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NO. 576

SEXIST LANGUAGE IN THE POPULAR
LYRICS OF THE SEVENTIES

THESIS

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

For the Degree of

MASTER OF ARTS

by

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December, 1980

Carolyn Teague, Sexist Language in the Popular Lyrics of the Seventies. Master of Arts (English), December, 1980, 169 pp., 14 tables, bibliography, 131 titles.

The purpose of this study has been to analyze the language of the popular lyrics of the seventies to determine if sexism is used to communicate in various musical genres. Three manifestations of sexist language developed by the Sexism in Textbooks Committee of Women at Scott, Foresman have been used in this study. The lyrics analyzed include 100 lyrics selected from songwriter-singers noted as articulate musical artists of the seventies, 90 songs reaching the "Top Ten" charts (1970-1978), and the top 100 songs of 1978.

Chapter I defines sexism and explains three manifestations of sexist language. Chapter II includes examples from seven talented lyricists which illustrate sexism. Chapter III presents an evaluation of sexism in the "Top Ten" lyrics (1970-1978). Chapter IV reveals changes in stereotypic language appearing in the 1978 top 100 lyrics. Chapter V offers summaries and reasons for the findings.

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CHAPTER I

INTRODUCTION

One result of the women's movement of the sixties was the re-examination of the English language and the way it unconsciously maligns women. In the seventies, writers began to analyze the language and found it did, indeed, discriminate against women. The study of discrimination against women can be extended to the language of the popular lyrics as well. Because the rock musicians of the seventies rebelled against middle-class values, championed unisex fashions, and, in other ways, blurred male and female distinctions, their music presumably would have improved women's standing. However, as Marion Meade, rock music reviewer, noted, it even further promoted sexism and stereotyped roles of women (Meade, 1972:174). This study examines the lyrics popular in the seventies in relation to sexism, to determine the implied perception of women in contemporary music.

The women's movement initiated concern for sexist language. Betty Friedan's The Feminine Mystique, published in 1963, became the textbook for the women's liberation movement. Its influence continued to reach women across the nation extensively in the early seventies. In 1968 a group of women formed a radical organization, the Redstockings, whose manifesto in part read:

After centuries . . . women are uniting to achieve their final liberation from male supremacy. . . . Because we have lived so intimately with our oppressors, in isolation from each other, we have been kept from seeing our personal suffering as a political condition (Redstocking Manifesto).

A film on the women's revolution, entitled "Stand Up and Be Counted," was shown all over the country. Gloria Steinem and ERA (Equal Rights Amendment) debates became standard fare on college campuses from Vassar to UCLA.

Then, in addition to the books, films, and debaters, Helen Reddy added a song described as the women's liberation anthem. "I Am Woman" was number one on Billboard's "Hot 100" chart in 1972. "A hand-clapping, militant declaration of independence that takes note of the present and past and looks to a new future" was Newsweek's evaluation of Reddy's music ("Helen's Hymn," December 18, 1972:68). Thus, through a variety of media, women took the opportunity to define themselves. One important result was a public awareness of sexism in the English language and an increased interest in the study of sexist language.

Sexism has been generally defined as attitudes that result in discrimination against the aspirations or attributes of either sex. When language assigns a negative or empty identity to women, it tends to influence men's attitudes toward women and women's attitudes toward themselves. The first dictionary to define sexism was a wordbook for children, published in 1972 by American Heritage Publishing Company. Its

definition reads, "discrimination by members of one sex against the other, especially by males against females" (Graham, December, 1973:12). Four leading collegiate dictionaries that list the word define it as prejudice or discrimination against women (Webster's New Collegiate Dictionary, 1976; Standard College Dictionary, 1974; The American Heritage Dictionary of the English Language, 1976; The Random House College Dictionary, 1975). It is this latter meaning intended when the word sexism is used in this study.

In the seventies writers became increasingly aware of subtle sexism in the language. A prominent author-psychologist, Lee Salk, said,

An author interested in eliminating sexism from his or her work is immediately confronted with the masculine tradition of the English language. I personally reject the practice of using masculine pronouns to refer to human beings. Accordingly, I have freely alternated my references, sometimes using the female gender and sometimes using the male gender (Salk, 1974, preface).

Later the National Council of Teachers of English Committee on Public Doublespeak urged that sexist language be eliminated.

A review of the literature on sexism in language includes four major books. One of the first and probably still the most thorough on the subject to be published (1975) is Language and Sex: Difference and Dominance, edited by Barrie Thorne and Nancy Henley. These collected essays by specialists in linguistics, psychology, sociology, and speech delineate linguistic and social means of discriminating against women.

Another work, Male/Female Language, by Mary Ritchie Key, was also published in 1975. Key's research reveals problems caused by sexism in male and female words in English and in other languages. It also presents solutions found in some languages for certain of the problems. For example, in the Chinese language third person pronouns have no gender distinctions. Her collections of examples are well documented, providing a fifty-seven-page bibliography for other researchers interested in male and female linguistic behavior.

Recent non-sexist adaptations in the English language, such as Ms. and chairperson, are reviewed in Words and Women, by Casey Miller and Kate Swift (1976). This book reveals different ways in which sex bias is built into the language. They contrast the hesitating, indecisive speech habits of women with the confident ones of the male. The authors, free-lance writers, not linguists, do trace some historical influences on linguistic behavior and suggest possible solutions for problem areas.

The most recent major work is Sexism and Language, by Alleen Pace Nilsen, Haig Bosmajian, H. Lee Gershuny, and Julia P. Stanley (1977). This book documents the presence of sexism in literature, dictionaries, school texts, and court language. In one chapter Nilsen lists changes (from 1970 to 1976) that the issue of sexism has precipitated in the English language.

The literature discusses the specific ways in which sexism is manifested in the language. At least three publications

presented guidelines for non-sexist language (English Journal, American Psychologist, and Language Sciences). In each of these guidelines three manifestations of sexism in communication consistently reoccur. The first is the ignoring of references to women when the genus homo sapiens is mentioned. In other words, men are referred to much more frequently than women. The second is sex-role stereotyping in which females are invariably relegated to inferior or subordinate positions. The third is the use of terms which are demeaning to women, such as the depiction of women as things, objects or animals. This thesis analyzes the language in the popular lyrics of the seventies according to these three manifestations of sexism. Thus any occurrences of these manifestations are considered examples of sexist language, whether or not the entire song might be termed sexist.

The first manifestation, ignoring or omitting women, according to linguists, exhibits itself by (1) the generic use of man and other words with masculine markers (Nilsen, 1977: 59), (2) the use of generic singular or common-sex pronoun he (Lakoff, 1973:75-76), and (3) the use of man in occupational terms when persons holding the jobs could be either female or male (Miller, 1976:127).

At the beginning of the twentieth century one noted linguist, Otto Jespersen, perpetuated such ignoring of feminine gender when he characterized the language as "positively and expressly masculine; it is the language of a grown-up man

and has very little childish or feminine about it" (Jespersen, 1923:2), thus stating that women are disregarded in the language. More recently, linguists have taken issue with this very assumption. Stanley notes that the Oxford English Dictionary states clearly in its definition of man that generic use of this noun is "obsolete" (Nilsen, 1977:51-52).

Stereotypic language is the second way in which sexism is manifested. Verbal stereotypes of masculinity and femininity are used not only to describe language, but also to judge and to create polarity of the world into superior males, inferior females. H. Lee Gershuny, assistant professor of English at Borough of Manhattan Community College of the City University of New York, said, "It is strikingly clear in our language that the place of the female is the negative pole, since the male occupies both the positive and neutral poles" (Nilsen, 1977:viii).

Because of sexist stereotypes, the male is associated with the universal, the general, the subsuming; the female is more often excluded or is the special case. Words associated with males usually have positive connotations; they convey ideas of power, prestige, and leadership. In contrast, female words are more often negative, conveying weakness, inferiority, immaturity, a sense of the trivial (Thorne, 1975:15). Gloria Steinem, spokeswoman for the Women's Liberation Movement, described the cultural stereotype of women as similar to that of blacks: "Blacks and women suffer from the same

myths of childlike natures; smaller brains, inability to govern themselves, much less white men; limited job skills, identity as sex objects . . . " (Makay, 1972:152).

Mary Ritchie Key, in "Linguistic Behavior of Male and Female," presents an example of how a conceptual category reflects male and female stereotyping in language:

Men bellow; women purr. Men yell; women squeal.
(Key, 1972:22).

H. Lee Gershuny made a rigorous analysis of the illustrative sentences used to further define words in the Random House Dictionary (1966). She found that seventy-five per cent of the time women are more rigidly stereotyped than men. In the illustrations females are most frequently associated with domestic roles and are presented as fashion-conscious and emotional. The word being illustrated in the dictionary is underlined:

Domestic

Her mother-in-law is no bargain.
She left her native land on her husband's account.
She gave us overdone steak.

Fashions

She always wears a crazy hat.

Unflattering emotional situations

Tears rushed to her eyes.
She burst into tears upon hearing of his death,
but it was only a grandstand play.
She trembled at his voice (Gershuny, 1974:166).

Gershuny's findings do not imply that men cannot be domestic, fashionable, and emotional; but they do say that a

cultural document as reliable as a dictionary confirms these traits as feminine.

The third sexist manifestation involves terms which are demeaning to women. According to Haig Bosmajian in The Language of Oppression, the woman's efforts to achieve self-identity have been further complicated by the "street language" which labels her a childish sex object. She is openly called babe, chick, doll (Bosmajian, 1974:118).

Women are also referred to with words for food. Although sugar and honey are used for both men and women, only a woman is normally referred to as a dish or a tomato (Saporta, 1974:212). Other terms demeaning a female and defining her as food include peach, cookie, sweetie pie, little dumpling, and gum drop.

Nilsen suggests that a study of the metaphorical use of animals' names in English in reference to humans reveals some interesting insights into how American culture views men and women. For example, references to the same animal can have negative connotations when related to a female, but positive or neutral connotations when related to a male. A lucky dog may be a very interesting fellow; but when a woman is a dog, she is unattractive, and when she is a bitch, she is the picture of whatever is undesirable in the mind of the speaker (Nilsen, 1977:27).

Those, then, are the three main characteristics or manifestations of sexist language, which have been used as a

paint brush to create an impressionistic portrait distorting woman--and the media have served as the exhibition hall. Kathryn Weibel, author of Mirror, Mirror, notes that on television, in movies, in books and magazines, women have been pictured primarily in domestic roles. Despite the continuing shift of middle-class women toward the labor market, beginning in the 1870's, the view of women as domestic has remained consistent. Weibel concludes: "The greater the influence of men over a particular medium at a particular time, the more traditional and outdated the images have been" (Weibel, 1977:224).

One example of such distorted stereotyping is the soap opera, which reflects and communicates a form of social setting that legitimizes a preoccupation with women solely confined to the home. Therefore, it contributes heavily to the domestication of American women (Porter, 1977:788).

Several evening situation comedies focusing on women deviate from this pattern. An analysis of these programs found that they portray a woman having priorities as important as a man's in the professional world, priorities more important than getting and keeping a man (Ellis, 1977:775-781). Nevertheless, the work that the women do in the situation comedies, though self-supporting, has not sufficient social value to place them in the ranks of the men. If they do join the police force or penetrate the court system, they do so as sidekicks or companions to men but do not work independently. The presence in these situation comedies of women in the world

outside the home points up the problem the networks have had in trying to exploit, and at the same time contain, the feminist movement in giving a picture of the woman of the late seventies.

The pervasive status of women in movies was aptly described in Films Illustrated by Glenda Jackson, selected by The Variety Club of Great Britain as Best Actress:

Women just aren't in films for the reasons men are . . . the story is always told from the man's point of view. The woman is always the wife or, these days, the mistress. Or the mother. I don't like the idea that I have to be either decorative or motherly, that all heroines are supposed to be pretty. If women are ever shown to have problems in film, they are always emotional problems (Castell, 1979: 272).

Women's status fares no better in popular lyrics than it does in the other mass media. The recording industry, also, is charged with promoting sexism.

The literature on sexism in music consists primarily of articles, not books. In an article entitled "The Degradation of Women," Marion Meade reviewed rock music lyrics and found women repeatedly degraded as "always available sexual objects whose chief function is to happily accommodate any man who comes along" (Meade, 1972:174). In another article, "Women and Rock," Meade contends that the worse picture of women appears in the Rolling Stones' lyrics where sexual exploitation reaches unique heights.

In an article entitled "Can a Feminist Love the World's Greatest Rock and Roll Band?" Karen Durbin analyzed sexism in hard rock, especially the music of the Rolling Stones. She attributes the significant degree of sexism in hard rock to the fact that it is "dominated by men who are straight-forward and assertive sexually" (Durbin, 1974:26).

Jerome L. Rodnitzky goes even further in "Songs of Sisterhood: The Music of Women's Liberation" and contends that the entire music industry is one huge chauvinist conspiracy that dwarfs women. He quotes Betsy Greiner-Shumick's warning:

Wherever we are, we are surrounded by music. Whether it be Muzak of the supermarket and dentist's office or the bus driver's radio, we are captive . . . It is accessible. The trouble is that over the years the message that it hammers into us is male superiority. Pop music is propaganda (Rodnitzky, 1975:78).

The literature also contains suggested constructive responses to sexism in popular lyrics. Steve Chapple and Reebie Garofalo have included in the book Rock 'N' Roll Is Here To Pay a chapter titled "Long Hard Climb: Women in Rock." They contend that in order for sexism to disappear from rock music, certain key positions within the record industry must be held by women (i.e., producers, engineers, disc jockeys, etc.). B. L. Cooper in "A Popular Music Perspective: Challenging Sexism in the Social Studies Classrooms" offers teachers a way to use popular music in the classroom to alter students' restricted view of women. Cooper outlines objectives and material for a unit on self-image for the male and

female. Sub-topics include (1) submissive individuals ("Angel of the Morning," "I'm Your Puppet"), (2) dominant individuals ("Honky Tonk Woman," "Bad, Bad Leroy Brown"), etc. The article includes a valuable list of fifty-nine resources for women's studies in general, as well as listing twenty-six songbook resources for lyrics.

The purpose of this study is to analyze sexist language appearing in the lyrics of the popular songs of the seventies. The body contains examples of songs with characteristics of sexist bias selected from the 290 lyrics studied. One hundred lyrics were selected from songwriter-singers noted as articulate musical artists of the seventies. The findings of sexism displayed in these lyrics is presented in Chapter Two. The next chapter discusses summaries of an examination of ninety of the most popular songs reaching the public through radio airplay during this decade. The top ten songs on the radio popularity charts are surveyed each year for the years 1970 through 1978. A summary presentation of the research of the lyrics of the top 100 songs (two of which were instrumentals) supplies the substance for Chapter Four. Chapter Five contains conclusions and possible explanations for the findings. The 290 lyrics are examined according to the three major manifestations of sexism in language--ignoring of women, sex-role stereotyping and terms demeaning women.

CHAPTER II

SEXISM AND SONGWRITER-SINGERS: FORMULA OF THE WOMAN--STEREOTYPED

Throughout history American women have questioned the cultural definition imposed upon them by men. As early as 1776 Abigail Adams asked her husband John why women were not included in the famous statement, "All men are created equal." Her question reflected the fact that women were being relegated to a stereotypic role and held there by the language. Mass media hold up a mirror to women and they see in it the product of two hundred years of stereotyped descriptions.

Lyricists of popular music help present a distorted role of women. Before the seventies, popular music divided women into two categories: the goddess and the girl next door. Ideal terms described both, and neither ideal was a realistic attainment. In the seventies the songwriter-singers drop the pedestal figure and portray "matter-of-fact women who are emotional, nurturing, submissive, and sexy.

In this chapter the songs of Bob Dylan, Paul Simon, Joni Mitchell, Carole King, Mick Jagger, Janis Ian, and Billy Joel are examined in relation to three manifestations of sexist language--the ignoring of women as part of homo sapiens, the stereotyping of women, and the degradation of women.

These seven songwriter-singers were chosen because most of their songs rise above what Jamake Highwater, contributing editor of Stereo Review, calls the "mindless" disco songs which dominated the charts of the late seventies (Highwater, 1977:30). These are the songwriters upon whom music critics have expended their time and energy.

Bob Dylan is acclaimed the first poet of mass media (DeTurk, 1967:274), and Paul Simon (earlier part of the Simon-Garfunkel duo) earned the recognition in 1978 as "perhaps America's consummate pop artist" (Naha, 1978:457). Joni Mitchell is considered by many critics as "the finest female lyricist-composer-performer that the English-speaking world has produced in recent years" (Vassal, 1976:215).

Mick Jagger's matured writing ability was cited as the reason his band (The Rolling Stones) rose to the top in 1972 as the world's best known rock group (Kasem, 1978:109). The Stones were extremely popular during the sixties, but the Beatles claimed the number one band spot then. Carole King recorded her own lyrics on the album Tapestry, which, until the late seventies, was the highest-selling album of all time in the history of the recording industry (Chapple, 1977:80). Janis Ian, as a school girl of fifteen, earned the admiration of the educated public with her first album (Vassal, 1976:206). The most recently acclaimed artist is Billy Joel, best known for his album The Stranger (Kasem, 1978:63).

While the language of the songwriters is a fundamentally simple one--the semi-literate language of the streets--it does not preclude occasional use of classical literary invention like that in Bob Dylan's "Just Like a Woman," a devastating picture of the feminine character. Dylan includes the anaphora, a device used by a great classical figure, Cicero, in which the same phrase is used in the same place structurally, such as:

She takes just like a woman, yes, she does
 She makes love just like a woman, yes, she does
 And she aches just like a woman
 But she breaks just like a little girl.

Ah, you fake just like a woman, yes, you do
 You love just like a woman, yes, you do
 Then you ache just like a woman
 But you break just like a little girl.

His definition of women's natural traits as greed, hypocrisy, emotionalism and whining is hammered home by the repetition. To Dylan, a convention of the lyric used during the Renaissance, the catalog of the physical charms of the beloved, becomes a catalog of sexist slurs classifying women.

The rock artists' lyrics sometimes reflect sophisticated techniques but also sexism. By the close of the seventies, these celebrated songwriters were in their middle or late thirties, except for Joel (thirty) and Ian (twenty-eight). Thus, the linguistic forms with which they were comfortable reflect a culture still clinging to stereotypic views of men and women, despite having witnessed a male sexual revolution and a woman's liberation movement. Therefore, it is not

surprising that their songs often show women confined to home and finding their fulfillment in men:

I always wanted a real home with flowers on
the window sill
But if you want to live in New York City,
honey, you know I will
I never thought I could get satisfaction from
just one man
But if anyone can keep me happy, you're the
one who can.

("Where You Lead," by
Carole King)

Of the three major manifestations of sexism in language, the first one, ignoring women, is the least apparent in the lyrics. This is probably due to the fact that, on the whole, these lyrics neither evaluate mankind in general nor the business world in particular. Their concerns deal usually with the personal relationships between a man and a woman. Consequently, examples of sexism that deal with unparallel treatment of the sexes in occupational titles appear in only a few instances, nor is there a number of terms referring to mankind where the female has no equal symbol visibility.

In terms of the first manifestation eight occurrences were found. For example:

The pawnbroker roared
Also, so, so did the landlord.

("I Wanna Be Your Lover,"
by Bob Dylan)

Just do your thing,
You'll be a king.

("If Dogs Run Free," by
Bob Dylan)

What is not said is often as significant as what is said. With terms related to "managing" or "ruling," the female sex has become conspicuously invisible. In the two examples cited on the preceding page, alternative words exist which include both sexes:

landlord - available alternative: land leaser

king - available alternative: monarch.

The lyrics contain six other examples where the feminine gender is ignored. For these, however, no widely acceptable alternative words exist.

Alleen Nilsen, co-author of Semantic Theory, investigated societal roles assigned on the basis of sex by analyzing linguistic indicators of occupation and prestige. She found a five-to-one male-to-female ratio for occupational words. She also studied prestige words, those which included any denotation of power over others (chairman, concert master). In this category the male-to-female ratio was six-to-one (Nilsen, 1977:34).

The lyrics examined for this chapter show an even higher male-to-female ratio in occupational words than Nilsen found in her study. There are nine occupational words related to men, while there are none for women. When one constantly assigns certain occupational roles to males, subtle conditioning against the idea of a female's holding those jobs is reinforced.

The second manifestation, sex-role stereotyping, appears to be the most prevalent, because the lyricists use so many

negative and subordinate words as classifiers in describing the feminine gender. Thus, the lyricists perpetuate the female stereotype as less positive than the male stereotype. A look at a couple of words, such as manly and womanly as they are defined in standard American dictionaries, shows that our sex-differentiated cultural categories are in the main positive for men, negative for women. Manly in the American Heritage Dictionary (1976) reads, "Having qualities generally attributed to a man: manly courage." The entry for womanly lists no qualities. However, synonyms for feminine imply the woman is not so important as man:

Womanish . . . refers to qualities distinctive to woman but less admirable, or to such qualities in men with an unfavorable implication (AHD, 1976:483).

The traits of women in these lyrics come into sharper focus when viewed in contrast with the songwriter-singers' portrayal of the male as strong, protecting, breadwinning, and heroic:

The man in me will do nearly any task.

("The Man in Me," by Bob Dylan)

We got to ride to clean up the streets
for our wives and daughters.

("Smackwater Jack," by
Carole King)

We work our jobs, collect our pay.

("Slip Slidin' Away," by
Paul Simon)

Go on, be a hero. Be a man
 Make your own destiny. . . .

("Watercolors," by Janis Ian)

Girls and women are often described by the songwriters in terms of negative and limited qualities, such as incompetence, stupidity, and even annoyance:

Idiot wind
 Blowing every time you move your teeth
 You're an idiot, babe
 It's a wonder that you still know how to breathe.

("Idiot Wind," by Bob Dylan)

She is the worst thing in this world
 Look at that stupid girl.

("Stupid Girl," by Mick Jagger)

I don't care what you say anymore
 this is my life.
 Go ahead with your own life
 and leave me alone.

("My Life," by Billy Joel)

Some may suggest the lines by Billy Joel could as easily have come from a woman. However, a look at the entire song shows that Joel is ridding himself of a first-class nag ("I don't want you to tell me it's time to come home," etc.). Describing a man as a nag counters sex-role stereotyping--and even the dictionary definition. The entry for nag reads: "a person, especially a woman, who nags" (AHD, 1976:87).

Simon produces a succinct two-line stereotype of the masculine and the feminine:

The sting of reason, the splash of tears
 The Northern and the Southern hemispheres.

("I Do It For Your Love,"
 by Paul Simon)

Simon's definition of man as the intellectual and woman as emotional, of man as the top of the world and woman as the lower half comments on how society leads individuals to conceive themselves in masculine and feminine roles.

The songwriter-singers' illustrations concur with the thought of Theodore Lidz, a professor of psychiatry: words are "carriers of categories developed by the culture." Language is the means by which people internalize experiences. Thus, the polarized meanings of the words used to describe men and women cannot be ignored (Miller, 1976:63).

To further substantiate masculine and feminine polarizations, all the words of the lyrics were examined. All the classifying nouns, active verbs, and descriptive adjectives were listed for each sex and categorized. Table I in Appendix A presents the categorized descriptors for females; Table II in Appendix A presents those for males. Descriptors are ranked in the list according to the number of words occurring in each category.

The tables show that descriptors in the lyrics picture women primarily as emotional, nurturing, submissive, and sexy. Men are described mainly as emotional, aggressive, cruel, and sexy. Thus, while men and women share the characteristics of emotional and sexy, the traditional polarizations of submissive-aggressive and nurturing-cruel are maintained.

Submissive-aggressive is a stereotypic female-male polarization. Submissive, including words such as follow and

waiting, is the third highest-ranking category for females, with thirty examples. Lyrics show the female's subordinate role played out in actions that yield to the male:

Now I'm no longer doubtful of what I'm living for
'Cause if I make you happy, I don't need to do
more.

("A Natural Woman," by
Carole King)

It's a sacrificial altar, and I'm laying down
my head.

("The Come On," by Janis Ian)

King's "natural woman" needs no individual goals if submitting her life for a man's pleasure will, in fact, make him happy. Ian has the same message of submission as King. The difference lies in the fact that it comes from one who knows her own purposes and willingly sacrifices or subjugates them for the man.

In contrast, the male is characterized as aggressive. This is the second highest-ranking category of descriptors for males. The thirty-six examples include words such as takes, drive bargains, and Brando-like. Dylan concisely sketches one picture of the aggressive male:

I put down my robe, picked up my diploma
Took hold of my sweetheart, and away we
did drive.

