIODICALS


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V. MISCELLANEOUS SOURCES


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Rhetorical Discography

A discography is similar to a bibliography, except that a discography is an alphabetized listing of recordings. Since the focus of the discography is on "discs", or recordings, it is alphabetized according to the artist who performed the major hit version of the song, not by the composer of the song. This discography does not list "cover versions" of major hit records.

As in the dissertation, all song titles are in quotation marks. All album titles are underlined, followed by the recording company and the records catalogue number. Unless noted, all references to catalogue numbers are for the 33 1/3 rpm version. Information regarding the publishers of the song and the licensing agents (American Society of Composers, Authors, and Publishers, A.S.C.A.P., and Broadcast Music Incorporated, B.M.I.) are in parentheses following the catalogue number.

The discography lists recordings which should be of interest to a contemporary rhetorician. It offers suggestions for consideration, and may provide the future researcher with directions for further exploration. Recordings that were quoted or mentioned in the dissertation have a double asterisk (**) after their title. Where
possible, anthology or "Greatest Hits" albums are cited, to provide the interested reader/researcher with a compendium of a recording artist's work. Newer recordings that are available in quadraphonic sound (at the date of this writing) are also indicated: the quadraphonic catalogue number is specified, with the word "quadraphonic" written next to it.


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