SEXIST LANGUAGE IN THE POPULAR LYRICS OF THE SEVENTIES

THESIS

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by

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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 re-
fects 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 illus-
trative 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 asso-
ciated with domestic roles and are presented as fashion-con-
scious 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 Reebee 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 de-
scribed 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 cate-
gories were counted: the mouth (talk, laughs, say, asks, de-
scribes, 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 unsubmissive.
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:

\[\text{. . . like a night in the forest} \]
\[\text{Like the mountains in the springtime} \]
\[\text{Like a walk in the rain} \]
\[\text{Like a storm in the desert} \]
\[\text{Like a sleepy blue ocean} \]
\[\text{You fill up my senses . . .} \]

("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:

\[\text{Fly, robin, fly} \]
\[\text{Fly, robin, fly} \]
\[\text{Fly, robin, fly} \]
\[\text{Up, up to the sky.} \]

("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 ANTINOMY

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
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 deter-
mine 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 con-
trol 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 synonomous 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/ desper'ately.

("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 Round7," 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 exampled 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)
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 if further shown by the
lyricists' use of girl and child words. Robin Lakoff, pro-
fessor of linguistics at the University of California, Berke-
ley, blames feminine vanity for causing American woman 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, frivo-
ity 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 Jame," 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,
ever 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 seven-
ties 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, cheesecake, 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 pleas: "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

<p>| * FEMALE * |
|-------------------------|-----------------|---------------------------------------------------|</p>
<table>
<thead>
<tr>
<th>Order of Frequency</th>
<th>Number of Descriptive Words</th>
<th>Classifying Nouns, Active Verbs, and Descriptive Adjectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>39</td>
<td>Emotional</td>
</tr>
<tr>
<td>2</td>
<td>36</td>
<td>Nurturing (encouraging, supporting)</td>
</tr>
<tr>
<td>3</td>
<td>30</td>
<td>Submissive (following, waiting on)</td>
</tr>
<tr>
<td>4</td>
<td>19</td>
<td>Sexy</td>
</tr>
<tr>
<td>5</td>
<td>18</td>
<td>Independent (free)</td>
</tr>
<tr>
<td>6</td>
<td>17</td>
<td>Incompetent</td>
</tr>
<tr>
<td>7</td>
<td>15</td>
<td>Materialistic</td>
</tr>
<tr>
<td>7</td>
<td>15</td>
<td>Hollow, Shallow</td>
</tr>
<tr>
<td>8</td>
<td>14</td>
<td>Dependent (needy)</td>
</tr>
<tr>
<td>8</td>
<td>14</td>
<td>Evil (cruel, wicked)</td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td>Of Low Esteem</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Queen</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Attractive (beautiful)</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>Proud, Critical</td>
</tr>
<tr>
<td>12</td>
<td>7</td>
<td>Aggressive</td>
</tr>
<tr>
<td>13</td>
<td>1</td>
<td>Idealized</td>
</tr>
</tbody>
</table>
### TABLE IA

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

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

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

### NURTURING (Encouraging, Supporting)

and I'll be there, you've got a friend

some girls give me money

some girls buy me clothes

some girls give me jewelry

don' cha think we need a woman's touch to make it come alive?

you can rest your weary head right on me

and there will always be a space in my parking lot when you need a little coke and sympathy

the lady then she covered me with roses...she blew my nose

| and I'll be there, you've got a friend | "You've Got a Friend" |
| some girls give me money | "Some Girls" |
| some girls buy me clothes | "Live With Me" |
| some girls give me jewelry | "Let It Bleed" |
| don' cha think we need a woman's touch to make it come alive? | "Let It Bleed" |
| you can rest your weary head right on me | "Honky Tonk Woman" |
TABLE IA (continued)

Descriptors
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
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

Songs
"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"
"Lover's Lullabye"
"When the Party's Over"
"Duncan"
"Love Me Like a Rock"
"Something So Right"
TABLE IA (continued)