("Day of the Locusts," by
Bob Dylan)

Joni Mitchell draws another:

Drive your bargains
Push your papers
Win your medals.

("Woman of Heart and Mind,"
by Joni Mitchell)

Nurturing-cruel is a second polarization highlighted by the descriptors in the lyrics. Women are very frequently pictured as nurturing. This is the second highest ranking category for women with thirty-six examples, including a woman's touch and bring out the best.

One aspect of the nurturing role is domestic duties. In an ironic song exposing the drudgery of routine, Jagger acknowledges that today's woman may find domestic duties boring, but nevertheless consigns her to these:

Things are different today, I hear every mother
 say
 Cooking fresh food for a husband's just a drag
 So she buys an instant cake, and she burns her
 frozen steak.

("Mother's Little Helper,"
 by Mick Jagger)

The mystical creature who is the happy, modern housewife cannot be found in these popular lyrics. Paul Simon may be suggesting in his relayed message about a wife that woman can retreat from the great challenges of society for only a short time without great distress and dissatisfaction:

I know a woman, became a wife
 These are the very words she uses
 to describe her life
 She said, "A good day ain't got no rain."
 She said, "A bad day is when I lie in bed
 and think of things that might have been."

("Slip Slidin' Away")

Another part of nurturing is being supportive to a man. Dylan describes a woman as indispensable to his emotional support:

Without your love I'd be nowhere at all
I'd be lost if not for you.

("If Not For You," by Bob Dylan)

Opposite the nurturing woman, the rock songwriter-singers classify the male as cruel, tough--whip the women, shot down the congregation--with twenty-one occurrences in this category, which ranks fourth. A Los Angeles Sunset Strip poster advertising the Rolling Stones' album, Black and Blue, displayed a scantily-clad, voluptuous woman with her legs spread apart, literally beaten black and blue. The Stones' album, Some Girls, features songs such as "When the Whip Comes Down" and "Beast of Burden." Mick Jagger sings in the latter: "Am I rough enough?"

Women are most frequently described as Emotional--down, wept, lonely, and sorrow. Ian especially emphasizes the emotional stereotype as a lonely, frustrated person with a poor self-image, while contrasting this woman with the well-adjusted one who did receive valentines and was chosen for teams at school:

To those of us who know the pain
Of valentines that never came
And those whose names were never called
When choosing sides for basketball.

("At Seventeen," by Janis Ian)

There are times when Ian's emotional woman lives in isolation, denying she needs anyone with whom to share her feelings:

And for a dime I can talk to God
 Dial a prayer
 Are you there
 Do you care?

("In the Winter," by Janis Ian)

In another song where she is alone, she admits her most desperate emotion that only a man can meet:

When the guests have gone
 I'll tidy up the rooms
 I'll turn the covers down
 And gazing at the moon
 Will pray to go quite mad
 And live in the long ago
 When you and I were one
 So very long ago.

("Tea and Sympathy," by
 Janis Ian)

Not only is emotional the most frequent description for women, it is also the highest-ranking category of descriptors for males. The lyrics contain forty-two examples of men described with words such as sad and blue, feeling lonely, and almost cried. In terms of traditional stereotypes, it is unusual to hear a man honestly reveal pain:

To watch me destroy what I had
 Pain sure brings out the best in
 people, doesn't it?

("She's Your Lover Now,"
 by Bob Dylan)

I can always find someone to say they sympathize
 If I wear my heart out on my sleeve.

("Honesty," by Billy Joel)

Such emotional responsiveness is not a quality American culture has traditionally admired in a man. Music, as well as movies, is attempting to modify the old images of men to

keep up with new images created through the feminist movement. The result is the picture of a man willing to risk feeling.

Sexy is a type of description frequently applied to both sexes. It is the third highest-ranking category for males and the fourth highest for females. The lyrics are replete with forceful calls to lovers to "get it on, rider," or to "spend the night." Mick Jagger frankly asserts:

I laid a divorcee' in New York City.

("Honky Tonk Woman," by
Mick Jagger)

Males are described as sexy with phrases including get hot, like a stud, burn up every passion. Joni Mitchell describes her "old man" as "my fireworks at the end of the day." Females are depicted as sexy with words such as wild, knows how to please her man, scratch and bite. Bob Dylan presents one picture of a sexy female:

Well, jumping Judy can't go no higher
She had bullets in her eyes, and they fire.

("I Wanna Be Your Lover,"
by Bob Dylan)

Sex is so important in selling records that a special preview house has been set up on Los Angeles where new songs can be tested demographically. As each number is played, the listeners can turn dials to indicate their response. Some seats are equipped with "basal skin response sensors" that measure involuntary spasms of the nervous system. The programmers freely admit they are searching for songs that

produce an orgasmic effect and kick the needle on the meter attached to the sensors (Time, December 29, 1975:39).

So, there are traditional stereotypes in the popular lyrics of the seventies, but there are exceptions as well. A prime variance for the male is the high ranking number five category of submission--waited for you, followed you, all I have is yours. The man drawn by the descriptors is a slave to drugs, titled with feminine markers such as "Sister Morphine." While this may be an open judgment on man's character, labelling an enslaving element of our society with feminine terms is a subtle judgment of women.

When men are described in the lyrics as submissive, it is because of fear, learned responses, and desire for love. Dylan expresses his desire to submit to the woman in this song:

Down the highway, down the tracks
Down the road to ecstasy
I followed you . . .

("Idiot Wind," by Bob Dylan)

However, his submission to the female is rather short-lived, because he withdraws from her to conceal his pain when she doublecrosses him for another.

To find the lyricists' view of woman, it is necessary not only to note what is highest on the list of descriptors but also what is comparatively low or completely missing. In the words there is a direction in the seventies toward the woman's being more liberated from various notions but still

not free (low-ranked sixteenth). In her liberation she has also suffered loss.

Attractive was ranked in eleventh place, indicating women are freer today from the need to be pretty. One female artist is ugly in her own eyes:

Those of us with ravaged faces
Lacking in the social graces.

("At Seventeen," by Janis Ian)

However, Ian contradicts the general findings that women are no longer necessarily valued for their beauty in an emphatic lyrical statement with the poignant words:

I learned the truth at seventeen
That love was meant for beauty queens
And high school girls with clear-skinned smiles
.....
The Friday night charades of youth
Were spent on one more beautiful.

("At Seventeen," by Janis Ian)

Two losses which the liberated woman suffers at the hands of the songwriter-singers are adoration and virtue. Idealized is the lowest-ranking category with only one example. Even though woman is labelled a queen several times (the tenth-ranking category), only once is she the queen of someone's dreams. Other modifiers are intended to be negative, as the songwriters refer to her as "the tough underworld queen" and "the gin-soaked barroom queen." Has man's tendency to idealize woman disappeared?

One attribute that is completely missing from descriptions of both sexes is virtue. Ian shows that even the outwardly successful may lack quality and have questionable integrity:

Remember those who win the game
 Lose the love they sought to gain
 In debentures of quality and
 Dubious integrity.

("At Seventeen," by Janis Ian)

Instead of being cherished as a virtuous angel, the modern woman of rock lyrics has been termed mean or wicked (ranked eighth). Jagger exposes the darker side of woman:

I know you think you are the Queen of the
 Underground
 And you can send me dead flowers every morning
 Send me dead flowers by the mail
 Send me dead flowers to my wedding.

("Dead Flowers," by Mick Jagger)

Here we see portrayed a hellish figure of a woman who perverts romantic love into a type of romantic hate. She professes her hate through the conventional means of professing love, through the "thoughtfulness" of sending dead flowers. The woman in these modern lyrics is far from angelic:

Yeah, you knifed me in my filthy dirty basement
 With that jaded, faded junky nurse
 Oh, what pleasant company.

("Let It Bleed," by Mick Jagger)

In addition to the attributes mentioned previously, descriptors for males and females were grouped into categories for mouth, ears, eyes, and mind. The number of nouns, action verbs and predicate adjectives which related to these categories were counted: the mouth (talk, laughs, say, asks, describes, fusses, sings, teaches); the ears (hear, been told, listen); the eyes (look, cries, see, gaze, watch); and the mind (know, decide, think, baffled, wondering, educated). The

results (included in Table III) show that women's mouths, ears, and eyes received the most attention.

Traditionally, women have been associated with big mouths--with talking. In the lyrics, words related to women's mouths ranked as the highest category with 143 occurrences. In Mary Key's studies of styles of speech, she concludes that the language of apology belongs predominantly to the female. Arguing for changing the styles of language as situations change, she emphatically states: "Women must learn other styles of language, as they assume other styles of living" (Key, 1975:38).

At least one woman in the lyrics gives up the language of apology, but she employs sarcasm, another extreme. Joel's extended metaphor depicts the continued image of women as mouth:

She cuts you once, she cuts you twice
But still you believe

.
Then she says she wants forgiveness
It's such a clever masquerade
She's so good with her stiletto
You don't even see the blade.

She cuts you hard, she cuts you deep
She's got so much skill
She's so fascinating that you're still
there waiting
When she comes back for the kill

.
She cuts you out, she cuts you down
She carves up your life
But you won't do nothing as she keeps
on cutting
'Cause you know you love the knife
.
Then she says she needs affection

While she searches for the vein
 She's so good with her stiletto
 You don't really mind the pain.

("Stiletto," by Billy Joel)

Eyes (fifty-eight occurrences) were the next largest category for women. Women's eyes are pictured in many songs simply as eyes that stare. Yet in other lyrics women have eyes that talk--in the silent tongue of love. Mitchell celebrates the woman whose eyes are the windows to her romantic soul in "The Last Time I Saw Richard":

"You laugh," he said, "you think you're immune
 "Go look at your eyes, they're full of moon."

In the lyrics, both sexes are shown doing much more talking than listening (for women 143 examples of mouths, compared to thirteen for ears). When women are shown using their ears, it's often for the purpose of listening to men:

Now am I humble, who once was proud
 Now am I silent, who once was loud
Now am I waiting for the sound of your saying.

("Light a Light," by Janis Ian)

The lyrics do contain examples of women using their minds:

She's very educated
 And doesn't give a damn
 She's very complicated.

("Complicated," by Mick Jagger)

However, mind is the one area in which men outranked women (eighty-one occurrences to sixty-eight).

The composite caricature shows a woman talker-observer-listener who creates no competition for man's intellectual

pursuits. These findings imply that the language of the lyrics, as Robin Lakoff says in "Language and Women's Place," could force women to endure the attitude that they are sometimes marginal to the serious concerns of life (Lakoff, 1973: 45). Not all women have endured this attitude in silence.

In Clare Boothe Luce's modern version of Henrik Ibsen's A Doll's House, Nora replies to Thaw's suggestion that all she needs is to get pregnant:

Nora: Thaw, I am pregnant. But not in a feminine way. In the way only men are supposed to get pregnant.

Thaw: Men, pregnant?

Nora (nodding): With ideas. Pregnancies there (taps his head) are masculine. And a very superior form of labor. Pregnancies here (taps her tummy) are feminine--a very inferior form of labor. That's an example of male linguistic chauvinism (Nilsen, 1977:2).

The strongest expressions of male linguistic chauvinism are found in the last manifestation to be examined. Not only do popular lyrics stereotype women, they also demean them. The third manifestation, terms demeaning to women, is really blatant in only two lyricists, Jagger and Dylan. Jagger's contempt for the woman's role in society is clear in his line from "Live With Me": "Don' cha think there's a place for you in between the sheets?" Though Dylan's contempt of woman is less obvious than Jagger's, he also demeans her as merely a sex object: "Lay, lady, lay--lay across my big brass bed" ("Lay, Lady, Lay").

Concerning the third manifestation of sexism, linguists have classified as degrading adjectives which patronize or trivialize women or nouns which associate women with animals or objects (Nilsen, 1977:27, 32). Especially in sexual contexts women are often portrayed as animals to be mastered, as things to be owned for pleasure, and as food to be consumed.

Few animal metaphors are as negative for men as they are for women. For example, in one song, the male, a total scoundrel, yells at a posse from his "bulldog mouth." Though Carole King depicts this man as insane and vicious, a "bulldog mouth" in other contexts connotes a fiercely determined man. On the other hand, calling a woman a dog connotes negative images. Jagger illustrates this with blatant arrogance in describing a woman as a "squirming dog who's just had her day." His control over her gives him the right to decide which clothes she wears and how she does what he tells her to do. "She's under my thumb" drives into the listener's mind the place of women when it is, as Jagger sings, "down to me."

Out of the 100 songs, only in Carole King's "Tapestry" does a woman use an unflattering animal term for a man: "He sat down on a river rock and turned into a toad." However, King in a non-sexist gesture excuses the man's unattractive state as someone else's fault: "It seems he had fallen into someone's wicked spell."

Other animal metaphors, although they do not have definitely derogatory connotations for the female, do relegate

women to merely sexual pieces of property. Cat is one sexist term for connoting female sexuality. Jagger, whose music emphasizes sexual exploitation of women, frequently uses this metaphor. His lyrics variously refer to women as: "A cat that purrs and hisses, a Siamese cat of a girl, a strange, stray cat, and the sweetest pet in the world."

Even women lyricists use animal metaphors to describe themselves:

It was long ago and far away
The world was younger than today
And dreams were all they gave for free
To ugly duckling girls like me.

("At Seventeen," by Janis Ian)

Lip service to books you've read
Articles on how to bed
A bird in flight
You called it love, I called it greed.

("Watercolors," by Janis Ian)

The other types of terms demeaning to women (words for food and things) appeared less frequently in the lyrics--yet perhaps with the most devastating effect. Women are pictured as food for men's satisfaction. One woman is called "little apple" by Dylan. Jagger asks a black woman, "Brown sugar, why do you taste so good?" The idea that woman is a near object is conveyed through a term such as "best thing." Dylan's description of one woman as "my little daisy" may evoke connotations of common thoughts related to daisies as never telling, fresh, not long-lasting. Others may see the reference relegating woman as a thing that can be owned and

distinguished as non-human. Woman's worth--where she is seen as a thing--is registered in Jagger's question:

Who wants yesterday's paper?
Who wants yesterday's girl?

("Yesterday's Paper," by
Mick Jagger)

Could it be that Jagger lives in an environment in which women relate to men only as sex objects? On one tour, Jagger's mascara-laden, androgynous playacting concluded with a giant balloon in the shape of a male phallus rising up out of the stage. His dressing as a woman may be a further denigration of her, but he is probably saying he wants to provoke both men and women. Whatever the answer to the question about Jagger, his life and art manifest the greatest offenses in relation to sexist manifestation number three.

In summary, the popular lyrics of the seventies contain sexism in all three of the ways in which it is manifested. In terms of ignoring women (the first manifestation), the most frequent offender is Bob Dylan. All seven rock artists, male and female, perpetuated stereotypes of woman--the second manifestation of sexism. Joni Mitchell, Carole King, or Janis Ian could have changed the stereotyped image of their sex, but they chose not to do it. Though there are some macho masterpieces in the lyrics analyzed, the degradation of woman (sexist manifestation three) is not as prominent in all the lyrics as is stereotyping. The result is a caricature of woman that not all women would care to claim and against whom most would become livid.

CHAPTER III

SEXISM IN TOP TEN CHARTED MUSIC: REPRESENTATION OF THE VICTIMIZED WOMAN

" . . . to hold as 'twere the mirror up to
nature: to show virtue her feature, scorn
her own image . . . "

Hamlet, III, ii, 25

Popular records mirror the societal image of women--a reputation which in the seventies at least has become potentially scornful. Lyrics of the "Top Ten" records (1970-1978) portray a woman with a few idealized virtues but whose overall image is that of a villainous victim, a woman imprisoned and used by men often as a mere inanimate object.

Each year the American recording industry lists its "Top Ten" songs through a complex procedure for chart placement, based on record sales and amount of exposure through radio playing time. The "hit" lyrics were chosen for this study because of their wide exposure to the public. Also, if a large number of people purchase these particular records, they presumably endorse the values embedded in the language of the lyrics. This chapter presents an evaluation of the lyrics of the "Top Ten" for each of the years 1970 through 1978 (a total of ninety songs, of which two are instrumental) in light of the three linguistic manifestations of sexism: words which ignore, stereotype, or demean women.

During the seventies, multi-million-dollar recordings by popular artists, such as the Bee Gees and Elton John, were well distributed to the masses. Car and home stereos, transistor radios, and cassette players disseminated the lyrical content into widely diverse environments. Teenagers reported that they tuned in to hear their pop favorites more than five separate times per day. In 1970 teenagers alone spent two billion dollars on recorded music. Thus, popular lyrics which are not free from sexist bias promote sexism further.

Because the lyrics with high ratings in the seventies come from the non-professional writer, a view of woman from every section of American society is incorporated in the music. Derived from many musical genres--rock, folk, soul, and disco--the stereotyped image of woman varies from the sophisticate of Diana Ross's songs to the quiet Mother Earth figure of John Denver's lyrics. Thus, popular lyricists project their desires and fancies upon woman, making her a virgin child, mother earth, daemonic maenad, delectable morsel, angel in love, and professional tramp.

For the most part, the songs reflect feminine varieties while displaying common elements. Ordinary expressions or colloquialisms are in most of the titles: "Tonight's the Night," "Annie's Song," "Undercover Angel," "Afternoon Delight," "Close to You," and "Island Girl."

The fundamental meeting of the two sexes provides the major subject of the songs. Quite often the first line of the

lyric suggests the overall story. For instance, in "Ain't No Mountain High Enough," Diana Ross announces, "If you need me, call me," then she spends the rest of the song explaining obstacles she could overcome if he did need her. The conflicts dealt with in the highly popular lyrics generally touch on situations that confront everyone: (1) the need of individuals to be needed ("Lean on Me"); (2) the joy experienced in another's unselfish caring ("I Can Help"); (3) the resistance to emotional wounds ("Don't Go Breaking My Heart"). Lyrics achieving "Top Ten" status do have common elements.

Sexism is common in the language of popular lyrics. Evidence of biased language can be observed in light of the three manifestations of sexism mentioned earlier.

The least prevalent of the three manifestations of sexism in the songs was the first one--excluding terms that reduce women to invisibility by using generic man, using the generic pronoun he, and by reducing the woman to "Mrs." in a marriage title.

First, four songs employ the generic man, which by the seventies should have been recognized as sexist, at least according to Julia Stanley in "Gender Making in American English": the arguments advanced in favor of man as the generic person are not substantive, they are political (Nilsen, 1977: 51-52).

Examples from these songs show the generic use and possible alternatives:

Island girl, island girl, island girl,
 Tell me what you wantin' wide de white
man's world. (person's world)

("Island Girl," by Elton John)

There are some sad things known to man. (people)

("Tears of a Clown," by
 Smokey Robinson)

We can try to understand the New York Times'
 effect on man. (people)

("Stayin' Alive," by
 Bee Gees)

Another area where women appear to be ignored is in the language of marriage. It is the general pattern in English for male words to come first in word pairings (Mr. and Mrs.) and for a woman to take her husband's name, thus obscuring her own identity:

Me and Mrs. Jones
 We got a thing going on.

("Me and Mrs. Jones," by
 Billy Paul)

Such possessive titles of reference, i. e. Mrs. Jones, imply that in and of themselves females are of no particular interest or importance and that marriage for women is the crucial goal in life. Writers today who wish to give equal linguistic treatment to the sexes cite females by their complete names and occupations whenever possible (Burr, 1972: 841-842).

Feminists today are reluctant to lose their identity to men. In "Sexism in the Language of Marriage," Alleen Pace Nilsen observes,

Women are beginning to defy the naming customs of marriage. Witness the tendency of many to resume their maiden names after divorce These innovations . . . reflect an awareness of a woman's identity as being continuous throughout life and belonging to her rather than to "the men in her life" (Nilsen, 1977:140).

One final way in which women are ignored in the songs is in occupation. For example, the women of these popular lyrics are not newsworthy because their situations keep them from contributing directly to society and place them in domestic routines of child-rearing ("Mama, Don't Let Your Babies Grow Up to Be Cowboys"), home-related tasks, such as supermarket shopping ("The Streak"), and home entertainment ("Boogie Oogie Oogie"). Feminists have been so aware of the low social position of women that journals like the Columbia Journalism Review have directed their writers not to mention women's families and to focus instead on their achievements.

If women are not ignored completely, they are stereotyped, which is the second manifestation of sexist language. Such stereotyping is apparent in words describing her characteristics and her situations. A list of nouns, verbs, and adjectives applying to the women was made from the songs and appears in Table IV in Appendix B. The number of words in each category determines the rank. Table IV reveals that the characteristics of women in the words of popular music are sexy, emotional, nurturing, and addicted to men. Exceptions from this traditional role clearly stood out when women were described as independent, aggressive, or unsubmitive.

In the two top categories of descriptive words if the woman in the songs is not evil, she is idealized:

You are this dreamer's only dream
Heaven's angel, devil's daughter.

("Love is Thicker Than Water,"
by Bee Gees)

The seeming paradox that a woman could be both angel and devil has puzzled men throughout the ages. The decade of the seventies found no solution to this problem. The myth of Persephone, Zeus' daughter and Hades' abducted partner, reminds one that the Bee Gees' tableau of woman is not really new.

In category one with twenty-four occurrences in ninety songs, evil--cruel, aims her gun, shameless hussy--was found most often in context with nouns, child or girl:

Such an evil child, Bad Blood.

("Bad Blood," by Neil Sedaka)

See, little sister don't miss
when she aims her gun.

("The Night the Lights Went
Out in Georgia," by Vickie
Lawrence)

An explanation for the relationship shown between child and evil could be that children are usually considered impulsive (as are women), not weighing the consequences before they act. Often evil is committed on childish impulse.

Evil is also seen in words related to the woman's mouth:

The bitch is in her smile
The lie is on her lips.

("Bad Blood," by Neil Sedaka)

Terming a woman a bitch usually implies she will selfishly have her way in relationships. In Sedaka's song, she is "messin' up a good man's mind" with her lies. Evil characterizes one who brings ruin to another.

In contrast to evil, the second category for women is idealized--a dream come true, I adore you, you're everything to me--with twenty-two occurrences.

A 1970 hit compresses all the desirable qualities one could see in a lifetime into one personality being eulogized in song:

The angels got together and decided
To create a dream come true.

("Close to You," by
B. T. Express)

Although this song does not support the findings, a recent study (Wanzenried and Woody, 1979:30) suggested that Rock lyrics made a transition from being fantasy-oriented to reality-oriented (with 1965 being the year of transition).

In the later seventies, black ghetto music influences the lyricists to state frankly the idealization of a young man's first sexual encounter:

Oh I, I got a funny feelin'
When she walked in the room
Oh my as I recall it ended much too soon
Oh what a night hypnotizin', mesmerizin' me
She was ev'rything I dreamed she'd be.

("December 1964 [Oh, What a
Night], " by Four Seasons)

Other attributes--sexy, pretty, addicted to men, emotional and nurturing--would automatically be considered by

most as classifying words for females only. The table shows these five characteristics very close in the word ranking. Sexy is category three with twenty occurrences--hot blooded woman, does it good to me, turn me on. Some lyrics are quite explicit:

Yeah, sexy lady
Said I like the way
You move your thing
Know what I mean.

("Disco Lady," by Johnnie Taylor)

Others bring visual images to the mind:

She's black as coal, but she burn like a fire
And she wrap herself around you like a well-
worn tire
You feel her nail scratch your back just like
a rake.

("Island Girl," by Elton John)

There is a close relationship in a woman's being sexy and her being attractive. Attractive--pretty, beautiful, lovely--is category five, with eighteen occurrences. Typical descriptions of women lie in their outward appearance:

So they sprinkled moon dust in your hair of gold
And starlight in your eyes of blue.

("Close to You," by
B. T. Express)

Men receive compliments for their achievements, not their hair color. If one hears a reference to a blonde, it is usually understood the person in question is a woman.

The songs also established the fact that women share a common characteristic--sensitivity. Category four is emotional--happy, crying, feel like, dark despair--with nineteen

occurrences. An emotional individual is often a dependent one. Though it is only common courtesy for male or female to acknowledge a person's sadness, the man usually is the one drying "her" tears:

When you're weary, feeling small
 When tears are in your eyes
 I'll dry them all.

("Like a Bridge Over Troubled
 Water," by Paul Simon)

The language of one song reveals that women's emotions are sometimes hidden at first:

You always smile, but in your eyes
 the sorrow shows.