<table>
<thead>
<tr>
<th>Descriptors</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>you calmed me down</td>
<td>&quot;Something So Right&quot;</td>
</tr>
<tr>
<td>to bring out the best in</td>
<td></td>
</tr>
<tr>
<td>me and in you too</td>
<td>&quot;All I Want&quot;</td>
</tr>
<tr>
<td>I want to make you feel better</td>
<td>&quot;All I Want&quot;</td>
</tr>
<tr>
<td>I want to make you feel free</td>
<td>&quot;All I Want&quot;</td>
</tr>
</tbody>
</table>

SUBMISSIVE (Following, Waiting On)

she does just what she's told (2)                                           
she knows just how to please her man                                        
now I'm no longer doubtful of what I'm living for 'cause if I make you happy...
it's a sacrificial altar and I'm laying down my head I'll come running
I would go to the ends of the earth where you lead I will follow all you have to do is call
if you want...you know I will she gives you what you need I'll go down like a ship of state
that's what they pay me to be
mine is yours for free
I would not beg for me
I'm waiting by the doorway bring me back home again
I'm waiting for the sound of your saying I lay me down to sleep forever by your side
you get what you need you can fall in love with me I love you when I forget about me
I want to be the one you want to see she flips her hair for you she follows you home
crown and anchor me

"Under My Thumb"
"Complicated"
"A Natural Woman"
"The Come On"
"You've Got a Friend"
"Where You Lead" "Where You Lead" "Where You Lead" "Where You Lead" "Stiletto"
"Between the Lines" "Bright Lights and Promises"
"The Come On" "From Me to You" "From Me to You" "Light a Light"
"Light a Light"
"Tea and Sympathy" "Watercolors" "When the Party's Over"
"All I Want"
"All I Want" "Blonde in the Bleachers" "Blonde in the Bleachers" "Blue"
TABLE IA (continued)

Descriptors

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

Songs

"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
Parachute Woman, land on me
tonight...my heavy throb-
ber's itchin' just to lay
a solo rhythm down
and when she strips, the
chauffeur flips
my breasts they will always
be open, baby
when you call my name, I
salivate like a Pavlov
dog
and if he wants to hold you,
if he wants to know you,
that's what you're here
for

well, jumping Judy can't go
higher--she had bullets
in her eyes and they
fire
lay, lady, lay, lay across
my big brass bed
you're the one I adore,
come on over here and
give me more
you got your body in the way
you got me huffin' and a
puffin'
sweet virgin angel, sweet
love of my life
I just want a bed for the
night
I'd be kissing in the backseat

"Stray Cat"
"Parachute Woman"
"Live With Me"
"Let It Bleed"
"Bitch"
"Bright Lights and Promises"
"I Wanna Be Your Lover"
"Lay, Lady, Lay"
"Winterlude"
"Rita May"
"Rita May"
"Sara"
"The Come On"
"In France They Kiss on Main Street"
TABLE IA (continued)

<table>
<thead>
<tr>
<th>Descriptors</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>you've got the look of love-light in your eyes</td>
<td>&quot;Something So Right&quot;</td>
</tr>
<tr>
<td>I want to shampoo you</td>
<td>&quot;All I Want&quot;</td>
</tr>
<tr>
<td>I want to renew you again and again</td>
<td>&quot;All I Want&quot;</td>
</tr>
<tr>
<td>input--output--electricity, the lines were overloaded</td>
<td>&quot;Electricity&quot;</td>
</tr>
<tr>
<td>runs all through her circuits</td>
<td>&quot;Electricity&quot;</td>
</tr>
</tbody>
</table>