("Without You," by Nilsson)

Smiling in times of sorrow may seem unusual but not foreign to women. Studies have shown that women smile more than men (Key, 1975:113). In fact, an unsmiling woman can make not only men but other women nervous. The supposition is that women smile more because they feel inferior and want to gain acceptance. But the possibility also exists that women smile because they are happy.

One area of life where every woman feels acceptance is in the nurturing role. Category seven is nurturing--having my baby, kids good to mom--with fifteen occurrences. The woman is often featured as a loving support to the man:

Goodbye, Michelle, my little one
 You gave me love and helped me find the sun
 And everytime that I was done
 You could always come around and
 Get my feet back on the ground.

("Seasons in the Sun,"
 by Terry Jacks)

Occasionally women are exceptions to the stereotyped image. In some lyrics they are aggressive and independent. Independent--leaving, wander far, left--is category eight with eleven occurrences. One woman leaves her man of her own volition:

If you happen to see the most beautiful girl
That walked out on me, tell her I'm sorry.

("The Most Beautiful Girl,"
by Charlie Rich)

Another woman refuses to allow her husband to determine every move in her life. Here is the distraught monologue of a husband whose wife is out with a streaker:

Here he comes; look, who's that with him?
Ethel! Is that you, Ethel?
What do you think you are doing?
You get your clothes on!
Ethel, where are you going?
Ethel, you shameless hussy!

("The Streak," by Ray Stevens)

Because independence and boldness are often demonstrated in conjunction with one another, it is not surprising that category eight shows a tie. Aggressive--help you, asking you, kissed your mouth--is the other attribute that ranked with eleven occurrences. Traditionally, men have been praised for their aggression, which leads them to success. Such aggression has been considered unfeminine in women. In the lyrics being analyzed, a woman's aggression is not used to bring her fame or success but is rather the result of a sexual encounter with a man:

All you did was wreck my bed
And in the morning kick me in the head.

("Maggie May," by Rod Stewart)

She said, "Why don't we both just sleep on it
tonight
And I believe in the morning you'll begin to
see the light."
And then she kissed me and I realized she
probably was right.

("Fifty Ways to Leave Your
Lover," by Paul Simon)

Traditionally, the male is more aggressive in sex and the female more submissive. In these lyrics, however, the woman breaks the stereotype by being more forceful. The low-ranking category ten is submissive--I'll be there, you call-- with only three occurrences, usually when a man calls:

If you need me, call me.
.....
Just call my name, and
I'll be there in a hurry.

("Ain't No Mountain High
Enough," by Diana Ross)

The third manifestation of sexism--terms demeaning to women--demonstrates that women have been unfairly judged in the language of the lyrics. The singers debase women by comparing them to physical objects, animals, plants, and whatever else in nature might make them seem immature and unimportant.

Gloria Steinem labelled women as "men junkies" (Speech at Southern Methodist University, Dallas, Texas, February 3, 1972) to illustrate women's dependence on men and to make them aware of the oppression of their conditioning. The

practice Steinem disdained was warned against by a pop singer, evidently aware of the male power:

Baby, baby, don't get hooked on me
I'll just use you, then I'll set you free.

("Baby, Don't Get Hooked
On Me," by Mac Davis)

A woman is taught at an early age to drop everything when a man calls, making his purposes hers:

No wind, no rain, or winter storm
Can stop me, baby, if you're my goal.

("Ain't No Mountain High
Enough," by Diana Ross)

Women are often abused by man and his institutions. As Gloria Steinem expressed, women have always been victims of institutionalized oppression. They have been politically subjugated, with little more legal status than slaves. They have held a subordinate position in marriage contracts and have been dependent on men economically and socially (Steinem, SMU speech). They have also been victimized by the language, not so much through any flaw in the language itself, but through faulty assumptions of male chauvinists. For example, in the lyrics studied women are still referred to primarily in obsolete terms of ownership.

Three examples of a woman being confined by marriage or by a man as his possession are in the following songs:

You, you belong to me now
Ain't gonna set you free now.

("Love Will Keep Us Together,"
by Neil Sedaka)

Well, he cast his eyes upon her
 And the trouble soon began
 And Leroy Brown, he learned
 A lesson 'bout messin' with
 The wife (property) of a jealous man.

("Bad, Bad Leroy Brown,"
 by Jim Croce)

For no one else can have
 The part of me I gave to you.

("Torn Between Two Lovers,"
 by Mary McGregory)

The woman is also seen as confined to the trivial or less important actions of life. Melanie Safka accepts the role she is assigned and rather than feel demeaned, she is satisfied:

I ride my bike, I rollerskate
 Don't drive no car

 For somebody who don't drive
 I been around the world
 Some people say I done all right for a girl.

("Brand New Key," by
 Melanie Safka)

Mama used to dance for the
 money they'd throw.

("Gypsies, Tramps and Thieves,"
 by Cher)

On one occasion, woman's triviality caused this male's complaint:

I got more important things to do
 Than spend my time growing old with you.

("American Woman," by
 The Guess Who)

Where woman is confined, she is limited in her actions to being used (or abused) as a sex object when men don't have

more important things to do. The second way she is used pertains to general circumstances that hurt her emotionally. In some of the lyrics the assumption that women are sexually passive (objects waiting to be acted upon) and men are sexually aggressive (agents) appears to be true. Rod Stewart insistently admonishes his "object" that "Tonight's the Night." His angelic virgin lover is told to spread her wings and ". . . let me come inside." The songs sometimes spell out the double standard of morality. A pregnant girl sings about her trouble, but the man responsible does not bear her concern:

He never had schoolin'
 But he taught me well
 With his smooth southern style.
 But three months later
 I'm a gal in trouble
 And I haven't seen him for a while.

("Gypsies, Tramps and Thieves,"
 by Cher)

Concerning woman's functioning as an object, popular singers reveal how she is abused by the economic system and by a political system which ignores her abilities:

He want to take you from de racket boss
 He want to save you but de cause is lost.

("Island Girl," by Elton John)

Look at the way that we live
 Wasting our time on cheap talk and wine.

("The Best of My Love,"
 by The Eagles)

As men have defined women in the popular songs, they are pictured as bait, keys, guns, ships, tires, dreams--to name

just a few "things." probably the artist who best captures the degradation of woman as thing said of himself, "I grew up with inanimate objects as my friends" (Busteny, 1979:64):

She wraps herself around you
Like a well-worn tire . . .
You feel her nails scratch your back
Just like a rake.

("Island Girl," by Elton John)

Most women would not agree to their being compared to a tire or a rake. Perhaps being an unsettled issue is more palatable to some women than being common work or play tools:

You are the question
And the answer am I.

("Shadow Dancing," by Andy Gibb)

Women described as things to be consumed could feel less than human:

Bye, bye, Miss American Pie.

("American Pie," by Don McLean)

But you got some bait awaiting
And I think I might like nibbling
A little afternoon delight.

("Afternoon Delight," by
Starland Vocal Band)

In a day when consciousness-raising of women is being effected, the culture pattern of their being discussed as property, instead of as persons, has yet to be broken.

Besides being described as physical objects, a woman is also described in demeaning terms as some aspect of nature. She is a clinging vine in "Baby, Don't Get Hooked On Me,"

implying that she is passive, can be put down, cut, or plucked from the environment. Nilsen indicates that people hesitate to associate a man with anything as passive as plants. However, he might be called a late bloomer, since blooming is the most active thing a plant can do (Nilsen, 1977:33).

In John Denver's "Annie's Song," woman becomes more than a plant. She is a multiple metaphor of Mother Earth:

. . . like a night in the forest
 Like the mountains in the springtime
 Like a walk in the rain
 Like a storm in the desert
 Like a sleepily blue ocean
 You fill up my senses . . .

("Annie's Song," by John Denver)

Yet she is still an undeveloped woman, not using her mind in relating to the male. Filling up his senses is her repeated task.

The songwriters find animal characteristics to associate with women. In one song, a robin's flying may positively suggest the attaining of unusual heights. However, because the activity of the bird is stressed much more than the destination, one would assume it alludes to woman's flightiness:

Fly, robin, fly
 Fly, robin, fly
 Fly, robin, fly
 Up, up to the sky.

("Fly, Robin, Fly," by
 Silver Convention)

Another animal figure related to women is bitch. In "Rich Girl" the implication is that she has developed a pattern of defensive and offensive behavior by being spiteful, malicious,

unpleasant, and selfish to the point of stopping at nothing to reach her goal:

It's a bitch girl, but
It's gone too far.

("Rich Girl," by Hall and Oates)

Regarding the word bitch, a New Jersey woman in 1972 thought the word conveyed prejudice toward her because of her sex. In this particular sex discrimination case, the hearing examiner agreed (Miller, 1976:119). Although all women are not bringing cases before the courts when they are referred to as things or animals, some are trying to alter such language. To the degree that lyrics minimize the humanity of women, singers, consciously or unconsciously, are promoting sexism.

Thus, the musicians whose songs have been ranked in the "Top Ten" charts have put together a highly popular, if not somewhat distorted, portrait of the woman in the lyrics of the seventies. The singers recall to their mass market listeners the stereotyped woman and her idealized, nurturing role. However, they chronicle the development of a basically evil woman. Her occupations or homemaking skills receive no attention whatever. She, according to the songwriters, is essentially male property.

Many woman who are active participants in the feminist movement acknowledge, nevertheless, that they love the popular sexist performers. Evidently, the language has not frightened them away from the music, because it is reported that women

make up the largest overall percentage of record-buyers and radio-listeners (Denisoff, 1978:99). Are they "buying" the lyricists' image of women? This study of the popular music of the seventies portrays a social system that has had the capacity to resist some forms of manipulation from feminists who fight for Equal Rights and linguists who strive for non-sexist language. The question asked several years ago by Sol Saporta is still a valid one:

Given the data, then, one can ask, Is language sexist or are people sexist or is society sexist? The probable answer, regrettably, is all three (Saporta, 1974:216).

CHAPTER IV

SEXISM IN THE TOP 100 LYRICS OF 1978: EMERGENCE OF THE WOMAN OF ANTIMONY

What impact have proponents of non-sexist language had on popular lyrics? Linguistically, are there any trends away from sexism? Or do contemporary musicians continue to pound stereotyped messages into the listeners' ears that woman is the inferior being of the human race?

The list of "Top 100" songs for 1978 was compiled by record-rating magazines on the basis of record sales and broadcasting popularity. The language of the "Top 100" songs of 1978 was analyzed to see in what ways and to what extent sexism is manifest as language is used to leave women (1) ignored (by the generic use of man), (2) stereotyped (by descriptors of passivity, submission, etc.), or (3) demeaned (by being referred to as immature, sex objects, and things). The frequency and type of sexism found in the popular music of 1978 will be compared (briefly in this chapter and more extensively in Chapter V) with that found in the longer time period, 1970 through 1978 (Chapters II and III).

The image of women in the lyrics of the late seventies includes some newly prominent features, as well as some already noted in the music of 1970-1978. The traditional picture of woman as dependent and passive is fused with a new

image of independence and aggression. She is seen more frequently as controlling men and yet also as childish--immature, compared to them. Sometimes compressed into adjoining phrases of the same song are the mixtures representing woman's make-up in the late seventies:

Runnin' wild, lookin' pretty,
Hot child in the city.

("Hot Child in the City,"
by Nick Gilder)

Linguistically, many feminine images are brought together in the most popular songs of 1978.

As true of the lyrics previously analyzed (1970-1978), sexism is least manifested in the "Top 100" songs of 1978 by use of the generic term man. Although the word man originally meant "adult male and all adults," proponents of non-sexist language argue that the word has increasingly come to be associated mainly with adult male. Thus, the argument continues, when man is used in reference to the human race, women's participation in the race is ignored. Therefore, opponents of sexist language discourage use of the generic noun man and the generic pronoun he when referring to sex-free nouns.

In the 100 songs examined for this chapter, the generic man appears only once (in comparison to eight occurrences in the lyrics for Chapter Two and four occurrences for Chapter Three). In this one occurrence, the word person could be substituted for man, except that the change would take the rhyme even farther afield (man-stand to person-stand).

This is the day of the expanding man
 That shape is my shade there where I
 used to stand.

("Deacon Blues," by
 Steely Dan)

Next, the second manifestation of sexism in the lyrics is the use of terms which stereotype women as dependent or passive. The phrases describing women were counted to determine what kind of stereotype the language of the lyricists provides. Words that have the highest count appear first in the rankings. These are provided in Table V in Appendix C.

Contrasting pictures of women--the passive, dependent women versus the independent, aggressive women who have control over men--exist in these songs. A third and more stable representation is still the idealized woman who is emotional, nurturing, sexy, and attractive.

For the most part, passive women permeate the songs. Feminine passivity extends to a total loss of motivation in this lyric:

And when you lose your will
 I'll be there to push you up the hill
 There's no, no looking back for us
 We've got a love sure 'nough.

("You're All I Need to Get By,"
 by Johnny Mathis & Deniece
 Williams)

However, in another lyric the passive nature takes it easy, rather than working hard, as the Scarecrow sings to Dorothy:

Don't you carry nothing that might be a load
 Come on, ease on down, ease on down the road.

("Ease on Down the Road," by
 Diana Ross and Michael Jackson)

Others will not exert themselves, even when being approached by a "loser" who has already announced his death wish:

I crawl like a viper through these
 suburban streets
 Make love to those women languid
 and bittersweet

· · · · ·
 Drink Scotch whiskey all night long
 And die behind the wheel.

("Deacon Blues," by
 Steely Dan)

In one song, a woman in her implied subjection to the home presents a contrast to the constant travels of her rambling man:

Winter is here again, oh Lord
 Haven't been home in a year or more
 I hope she holds on a little longer
 Sent a letter on a long summer day
 Made of silver not of clay
 Ooo, I've been runnin' down this dusty road.

("Wheel in the Sky,"
 by Journey)

Then, the most inert women are openly identified by the lyricists:

New Orleans ladies, sassy style that will
 drive you crazy
 And hold you like the night hugs the wick
 when this candle's burning
 Them creole babies, thin and brown, and
 downright lazy.

("New Orleans Ladies," by
 Louisiana's Le Roux)

Dependence, which ranks in the findings as number one, usually becomes a companion to passiveness. The major need of passive women is men. Woman is synonymous with "men

junkies." This is the message sung by lyricists as they join two stereotypic characteristics:

When I was just a little girl
I wanted the world at my feet
Now that's all changed
'Cause I have love and now I do concede
You're all I need to get by.

("You're All I Need to Get By,"
by Johnny Mathis & Deniece
Williams)

I was sitting back and watching my life go by
Until you came along and picked me up
Oh, and now I'm starting out a brand new life
And everything I say and do is all because of
you, boy.

("You," by Rita Coolidge)

Therefore, songs of the late seventies reinforce the "feminine mystique," defined by Betty Friedan as a custom in which "women tried to find fulfillment only in sexual passivity, male domination . . ." (Friedan, 1963:43). Despite the opportunities open to women now, so few in the lyrics have any purpose in life other than to breed and to serve men. That becomes their all-consuming addiction:

Please, please, I need it [gentle touch
or gentle kids] desp'rately.

("Mellow Lovin'," by
Judy Cheeks)

I can't remember when I've felt this high
Must be something special about the way
you're loving me tonight.

("You," by Rita Coolidge)

It ain't right with love to share
When you find he doesn't care for you

It ain't wise to need someone
As much as I depended on you.

("It's a Heartache,"
by Bonnie Tyler)

Women, like drug addicts, depend on men and passively wait for them. Consequently, they bear the imprint of their "habit":

You taught me everything I'll ever need to know
You left a mark upon my life
And I can never pay you back the debt I owe
You brought the woman out of me.

("You Brought the Woman
Out of Me," by Hot)

Juxtaposed against the dependent woman is the independent woman whose behavior often appears neurotic:

Danger in the shape of
something wild.

("Hot Child in the City,"
by Nick Gilder)

In several songs, her independence or lack of belonging to anyone leaves her vulnerable:

So young to be loose and on her own
Young boys, they all want to take her home.

("Hot Child in the City,"
by Nick Gilder)

Liberated women, needing to order their lives independently, walk out on their men:

I don't care if you never come home
I don't mind if you just keep on rowing away
on a distant sea
Cuz I don't love you and you don't love me
You cause a commotion when you come to town
You give 'em a smile and they melt
And your lovers and friends is all good and fine
But I don't like yours and you don't like mine.

("Promises," by Eric Clapton)

I'm givin' up
 I'm leavin', yes
 I'm a ready to be free

The thrill is gone
 I'm movin' on
 'Cause you've stopped
 Pleasin' me.

("If It Don't Fit, Don't Force
 It," by Kellee Patterson)

In these songs one hears the echoes that stand in the silence after the door has been slammed. Echoes of innocent journeying into the world to discover basic human values endure (Homer's *Odysseus*, Alfred Tennyson's *Lady of Shalott*, Henrik Ibsen's *Nora*). The women of popular songs, deriving from a much more realistic setting, differ from the literary characters who walked out in pursuit of their identity. Women's walking away shows independence, but it is independence without purpose. They merely walk into activity:

Please don't talk about the plans
 We had for fixin' this broken romance
 I want to go where the people dance
 I want some action, I want to live
 Action I've got so much to give.

("I Love the Nightlife [Disco
 Round], " by Alicia Bridges)

Immediately following the category independent in the word ranking is aggressive, another non-sexist trait of women. Ironically, the women's boldness is motivated by their loneliness for the men they walked out on in their moments of independence. Assertiveness is conveyed by the woman's non-verbal and verbal communication:

She looked right through me
 Like no one ever dared
 She said, "Meet me at midnight
 'Cause I'm lonely and I'm scared."

("Midnight Light," by
 Le Banc & Carr)

She makes bold physical advances toward the male:

You just smiled in French and took my hand
 Spoke the words I tried my best to understand
*"Viens chez moi--ce soir--va jamais terminer
 On va rester toujours ensemble."*

("Took the Last Train,"
 by David Gates)

She resembles the femme fatale more than the modern feminist
 in her seductive boldness:

She made me love her
 Took my soul and I soon discovered
 I was searching
 Searching for rainbows.

("Everybody Loves a Rain
 Song," by B. J. Thomas)

In the lyricists' insistence that some women are inde-
 pendent and aggressive, they go a step further to indicate
 that women are also quite often in complete control of the men
 in their lives. One man calls himself a woman's "prisoner."
 He capitulates by saying:

You're the keeper of my soul
 You've got complete control.

("Prisoner of Your Love,"
 by Player)

All women in the popular lyrics of 1978 are not liberated,
 however, Many are still stereotyped in traditional sex-roles
 as emotional, nurturing, sexy, attractive, and sometimes

idealized. By some, stereotyping is called a semantic disorder because the language is labelling a woman in traditional terms, rather than reporting her actual behavior (Nilsen, 1977:159).

Despite pleas to eliminate sexist language that stereotypes, woman is still being cast as emotional:

And when I'm alone in the night
The blues start to fall on me.

("Gettin' Ready for
Love," by Diana Ross)

In the late seventies the words or phrases portraying emotions are associated with loneliness, a contrast to the findings in Chapter One, in which many of the thirty-nine examples of emotionalism dealt with happiness:

She really wanted him
But he was never there
Now she's looking for another
For the lonely nights to share.

("Midnight Light,"
by Le Banc & Carr)

Another stereotype is nurturing. In these songs, one finds women encouraging, giving ego support, as well as being a man's rescuer and repairer:

You showed me that I was someone
Gave me strength to go on.

("You're the Love,"
by Seals & Croft)

What a change you have made in my heart
What a change you have made in my heart
You replaced all the broken parts
Oh, what a change you have made in my heart.

("What a Difference You've Made
in My Life," by Ronnie Milsap)

Although the nurturer is not generally thought to be alluring, she often is pictured as sexy, which becomes yet another stereotype. Words call attention to her eyes and hips, her dress, and her charms. Her free-swinging lifestyle unsettles the male in these lines:

And when you hold me, baby
 It's like we are one
 'Cause you got a motion
 That gets me all undone.

("You Got It," by Diana Ross)

The popular spokespersons of stereotyped femininity sing about another trait which describes women as attractive. The major worth of the woman is her beauty itself, which in one song becomes a personification of the woman's features:

Beautiful face
 You make me feel light on the stairs

 Emerald eyes, China perfume
 Caught on the wheel and lost in the feel
 Of a love so sweet.

Ruby lips
 You make my song into the night.

("Count On Me," by
 Jefferson Starship)

One more stereotype of the woman is idealized. Johnny Mathis constructs from his imagination a woman with all the quality combinations to make him completely happy:

All, all the joys under the sun
 Wrapped up into one
 You're all, you're all I need

("You're All I Need to Get By,"
 by Johnny Mathis & Deniece
 Williams)

This unrealistic idea of what one human being can do will probably be the very cause for the loss of all his joys.

Lyricists combine woman's opposite traits in a single example of stereotyping. The language forces together idealized good and idealized bad, all in one woman:

When Josie comes home so good
 She's the pride of the neighborhood
 She's the raw flame, the live wire
 She prays like a roman with her eyes on fire.

When Josie comes home so bad
 She's the best friend we never had
 She's the raw flame, the live wire
 She plays like a roman with her eyes on fire.

("Josie," by Steely Dan)

The Steely Dan team leave listeners with some cryptic lines which could, with insight, more accurately describe Josie for whom they title the song. Is she religious if "she prays like a roman"? Does she represent decadence if "she plays like a roman"? The lyricists' images imply she is an extremely exciting woman to them, inspiring confidence and a sense of camaraderie: "She's the pride of the neighborhood." However, it is doubtful that she would ever get close enough to anyone for a real relationship since she's "the best friend they never had."

These, then, are the five recurring stereotypes of women. The third and last manifestation of sexist language is the use of demeaning terms. The denigrating words extend from human terms describing women as childish sex objects to metaphorical terms which report them as things. Though there

is not as much of this type of language in the songs, it tends to lower the status of women more than did the stereotypic words. Women in the lyrics are not modern Medeas, expressing their frustration in destructive attempts at self-realization. However, at least one song expresses the defeat a woman feels in struggling to break away from the fixed child:

I been open to your love for ages
 But you can't see the forest for the trees
 You treat me like I'm just your little angel
 But I'm a woman wanting you to see
 That I been growing for so long.

("Think It Over,"
 by Cheryl Ladd)

Studying the lyrics for women demeaned as childish objects, one finds them referring to her as child, girl and baby. Bosmajian notes that the language of courts and legislatures over the centuries has demeaned women by treating them as children are treated:

Legally and politically identifying women with children has been one means of infantilizing the woman . . . and then identifying her with children . . . would seem so obvious as to be avoided. But there it is. Like children, women have been unable to make contracts; like children, women have been kept out of taverns; like children, women have been protected from obscene speech. If a class of adults are identified enough times with children, patterns of thinking about those adults are developed which infantilize them (Nilsen, 1977:92).

Baby is the main tool used in the lyrics to infantilize. Some would argue, baby is not meant to infantilize but to endear. If endearing, why not use the word woman?

The men express their desires in regard to the baby they address: desires not to be hurt, desires to dance, and desires to take baby to bed. Even when a man is unsure of the outcome with a woman who may grieve him, he talks in terms of "getting her" with a tone of superiority and control, not equality:

Oh, you can take your time, baby
 I'm in no hurry
 I know I'm gonna get you
 You don't wanna hurt me, baby.

("Take a Chance on Me," by ABBA)

Trivial, mindless motion is assigned to any woman referred to as the male dancer's boogie baby, as exemplified in this song:

With your baby all night long
 Doin' the boogie to a funky song
 Havin' a good time, doin' it all
 Gettin' happy, havin' a ball, y'all.

("Dance Across the Floor,"
 by Jimmy "Bo" Horne)

The means of infantilizing or controlling woman is best seen in the songs when a man tries to take his baby to bed:

Ooo, baby, lay down beside me
 Turn the radio on

 Oh, baby, nothing's gonna stop us now
 'Cause we've made it this far.

("Tonight I'm Gonna Make You
 a Star," by Brenda and Herb)

Everytime I'm with you, baby

 When you're laying in my arms
 'n' you do the things you do

Stay with me, lay with me
 Holding me, loving me, baby
 'Til the night closes in.

("Kiss You All Over," by Exile)

Immaturity or lack of status is further shown by the lyricists' use of girl and child words. Robin Lakoff, professor of linguistics at the University of California, Berkeley, blames feminine vanity for causing American women to be seen as child in the language:

. . . girl is (presumably) flattering to women because of its stress on youth. But here again there are pitfalls: in recalling youth, frivolity and immaturity, girl brings to mind irresponsibility (Lakoff, 1973:61).

Men are rarely referred to as boys, nor do adult males call one another boy. An expression like "going out with the boys" was alluded to in "Champagne Jane," but it suggests an air of youthful abandon to the life of responsibility. Perhaps that is why boy is so seldom related to the American male. Lakoff comments further about women as girls:

But women of all ages are "girls": one can have a man, not a boy, Friday, but a girl, never a woman or even a lady, Friday; women have girl friends, but men do not--in a non-sexual sense--have boy friends (Lakoff, 1973:61).

Turning from Lakoff's suppositions about women as girls, one can look at some of the latest popular songs of the seventies to see how this demeaning term is used. There are three ways in the 1978 "Top 100." Girl is used in the lyrics when women are in love, in a sexual relationship, or in a problem

relationship. Here is a song about love that connotes respect, except for the pejorative girl reference:

Thank you, girl, for being
 Just the way you are
 I would never try to change you
 All I live for is to love you.

("Alive Again," by Chicago)

As with the use of baby, the word girl implies less than a mature woman; thus she is a more vulnerable prospect for seduction:

You're looking kinda lonely, girl
 Would you like someone you could talk to
 Woo yeh all right
 I'm feeling kinda lonely too
 If you don't mind, can I sit down here beside you
 Woo yeh all right
 And if I seem to come on too strong
 I hope that you will understand
 I say these things 'cause I want to know
 If you're as lonely as I am
 And would you mind sharing the night together?

("Sharing the Night
 Together," by Dr. Hook)

Women may be grouped with other immature cuddlers:

Little warm puppies and children
 and girls of the night.

("Mama, Don't Let Your Babies
 Grow Up to be Cowboys," by
 Waylon & Willie)

Or paired by unparallel terms:

Only you know how to love a girl like me
 Oh, only you can get what I got
 Only you can keep me red hot
 Only you know how to love a man like me.

("Only You," by Loleatta
 Holloway & Bunny Sigler)

It is unthinkable that he would respond, "Only you know how to love a boy like me." Though "girls and men" are often linked together in the media and in music, it is important to note that we never see "women and boys" when writers are dealing with peers of both sexes.

In the songs, the excitement of the woman as girl in relationship to the opposite sex can turn to anxiety. A couple of songs reveal the male unable to sleep and unwilling to accept a girl's leaving him.

The next degenerating term for woman is child. Only two songs employ this noun and they describe two entirely different kinds of women, while implying that both are immature. One is a "hot child" ("running wild and lookin' pretty") and the other is a "bashful child" ("trying to conceal herself").

That, then, is the degradation of women when referring to them as childish sex objects. Next, women experience linguistic discrimination when referred to as the adult sex object, the body. Alleen Nilsen described an experience that stuns one into realizing how close Americans are to this body (woman) and mind (man) comparison:

When I was living in Afghanistan, I was surprised at the cruelty and unfairness of a proverb that said, "When you see an old man, sit down and take a lesson; when you see an old woman, throw a stone." In looking at Afghan folk literature, I found that young girls were pictured as delightful and enticing, middle-aged women were sometimes interesting but more often just tolerable, while old women were always grotesque and villainous. Probably the reason for the negative connotation of old age in women is that women are valued for

their bodies while men are valued for their accomplishments and their wisdom. Bodies deteriorate with age but wisdom and accomplishments grow greater (Nilsen, 1977:28-29).

We have traces of this same attitude in the "Top 100" songs of 1978. Two distinguishable facts about woman as object are these: (1) to be an object is to be handled, (2) to be a human object is to respond to the handling.

First, how are women as objects and bodies handled in the language of the lyrics? In more gentle terms, the male is kissing, stroking, feeling, or holding his object.

And your body's soft and warm
 Lay right here with you all night.

("I Just Want to Love You,"
 by Eddie Rabbit)

Patience has never been one of my virtues
 Baby, when I want something, I want it now
 And I want you now, I wanna kiss you now
 I wanna kiss you now.

("I Can't Wait Any Longer,"
 by Bill Anderson)

Woman black as coal
 Sister to the night
 Stroke my body, touch my soul
 Make me feel all right.

("Prisoner of Your Love,"
 by Player)

When we are together
 The moments I cherish with
 every beat of my heart
 To touch you, to hold you
 To feel you, to need you
 There's nothing to keep us apart ooo ooo ooo.

("Three Times a Lady,"
 by The Commodores)

Terms implying harsher treatment of women as sex objects are found in these two songs:

Sing a song, play some pong, shoot a little pool
Hittin' on the honeys right out of high school.

("Livingston Saturday Night,"
by Jimmy Buffett)

We're gonna laugh and dance half the night away
We're gonna scream and shout while the music
plays
Then around about two, tell ya what I'm gonna do
Girl, I'm gonna take you home
And stick plenty love to you
Let's get it on all night long.

("Oh What a Night for
Dancing," by Barry White)

An explanation of how women as objects respond lies in the statement of the songs. One is the response of traditional women, passively waiting for the men's possession or commands:

You never treated me good
You took whatever you could.

("You Brought the Woman
Out of Me," by Hot)

Ooo, baby, lay down beside me, turn the radio on
Let's make love to the music while they're playing
our song.

("Tonight I'm Gonna Make You
a Star," by Brenda & Herb)

Wrap your arms around me
Get it on, get it on
Come on, come on
Rock me all night long.

("Wrap Your Arms Around Me,"
by K. C. & The Sunshine Band)

The other response to being an object comes from the liberated woman who openly complains:

I can't stand bein' handled
 I've exhausted each excuse
 I've even stooped to fakin' it
 But tell me, what's the use?

("If It Don't Fit, Don't Force
 It," by Kellee Patterson)

'Cause I can give it and give it
 and give it and never get what I deserve
 I'm tired of searchin' and
 searchin' and searchin'
 You be the one to see what I need.

("Mellow Lovin'," by
 Judy Cheeks)

Just as women are demeaned by human terms--baby, child, girl--so are they demeaned through metaphorical terms. Besides using human terms to describe women, lyricists use four other basic categories of comparison: animals, nature, food, and things. In Sexism and Language, a book which provides a great deal of information on how and why sexist language is employed in our society, Alleen Pace Nilsen has this to say about words which label women as things:

Because of our expectations of passivity, we like to compare females to items that people acquire for their pleasure . . . An example of this kind of thinking is the comparison of females to food, since food is something we all enjoy, even though it is extremely passive. We describe females as such delectable morsels as . . . a tart, cheese-cake, sugar and spice, a cute tomato, honey, a sharp cookie . . . We say a particular girl has a peaches and cream complexion or "she looks good enough to eat." And parents give their daughters such names as Candy and Cherry (Nilsen, 1977:32).

The first metaphorical words to be illustrated from the lyrics are animal terms. Only two songs contain derogatory references to woman. She is a bitch in one and a honey bee in the other:

I heard it said that you had it
 made with your movie star
 And, oh, how right you are
 If that's really 'bout the best
 you can do, bitch, c'mon
 You moved my soul
 So I played the role of your
 back door man.

("Honey, Don't Leave L. A.,"
 by James Taylor)

You're sweet as a honey bee
 But like a honey bee stings
 You've gone and left my heart in pain.

("It's the Same Old Song," by
 K. C. & The Sunshine Band)

Both animal uses may be subtle suggestions that woman in the 1978 songs refuses to be trapped. The metaphor bitch is used as a man pleads with a woman not to leave L. A. (but more especially him). However, he appears to be using the term as Miller and Swift report it from a feminist tract called "The Bitch Manifesto" as "a popular derogation to put down uppity women . . ." (Miller, 1976:119).

The simile comparing a woman to a honey bee indicates that the man has been stung. He sighs over her absence. Because the bee is a social species, the implication may be that she did not leave him as a solitary figure but with another man. Perhaps she merely felt trapped, so she left. The

escaped honey bee could be the animal symbol of the 1978 lyrics' woman--traditional but liberated.

Aside from comparing woman to an animal, lyricists compared her to nature. Mary Matthews, author of "A Teacher's Guide to Sexist Words," comments on the habit of human beings to compare people to processes:

This is one way we learn to understand ourselves and to understand human nature--that is, to make sense out of life . . . Comparison words reflect how we think about each sex (Matthews, 1977:392).

Analyzing the list of nature words--flower, wind, sunrise, sunshine, Northern star and shooting star--linked with woman in these popular songs can tell us more how lyricists think about her.

The flower comparison graphically confirms the woman as a "men junkie":

Hey, mister, please I'm like a flower
And I need a little rain
Or maybe your sunshine
Could just somehow ease the pain.

("Mellow Lovin'," by
Judy Cheeks)

In male and female behavior differences, the woman is usually stereotyped as soft and quiet. The man is generalized as strong and violent. The wind simile complies with this sex-role stereotyping of the woman:

You speak in a whisper like the wind
Oh and when it touches you I see clearly
That we can be more than just friends.

("Flying High," by
The Commodores)

Relating a woman's face to a sunrise could relegate her to the "child of the day," according to an old Egyptian myth, or it may merely be a commentary on the brightness she brings:

Your face has a glow, girl, like a sunrise.

("Flying High," by
The Commodores)

The sunshine metaphor appears to reveal woman in the nurturing stereotype world:

You're my sunshine day and night
Oh, what a difference you've made in my life.

("What a Difference You've Made
in My Life," by Ronnie Milsap)

Reinforcing the image of woman in these songs, the last two nature similes refer to the Northern star (the traditional, stable stereotype):

You've been as constant as the Northern star
The brightest light that shines.

("Right Down the Line,"
by Gerry Rafferty)

but also to a shooting star (the liberated woman):

Loving you the way I do
Has made me feel like a shooting star
Shining bright and shining far.

("You," by Rita Coolidge)

From the land where flowers grow to the stars in the sky, the nature references, though demeaning to women in putting them into the category of non-humans, help one to understand the behavior society has imposed upon her.

The third category of terms demeaning to women is food. One will find the popular lyricists have provided pictures of

woman as the main course, dessert, and forbidden fruit. Perhaps Shakespeare's famous line could be altered to read: "Shall I compare thee to a city deli?" The connotation in this song is that the man is going to pick up a beautiful woman:

He was looking for the place called
 Le Ho Fook's
 Gonna get a big dish of beef chow mein.

("Werewolves of London,"
 by Warren Zevon)

Women, when they are referred to as food, are not usually considered "main dishes"; they are usually "desserts" that one can take or leave.

Moving from the main course to sweets, one hears the woman in the 1978 popular songs compared to honey more than any other food term:

If you change your mind
 I'm the first in line
 Honey, I'm still free
 Take a chance on me.

("Take a Chance on Me," by ABBA)

From the lyricists, listeners know what to consume and what not to consume when listening to the labels for woman. She is labelled off limits in this song, implying that with women came the first woe and wrong into the world:

I knew I was captured by the rhythm of
 the magic flute,
 Pulling and urging me to taste
 the forbidden fruit.

("Stuff Like That," by
 Quincy Jones)

There is no indication in the songs that this warning was heeded:

I can't wait any longer
 This feelin's gettin' stronger
 Satisfy my hunger
 You're the only one who can.

("I Can't Wait Any Longer,"
 by Bill Anderson)

Other than food, the fourth way of seeing woman in demeaning metaphorical terms is through comparison to things. Electrical things or flames conjure images of excitement or intense passion:

She's the raw flame, the live wire.

("Josie," by Steely Dan)

But when my eyes looked at her
 I learned that she was keeping a
 secret fire
 And if I got real close I'd burn.

("Ebony Eyes," by Bob Welch)

Compare to hot items, gloves and harmony are more mundane:

We fit together like a glove on hand

 Close as three-part harmony.

("You and I," by Rick James)

Women are identified as non-persons in these comparisons.

These demeaning terms, referring to women as animals, nature, food and things, destroy women's personal identity. When women are being portrayed as objects--sexual or otherwise--they are not being viewed as serious persons with individual views.

In summary, in the popular lyrics of 1978 sexism is not necessarily diminished--it is merely redistributed. Woman's presence is less often ignored (through use of the generic man) but is more frequently devalued (through demeaning terms such as baby and child). Parts of the traditional sexist stereotype remain (nurturing, dependent, etc.), and yet new features of a liberated woman (independent and aggressive) have squeezed their way into the picture. The resulting portrait of woman is more complicated but not necessarily more complimentary.

CHAPTER V

CONCLUSION

During the decade of the sixties, when sexist language began to be identified and condemned, how did popular lyricists respond? Did they delete discriminatory language from their songs in the decade which followed? The purpose of this study has been to determine whether sexism is present in the language of the lyrics of the seventies; and, if so, in what ways it is most frequently manifested. The conclusion is that sexism is prevalent in two of the three manifestations studied. Women are stereotyped and demeaned but not necessarily ignored.

The language of the lyrics presents less sexist terms in the first manifestation investigated, that of referring to men much more frequently than to women. The generic use of man occurs infrequently: eight times in the songwriter-singers' lyrics, four times in the "Top Ten" from 1970 through 1978, and only once in the "Top 100" of 1978. Why is the generic used with decreasing frequency? Perhaps feminists and linguists who call for non-sexist language are finally reaching lyricists' ears. Or, perhaps beginning in the early seventies, popular music became less and less concerned with social issues. As writers restrict the scope of their subjects more to personal pleasure and close interpersonal

relationships, mankind or man in the generic sense needs no expression.

The lyricists primarily ignore females by using masculine markers and omitting occupational references to women. As the number of working women increases, will the lyricists of the eighties reflect this societal change in their songs? Equally important is the question of how the popular artists will describe women who hold jobs. H. Lee Gershuny found that the few illustrative sentences in the 1966 Random House Dictionary which link women with jobs show her with stereotypic feminine traits: "She romanticized her role as an editor" (Nilsen, 1977:146).

That particular illustrative sentence points up the close relationship between manifestations of sexism by ignoring and by stereotyping. Not only will women need to have some symbolic visibility, but the way women are seen when they are not ignored must change. Mass society as a whole may continue to hold an outdated view of women if lyricists continue to define them in stereotypes, less positive and important than men.

Sexism appears throughout all the lyrics studied, not in force but in quantity of stereotypic language. The stereotypically feminine qualities of emotional, nurturing, and sexy rank high in frequency in each group of songs.

The songwriter-singers especially maintain the traditional stereotype by most often describing women as submissive in addition to emotional, nurturing, and sexy. Three

particularly negative elements rank high: incompetence, materialism, and shallowness. The classifiers which the lyrics use present a caricatured woman whose significance is based on her physical features as opposed to man whose greatest significance lies in his mind.

The popular songs of the entire decade of the seventies ("Top Ten" from 1970 to 1978) amend the customary stereotype (emotional, nurturing, and sexy) in both positive and negative ways. The woman is described as attractive yet trapped (by men and by trivial concerns), as evil and yet idealized--at times idealized for being evil.

Woman's stereotype changes in the "Top 100" lyrics of 1978. Liberated qualities of aggressiveness and independence are added while the traditional traits are maintained. These qualities, minimally present in the other lyrics, now attain much higher ranking and are held in antinomy with the traditional descriptions of dependent, emotional, and nurturing.

One possible reason that a more aggressive quality is seen in the woman in the music of the late seventies is that women are, in fact, moving into more aggressive roles with men in education and in the business world. Thus, the lyricists are identifying what they see in today's woman and recording it for their popular audiences. On the other hand, lyricists may be trying to satisfy the demands of only a segment of their record buyers who are actively involved in the current feminist movement and who are using their own

language to bring understanding among men and women about what true male and female traits are. Still another possibility is that the linguists who have written books and lectured across the country attempting to induce change in the language as it regards women are being heard and heeded.

The solution to the popular lyricists' changing their stereotype of woman is not another stereotype. It will not solve the problem of stereotyping to change women into very masculine-stereotype figures. Neither would it be wise to see all of man's traits disappearing as he behaves with more feminine traits. A great British writer once suggested that there is no wisdom in replacing an inadequate model with an insufficient one.

A greater contribution to humanity would be encouraging women to adopt noble goals larger than themselves or the men they strive to imitate. A fully developed woman would possess finer qualities, not greater power. This woman needs purpose, optimism, and influence. Being purposeful, she could expend her energies on a cause greater than her own grievances. Optimism offers stability when change is in process and one is moving toward a future with no models. Women who tend to be hesitant and indecisive must be willing to become influential, strong enough in character to stand alone, wise enough to bring about change.

Further analysis of the language revealed a third manifestation of sexism and perhaps the one most cruel to women--

descriptions that demean them. Throughout all the lyrics the most common way women are demeaned is as sex objects. Such references define woman as "body." Another method of demeaning women is the use of metaphorical terms. Bitch is an animal term used for women by at least one musician in all three groups of lyrics. Especially the songwriter-singers regard women as pets, cats and dogs, rather than independent persons. The popular charted lyrics (Chapters Three and Four) use demeaning nature terms, such as clinging vine and shooting star. All the lyrics degrade women as inanimate objects: "yesterday's newspaper," "rake," and "A well-worn tire." In the lyrics of 1978 a slight improvement occurs, using more exciting objects, such as "live wire" and "secret fire." On the other hand, it is the lyrics of the late seventies that most frequently demean women with words denoting immaturity: baby, child, and girl. Such terms relegate her to helplessness, irresponsibility, and childish self-centeredness. Consequently, the terms imply that she is an undeveloped person, not ready to confront the realities of the world. The language of the popular lyrics throughout the decade has patronized and trivialized women as sex objects, animals, natural objects, things, and children.

Possible reasons for the demeaning language may be linked to economy. Male producers feel that women must project sexuality to keep male audiences buying. The woman is not profitable for her thinking but for her femininity. Thinking is

what predicates control. Thus men perpetuate their control over the economy and the woman.

This study documents pervasive sexism in the popular songs of the seventies. While women are still being stereotyped, they are, at least, becoming more aggressive and independent though often being demeaned in the process. When one considers that the largest overall percentage of the audience that listens to these popular songs is made up of women who evidently approve of the language and the portraits of women that it paints, then sexist language may still be with us for a long time in American society, especially in our popular music.

Not only is the sexist language voiced by the lyricists a national issue, it seems that some of the ways they use such language are but expressions of similar aspects seen in all male and female speech. Even when describing their stereotypes with descriptors most prevalent in sexist speech, lyricists wish for a sense of the real which would remove the limits on individuals. A paradox in the popular song, "If You Could Read My Mind," by Gordon Lightfoot, is a commentary on the popular culture stereotypes found in movies, "three-way scripts," and "paperback novels." Lightfoot's statements become representative of all popular lyricists when in his desire for reality he pleads: "But for now, love, let's be real."

The sexist language that Lightfoot and all the lyricists whose songs were examined use leads one to question the source which breeds such language. All men and women who talk or write will confront opportunity to use sexist language in ignoring, stereotyping, or demeaning women. The way one uses the language may differ from or correspond to the lyricists' way of speaking. Everyone must figure out a way to respond to his or her own sexist bias; otherwise, individuals will remain locked into stereotypes:

And I will never be set free
As long as I'm a ghost
That you can't see.

("If You Could Read My Mind,"
by Gordon Lightfoot)

APPENDIX A

TABLE I

FREQUENCY OF CLASSIFYING NOUNS, ACTIVE VERBS,
AND DESCRIPTIVE ADJECTIVES IN THE POPULAR
LYRICS OF THE SONGWRITER-SINGERS

| * F E M A L E * | | |
|-----------------------|--------------------------------|---|
| Order of Frequency | Number of Descriptive Words | Classifying Nouns, Active Verbs, and Descriptive Adjectives |
| 1 | 39 | Emotional |
| 2 | 36 | Nurturing (encouraging, supporting) |
| 3 | 30 | Submissive (following, waiting on) |
| 4 | 19 | Sexy |
| 5 | 18 | Independent (free) |
| 6 | 17 | Incompetent |
| 7 | 15 | Materialistic |
| 7 | 15 | Hollow, Shallow |
| 8 | 14 | Dependent (needy) |
| 8 | 14 | Evil (cruel, wicked) |
| 9 | 11 | Of Low Esteem |
| 10 | 10 | Queen |
| 10 | 10 | Attractive (beautiful) |
| 11 | 9 | Proud, Critical |
| 12 | 7 | Aggressive |
| 13 | 1 | Idealized |

TABLE IA

EXAMPLES OF CLASSIFYING NOUNS, ACTIVE VERBS,
AND DESCRIPTIVE ADJECTIVES IN THE POPULAR
LYRICS OF THE SONGWRITER-SINGERS

| <u>Descriptors</u> | <u>Songs</u> |
|--|-------------------------|
| EMOTIONAL | |
| I feel the earth move | "I Feel the Earth Move" |
| I know that my emotions are something I just can't control | "I Feel the Earth Move" |
| don't look so scared | "Stray Cat" |
| but you really miss your mother | "Stray Cat" |
| American girls want everything in the world you could possibly imagine | "Some Girls" |
| but she's very educated and doesn't give a damn | "Complicated" |
| the splash of tears | "I Do It For Your Love" |
| you'll have your tears like every woman | "Until the Night" |
| to those of us who know the pain of valentines that never came | "At Seventeen" |
| and gazing at the moon, will pray to go quite mad | "Tea and Sympathy" |
| Mona cries | "I Wanna Be Your Lover" |
| gets all messed up and she faints | "I Wanna Be Your Lover" |
| sign on the window says "Lonely" | "Sign on the Window" |
| why don't you just leave me if you didn't want to stay | "She's Your Lover Now" |
| something is tearing up your mind | "Tell Me, Momma" |
| what's wrong with you this time | "Tell Me, Momma" |
| she began to shout | "Went to See the Gypsy" |
| you always responded | "Sara" |
| doesn't help to know you're just time away | "So Far Away" |
| gets me down and lonely | "So Far Away" |
| chills my soul right to the marrow | "Home Again" |
| feeling right | "Home Again" |
| I won't be happy until... | "Home Again" |
| I wept | "Tapestry" |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|--|--|
| my heart be broken | "Will You Love Me Tomorrow?" |
| I watched in sorrow | "Tapestry" |
| used to feel uninspired | "A Natural Woman" |
| feel so tired | "A Natural Woman" |
| to my peace of mind | "A Natural Woman" |
| your kiss helped me name it | "A Natural Woman" |
| you make me feel like a natural woman | "A Natural Woman" |
| she says she needs affection | "Stiletto" |
| still as big a fool concerning you | "In the Winter" |
| the mama looked down and spit on the ground | "Me and Julio Down by the Schoolyard" |
| she seemed so glad to see me | "Still Crazy After All These Years" |
| still crazy after all these years | "Still Crazy After All These Years" |
| I am on a lonely road | "All I Want" |
| I hate you some, I love you some | "All I Want" |
| last night I couldn't sleep | "Carey" |
| I miss my clean white linen and my fancy... | "Carey" |