INDEPENDENT (Free)

| bet your mama don't know                                                  | "Stray Cat"               |
| you scream like that                                                      | "Complicated"             |
| she's dedicated to having her own way                                      | "Sign on the Window"      |
| sign on street says "Y' Don't Own Me"                                    | "She's Your Lover Now"    |
| (why must everybody bow?)                                                 |                           |
| she'll be standin' on the bar soon with a fish head an' a harpoon an' a fake beard plastered on her brow |                           |
| got your steam drill built and you're lookin' for some kid to get it to work for you |                           |
| you're so damn nonchalant                                                 |                           |
| you in the market place in Savannah-la-Mar                                |                           |
| I sure hope the road don't come to own me                                 | "Tell Me, Momma"          |
| she's got so much skill                                                   | "Rita May"                |
| she can take you or leave you                                             | "Sara"                    |
| she can ask for the truth                                                 | "So Far Away"             |
| she takes care of herself                                                 | "Stiletto"                |
| in the morning I won't be there                                           | "She's Always a Woman"    |
| the mama rolled out of bed and she ran to the police                      | "She's Always a Woman"    |
| I am traveling, traveling, traveling impossible to hold                   | "The Come On"             |
| I bought me a ticket                                                      | "Me and Julio Down by the Schoolyard" |
|                                                                          | "All I Want"              |
|                                                                          | "Tapestry"                |
|                                                                          | "California"              |
TABLE IA (continued)

Descriptors

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
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

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...
impressed with your Halston
dress
for a dime

Songs

"Stupid Girl"
"Tell Me, Momma"
"Idiot Wind"
"Idiot Wind"
"A Natural Woman"
"The Stranger"
"Bright Lights and Promises"
"The Come On"
"Barangrill"
"Something So Right"
"Something So Right"
"All I Want"
"All I Want"
"Carey"
"Live With Me"
"Electricity"
"Electricity"
TABLE IA (continued)

<table>
<thead>
<tr>
<th>Descriptors</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>you ask much of me</td>
<td>&quot;Watercolors&quot;</td>
</tr>
<tr>
<td>looking for the key to</td>
<td>&quot;All I Want&quot;</td>
</tr>
<tr>
<td>set me free</td>
<td>&quot;All I Want&quot;</td>
</tr>
<tr>
<td>the greed</td>
<td>&quot;All I Want&quot;</td>
</tr>
<tr>
<td>I want to knit you a sweater</td>
<td>&quot;Carey&quot;</td>
</tr>
<tr>
<td>I'll put on some silver</td>
<td>&quot;Carey&quot;</td>
</tr>
<tr>
<td>I'll buy you a bottle of wine</td>
<td>&quot;Carey&quot;</td>
</tr>
<tr>
<td>rent me a grand piano and put</td>
<td></td>
</tr>
<tr>
<td>some flowers 'round my room</td>
<td></td>
</tr>
<tr>
<td>I've got the old man's car,</td>
<td></td>
</tr>
<tr>
<td>I've got a jazz guitar,</td>
<td></td>
</tr>
<tr>
<td>I've got a tab at Zanzibar</td>
<td>&quot;Zanzibar&quot;</td>
</tr>
</tbody>
</table>

HOLLOW, SHALLOW

the way she talks about
someone else that she
don't even know herself
but I know that you know that
I know that you show
whatever made you change your
mind
close my mind
she only reveals what she
wants
the most she will do is throw
shadows at you
there's never much to say
between the moments
I never thought I'd end up
this way...with no dreams
you can fake it, that's all
right
I watch the TV in the afternoon
the operator, she tells the
time, it's good for a
laugh
I have no more dreams to give
into my sheltered home
anyone can learn the words and
the melody's so plain
we'll laugh and toast to nothing
"Stupid Girl"
"Tell Me, Momma"
"Sara"
"So Far Away"
"She's Always a Woman"
"She's Always a Woman"
"Between the Lines"
"Bright Lights and Promises"
"The Come On"
"In the Winter"
"In the Winter"
"Tea and Sympathy"
"Over"
TABLE IA (continued)