NURTURING (Encouraging, Supporting)

| | |
|--|-----------------------|
| and I'll be there, you've got a friend | "You've Got a Friend" |
| some girls give me money | |
| some girls buy me clothes | |
| some girls give me jewelry | "Some Girls" |
| don' cha think we need a woman's touch to make it come alive? | "Live With Me" |
| you can rest your weary head right on me | "Let It Bleed" |
| and there will always be a space in my parking lot when you need a little coke and sympathy | "Let It Bleed" |
| the lady then she covered me with roses...she blew my nose | "Honky Tonk Woman" |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|---|---|
| she treats me oh so kind cooking fresh food for a husband's... without your love I'd be nowhere at all, I'd be lost if not for you if not for you, babe, I couldn't find the door come back and cook up a meal oh, what a wonderful feeling just to know that you are near you tamed the lion in my cage you were always so close and still within reach when I needed your help you gimme a map and... holding you again could only do me good close your eyes and think of me and soon I'll be there if I make you happy I don't need to do more she's always a woman to me she can lead you to live she'll bring out the best take a little time, some memories and wine | "Complicated" "Mother's Little Helper" "If Not For You" "If Not For You" "Winterlude" "The Man in Me" "Idiot Wind" "Sara" "Sara" "So Far Away" "You've Got a Friend" "A Natural Woman" "She's Always a Woman" "She's Always a Woman" "She's Always a Woman" "Bright Lights and Promises" "From Me to You" "Light a Light" "Lover's Lullabye" "Lover's Lullabye" "Lover's Lullabye" "Lover's Lullabye" "When the Party's Over" "Duncan" "Love Me Like a Rock" "Something So Right" |
| I'd like to be the one to see you through we laughed our tears away lay down and slumber, mama's boy is torn asunder lay down I know you're weary lay down and don't you wake till morning lay down and dream of love and glory I'll teach you how to sing and dance I seen that girl as the road to my survival she get down on her knees and hug me you've got the cool water when the fever runs high | |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|------------------------------------|------------------------------|
| you calmed me down | "Something So Right" |
| to bring out the best in | |
| me and in you too | "All I Want" |
| I want to make you feel better | "All I Want" |
| I want to make you feel free | "All I Want" |
| | |
| SUBMISSIVE (Following, Waiting On) | |
| she does just what she's | |
| told (2) | "Under My Thumb" |
| she knows just how to please | |
| her man | "Complicated" |
| now I'm no longer doubtful of | |
| what I'm living for 'cause | |
| if I make you happy... | "A Natural Woman" |
| it's a sacrificial altar and | |
| I'm laying down my head | "The Come On" |
| I'll come running | "You've Got a Friend" |
| I would go to the ends of | |
| the earth | "Where You Lead" |
| where you lead I will follow | "Where You Lead" |
| all you have to do is call | "Where You Lead" |
| if you want...you know I will | "Where You Lead" |
| she gives you what you need | "Stiletto" |
| I'll go down like a ship of | |
| state | "Between the Lines" |
| that's what they pay me to be | "Bright Lights and Promises" |
| mine is yours for free | "The Come On" |
| I would not beg for me | "From Me to You" |
| I'm waiting by the doorway | "From Me to You" |
| bring me back home again | "Light a Light" |
| I'm waiting for the sound of | |
| your saying | "Light a Light" |
| I lay me down to sleep | |
| forever by your side | "Tea and Sympathy" |
| you get what you need | "Watercolors" |
| you can fall in love with me | "When the Party's Over" |
| I love you when I forget | |
| about me | "All I Want" |
| I want to be the one you | |
| want to see | "All I Want" |
| she flips her hair for you | "Blonde in the Bleachers" |
| she follows you home | "Blonde in the Bleachers" |
| crown and anchor me | "Blue" |

| <u>Descriptors</u> | <u>Songs</u> |
|--|--|
| oh will you take me as I am if you want me I'll be in the bar she's lost to you I'll come meet your plane I come when you whistle | "California" "A Case of You" "Little Green" "See You Sometime" "You Turn Me On I'm a Radio" |

SEXY

| | |
|---|---|
| you're a strange stray cat, oh yeah, don't scratch like that | "Stray Cat" |
| Parachute Woman, land on me tonight...my heavy throb- ber's itchin' just to lay a solo rhythm down | "Parachute Woman" |
| and when she strips, the chauffeur flips | "Live With Me" |
| my breasts they will always be open, baby | "Let It Bleed" |
| when you call my name, I salivate like a Pavlov dog | "Bitch" |
| and if he wants to hold you, if he wants to know you, that's what you're here for | "Bright Lights and Promises" |
| well, jumping Judy can't go higher--she had bullets in her eyes and they fire | "I Wanna Be Your Lover" |
| lay, lady, lay, lay across my big brass bed | "Lay, Lady, Lay" |
| you're the one I adore, come on over here and give me more | "Winterlude" |
| you got your body in the way | "Rita May" |
| you got me huffin' and a puffin' | "Rita May" |
| sweet virgin angel, sweet love of my life | "Sara" |
| I just want a bed for the night | "The Come On" |
| I'd be kissing in the backseat | "In France They Kiss on Main Street" |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|--|--|
| you've got the look of love- light in your eyes | "Something So Right" |
| I want to shampoo you | "All I Want" |
| I want to renew you again and again | "All I Want" |
| input--output--electricity, the lines were overloaded | "Electricity" |
| runs all through her circuits | "Electricity" |
| | |
| INDEPENDENT (Free) | |
| bet your mama don't know you scream like that | "Stray Cat" |
| she's dedicated to having her own way | "Complicated" |
| sign on street says "Y' Don't Own Me" | "Sign on the Window" |
| (why must everybody bow?) | "She's Your Lover Now" |
| she'll be standin' on the bar soon with a fish head an' a harpoon an' a fake beard plastered on her brow | "She's Your Lover Now" |
| got your steam drill built and you're lookin' for some kid to get it to work for you | "Tell Me, Momma" |
| you're so damn nonchalant | "Rita May" |
| you in the market place in Savanna-la-Mar | "Sara" |
| I sure hope the road don't come to own me | "So Far Away" |
| she's got so much skill | "Stiletto" |
| she can take you or leave you | "She's Always a Woman" |
| she can ask for the truth | "She's Always a Woman" |
| she takes care of herself | "She's Always a Woman" |
| in the morning I won't be there | "The Come On" |
| the mama rolled out of bed and she ran to the police | "Me and Julio Down by the Schoolyard" |
| I am traveling, traveling, traveling, traveling | "All I Want" |
| impossible to hold | "Tapestry" |
| I bought me a ticket | "California" |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|---|--|
| INCOMPETENT | |
| look at that stupid girl don't you remember makin' baby love? you didn't know me any better you're an idiot, babe I didn't know just what was wrong with me you may never understand no lights to give me | "Stupid Girl" "Tell Me, Momma" "Idiot Wind" "Idiot Wind" "A Natural Woman" "The Stranger" "Bright Lights and Promises" |
| I feel like I haven't learned anything even forget to ask that you can't even see it took a little time...to get next to me looking for something, what can it be my mind see-saws for the bright red devil who keeps me in this tourist town there's a score of hare- brained children she don't know the system, plus she don't understand she's got all the wrong fuses and splices | "The Come On" "Barangrill" "Something So Right" "Something So Right" "All I Want" "All I Want" "Carey" "Live With Me" "Electricity" "Electricity" |
| MATERIALISTIC | |
| some girls give me diamonds, others buy me clothes she'll take what you give her as long as its free she's earned her degree in debentures of quality gold lame' and diamonds, I'm a... | "Some Girls" "She's Always a Woman" "She's Always a Woman" "At Seventeen" "Bright Lights and Promises" |
| impressed with your Halston dress for a dime | "Big Shot" "In the Winter" |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|----------------------------------|------------------------------|
| you ask much of me | "Watercolors" |
| looking for the key to | |
| set me free | "All I Want" |
| the greed | "All I Want" |
| I want to knit you a sweater | "All I Want" |
| I'll put on some silver | "Carey" |
| I'll buy you a bottle of wine | "Carey" |
| rent me a grand piano and put | |
| some flowers 'round my | |
| room | "Carey" |
| I've got the old man's car, | |
| I've got a jazz guitar, | |
| I've got a tab at Zanzibar | "Zanzibar" |
| | |
| HOLLOW, SHALLOW | |
| the way she talks about | |
| someone else that she | |
| don't even know herself | "Stupid Girl" |
| but I know that you know that | |
| I know that you show | "Tell Me, Momma" |
| whatever made you change your | |
| mind | "Sara" |
| close my mind | "So Far Away" |
| she only reveals what she | |
| wants | "She's Always a Woman" |
| the most she will do is throw | |
| shadows at you | "She's Always a Woman" |
| there's never much to say | |
| between the moments | "Between the Lines" |
| I never thought I'd end up | |
| this way...with no dreams | "Bright Lights and Promises" |
| you can fake it, that's all | |
| right | "The Come On" |
| I watch the TV in the afternoon | "In the Winter" |
| the operator, she tells the | |
| time, it's good for a | |
| laugh | "In the Winter" |
| I have no more dreams to give | "Tea and Sympathy" |
| into my sheltered home | "Over" |
| anyone can learn the words and | |
| the melody's so plain | "Over" |
| we'll laugh and toast to nothing | "Carey" |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|--|--|
| DEPENDENT (Needy) | |
| oh, why was it so hard for you, if you didn't want to be with me, just to leave? | "She's Your Lover Now" |
| I'd rather spend it being close to you | "So Far Away" |
| I really need someone | "Home Again" |
| I'm no longer doubtful of what I'm living for | "A Natural Woman" |
| I just want to be close to you | "A Natural Woman" |
| I only want to be with you | "Where You Lead" |
| I'll have no lovers on the side | "Between the Lines" |
| when you're gone the sun don't shine | "Light a Light" |
| light a light for me | "Light a Light" |
| I'll not write another line for my true love is gone | "Tea and Sympathy" |
| we sound so good together and so poorly sung alone | "When the Party's Over" |
| I'm your biggest fan | "California" |
| you know it sure is hard to leave here | "Carey" |
| let's not talk of fare-thee- wells now | "Carey" |
| EVIL (Cruel, Wicked) | |
| she purrs like a pussy cat, then she turns around and hisses back | "Stupid Girl" |
| some girls they're so evil, some girls they're so corrupt | "Some Girls" |
| and you can send me dead flowers every morning | "Dead Flowers" |
| Big Jim...killed and Rosemary on the gallows | "Lily, Rosemary and the Jack of Hearts" |
| why'd you have to treat me so bad? | "She's Your Lover Now" |
| you hurt the ones | "Idiot Wind" |
| your corrupt ways had finally made you blind | "Idiot Wind" |
| she cuts you once, she cuts you twice | "Stiletto" |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|-----------------------------|-------------------------|
| she can kill with a smile | "She's Always a Woman" |
| she can wound with her eyes | "She's Always a Woman" |
| she can ruin your faith | "She's Always a Woman" |
| so I hurt you too | "All I Want" |
| I'm a wild seed again | "Let the Wind Carry Me" |
| I made my baby cry | "River" |

OF LOW ESTEEM

| | |
|--|---------------------------------|
| her eyes are just kept to herself | "Under My Thumb" |
| she's the worst thing in this world | "Stupid Girl" |
| just you be my Backstreet Girl | "Backstreet Girl" |
| all you women are low-down gamblers | "Tumbling Dice" |
| you're on the bottom | "Idiot Wind" |
| my soul was in the lost- and-found | "A Natural Woman" |
| those whose names were never called | "At Seventeen" |
| those of us with ravaged faces, lacking in the social graces | "At Seventeen" |
| ugly duckling girls | "At Seventeen" |
| overused and much abused | "Bright Lights and Promises" |
| there must be something terribly wrong with me | "The Come On" |

QUEEN

| | |
|---|--------------------|
| a tent show queen | "Brown Sugar" |
| like a lady in waiting to a virgin queen (2) | "Stupid Girl" |
| a gin-soaked barroom queen | "Honky Tonk Woman" |
| the Queen of the Underground | "Honky Tonk Woman" |
| that love was meant for beauty queens | "At Seventeen" |
| the rich related hometown queen | "At Seventeen" |
| Queen Lizzie | "Electricity" |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|----------------------|---------------------------------------|
| I'm a hometown queen | "Bright Lights and Promises" |
| The Queen of Corona | "Me and Julio Down by the Schoolyard" |
| movie Queen | "Let the Wind Carry Me" |

ATTRACTIVE (Beautiful)

| | |
|--|-------------------------|
| you're a pretty, pretty... girl | "Beast of Burden" |
| and you're the best thing that he's ever seen | "Lay, Lady, Lay" |
| she was fine and good-lookin' | "Time Passes Slowly" |
| a pretty dancing girl | "Went to See the Gypsy" |
| you, yeah, lookin' so good | "One More Weekend" |
| radiant jewel, mystical wife | "Sara" |
| beautiful lady, so dear to my heart | "Sara" |
| glamorous nymph | "Sara" |
| for beauty queens | "At Seventeen" |
| you're beautiful as you feel | "Beautiful" |

PROUD, CRITICAL

| | |
|---|------------------------------|
| she so clever in her masquerade | "Stiletto" |
| those who win the game lose the love they sought to gain | "At Seventeen" |
| their small town eyes will gape at you | "At Seventeen" |
| promises of delight | "Bright Lights and Promises" |
| I'm not afraid | "In the Winter" |
| you called it love, I called it greed | "Watercolors" |
| I need no charity | "Watercolors" |
| proud-headed | "Electricity" |
| she never gives in | "She's Always a Woman" |

TABLE IA (continued)

| <u>Descriptors</u> | <u>Songs</u> |
|---|------------------|
| AGGRESSIVE | |
| the girl who once pushed me around | "Under My Thumb" |
| I plan it all and I take my place | "Odds and Ends" |
| took a woman like you to get through to the man in me | "The Man in Me" |
| I know that when you hold me she cuts you hard, she cuts you deep | "Rita May" |
| a young girl...preaching to a crowd | "Stiletto" |
| alive, alive, I want to get up and live | "Duncan" |
| | "All I Want" |
| IDEALIZED | |
| this dude thinks you're fine...this dude thinks you're grand | "Winterlude" |

TABLE II

FREQUENCY OF CLASSIFYING NOUNS, ACTIVE VERBS,
AND DESCRIPTIVE ADJECTIVES IN THE POPULAR
LYRICS OF THE SONGWRITER-SINGERS

| * M A L E * | | |
|-----------------------|--------------------------------|---|
| Order of Frequency | Number of Descriptive Words | Classifying Nouns, Active Verbs, and Descriptive Adjectives |
| 1 | 42 | Emotional |
| 2 | 36 | Aggressive |
| 3 | 24 | Sexy |
| 4 | 21 | Cruel, Tough |
| 5 | 12 | Submissive |
| 5 | 12 | Independent (free) |
| 6 | 11 | Loving |
| 7 | 9 | Liar |
| 7 | 9 | Uncaring |
| 8 | 8 | Domestic |
| 9 | 7 | Considerate |
| 9 | 7 | Dependent (needy) |
| 10 | 4 | Restless |
| 11 | 2 | Fool |

TABLE IIA

EXAMPLES OF CLASSIFYING NOUNS, ACTIVE VERBS,
AND DESCRIPTIVE ADJECTIVES IN THE POPULAR
LYRICS OF THE SONGWRITER-SINGERS

| <u>Descriptors</u> | <u>Songs</u> |
|---|---|
| EMOTIONAL | |
| to watch me destroy what I had, pain sure brings out the best... | "She's Your Lover Now" |
| I can always find someone to say they sympathize if I wear my heart out on my sleeve | "Honesty" |
| listen and you'll hear him moan I don't think I can wait that long | "Midnight Rambler" "Sister Morphine" |
| I'm not that strong I'm sick and tired I really have my doubts had me down I go crazy always in a hurry I miss you singing after dark your heart's still smoking | "Sister Morphine" "Stupid Girl" "Stupid Girl" "Under My Thumb" "Tumbling Dice" "Tumbling Dice" "Miss You" "Miss You" "You Turn Me On; I'm a Radio" |
| he trembles as he sings make up your tunes for love you start to fall you need feeling lonely and so cold he moved with some uncertainty when you're troubled your sighs | "For the Roses" "For the Roses" "Blonde in the Bleachers" "Where You Lead" "Where You Lead" "Tapestry" "You've Got a Friend" "Will You Love Me Tomorrow?" |
| he was in the mood he couldn't take any more abuse he don't want to understand you're torn up and shaken you feel like you're fallin' mama's boy is torn asunder you're weary holes in my confidence I should be depressed exaggerating this, exaggerating that | "Smackwater Jack" "Smackwater Jack" "Smackwater Jack" "From Me to You" "From Me to You" "Lover's Lullabye" "Lover's Lullabye" "Duncan" "Have a Good Time" "Have a Good Time" |

TABLE IIA (continued)

| | |
|--|--|
| I do it for your love he began to shout | "I Do It For Your Love" "Me and Julio Down by the Schoolyard" |
| I can't remember a sadder day | "Mother and Child Reunion" |
| I never been laid so low | "Mother and Child Reunion" |
| I live in fear he longed to tell him it's apt to confuse me sad and blue cure the soul...make it whole you come to me like a little boy | "Slip Slidin' Away" "Slip Slidin' Away" "Something So Right" "If Not For You" "If Dogs Run Free" "Woman of Heart and Mind" |
| you think I'm your mother | "Woman of Heart and Mind" |

AGGRESSIVE

| | |
|---|--|
| I put down my robe, picked up my diploma, took hold of my sweetheart, and away... him jump the garden wall he kept my camera to sell you lead you tell me you came along to claim it he bought a shotgun he called for the guard he led the posse south you threw the looking glass I send some flowers to change your mind I left my home he started the investigation when something goes wrong, I'm the first to admit it the man in me will do nearly any task the rainman comes with his magic wand I'm gonna find you yet let's go to the chapel he can move you from the rear he can drive you from your fear | "Day of the Locusts" "Midnight Rambler" "California" "Where You Lead" "Where You Lead" "A Natural Woman" "Smackwater Jack" "Smackwater Jack" "Smackwater Jack" "Between the Lines" "Watercolors" "Duncan" "Me and Julio Down by the Schoolyard" "Something So Right" "The Man in Me" "I Wanna Be Your Lover" "One More Weekend" "Winterlude" "Went to See the Gypsy" "Went to See the Gypsy" |
|---|--|

TABLE IIA (continued)

| | |
|---|--|
| I went back to see the gypsy staying up for days I ran to the fortune teller were playin' for the fall | "Went to See the Gypsy" "Sara" "Idiot Wind" |
| he moved across the mirrored room dances got married | "Lily, Rosemary and the Jack of Hearts" "Lily, Rosemary and the Jack of Hearts" "Zanzibar" |
| he's a singer in the park I've walked for miles drive your bargains | "The Last Time I Saw Richard" "My Old Man" "Beast of Burden" |
| push your papers | "Woman of Heart and Mind" |
| win your medals | "Woman of Heart and Mind" |
| you imitate the best | "Woman of Heart and Mind" |
| he's rackin' up his free play | "Woman of Heart and Mind" |
| now you're thinking | "In France They Kiss on Main Street" |
| well, I'll break big in New Orleans | "Judgment of the Moon and Stars" "Parachute Woman" |

SEXY

| | |
|--|---|
| I'll make my blow in Dallas and get hot again I'm the lone crap shooter playin' the field every night this low-down bitchin' got my poor feet a-itchin' your kiss helped me the light of love is in your eyes I've been loving and loving . . . I'm exhausted I can snatch a little purity he wore his passion for his woman I was in a crazy notion sets my heart a-reeling | "Parachute Woman" "Tumbling Dice" "Tumbling Dice" "A Natural Woman" "Will You Love Me Tomorrow?" "Have a Good Time" "Loves Me Like a Rock" "Slip Slidin' Away" "Something So Right" "The Man in Me" |
|--|---|

TABLE IIA (continued)

| | |
|--------------------------------|----------------------------------|
| I wanna be your lover, baby | "I Wanna Be Your Lover" |
| everything will be tight | "Winterlude" |
| he's my fireworks at the | |
| end of the day | "My Old Man" |
| he takes me in his loving arms | "My Old Man" |
| he's the warmest chord I ever | |
| heard | "My Old Man" |
| you got the touch so gentle | |
| and sweet | "This Flight Tonight" |
| fuck your strangers | "Woman of Heart and Mind" |
| | "Woman of Heart and Mind" |
| you want stimulation, | |
| nothing more | "Judgment of the Moon and Stars" |
| burn up every passion | "Judgment of the Moon and Stars" |
| | "Judgment of the Moon and Stars" |
| tired of the silent night | "Bitch" |
| | "Bitch" |
| loving your touch | "Bitch" |
| | |
| I salivate like a Pavlov dog | |
| I'm sexy, more like a stud | |
| kicking the stall at night | |

CRUEL, TOUGH

| | |
|----------------------------------|---|
| I got nasty habits | "Live With Me" |
| his bodyguards and silver cane | |
| were no match for the | "Lily, Rosemary and the Jack of Hearts" |
| Jack of Hearts | |
| I'll stick my knife right down | |
| your throat | "Midnight Rambler" |
| she's under my thumb | "Under My Thumb" |
| hear him whip the women | "Brown Sugar" |
| I'm the rank outsider | "Brown Sugar" |
| you're a mean old Daddy | "Carey" |
| you taste so bitter and so sweet | "A Case for You" |
| he shot down the congregation | "Smackwater Jack" |
| the lion in my cage | "Idiot Wind" |
| you've got that look so critical | "This Flight Tonight" |
| you criticize | "Woman of Heart and Mind" |
| | "In France They Kiss on Main Street" |
| thief | "Judgment of the Moon and Stars" |
| | "Judgment of the Moon and Stars" |
| you're too raw | |
| | |
| shake your fists at lightning | |

TABLE IIA (continued)

| | |
|---|-------------------------------------|
| roar like forest fire | "Judgment of the Moon and Stars" |
| spread your light like blazes | "Judgment of the Moon and Stars" |
| am I hard enough | "Beast of Burden" |
| am I rough enough | "Beast of Burden" |
| all your sickness I can suck it up | "Beast of Burden" |
| hardly anyone has seen how good I am | "Rosalinda's Eyes" |

SUBMISSIVE

| | |
|---|---|
| losin' every battle would it be enough make me I've been waiting in the hall, waiting on your call it's just you and no one else you're mine completely | "Idiot Wind" "It's Only Rock 'n Roll" "Tumbling Dice" |
| you're mine all I have is yours I'd have you any time I wanna be your man I waited for you I followed you | "Miss You" "Miss You" "Will You Love Me Tomorrow?" "Between the Lines" "I'd Have You Any Time" "I'd Have You Any Time" "I Wanna Be Your Lover" "Idiot Wind" "Idiot Wind" |

INDEPENDENT (Free)

| | |
|--|--|
| I take the receiver off the hook and don't want them to even call at all seems very hard to have just one girl I can't stay, don't need no jewels in my crown you miss living alone out on the road you're so far away I'm on my way, I'm taking my time I'm not the kind of man who tends to socialize | "Some Girls" "Yesterday's Paper" "Tumbling Dice" "Blonde in the Bleachers" "Where You Lead" "So Far Away" "Me and Julio Down by the Schoolyard" "Still Crazy After All These Years" |
|--|--|

TABLE IIA (continued)

I can't feel you any more
 I won't ask for nothing while
 I'm gone
 I don't care what you say any
 more, this is my life
 go ahead with your own life
 and leave me alone

"Idiot Wind"

"Honesty"

"My Life"

"My Life"

LOVING

some girls I give all my
 bread to
 (I'll) give you half of
 what I own
 I want to kiss you
 he gave me back my smile
 you can still hear sweet
 memories calling you
 you tenderly call my name
 your love was the key
 you give your love so sweetly

he kissed his boy as he lay
 sleeping
 I'm glad to have you in my
 arms
 you're the one I adore

"Some Girls"

"Some Girls"

"Miss You"

"California"

"Blonde in the
 Bleachers"

"I Feel the Earth Move"

"A Natural Woman"

"Will You Love Me
 Tomorrow?"

"Slip Slidin' Away"

"I'd Have You Any Time"

"Winterlude"

CONSIDERATE

I'll make you the world's
 greatest star by half
 don't look so scared, I'm no
 mad-brained bear
 you make me feel like a
 natural woman
 he turned and said, "I
 set you free"
 to tell him all the reasons
 for the things he'd done
 he smiled when he saw me coming
 I never tried to change you
 in any way

"Some Girls"

"Stray Cat"

"A Natural Woman"

"Watercolors"

"Slip Slidin' Away"

"Went to See the Gypsy"

"She's Your Lover Now"

TABLE IIA (continued)

LIAR

I guess I'm lying to myself
 talk about women and lie,
 lie, lie
 weary of lies you are
 sending home
 (truth) always seems so
 hard to give
 so untrue
 honesty is hardly ever heard
 to tell you no lies
 blind to truth
 honesty is such a lonely word

"Miss You"
 "Half a Mile Away"
 "Little Green"
 "Honesty"
 "Honesty"
 "Honesty"
 "Back Street Girl"
 "Honesty"
 "Honesty"

UNCARING

please, don't be a part of
 my life
 I ain't no fool for love songs
 your solitary path
 you got tombs in your eyes
 if you ever get the notion
 to be needed by me
 I don't need no beast of burden
 I need no fussing
 I need no nursing
 got to be worked on, don't
 have no bark or bite

"Back Street Girl"
 "Still Crazy After All
 These Years"
 "Judgment of the Moon
 and Stars"
 "The Last Time I Saw
 Richard"
 "Lessons in Survival"
 "Beast of Burden"
 "Beast of Burden"
 "Beast of Burden"
 "Bitch"

DOMESTIC

I'll buy you a house out on
 the beach
 he cooked good omelettes
 and stew
 you have a lovely home
 found a rug in an old junk
 shop and I brought it
 home to you
 build me a cabin
 marry me a wife

"Some Girls"
 "California"
 "In the Winter"
 "I Do It For Your Love"
 "Sign on the Window"
 "Sign on the Window"

TABLE IIA (continued)

| | |
|---|--|
| have a bunch of kids who call me "Pa" he bought her a dishwasher and a coffee percolator I've got the old man's car | "Sign on the Window" "The Last Time I Saw Richard" "Zanzibar" |
| DEPENDENT (Needy) lookin' so dandy and so fine with his bodyguards you need some loving care my love for you is so over- powering, I'm afraid that I will disappear seem to lean on old familiar ways if not for you, babe, I couldn't find the door wherever we travel we're never apart I still belong | "Lily, Rosemary, and the Jack of Hearts" "You've Got a Friend" "Slip Slidin' Away" "Still Crazy After All These Years" "If Not For You" "Sara" "My Life" |
| RESTLESS living a life of constant change every day means a turn of a page you get bored so quick nothing seems to keep you high you'll give in to your desires | "Yesterday's Paper" "You Turn Me On I'm a Radio" "Woman of Heart and Mind" "The Stranger" |
| FOOL seemed a fool we're idiots, babe | "Between the Lines" "Idiot Wind" |

TABLE III

SONGWRITER-SINGER STEREOTYPES

| F = Female M = Male | Mouth | | Ears | | Eyes | | Mind | |
|------------------------|-----------|-----------|----------|----------|-----------|----------|-----------|-----------|
| | F | M | F | M | F | M | F | M |
| 1. Rolling Stones-A | 8 | 6 | 3 | 1 | 10 | 1 | 11 | 5 |
| 2. Rolling Stones-B | 12 | 12 | 2 | 2 | 2 | 0 | 9 | 7 |
| 3. Bob Dylan-A | 11 | 23 | 1 | 0 | 1 | 10 | 5 | 12 |
| 4. Bob Dylan-B | 12 | 12 | 0 | 0 | 5 | 14 | 2 | 8 |
| 5. Paul Simon | 12 | 19 | 0 | 0 | 3 | 3 | 1 | 9 |
| 6. Billy Joel | 18 | 7 | 0 | 0 | 3 | 8 | 3 | 8 |
| 7. Janis Ian | 23 | 15 | 4 | 1 | 7 | 4 | 14 | 11 |
| 8. Carole King | 4 | 10 | 0 | 1 | 10 | 4 | 6 | 6 |
| 9. Joni Mitchell-A | 17 | 14 | 1 | 1 | 5 | 4 | 4 | 5 |
| 10. Joni Mitchell-B | <u>26</u> | <u>18</u> | <u>2</u> | <u>2</u> | <u>12</u> | <u>6</u> | <u>14</u> | <u>10</u> |
| Total | 143 | 136 | 13 | 8 | 58 | 53 | 68 | 81 |
| | Female | | Female | | Female | | Male | |

Each numbered unit represents ten songs.

TABLE IIIA

EXAMPLES OF COMPARISON OF THE SONGWRITER-
SINGERS FEMALE AND MALE STEREOTYPES

| ROLLING STONES-A | | |
|------------------|-------|---|
| <u>MOUTH</u> | 8 (F) | 6 (M) |
| <u>Female</u> | | |
| says | | "Let It Bleed" "Stray Cat" "Dead Flowers" |
| screams | | "Stray Cat" (2) |
| spits | | "Stray Cat" |
| bites | | "Stray Cat" |
| talks | | "Dead Flowers" |
| <u>Male</u> | | |
| eats | | "Live With Me" |
| lies | | "Sister Morphine" (2) |
| moans | | "Midnight Rambler" |
| tastes | | "Brown Sugar" |
| talks | | "Stupid Girl" |
| <u>EARS</u> | 3 (F) | 1 (M) |
| <u>Female</u> | | |
| hears | | "Midnight Rambler" (3) |
| <u>Male</u> | | |
| hears | | "Stray Cat" |

TABLE IIIA (continued)

| | | | |
|---------------|---------------|-------|--|
| <u>EYES</u> | 10 (F) | 1 (M) | |
| | <u>Female</u> | | |
| sees | | | "Midnight Rambler" (2) "Sister Morphine" |
| looks | | | "Stray Cat" "Live With Me" "Stray Cat" (2) "Back Street Girl" (3) |
| | <u>Male</u> | | |
| sees | | | "Stray Cat" |
| <u>MIND</u> | 11 (F) | 5 (M) | |
| | <u>Female</u> | | |
| dreams | | | "Let It Bleed" |
| thinks | | | "Live With Me" |
| knows | | | "Dead Flowers" "Complicated" "Sister Morphine" |
| fill her mind | | | "Dead Flowers" "Stray Cat" (3) |
| bets | | | "Complicated" "Dead Flowers" |
| | <u>Male</u> | | |
| dreams | | | "Let It Bleed" |
| knows | | | "Stray Cat" (2) "Dead Flowers" |
| thinks | | | "Sister Morphine" |

TABLE IIIA (continued)

ROLLING STONES-B

| <u>MOUTH</u> | 12 (F) | 12 (M) |
|---------------|--------|---|
| <u>Female</u> | | |
| tells | | "Beast of Burden" (2) "It's Only Rock 'n Roll" (2) |
| fusses | | "Beast of Burden" |
| nurses | | "Beast of Burden" |
| calls | | "Some Girls" "Tumbling Dice" (3) "Miss You" |
| says | | "It's Only Rock 'n Roll" |
| <u>Male</u> | | |
| tells | | "Beast of Burden" "Some Girls" |
| sings | | "It's Only Rock 'n Roll" "Miss You" |
| cries | | "It's Only Rock 'n Roll" (2) |
| says | | "It's Only Rock 'n Roll" (3) "Miss You" (2) |
| asks | | "Miss You" |
| <u>EARS</u> | | |
| | 2 (F) | 2 (M) |
| <u>Female</u> | | |
| hears | | "It's Only Rock 'n Roll" (2) |
| <u>Male</u> | | |
| hears | | "Tumbling Dice" (2) |

TABLE IIIA (continued)

EYES 2 (F) 0 (M)

Female

sees "Tumbling Dice"
 "Beast of Burden"

MIND 9 (F) 7 (M)

Female

thinks "Beast of Burden"
 "Tumbling Dice" (2)
 "It's Only Rock 'n Roll" (4)
knows "Miss You"
 "Beast of Burden"

Male

guesses "Miss You"
knows "Miss You"
 "It's Only Rock 'n Roll" (4)
understands "Beast of Burden"

BOB DYLAN-A

MOUTH 11 (F) 23 (M)

Female

cries "I Wanna Be Your Lover"
says "Tell Me Momma" (4)
shouts "Went to See the Gypsy" (2)
tells "Tell Me Momma" (4)

TABLE IIIA (continued)

| | | |
|---------------|-------|--|
| <u>Male</u> | | |
| talks | | "Idiot Wind" |
| says | | "I Wanna Be Your Lover" (4) |
| | | "Went to See the Gypsy" (3) |
| | | "Day of the Locusts" |
| | | "Idiot Wind" |
| asks | | "Lily, Rosemary and the Jack of Hearts" (3) |
| | | "The Man in Me" (2) |
| | | "Lily, Rosemary and the Jack of Hearts" (2) |
| tells | | "Tell Me Momma" (3) |
| | | "Idiot Wind" (3) |
| smiled | | "Went to See the Gypsy" |
| <u>EARS</u> | 1 (F) | 0 (M) |
| <u>Female</u> | | |
| hears | | "Tell Me Momma" |
| <u>EYES</u> | 1 (F) | 10 (M) |
| <u>Female</u> | | |
| looks | | "Tell Me Momma" |
| <u>Male</u> | | |
| looks | | "Day of the Locust" |
| glances | | "Day of the Locust" |
| sees | | "Tell Me Momma" (2) |
| | | "Went to See the Gypsy" (2) |
| | | "The Man in Me" |
| | | "If Not for You" |
| watches | | "Went to See the Gypsy" (2) |

TABLE IIIA (continued)

| | | |
|---------------|-------|--|
| <u>MIND</u> | 5 (F) | 12 (M) |
| <u>Female</u> | | |
| knows | | "If Not For You" "Tell Me Momma" (2) "I'd Have You Anytime" (2) |
| <u>Male</u> | | |
| thinks | | "The Man in Me" (2) |
| knows | | "The Man in Me" "Tell Me Momma" (4) "I'd Have You Anytime" (3) "Idiot Wind" |
| remembers | | "Tell Me Momma" |

BOB DYLAN-B

| | | |
|---------------|--------|--|
| <u>MOUTH</u> | 12 (F) | 12 (M) |
| <u>Female</u> | | |
| tells | | "She's Your Lover Now" (2) "Winterlude" |
| speaks | | "If Dogs Run Free" |
| asks | | "She's Your Lover Now" |
| says | | "She's Your Lover Now" "Time Passes Slowly" "One More Weekend" (3) "Sign on the Window" "If Dogs Run Free" |
| <u>Male</u> | | |
| says | | "Sign on the Window" |
| explains | | "She's Your Lover Now" (3) |
| roars | | "If Dogs Run Free" "She's Your Lover Now" |

TABLE IIIA (continued)

| | | |
|-------------------------|-------|----------------------------|
| <u>Male</u> (continued) | | |
| tells | | "She's Your Lover Now" (3) |
| | | "Sign on the Window" |
| talks | | "She's Your Lover Now" |
| eats | | "Lay, Lady, Lay" |
| <u>EARS</u> | 0 (F) | 0 (M) |
| <u>EYES</u> | 5 (F) | 14 (M) |
| <u>Female</u> | | |
| sees | | "Lay, Lady, Lay" (2) |
| | | "Time Passes Slowly" |
| | | "One More Weekend" |
| watches | | "Winterlude" |
| <u>Male</u> | | |
| sees | | "Lay, Lady, Lay" (2) |
| | | "Winterlude" |
| | | "Time Passes Slowly" (2) |
| | | "One More Weekend" (3) |
| | | "Sign on the Window" |
| watches | | "She's Your Lover Now" (2) |
| looks | | "Sign on the Window" (2) |
| | | "If Dogs Run Free" |
| <u>MIND</u> | 2 (F) | 8 (M) |
| <u>Female</u> | | |
| knows | | "She's Your Lover Now" (2) |
| <u>Male</u> | | |
| thinks | | "Winterlude" (2) |
| | | "One More Weekend" |

TABLE IIIA (continued)

Male (continued)

| | |
|-----------|--------------------------|
| knows | "Lay, Lady, Lay" |
| | "Time Passes Slowly" (2) |
| remembers | "Sign on the Window" |
| | "She's Your Lover Now" |

PAUL SIMON

| | | |
|--------------|--------|--------|
| <u>MOUTH</u> | 12 (F) | 19 (M) |
|--------------|--------|--------|

Female

| | |
|-----------|---------------------------------------|
| spits | "Me and Julio Down by the Schoolyard" |
| talks | "Still Crazy After All These Years" |
| preaching | "Duncan" |
| singing | "Duncan" |
| reading | "Duncan" |
| tells | "Duncan" (2) |
| describes | "Slip Slidin' Away" |
| says | "Slip Slidin' Away" |
| | "Duncan" |
| | "Me and Julio Down by the Schoolyard" |

Male

| | |
|----------|---------------------------------------|
| calls | "Loves Me Like a Rock" |
| shouts | "Me and Julio Down by the Schoolyard" |
| says | "Loves Me Like a Rock" (3) |
| | "Mother and Child Reunion" (2) |
| | "Slip Slidin' Away" |
| | "Me and Julio Down by the Schoolyard" |
| admits | "Something So Right" (2) |
| swears | "Something So Right" (2) |
| smiles | "Still Crazy After All These Years" |
| talks | "Still Crazy After All These Years" |
| yawns | "Still Crazy After All These Years" |
| explains | "Slip Slidin' Away" |
| tells | "Duncan" |
| | "Slip Slidin' Away" |

TABLE IIIA (continued)

EARS 0 (F) 0 (M)

EYES 3 (F) 3 (M)

Female

sees "Me and Julio Down by the Schoolyard"
 looks "Still Crazy After All These Years"
 "Me and Julio Down by the Schoolyard"

Male

sees "Me and Julio Down by the Schoolyard"
 watches "Still Crazy After All These Years"

MIND 1 (F) 9 (M)

Female

thinks "Slip Slidin' Away"

Male

thinks "Loves Me Like a Rock" (2)
 "Kodachrome"
 "Have a Good Time"
 fools "Loves Me Like a Rock"
 knows "Kodachrome"
 "Something So Right"
 learns "Mother and Child Reunion"
 "Kodachrome"

TABLE IIIA (continued)

BILLY JOEL

| | | | |
|---------------|--------|-------|----------------------------|
| <u>MOUTH</u> | 18 (F) | 7 (M) | |
| <u>Female</u> | | | |
| laughs | | | "She's Always a Woman" |
| asks | | | "She's Always a Woman" (2) |
| smiles | | | "She's Always a Woman" |
| | | | "Rosalinda's Eyes" |
| | | | "Zanzibar" |
| says | | | "Stiletto" (3) |
| | | | "My Life" (2) |
| | | | "Honesty" |
| | | | "Rosalinda's Eyes" |
| tells | | | "My Life" (2) |
| | | | "Honesty" |
| offers | | | "My Life" |
| speak | | | "My Life" |
| <u>Male</u> | | | |
| taste | | | "Stiletto" |
| pleading | | | "Stiletto" |
| share | | | "The Stranger" (2) |
| says | | | "My Life" (3) |
| <u>EARS</u> | 0 (F) | 0 (M) | |
| <u>EYES</u> | 3 (F) | 8 (M) | |
| <u>Female</u> | | | |
| looks | | | "Honesty" |
| cries | | | "Rosalinda's Eyes" (2) |
| <u>Male</u> | | | |
| sees | | | "Rosalinda's Eyes" (2) |
| | | | "Until the Night" (3) |
| | | | "The Stranger" |
| | | | "She's Always a Woman" (2) |

TABLE IIIA (continued)

MIND 3 (F) 8 (M)

Female

understands "Rosalinda's Eyes"
knows "Rosalinda's Eyes" (2)

Male

knows "Honesty" (2)
 "Stiletto"
 "Rosalinda's Eyes" (2)
 "The Stranger"
 "Fifty-Second Street"
 "Zanzibar"

JANIS IAN

MOUTH 23 (F) 15 (M)

Female

says "Watercolors" (2)
 "At Seventeen" (2)
 "In the Winter"
 "Between the Lines" (3)
sings "The Come On"
smiles "The Come On"
asks "Watercolors"
calls "Watercolors"
teaches "When the Party's Over" (3)
 "In the Winter"
tells "The Come On" (2)
 "Lover's Lullabye"
talks "In the Winter" (2)
 "Between the Lines"
 "Tea and Sympathy"

TABLE IIIA (continued)

| | | |
|---------------|-------|--|
| <u>Male</u> | | |
| says | | "Watercolors" (3) "At Seventeen" "Between the Lines" (2) "Lover's Lullabye" |
| murmurs | | "At Seventeen" |
| calls | | "Watercolors" "At Seventeen" (2) |
| talks | | "Watercolors" |
| sings | | "When the Party's Over" "Bright Lights & Promises" |
| teaches | | "Between the Lines" |
| <u>EARS</u> | 4 (F) | 1 (M) |
| <u>Female</u> | | |
| hears | | "Bright Lights & Promises" (2) "Light a Light" "When the Party's Over" |
| <u>Male</u> | | |
| hears | | "The Come On" |
| <u>EYES</u> | 7 (F) | 4 (M) |
| <u>Female</u> | | |
| sees | | "Bright Lights & Promises" "Between the Lines" "Light a Light" "From Me to You" |
| watches | | "In the Winter" |
| gazes | | "Tea and Sympathy" |
| looks | | "In the Winter" |

TABLE IIIA (continued)

| | | |
|-------------------|--------|-----------------------------|
| <u>Male</u> | | |
| looks | | "Watercolors" |
| | | "In the Winter" |
| sees | | "From Me to You" |
| | | "Between the Lines" |
| <u>MIND</u> | 14 (F) | 11 (M) |
| <u>Female</u> | | |
| learns | | "At Seventeen" (2) |
| wonders | | "Watercolors" (2) |
| remembers | | "At Seventeen" |
| | | "Watercolors" |
| prays | | "Tea and Sympathy" |
| invents | | "At Seventeen" (2) |
| knows | | "At Seventeen" |
| | | "In the Winter" |
| | | "Lover's Lullabye" |
| | | "Light a Light" |
| teach | | "When the Party's Over" |
| <u>Male</u> | | |
| learns | | "When the Party's Over" (2) |
| knows | | "The Come On" |
| | | "In the Winter" |
| | | "Bright Lights & Promises" |
| | | "Light a Light" (2) |
| remembers | | "In the Winter" |
| | | "Between the Lines" |
| changes your mind | | "From Me to You" (2) |

TABLE IIIA (continued)

CAROLE KING

| | | |
|---------------|--------|-----------------------------|
| <u>MOUTH</u> | 4 (F) | 10 (M) |
| <u>Female</u> | | |
| talks | | "Home Again" (2) |
| names | | "A Natural Woman" |
| says | | "So Far Away" |
| <u>Male</u> | | |
| calls | | "Smackwater Jack" |
| | | "You've Got a Friend" (3) |
| | | "I Feel the Earth Move" |
| | | "Where You Lead" |
| says | | "Will You Love Me Tomorrow" |
| tells | | "Will You Love Me Tomorrow" |
| | | "Where You Lead" |
| claims | | "A Natural Woman" |
| <u>EARS</u> | 0 (F) | 1 (M) |
| <u>Male</u> | | |
| hears | | "You've Got a Friend" |
| <u>EYES</u> | 10 (F) | 4 (M) |
| <u>Female</u> | | |
| sees | | "Tapestry" |
| | | "You've Got a Friend" |
| | | "Home Again" |
| | | "So Far Away" (3) |
| | | "I Feel the Earth Move" |
| | | "Way Over Yonder" (2) |
| watches | | "Tapestry" |

TABLE IIIA (continued)

Male

looks "I Feel the Earth Move" (2)
 love is in your
 eyes "Will You Love Me Tomorrow"
 close your eyes "You've Got a Friend"

MIND 6 (F) 6 (M)

Female

knows "Will You Love Me Tomorrow"
 "So Far Away" (3)
 "I Feel the Earth Move"
 "A Natural Woman"

Male

thinks "You've Got a Friend"
 knows "You've Got a Friend" (2)
 "Home Again"
 "Where You Lead" (2)

JONI MITCHELL-A

MOUTH 17 (F) 14 (M)

Female

calls "Blonde in the Bleachers"
 says "Blonde in the Bleachers"
 "Little Green" (2)
 "A Case of You" (3)
 "In France, They Kiss on Main Street"
 answers "Little Green"
 laughs "All I Want"
 "Judgment of the Moon and Stars"
 talks "All I Want" (2)
 "Woman of Heart and Mind"

TABLE IIIA (continued)

| | | |
|---------------------------|-------|---------------------------------------|
| <u>Female</u> (continued) | | |
| kisses | | "In France, They Kiss on Main Street" |
| tells | | "In France, They Kiss on Main Street" |
| yells | | "Judgment of the Moon and Stars" |
| | | |
| <u>Male</u> | | |
| laughs | | "Woman of Heart and Mind" |
| tastes | | "A Case of You" (2) |
| smiles | | "Woman of Heart and Mind" |
| roars | | "Judgment of the Moon and Stars" |
| says | | "A Case of You" |
| | | "River" |
| | | "In France, They Kiss on Main Street" |
| cries | | "River" |
| sings | | "In France, They Kiss on Main Street" |
| criticizes | | "Woman of Heart and Mind" |
| flatters | | "Woman of Heart and Mind" |
| tells | | "Judgment of the Moon and Stars" |
| yells | | "Judgment of the Moon and Stars" |
| | | |
| <u>EARS</u> | 1 (F) | 1 (M) |
| <u>Female</u> | | |
| hears | | "My Old Man" |
| | | |
| <u>Male</u> | | |
| hears | | "Blonde in the Bleachers" |
| | | |
| <u>EYES</u> | 5 (F) | 4 (M) |
| <u>Female</u> | | |
| sees | | "All I Want" (3) |
| looks | | "Woman of Heart and Mind" (2) |

TABLE IIIA (continued)

| | | |
|-----------------|--------|--------------------------------------|
| <u>Male</u> | | |
| sees | | "All I Want" (2) |
| | | "River" |
| looks | | "Carey" |
| <u>MIND</u> | 4 (F) | 5 (M) |
| <u>Female</u> | | |
| thinks | | "Woman of Heart and Mind" |
| teaches | | "River" |
| remembers | | "A Case of You" |
| knows | | "A Case of You" |
| <u>Male</u> | | |
| knows | | "Woman of Heart and Mind" (2) |
| memorizes | | "Woman of Heart and Mind" |
| thinks | | "Judgment of the Moon and Stars" (2) |
| JONI MITCHELL-B | | |
| <u>MOUTH</u> | 26 (F) | 18 (M) |
| <u>Female</u> | | |
| calls | | "Cold Blue Steel and Sweet Fire" |
| blames | | "Let the Wind Carry Me" |
| reads | | "Banquet" |
| says | | "Cold Blue Steel and Sweet Fire" (2) |
| | | "Barangrill" |
| | | "The Last Time I Saw Richard" (2) |
| rambles | | "Lessons in Survival" |
| replies | | "Cold Blue Steel and Sweet Fire" |
| spits | | "Cold Blue Steel and Sweet Fire" |
| talks | | "Barangrill" |
| | | "The Last Time I Saw Richard" |
| laughs | | "Barangrill" |
| | | "The Last Time I Saw Richard" |

TABLE IIIA (continued)

Female (continued)

| | |
|---------|-------------------------------|
| asks | "Barangrill" (2) |
| tells | "Lessons in Survival" (2) |
| | "For the Roses" |
| | "See You Sometime" |
| | "Banquet" |
| | "Electricity" |
| | "You Turn Me On, I'm a Radio" |
| teaches | "Let the Wind Carry Me" |
| tastes | "See You Sometime" |

Male

| | |
|------------|-----------------------------------|
| cries | "Banquet" |
| sings | "Barangrill" |
| | "For the Roses" |
| blesses | "Let the Wind Carry Me" |
| says | "Let the Wind Carry Me" (2) |
| | "You Turn Me On, I'm a Radio" |
| | "The Last Time I Saw Richard" |
| asks | "For the Roses" (2) |
| calls | "You Turn Me On, I'm a Radio" |
| introduces | "For the Roses" |
| whistles | "You Turn Me On, I'm a Radio" |
| talks | "Electricity" |
| | "The Last Time I Saw Richard" |
| tells | "The Last Time I Saw Richard" (2) |
| | "See You Sometime" |
| begs | "Cold Blue Steel and Sweet Fire" |

EARS 2 (F) 2 (M)

Female

| | |
|-------|---------------------|
| hears | "For the Roses" (2) |
|-------|---------------------|

Male

| | |
|---------|-------------------------------|
| listens | "You Turn Me On, I'm a Radio" |
| | "The Last Time I Saw Richard" |

TABLE IIIA (continued)

EYES 12 (F) 6 (M)

Female

sees "Lessons in Survival"
 "For the Roses" (2)
 "See You Sometime" (4)
 "The Last Time I Saw Richard"
 watches "Lessons in Survival"
 looks "See You Sometime"
 "The Last Time I Saw Richard" (2)

Male

looks "Banquet"
 "For the Roses"
 watches "Banquet"
 sees "For the Roses" (2)
 "See You Sometime"

MIND 4 (F) 5 (M)

Female

knows "Cold Blue Steel and Sweet Fire" (3)
 "Barangrill"
 "Lessons in Survival" (2)
 "You Turn Me On, I'm a Radio"
 thinks "Barangrill"
 "Let the Wind Carry Me" (2)
 believes "Lessons in Survival"
 "Let the Wind Carry Me" (2)
 learns "Electricity"

Male

knows "Let the Wind Carry Me" (2)
 "See You Sometime"
 "You Turn Me On, I'm a Radio"
 "Cold Blue Steel and Sweet Fire" (2)
 remembers "For the Roses"
 thinks "Barangrill" (2)
 "See You Sometime"

TABLE III B

100 SONGS BY SONGWRITER-SINGERS

| <u>TITLE</u> | <u>SONGWRITER-SINGER</u> |
|--------------------------------------|--------------------------|
| "All I Want" | Joni Mitchell |
| "At Seventeen" | Janis Ian |
| "Banquet" | Joni Mitchell |
| "Barangrill" | Joni Mitchell |
| "Beast of Burden" | Mick Jagger |
| "Beautiful" | Carole King |
| "Between the Lines" | Janis Ian |
| "Bitch" | Mick Jagger |
| "Blonde in the Bleachers" | Joni Mitchell |
| "Bright Lights and Promises" | Janis Ian |
| "Brown Sugar" | Mick Jagger |
| "Carey" | Joni Mitchell |
| "A Case of You" | Joni Mitchell |
| "Cold Blue Steel and Sweetfire" | Joni Mitchell |
| "The Come On" | Janis Ian |
| "Complicated" | Mick Jagger |
| "Day of the Locusts" | Bob Dylan |
| "Dead Flowers" | Mick Jagger |
| "Duncan" | Paul Simon |
| "Electricity" | Joni Mitchell |
| "Fifty-Second Street" | Billy Joel |
| "For the Roses" | Joni Mitchell |
| "Half a Mile Away" | Billy Joel |
| "Have a Good Time" | Paul Simon |
| "Home Again" | Carole King |
| "Honesty" | Billy Joel |
| "Honky Tonk Woman" | Mick Jagger |
| "Idiot Wind" | Bob Dylan |
| "I Do It For Your Love" | Paul Simon |
| "I Feel the Earth Move" | Carole King |
| "I Wanna Be Your Lover" | Bob Dylan |
| "I'd Have You Anytime" | Bob Dylan |
| "If Dogs Run Free" | Bob Dylan |
| "If Not For You" | Bob Dylan |
| "In France They Kiss on Main Street" | Joni Mitchell |

100 SONGS BY SONGWRITER-SINGERS (continued)

| | |
|---|---------------|
| "In the Winter" | Janis Ian |
| "It's Only Rock 'n' Roll" | Mick Jagger |
| "Judgment of the Moon and Stars" | Joni Mitchell |
| "Just Like a Woman" | Bob Dylan |
| "Kodachrome" | Paul Simon |
| "The Last Time I Saw Richard" | Joni Mitchell |
| "Lay, Lady, Lay" | Bob Dylan |
| "Lessons in Survival" | Joni Mitchell |
| "Let It Bleed" | Mick Jagger |
| "Let the Wind Carry Me" | Joni Mitchell |
| "Light a Light" | Janis Ian |
| "Lily, Rosemary and the Jack of Hearts" | Bob Dylan |
| "Little Green" | Joni Mitchell |
| "Live With Me" | Mick Jagger |
| "Lovers' Lullabye" | Janis Ian |
| "Loves Me Like a Rock" | Paul Simon |
| "The Man in Me" | Bob Dylan |
| "Me and Julio Down by the Schoolyard" | Paul Simon |
| "Midnight Rambler" | Mick Jagger |
| "Miss You" | Mick Jagger |
| "Mother and Child Reunion" | Paul Simon |
| "Mother's Little Helper" | Mick Jagger |
| "My Life" | Billy Joel |
| "My Old Man" | Joni Mitchell |
| "One More Weekend" | Bob Dylan |
| "Parachute Woman" | Mick Jagger |
| "Rita May" | Bob Dylan |
| "River" | Joni Mitchell |
| "Rosalinda's Eyes" | Billy Joel |
| "Sara" | Bob Dylan |
| "See You Sometime" | Joni Mitchell |
| "She's Always a Woman" | Billy Joel |
| "She's Your Lover Now" | Bob Dylan |
| "Sign on the Window" | Bob Dylan |
| "Sister Morphine" | Mick Jagger |
| "Slip Slidin' Away" | Paul Simon |
| "Smackwater Jack" | Carole King |
| "So Far Away" | Carole King |
| "Some Girls" | Mick Jagger |
| "Something So Right" | Paul Simon |

100 SONGS BY SONGWRITER-SINGERS (continued)

| | |
|---|---------------|
| "Stiletto" | Billy Joel |
| "Still Crazy After All These Years" | Paul Simon |
| "The Stranger" | Billy Joel |
| "Stray Cat" | Mick Jagger |
| "Stupid Girl" | Mick Jagger |
| "Tapestry" | Carole King |
| "Tea and Sympathy" | Janis Ian |
| "Tell Me, Momma" | Bob Dylan |
| "Time Passes Slowly" | Bob Dylan |
| "Tumbling Dice" | Mick Jagger |
| "Under My Thumb" | Mick Jagger |
| "Until the Night" | Billy Joel |
| "Watercolors" | Janis Ian |
| "Went to See the Gypsy" | Bob Dylan |
| "When I Paint My Masterpiece" | Bob Dylan |
| "When the Party's Over" | Janis Ian |
| "Where You Lead" | Carole King |
| "Will You Love Me Tomorrow" | Carole King |
| "Winterlude" | Bob Dylan |
| "Woman of Heart and Mind" | Joni Mitchell |
| "Yesterday's Paper" | Mick Jagger |
| "(You Make Me Feel Like) A Natural Woman" | Carole King |
| "You Turn Me On; I'm a Radio" | Joni Mitchell |
| "You've Got a Friend" | Carole King |
| "Zanzibar" | Billy Joel |

APPENDIX B

TABLE IV

FREQUENCY OF CLASSIFYING NOUNS, ACTIVE VERBS,
AND DESCRIPTIVE ADJECTIVES IN THE LYRICS
OF THE TOP TEN SONGS OF 1970-1978

| * F E M A L E * | | |
|-----------------------|--------------------------------|---|
| Order of Frequency | Number of Descriptive Words | Classifying Nouns, Active Verbs, and Descriptive Adjectives |
| 1 | 24 | Evil (cruel, wicked) |
| 2 | 22 | Idealized |
| 3 | 20 | Sexy |
| 4 | 19 | Emotional |
| 5 | 18 | Attractive (beautiful) |
| 6 | 17 | Dependent (addicted to men) |
| 7 | 15 | Nurturing (encouraging, supporting) |
| 8 | 11 | Independent (free) |
| 8 | 11 | Aggressive |
| 9 | 7 | Of Low Esteem |
| 10 | 3 | Submissive |

TABLE IVA

EXAMPLES OF CLASSIFYING NOUNS, ACTIVE VERBS,
AND DESCRIPTIVE ADJECTIVES IN LYRICS
OF THE TOP TEN SONGS 1970-1978

| <u>Descriptors</u> | <u>Songs</u> |
|---|--|
| EVIL (Cruel, Wicked) | |
| devil's daughter | "(Love is) Thicker Than Water" |
| evil child | "Bad Blood" |
| you're so cruel to me | "Disco Lady" |
| treating me so cruel | "Jive Talkin'" |
| a woman was born to be | "Bad Blood" |
| aims her gun | "The Night the Lights Went Out in Georgia" |
| you stole my heart and that's what really hurts | "Maggie May" |
| in the morning kicked me on the head | "Maggie May" |
| it's so easy to hurt others when you can't feel pain | "Rich Girl" |
| the bitch is in her smile | "Bad Blood" |
| the lie is on her lips | "Bad Blood" |
| cheating wife | "The Night the Lights Went Out in Georgia" |
| I'll repeat myself at the risk of being crude | "Fifty Ways to Leave Your Lover" |
| it grieves me to see you in such pain | "Fifty Ways to Leave Your Lover" |
| she'll leave me crying in the end | "(Love is) Thicker Than Water" |
| you're telling me lies | "Jive Talkin'" |
| leavin' me lookin' like a dumbstruck fool | "Jive Talkin'" |
| you wear a disguise | "Jive Talkin'" |
| you're so misunderstood | "Jive Talkin'" |
| make promises she can't keep | "Jive Talkin'" |
| hypnotizing, mesmerizing | "December 1963 (Oh What a Night)" |
| she moves through the light controlling my mind and my soul | "Night Fever" |
| gypsies, tramps and thieves | "Gypsies, Tramps and Thieves" |
| you're a rich girl and you've gone too far | "Rich Girl" |

TABLE IVA (continued)

IDEALIZED

| | |
|---|--|
| heaven's angel | "(Love is) Thicker Than Water" |
| you are this dreamer's only dream | "(Love is) Thicker Than Water" |
| the angels got together and decided to create a dream come true | "Close to You" |
| you're like a dream come true | "One Bad Apple" |
| angelic virgin | "Tonight's the Night" |
| she was everything I dreamed she'd be | "December 1963 (Oh What a Night)" |
| virgin child | "Tonight's the Night" |
| you're everything to me | "Kiss You All Over" |
| you got me looking at that heaven in your eyes | "Shadow Dancing" |
| you're the nearest thing to heaven that I've seen | "Top of the World" |
| your love's put me at the top of the world | "Top of the World" |
| Jamaican honey so sweet | "Island Girl" |
| oh my love you are so good | "Jive Talkin'" |
| if I had to live my life over gain, dear, I'd spend each and ev'ry moment with you | "Three Times a Lady" |
| why do birds suddenly appear every time you are near | "Close to You" |
| why do stars fall down from the sky every time you walk by | "Close to You" |
| you're much too hard to resist | "Go Away, Little Girl" |
| oh sweet darling you get the best of my love | "The Best of My Love" |
| oh my sweetness | "Knock Three Times" |
| oh my darling | "Knock Three Times" |
| how in my silence I adore you and only in my dreams | "Knock Three Times" |
| if I stay here without you, darling, I will die | "I Just Want to Be Your Everything" |

TABLE IVA (continued)

SEXY

| | |
|-------------------------------|--------------------------------------|
| what a lover, you wore me out | "Maggie May" |
| yeah, sexy lady | "Disco Lady" |
| she burn you like fire and | |
| wrap herself around you | |
| like a well-worn tire | "Island Girl" |
| a little afternoon delight | "Afternoon Delight" |
| undercover angel, midnight | |
| fantasy | "Undercover Angel" |
| Susie wore her dresses tight | "Crocodile Rock" |
| my love does it good | "My Love" |
| what a lady, what a night | "December 1963 (Oh What a Night)" |
| | "The Loco-Motion" |
| swing your hips | |
| shake it up, shake it down, | "Disco Lady" |
| move it all around | |
| I like the way you move | "Disco Lady" |
| your thing | |
| she gave me more; she | "Silly Love Songs" |
| gave it all to me | |
| relax, baby, and draw that | "Tonight's the Night" |
| blind | "Tonight's the Night" |
| loosen up that pretty French | "Tonight's the Night" |
| gown | |
| just let your inhibitions | |
| run wild | |
| when you give me all your | "That's the Way" |
| love | |
| no time to talk, music loud | "Stayin' Alive" |
| and women warm | "Afternoon Delight" |
| you got some bait awaiting | "December 1963 (Oh What a Night)" |
| what a lady, what a night | "Kiss You All Over" |
| you're my one desire | |

EMOTIONAL

| | |
|-----------------------------|--------------------------------------|
| feeling small | "Bridge Over Troubled Water" |
| when tears are in your eyes | "Bridge Over Troubled Water" |
| but in your eyes the sorrow | |
| show | "Without You" |
| strumming my pain with his | "Killing Me Softly With His Song" |
| fingers | |
| you'll never be strong | "Rich Girl" |

TABLE IVA (continued)

| | |
|--|--|
| so many dreams I kept deep inside me, alone in the dark in your eyes the sorrow shows I felt the earth move | "You Light Up My Life" "Without You" "First Time Ever I Saw Your Face" "The Most Beautiful Girl" |
| was she crying? there's been another man that I've needed feeling like a fool all the girls dreamed she was crying forgetting all the words she said cry it can't be wrong when it feels he wouldn't break your heart | "Torn Between Two Lovers" "Torn Between Two Lovers" "You're So Vain" "Billy, Don't Be a Hero" "Billy, Don't Be a Hero" "Kiss and Say Goodbye" |
| when you're weary now you look so unhappy | "You Light Up My Life" "He Don't Love You Like I Love You" "Like a Bridge Over Troubled Water" It's Too Late" |

ATTRACTIVE (Beautiful)

| | |
|---|--|
| beautiful faces sprinkled moon dust in your hair starlight in your eyes of blue you lured me away from home she smiled you always smile that girl looked nice the most beautiful girl your face is glowing young and beautiful | "The Best of My Love" "Close to You" "Close to You" "Maggie May" "Miss American Pie" "Without You" "Bad, Bad Leroy Brown" "The Most Beautiful Girl" "(You're) Having My Baby" "Love Will Keep Us Together" |
| I know that your lips are sweet lovely fiancée pretty girls heaven in your eyes girl, you're driving me crazy girl, you drive me out of my mind | "Go Away, Little Girl" "Billy, Don't Be a Hero" "Seasons in the Sun" "Shadow Dancing "Disco Lady" "Disco Lady" |

TABLE IVA (continued)

| | |
|--|---|
| she was everything I dreamed she'd be your teeth flash | "December 1963 (Oh What a Night)" "Island Girl" |
| DEPENDENT (Men Junkies) | |
| you're my goal | "Ain't No Mountain High Enough" |
| you got something I need (2) | "Brand New Key" |
| you give me hope to carry on | "You Light Up My Life" |
| you can rely on the old man's money | "Rich Girl" |
| you belong to me now | "Love Will Keep Us Together" |
| you'll always have me | "Ain't No Mountain High Enough" |
| ain't no river wide enough to keep me from you | "Ain't No Mountain High Enough" |
| nothing can keep me, keep me from you | "Ain't No Mountain High Enough" |
| you light up my days | "You Light Up My Life" |
| you're getting that look in your eyes | "Baby, Don't Get Hooked on Me" |
| you're seeing way too much in me | "Baby, Don't Get Hooked on Me" |
| girl, don't let your life get tangled up with mine | "Baby, Don't Get Hooked on Me" |
| don't start clinging to me, girl | "Baby, Don't Get Hooked on Me" |
| with her head upon his shoulder | "Billy, Don't Be a Hero" |
| all the girls dreamed that they'd be your partner | "You're So Vain" |
| I'm a woman in love and I love what's going through me | "(You're) Having My Baby" |
| NURTURING (Encouraging, Supporting) | |
| if you need me, call me | "Ain't No Mountain High Enough" |
| you turned into a lover and mother | "Maggie May" |
| I'd like to help you in your struggle to be free | "Fifty Ways to Leave Your Lover" |

TABLE IVA (continued)

| | |
|---|---|
| you gave me love and helped me find the sun | "Seasons in the Sun" |
| whether you're a mother | "Stayin' Alive" |
| you've shared my dreams, my joys, my pains | "Three Times a Lady" |
| you made me know that there's a love for me out there | "Undercover Angel" |
| only my love holds the other key to me | "My Love" |
| what I need to set me free | "Tie a Yellow Ribbon 'Round the Old Oak Tree" |
| all I need will be mine if you are here | "Top of the World" |
| you fill up my senses | "Annie's Song" |
| I wish there was something I could do to make you smile again | "Fifty Ways to Leave Your Lover" |
| you're the light in my deepest darkest hour | "How Deep is Your Love" |
| you're my savior when I fall | "How Deep is Your Love" |
| I need that sweet sensation of living in your love | "Shadow Dancing" |

INDEPENDENT (Free)

| | |
|--|---|
| that walked out on me | "Most Beautiful Girl" |
| Where are you going? | "The Streak" |
| he knows he can't possess me and he knows he never will | "Torn Between Two Lovers" |
| Susie went and left me for some foreign guy | "Crocodile Rock" |
| walked out on me | "Most Beautiful Girl" |
| since you been gone, she's been seeing that young Ames boy | "The Night the Lights Went Out in Georgia" |
| his wife must have left town | "The Night the Lights Went Out in Georgia" |
| must be fifty ways to leave your lover | "Fifty Ways to Leave Your Lover" |
| it's really not my habit to intrude | "Fifty Ways to Leave Your Lover" |
| just get yourself free | "Fifty Ways to Leave Your Lover" |
| no need to leave so soon | "Lay Down Sally" |

TABLE IVA (continued)

AGGRESSIVE

| | |
|---|--------------------------------------|
| I think we should get together | "Brand New Key" |
| you lured me away from home | "Maggie May" |
| all you did was wreck my bed and in the morning kick me in the head | "Maggie May" |
| why don't we just sleep on it | "Fifty Ways to Leave Your Lover" |
| I kissed your face | "First Time Ever I Saw Your Face" |
| just listen to me | "Fifty Ways to Leave Your Lover" |
| she kissed me | "Fifty Ways to Leave Your Lover" |
| you're gonna take away my energy | "Fifty Ways to Leave Your Lover" |
| when you take me by the hand | "That's the Way (I Like It)" |
| when you whisper sweet things in my ear | "That's the Way (I Like It)" |
| I asked your mother if you where at home | "Brand New Key" |

OF LOW ESTEEM

| | |
|--|--------------------------------------|
| like the trembling heart of a captive bird | "First Time Ever I Saw Your Face" |
| you gave away the thing you loved and one of them was me | "You're So Vain" |
| nobody believes what you say | "Jive Talkin'" |
| it's just your jive talkin' that gets in your way | "Jive Talkin'" |
| you just ain't no good | "Jive Talkin'" |
| the woman, no good, no how | "Bad Blood" |
| bad blood | "Bad Blood" |

SUBMISSIVE

| | |
|--|------------------------------------|
| just call my name, I'll be there in a hurry | "Ain't No Mountain High Enough" |
| if you need me, call me | "Ain't No Mountain High Enough" |

TABLE IVA (continued)

waiting for someone to sing
me his song

"You Light Up My Life"

TABLE IVB

ALPHABETICAL LISTING OF NINETY SONGS
IN THE TOP TEN CHARTS 1970-1978

| <u>TITLE</u> | <u>MUSICIAN</u> |
|---|--------------------------------|
| "Afternoon Delight" | Starland Vocal Band |
| "Ain't No Mountain High Enough" | Diana Ross |
| "Alone Again (Naturally)" | Gilbert O'Sullivan |
| "American Pie (Parts 1 & 2)" | Don McLean |
| "American Woman" | Guess Who |
| "Annie's Song" | John Denver |
| "Baby Don't Get Hooked on Me" | Mac Davis |
| "Bad, Bad Leroy Brown" | Jim Croce |
| "Bad Blood" | Neil Sedaka |
| "Best of My Love" | Emotions |
| "Billy, Don't be a Hero" | Bo Donaldson & The Heywoods |
| "Boogie Oogie Oogie" | A Taste of Honey |
| "Brand New Key" | Melanie |
| "Bridge Over Troubled Water" | Simon & Garfunkel |
| "(The) Candy Man" | Sammy Davis, Jr. |
| "(They Long to be) Close to You" | Carpenters |
| "Crocodile Rock" | Elton John |
| "December, 1963 (Oh, What a Night)" | Four Seasons |
| "Disco Lady" | Wings |
| "Don't Go Breakin' My Heart" | Elton John and Kiki Dee |
| "Evergreen" | Barbra Streisand |
| "Fame" | David Bowie |
| "Family Affair" | Sly & The Family Stone |
| "Fifty Ways to Leave Your Lover" | Paul Simon |
| "(The) First Time Ever I Saw Your Face" | Roberta Flack |
| "Fly, Robin, Fly" | Silver Convention |
| "Go Away, Little Girl" | Donny Osmond |
| "Gypsies, Tramps and Thieves" | Cher |
| "(You're) Having My Baby" | Paul Anka |
| "He Don't Love You (Like I Love You)" | Tony Orlando & Dawn |
| "(A) Horse With No Name" | America |

Alphabetical Listing of Ninety Songs (continued)

| <u>TITLE</u> | <u>MUSICIAN</u> |
|---|---------------------------|
| "How Can You Mend a Broken Heart" | Bee Gees |
| "How Deep is Your Love" | Bee Gees |
| "I Can Help" | Billy Swan |
| "I Can See Clearly Now" | Johnny Nash |
| "If You Leave Me Now" | Chicago |
| "I Just Want to be Your Everything" | Andy Gibb |
| "I'll be There" | Jackson 5 |
| "I Think I Love You" | Partridge Family |
| "It's Too Late" | Carole King |
| "Island Girl" | Elton John |
| "Jive Talkin'" | Bee Gees |
| "Joy to the World" | Three Dog Night |
| "Killing Me Softly With His Song" | Roberta Flack |
| "Kiss and Say Goodbye" | Manhattans |
| "Kiss You All Over" | Exile |
| "Knock Three Times" | Dawn |
| "Kung Fu Fighting" | Carl Douglas |
| "Lay Down, Sally" | Eric Clapton |
| "Lean on Me" | Bill Withers |
| "(The) Loco-Motion" | Grand Funk |
| "Love Will Keep Us Together" | Captain & Tennille |
| "Maggie May" | Rod Stewart |
| "Me and Mrs. Jones" | Billy Paul |
| "(The) Most Beautiful Girl" | Charlie Rich |
| "My Love" | Paul McCartney and Wings |
| "My Sweet Lord" | George Harrison |
| "Night Fever" | Bee Gees |
| "(The) Night the Lights Went Out in Georgia" | Vicki Lawrence |
| "One Bad Apple" | Osmonds |
| "Philadelphia Freedom" | Elton John Band |
| "Play That Funky Music" | Wild Cherry |
| "Raindrops Keep Fallin' on My Head" | B. J. Thomas |
| "Rhinstone Cowboy" | Glen Campbell |
| "Rich Girl" | Daryl Hall and John Oates |

Alphabetical Listing of Ninety Songs (continued)

| <u>TITLE</u> | <u>MUSICIAN</u> |
|--|-------------------------------------|
| "Seasons in the Sun" | Terry Jacks |
| "Shadow Dancing" | Andy Gibb |
| "Silly Love Songs" | Wings |
| "Sir Duke" | Steve Wonder |
| "Star Wars/Cantina Band" | Meco |
| "Stayin' Alive" | Bee Gees |
| "(The) Streak" | Ray Stevens |
| "(The) Tears of a Clown" | Smokey Robinson & The Miracles |
| "That's the Way (I Like It)" | K. C. & The Sunshine Band |
| "(Love is) Thicker Than Water" | Andy Gibb |
| "Three Times a Lady" | The Commodores |
| "Tie a Yellow Ribbon 'Round the Ole Oak Tree" | Dawn Featuring Tony Orlando |
| "Tonight's the Night (Gonna be Alright)" | Rod Stewart |
| "Top of the World" | Carpenters |
| "Torn Between Two Lovers" | Mary McGregor |
| "TSOP (The Sound of Philadelphia)" | MFSB Featuring The Three Degrees |
| "Undercover Angel" | Alan O'Day |
| "War" | Edwin Starr |
| "(The) Way We Were" | Barbra Streisand |
| "Without You" | Nilsson |
| "Will It Go 'Round in Circles" | Billy Preston |
| "You Light Up My Life" | Debbi Boone |
| "You're So Vain" | Carly Simon |

TABLE IVC

TOP TEN SONGS OF NINE YEARS OF THE SEVENTIES

| <u>TITLES</u> | <u>MUSICIANS</u> |
|---|-----------------------------------|
| <u>1970</u> | |
| 1. "Bridge Over Troubled Water" | Simon & Garfunkel |
| 2. "I'll be There" | Jackson 5 |
| 3. "Raindrops Keep Fallin' on My Head" | B. J. Thomas |
| 4. "(They Long to be) Close to You" | Carpenters |
| 5. "My Sweet Lord" | George Harrison |
| 6. "I Think I Love You" | Partridge Family |
| 7. "American Woman" | Guess Who |
| 8. "War" | Edwin Starr |
| 9. "Ain't No Mountain High Enough" | Diana Ross |
| 10. "The Tears of a Clown" | Smokey Robinson & The Miracles |
| <u>1971</u> | |
| 1. "Joy to the World" | Three Dog Night |
| 2. "Maggie May" | Rod Stewart |
| 3. "It's Too Late" | Carole King |
| 4. "One Bad Apple" | Osmonds |
| 5. "How Can You Mend a Broken Heart" | Bee Gees |
| 6. "Knock Three Times" | Dawn |
| 7. "Brand New Key" | Melanie |
| 8. "Go Away Little Girl" | Donny Osmond |
| 9. "Family Affair" | Sly & The Family Stone |
| 10. "Gypsys, Tramps and Thieves" | Cher |
| <u>1972</u> | |
| 1. "Alone Again (Naturally)" | Gilbert O'Sullivan |
| 2. "The First Time Ever I Saw Your Face" | Roberta Flack |
| 3. "I Can See Clearly Now" | Johnny Nash |
| 4. "American Pie (Parts 1 & 2)" | Don McLean |
| 5. "Without You" | Nilsson |
| 6. "The Candy Man" | Sammy Davis, Jr. |
| 7. "Lean on Me" | Bill Withers |
| 8. "Baby Don't Get Hooked on Me" | Mac Davis |
| 9. "Me and Mrs. Jones" | Billy Paul |
| 10. "A Horse With No Name" | America |

Top Ten Songs...Nine Years...Seventies (continued)

| <u>TITLES</u> | <u>MUSICIANS</u> |
|--|-------------------------------------|
| <u>1973</u> | |
| 1. "Killing Me Softly With His Song" | Roberta Flack |
| 2. "Tie a Yellow Ribbon 'Round the Ole Oak Tree" | Dawn Featuring Tony Orlando |
| 3. "My Love" | Paul McCartney & Wings |
| 4. "You're So Vain" | Carly Simon |
| 5. "Crocodile Rock" | Elton John |
| 6. "Bad, Bad Leroy Brown" | Jim Croce |
| 7. "The Most Beautiful Girl" | Charlie Rich |
| 8. "Will It Go Round in Circles" | Billy Preston |
| 9. "Top of the World" | Carpenters |
| 10. "The Night the Lights Went Out in Georgia" | Vicki Lawrence |
| <u>1974</u> | |
| 1. "The Way We Were" | Barbra Streisand |
| 2. "Season in the Sun" | Terry Jacks |
| 3. "The Streak" | Ray Stevens |
| 4. "(You're) Having My Baby" | Paul Anka |
| 5. "The Loco-Motion" | Grand Funk |
| 6. "Billy, Don't Be a Hero" | Bo Donaldson & The Heywoods |
| 7. "Kung Fu Fighting" | Carl Douglas |
| 8. "TSOP (The Sound of Philadelphia)" | MFSB featuring The Three Degrees |
| 9. "I Can Help" | Billy Swan |
| 10. "Annie's Song" | John Denver |
| <u>1975</u> | |
| 1. "Love Will Keep Us Together" | Captain & Tennille |
| 2. "Fly, Robin, Fly" | Silver Convention |
| 3. "Island Girl" | Elton John |
| 4. "Bad Blood" | Neil Sedaka |
| 5. "He Don't Love You (Like I Love You)" | Tony Orlando & Dawn |
| 6. "Rhinestone Cowboy" | Glen Campbell |
| 7. "Philadelphia Freedom" | Elton John Band |
| 8. "Fame" | David Bowie |
| 9. "Jive Talkin'" | Bee Gees |
| 10. "That's the Way (I Like It)" | K. C. & The Sunshine Band |

Top Ten Songs...Nine Years...Seventies (continued)

| <u>TITLES</u> | <u>MUSICIANS</u> |
|---|-------------------------|
| <u>1976</u> | |
| 1. "Tonight's the Night (Gonna be Alright)" | Rod Stewart |
| 2. "Silly Love Songs" | Wings |
| 3. "Don't Go Breakin' My Heart" | Elton John & Kiki Dee |
| 4. "Disco Lady" | Johnnie Taylor |
| 5. "December, 1963 (Oh, What a Night)" | Four Seasons |
| 6. "Play That Funky Music" | Wild Cherry |
| 7. "Fifty Ways to Leave Your Lover" | Paul Simon |
| 8. "Kiss and Say Goodbye" | Manhattans |
| 9. "If You Leave Me Now" | Chicago |
| 10. "Afternoon Delight" | Starland Vocal Band |
| <u>1977</u> | |
| 1. "You Light Up My Life" | Debby Boone |
| 2. "Best of My Love" | Emotions |
| 3. "I Just Want to be Your Everything" | Andy Gibb |
| 4. "How Deep is Your Love" | Bee Gees |
| 5. "Evergreen" | Barbra Streisand |
| 6. "Sir Duke" | Stevie Wonder |
| 7. "Torn Between Two Lovers" | Mary McGregor |
| 8. "Rich Girl" | Daryl Hall & John Oates |
| 9. "Star Wars Theme/Cantina Band" | Meco |
| 10. "Undercover Angel" | Alan O'Day |
| <u>1978</u> | |
| 1. "How Deep is Your Love" | Bee Gees |
| 2. "You Light Up My Life" | Debby Boone |
| 3. "Stayin' Alive" | Bee Gees |
| 4. "Night Fever" | Bee Gees |
| 5. "Kiss You All Over" | Exile |
| 6. "Shadow Dancing" | Andy Gibb |
| 7. "Boogie Oogie Oogie" | A Taste of Honey |
| 8. "Lay Down Sally" | Eric Clapton |
| 9. "Three Times a Lady" | The Commodores |
| 10. "(Love is) Thicker Than Water" | Andy Gibb |

APPENDIX C

TABLE V

FREQUENCY OF CLASSIFYING NOUNS, ACTIVE VERBS,
AND DESCRIPTIVE ADJECTIVES IN LYRICS
OF THE TOP 100 SONGS OF 1978

| * F E M A L E * | | |
|-----------------------|--------------------------------|---|
| Order of Frequency | Number of Descriptive Words | Classifying Nouns, Active Verbs, and Descriptive Adjectives |
| 1 | 48 | Dependent (addicted to men) |
| 2 | 39 | Emotional |
| 3 | 37 | Nurturing (encouraging, supporting) |
| 4 | 32 | Passive, Lazy |
| 5 | 28 | Independent (free) |
| 6 | 18 | Aggressive |
| 7 | 15 | In Control of Men |
| 7 | 15 | Sexy |
| 8 | 12 | Attractive (beautiful) |
| 9 | 11 | Idealized |
| 10 | 4 | Evil (cruel, wicked) |
| 11 | 3 | Of Low Esteem |
| 11 | 3 | Submissive |
| 11 | 3 | Materialistic |
| 12 | 2 | Unrealistic |

TABLE VA

EXAMPLES OF CLASSIFYING NOUNS, ACTIVE VERBS,
AND DESCRIPTIVE ADJECTIVES IN LYRICS
OF THE TOP 100 SONGS OF 1978

| <u>Descriptors</u> | <u>Songs</u> |
|---|--|
| DEPENDENT, "MEN JUNKIES" | |
| I'd give you everything in creation | "Substitute" |
| given me a new joy | "You" |
| how I ever got along without you | "You" |
| can you fill my appetite | "Last Dance" |
| I need a hot shot | "Hot Shot" (3) |
| so good I know you won't forget it | "There'll Never Be" |
| don't know what I'd do without you | "Kiss You All Over" |
| need you | "Kiss You All Over" |
| but in this cold world with a hot love, you'll get by | "Hot Love, Cold World" |
| when you need me | "You and I" |
| into a trance | "you and I" |
| you're all I need to get by | "You're All I Need to Get By" |
| I'm under your spell | "Gettin' Ready for Love" |
| you be the one to see what I need | "Mellow Lovin'" |
| I need you by me | "You're All I Need to Get By" |
| beside me | "Last Dance" |
| to guide me | "Last Dance" |
| to hold me | "Last Dance" |
| to scold me | "Last Dance" |
| now don't you wonder how you'll survive until spring? | "I'm Gonna Take Care of Everything" |
| gonna take care of everything | "I'm Gonna Take Care of Everything" |
| take care of you | "I'm Gonna Take Care of Everything" (2) |
| help me | "Mellow Lovin'" (2) |
| please | "Mellow Lovin'" |
| need something inside | "Mellow Lovin'" |
| might need a lot of lovin' | "Listen to Her Heart" |
| it's you that I need | "It's You That I Need" |

TABLE VA (continued)

| | |
|---|----------------------------------|
| you were my life, my mystery | "It's You That I Need" |
| take me, I'm yours; take me | "Take Me, I'm Yours" (3) |
| I need you like the air | "Runaway" |
| I miss you | "Runaway" (2) |
| find strength | "You're All I Need to Get By" |
| torn down | "You're All I Need to Get By" |
| together we can open any door | "You're All I Need to Get By" |
| need something inside | "Mellow Lovin'" |
| dedicate my life to you | "You're All I Need to Get By" |
| I will go where you lead | "You're All I Need to Get By" |
| 'cause I have love and now I concede | "You're All I Need to Get By" |

EMOTIONAL

| | |
|---------------------------------|--|
| feel | "It's You That I Need" |
| weak | "It's You That I Need" |
| pain | "It's You That I Need" |
| alone | "I'm Gonna Take Care of Everything" (2) |
| | "Gettin' Ready for Love" |
| | "Hot Shot" |
| sad | "Dance With Me" |
| blues | "Dance With Me" |
| dreams | "Dance With Me" |
| ain't feeling right | "Hot Shot" |
| she's gonna listen to her heart | "Listen to Her Heart" |
| it's gonna tell her what to do | "Listen to Her Heart" |
| scared | "Midnight Light" (2) |
| pretending | "Old Days" |
| eyes give you away | "Old Days" |
| cry | "You're the Love" |
| | "You" |
| | "Mellow Lovin'" |
| | "Hot Love, Cold World" (2) |
| he's not here with me | "I Can't Stand the Rain" |
| lonely | "Sharing the Night Together" |
| | "Midnight Light" |
| | "Mellow Lovin'" |
| | "Substitute" |

TABLE VA (continued)

| | |
|---------------------------------|-------------------------------------|
| feelin' that you're on your own | "I'm Gonna Take Care of Everything" |
| no friends | "The Name of the Game" |
| no one to see | "The Name of the Game" |
| I am never invited | "The Name of the Game" |
| All this time, I've been lonely | "Substitute" |
| how you're so lonely | "Savannah" |
| unhappy | "Devoted to You" |
| heartache | "It's a Heartache" |
| feeling like a clown | "It's a Heartache" |
| hurt so bad | "Tonight I'm Gonna Make You a Star" |
| so sad | "Hot Love, Cold World" |
| getting very low | "Talkin' in Your Sleep" |

NURTURING (Encouraging, Supporting)

| | |
|---------------------------------|--|
| came to my rescue | "You're the Love" |
| opened up my heart to | |
| everything fine | "You Got It" |
| put a light inside me | "You Got It" |
| make me shine | "You Got It" |
| always there in time of need | "You're All I Need to Get By" |
| she's good for me | "Never Let Her Slip Away" |
| gonna make me happy | "Never Let Her Slip Away" |
| sweet words | "Took the Last Train" |
| only you can brighten my day | "Only You" |
| warm and in our home | "I'll Take Care of Everything" |
| I'm gonna take care of you | "I'll Take Care of Everything" |
| helped | "This is Love" |
| turning the tears into laughter | "This is Love" |
| friendship | "This is Love" |
| friends | "This is Love" |
| always around each other | "This is Love" |
| shared my dreams | "Three Times a Lady" |
| made my life worth living for | "Three Times a Lady" |
| devoted to you | "Devoted to You" (2) |
| your babies | "Mammas Don't Let Your Babies Grow Up to Be Cowboys" |
| you've given my life a | |
| second chance | "Until Now" |
| you were my life | "It's You That I Need" |
| warmer than sunshine | "You Got It" |

TABLE VA (continued)

| | |
|--|---------------------------------------|
| mama | "If It Don't Fit, Don't Force It" |
| | "Honey, Don't Leave L. A." (2) |
| made my life complete | "Champagne Jam" |
| made my life so bright | "The Way You Do the Things You Do" |
| made me feel all right | "The Way You Do the Things You Do" |
| you believed in me | "The Way You Do the Things You Do" |
| put something better inside of me | "Right Down the Line" |
| you brought me into the light | "Right Down the Line" |
| you can make a man out of the soul that didn't have a goal | "Right Down the Line" |
| hold you like the night hugs the wick when this candle's burning | "You're All I Need to Get By" |
| I'd like to take her out of her chains | "New Orleans Ladies" |
| | "Ebony Eyes" |

PASSIVE, LAZY

| | |
|---|--------------------------------------|
| she'll never say no | "Josie" |
| hustlin's not my style | "Take Me Back to Chicago" (2) |
| I wish I could be a child | "Take Me Back to Chicago" (2) |
| you be the one to see what I need | "Mellow Lovin'" |
| I am never invited | "The Name of the Game" |
| if it don't fit, don't force it | "If It Don't Fit, Don't Force It" |
| relax | "If It Don't Fit, Don't Force it" |
| I've been waiting here for you | "Substitute" |
| I wait | "Substitute" |
| I'll be your substitute | "Substitute" |
| ladies, get up off your seats | "Dance With Me" |
| waiting for so long | "Think It Over" |
| to try and hold you | "Think It Over" |
| sitting home | "Hot Shot" |
| I don't hear no phone | "Hot Shot" |
| I'll say something good to you, you always wanted to hear | "There'll Never Be" |

TABLE VA (continued)

| | |
|--|---------------------------------------|
| I was hangin' around | "You Brought the Woman Out of Me" |
| you took whatever you could | "You Brought the Woman Out of Me" |
| I sit by the telephone waiting | "Gettin' Ready for Love" |
| I'm waiting for you | "Gettin' Ready for Love" |
| blues fall on me | "Gettin' Ready for Love" |
| now I'll never have to sit around | "Gettin' Ready for Love" |
| I can't work | "You" |
| I can't eat | "This is Love" |
| I can't sleep anymore | "This is Love" |
| you just smiled in French | "This is Love" |
| you know you could've been a candle | "Took the Last Train" |
| you know you could've been a handle | "The Way You Do the Things You Do" |
| you know you could've been a flower | "The Way You Do the Things You Do" |
| | "The Way You Do the Things You Do" |

INDEPENDENT (Free)

| | |
|-------------------------------|--|
| I'm breaking the rules | "Gettin' Ready for Love" |
| I'm way out of line | "Gettin' Ready for Love" |
| goodbye, that's all she wrote | "Took the Last Train" |
| you been gone | "It's the Same Old Song" |
| you've gone | "It's the Same Old Song" |
| you walk out | "(You're My) Soul and Inspiration" |
| you might go solo | "I Need to Know" |
| you're gonna leave | "I Need to Know" |
| I'll still survive | "Breakdown" |
| she was gone | "Can You, Fool?" |
| wild | "Get Off" |
| | "Hot Child in the City" |
| | (2) |
| running | "Hot Child in the City" |
| flyin' and free | "You're the Love" |
| life was free and easy | "Take Me Back to Chicago" |
| on your own | "I'm Gonna Take Care of Everything" (2) |
| I'm headin' for the door | "If It Don't Fit, Don't Force It" |
| took my soul | "Everybody Loves a Rain Song" |
| if you're makin' me wait | "I Need to Know" |

TABLE VA (continued)

if you're leadin' me on
 if you change your mind,
 I'm the first in line
 she's not coming home
 all you left is our
 favorite song
 so young to be loose and
 on her own
 you don't belong to me
 anymore
 I suddenly woke and found
 you gone

"I Need to Know"
 "Take a Chance on Me"
 "Substitute"
 "It's the Same Old Song"
 "Hot Child in the City"
 "It's You That I Need"
 "It's You That I Need"

AGGRESSIVE

put my arms around you
 you found your way to me
 you call me on the phone
 you tell me how you're so
 lonely
 she's looking for another
 give me some mellow lovin'
 you hold me
 take me

I'm gonna take care of
 everything
 with any luck at all you
 might even get laid
 and I might just say to you,
 "Hey, it's true, I love
 you"
 come with me; tonight
 'cause I was waiting for her
 to show me
 love him 'till your arms break
 I know I'm gonna get you
 I can't let go

"Runaway"
 "Prisoner of Your Love"
 "Savannah"
 "Savannah"
 "Midnight Light"
 "Mellow Lovin'"
 "You Got It"
 "Wrap Your Arms Around
 Me"
 "I'm Gonna Take Care of
 Everything"
 "Livingston Saturday
 Night"
 "California"
 "Took the Last Train"
 "Ebony Eyes"
 "It's a Heartache" (2)
 "Take a Chance on Me"
 "Take a Chance on Me" (2)

IN CONTROL OF MEN

I'm yours
 'til the girls say when
 never, never gonna lose control

"Take Me I'm Yours"
 "Josie"
 "Hot Shot"

TABLE VA (continued)

| | |
|---|---|
| she made me love her | "Everybody Loves a Rain Song" |
| I'm all yours | "You Got It" |
| I'll be yours | "Devoted to You" |
| devoted to you | "Devoted to You" |
| I always wanna be by your side | "You Really Got Me" |
| you really got me now | "You Really Got Me" (2) |
| got that hold over me | "Right Down the Line" |
| I'm just a prisoner of your soul | "Prisoner of Your Love" |
| you're the keeper of my soul | "Prisoner of Your Love" |
| you got complete control | "Prisoner of Your Love" |
| lock the door and throw away the key | "Prisoner of Your Love" |
| my heart's tied up in chains | "Prisoner of Your Love" |
| SEXY | |
| fire in your eyes | "Flying High" |
| sassy style that will drive you crazy | "New Orleans Ladies" |
| she plays like a roman with her eyes on fire | "Josie" |
| the way you shake your hips | "Take Me, I'm Yours" |
| just drives me wild | "Take Me, I'm Yours" |
| your charms | "Lights" |
| that dress that drives me crazy | "Get Off" |
| she was keeping a secret fire | "Ebony Eyes" |
| do it so good | "Only You" |
| our bodies to touch | "I Can't Wait Any Longer" |
| sexy lady | "Oh What a Night for Dancing" |
| hot child in the city | "Hot Child in the City" |
| you got a motion that gets me all undone | "You Got It" |
| built out of stuff like that | "Stuff Like That" |
| ATTRACTIVE (Beautiful) | |
| my pretty sexy lady | "Oh What a Night for Dancing" |
| so pretty | "I'm on My Way" |
| | "The Way You Do the Things You Do" (2) |

TABLE VA (continued)

| | |
|----------------|---------------------------------------|
| ebony eyes | "Ebony Eyes" |
| good looks | "The Way You Do the Things You Do" |
| looking pretty | "Hot Child in the City" |
| beautiful face | "California" |
| emerald eyes | "Count on Me" |
| china face | "Count on Me" |
| ruby lips | "Count on Me" |

IDEALIZED

| | |
|--|---------------------------------------|
| all, all the joys under the sun wrapped up into one | "You're All I Need to Get By" |
| you're all I need, oh, to get by | "You're All I Need to Get By" |
| super fine woman | "Only You" |
| too good to be true | "I Just Want to Love You" |
| so good | "Josie" |
| pride of the neighborhood | "Josie" |
| you're everything to me | "Kiss You All Over" |
| you're the dream in my life | "You're the Love" |
| all I ever dreamed I found in you | "You Got It" |
| is she a dream? | "Stuff Like That" |
| you're my soul and my heart's inspiration | "(You're My) Soul and Inspiration" |

EVIL (Cruel, Wicked)

| | |
|--|-------------------------|
| so bad | "Josie" |
| danger in the shape of something wild | "Hot Child in the City" |
| stranger dressed in black | "Hot Child in the City" |
| why that woman wants to be so cruel | "Can You, Fool?" |

OF LOW ESTEEM

| | |
|----------------------------|--------------------------------|
| how I wish I could be sure | "Talkin' in Your Sleep" |
| no one knows who she is | (2) "Hot Child in the City" |

TABLE VA (continued)

SUBMISSIVE

we can't wait
 I'll be yours till endless
 time
 she'll never say no

"Savannah"
 "Devoted to You"
 "Josie"

MATERIALISTIC

buy you a Cadillac
 that big chateau where you
 want to go
 limousine in which you made
 the scene

"Thank You for Being
 a Friend"
 "Honey, Don't Leave
 L. A."
 "Honey, Don't Leave
 L. A."

UNREALISTIC

promise of paradise
 I can't die

"Stuff Like That"
 "Devoted to You"

TABLE VB

THE TOP 100 SONGS OF 1978

| <u>TITLE</u> | <u>MUSICIANS</u> |
|--|---------------------------------|
| "Alive Again" | Chicago |
| "Baker Street" | Gerry Rafferty |
| "Bluer Than Blue" | A Taste of Honey |
| "Breakdown" | Dwight Twilley |
| "California" | Debby Boone |
| "Can You Fool" | Glen Campbell |
| "Champagne Jam" | Atlanta Rhythm Section |
| "Count On Me" | Jefferson Starship |
| "Dance Across the Floor" | Jimmy "Bo" Horne |
| "Dance With Me" | Peter Brown |
| "Deacon Blues" | Steely Dan |
| "Devoted to You" | Carly Simon and James Taylor |
| "Do You Believe in Magic" | Shaun Cassidy |
| "Ease on Down the Road" | Diana Ross & Michael Jackson |
| "Ebony Eyes" | Bob Welch |
| "Everybody Loves a Rain Song" | B. J. Thomas |
| "Flying High" | The Commodores |
| "Get Off" | Foxy |
| "Gettin' Ready for Love" | Diana Ross |
| "Honey, Don't Leave L. A." | James Taylor |
| "Hot Child in the City" | Nick Gilder |
| "Hot Love, Cold World" | Bob Welch |
| "Hot Shot" | Karen Young |
| "I Can't Stand the Rain" | Eruption |
| "I Can't Wait Any Longer" | Bill Anderson |
| "I Just Want to Love You" | Eddie Rabbitt |
| "I Love the Night Life (Disco 'Round)" | Alicia Bridges |
| "I Need to Know" | Tom Petty |
| "If Ever I See You Again" | Roberta Flack |
| "If It Don't Fit, Don't Force It" | Kellee Patterson |
| "Imaginary Lover" | Atlanta Rhythm Section |

The Top 100 Songs of 1978 (continued)

| <u>TITLE</u> | <u>MUSICIANS</u> |
|--|-------------------------------------|
| "I'm Gonna Take Care of Everything" | Rubicon |
| "I'm Not Gonna Let It Bother Me Tonight" | Atlanta Rhythm Section |
| "I'm on My Way" | Captain and Tennille |
| "It's a Heartache" | Bonnie Tyler |
| "It's the Same Old Song" | K. C. & The Sunshine Band |
| "It's You That I Need" | Enchantment |
| "Josie" | Steely Dan |
| "Kiss You All Over" | Exile |
| "Last Dance" | Donna Summer |
| "Let Me Party With You" | Bunny Sigler |
| "Let's All Chant" | Michael Sager Band |
| "Lights" | Journey |
| "Listen to Her Heart" | Tom Petty |
| "Little One" | Chicago |
| "Livingston Saturday Night" | Jimmy Buffett |
| "Macho Man" | The Village People |
| "Mammas, Don't Let Your Babies Grow Up to be Cowboys" | Waylon & Willie |
| "Mellow Lovin'" | Judy Cheeks |
| "Midnight Light" | Le Banc & Carr |
| "(The) Name of the Game" | Abba |
| "Never Let Her Slip Away" | Andrew Gold |
| "New Orleans Ladies" | Louisiana's Le Roux |
| "New York City I Love You" | ZWOL |
| "Oh, What a Night for Dancing" | Barry White |
| "On Broadway" | George Benson |
| "One Nation Under a Groove" | Funkadelic |
| "Only You" | Loleatta Holloway & Bunny Sigler |
| "Prisoner of Your Love" | Player |
| "Promises" | Eric Clapton |
| "Right Down the Line" | Gerry Rafferty |
| "Risky Changes" | Bionic Boogie |
| "Rivers of Babylon" | Rita Coolidge |
| "Runaway" | Jefferson Starship |

The Top 100 Songs of 1978 (continued)

| <u>TITLE</u> | <u>MUSICIANS</u> |
|--|-------------------------------------|
| "Savannah" | Matthew Moore |
| "Searching for a Thrill" | Starbuck |
| "Sharing the Night Together" | Dr. Hook |
| "(You're My) Soul and Inspiration" | Donny & Marie |
| "Stuff Like That" | Quincy Jones |
| "Substitute" | Clout |
| "Take Me I'm Yours" | Michael Henderson |
| "Take Me Back to Chicago" | Chicago |
| "Take a Chance on Me" | Abba |
| "Talkin' in Your Sleep" | Crystal Gayle |
| "Thank You for Being a Friend" | Andrew Gold |
| "Theme from Close Encounters of the Third Kind" | John Williams |
| "There'll Never Be" | Switch |
| "Think It Over" | Cheryl Ladd |
| "This is Love" | Paul Anka |
| "Three Times a Lady" | The Commodores |
| "Tonight I'm Gonna Make You a Star" | Brenda & Herb |
| "Took the Last Train" | David Gates |
| "Until Now" | Bobby Arvon |
| "Was Dog a Doughnut" | Cat Stevens |
| "(The) Way You Do the Things You Do" | Rita Coolidge |
| "Werewolves of London" | Warren Zevon |
| "What a Difference You've Made in My Life" | Ronnie Milsap |
| "Wheel in the Sky" | Journey |
| "When You Feel Love" | Bob McGilpin |
| "(What a) Wonderful World" | Art Garfunkel |
| "Wrap Your Arms Around Me" | K. C. & The Sunshine Band |
| "You" | Rita Coolidge |
| "You and I" | Rick James |
| "You Brought the Woman Out of Me" | Hot |
| "You Don't Love Me Anymore" | Eddie Rabbitt |
| "You Got It" | Diana Ross |
| "You Really Got Me" | Van Halen |
| "You're All I Need to Get By" | Johnny Mathis & Deniece Williams |
| "You're the Love" | Seals & Crofts |

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