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

<table>
<thead>
<tr>
<th>Descriptors</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>she can kill with a smile</td>
<td>&quot;She's Always a Woman&quot;</td>
</tr>
<tr>
<td>she can wound with her eyes</td>
<td>&quot;She's Always a Woman&quot;</td>
</tr>
<tr>
<td>she can ruin your faith</td>
<td>&quot;She's Always a Woman&quot;</td>
</tr>
<tr>
<td>so I hurt you too</td>
<td>&quot;All I Want&quot;</td>
</tr>
<tr>
<td>I'm a wild seed again</td>
<td>&quot;Let the Wind Carry Me&quot;</td>
</tr>
<tr>
<td>I made my baby cry</td>
<td>&quot;River&quot;</td>
</tr>
</tbody>
</table>

OF LOW ESTEEM

her eyes are just kept to herself
she's the worst thing in this world
just you be my Backstreet Girl
all you women are low-down gamblers
you're on the bottom
my soul was in the lost-and-found
those whose names were never called
those of us with ravaged faces, lacking in the social graces
ugly duckling girls
overused and much abused
there must be something terribly wrong with me

"Under My Thumb"
"Stupid Girl"
"Backstreet Girl"
"Tumbling Dice"
"Idiot Wind"
"A Natural Woman"
"At Seventeen"
"At Seventeen"
"Bright Lights and Promises"
"The Come On"

QUEEN

a tent show queen
like a lady in waiting to a virgin queen (2)
a gin-soaked barroom queen the Queen of the Underground
that love was meant for beauty queens
the rich related hometown queen
Queen Lizzie

"Brown Sugar"
"Stupid Girl"
"Honky Tonk Woman"
"Honky Tonk Woman"
"At Seventeen"
"At Seventeen"
"Electricity"
<table>
<thead>
<tr>
<th>Descriptors</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'm a hometown queen</td>
<td>&quot;Bright Lights and Promises&quot;</td>
</tr>
<tr>
<td>The Queen of Corona</td>
<td>&quot;Me and Julio Down by the Schoolyard&quot;</td>
</tr>
<tr>
<td>movie Queen</td>
<td>&quot;Let the Wind Carry Me&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ATTRACTIVE (Beautiful)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>you're a pretty, pretty... girl</td>
<td>&quot;Beast of Burden&quot;</td>
</tr>
<tr>
<td>and you're the best thing that he's ever seen</td>
<td>&quot;Lay, Lady, Lay&quot;</td>
</tr>
<tr>
<td>she was fine and good-lookin'</td>
<td>&quot;Time Passes Slowly&quot;</td>
</tr>
<tr>
<td>a pretty dancing girl</td>
<td>&quot;Went to See the Gypsy&quot;</td>
</tr>
<tr>
<td>you, yeah, lookin' so good radiant jewel, mystical wife beautiful lady, so dear to my heart</td>
<td>&quot;One More Weekend&quot;</td>
</tr>
<tr>
<td>glamorous nymph for beauty queens</td>
<td>&quot;Sara&quot;</td>
</tr>
<tr>
<td>you're beautiful as you feel</td>
<td>&quot;Sara&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;At Seventeen&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Beautiful&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PROUD, CRITICAL</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>she so clever in her masquerade</td>
<td>&quot;Stiletto&quot;</td>
</tr>
<tr>
<td>those who win the game lose the love they sought to gain</td>
<td>&quot;At Seventeen&quot;</td>
</tr>
<tr>
<td>their small town eyes will gape at you promises of delight</td>
<td>&quot;At Seventeen&quot;</td>
</tr>
<tr>
<td>I'm not afraid</td>
<td>&quot;Bright Lights and Promises&quot;</td>
</tr>
<tr>
<td>you called it love, I called it greed</td>
<td>&quot;In the Winter&quot;</td>
</tr>
<tr>
<td>I need no charity</td>
<td>&quot;Watercolors&quot;</td>
</tr>
<tr>
<td>proud-headed</td>
<td>&quot;Watercolors&quot;</td>
</tr>
<tr>
<td>she never gives in</td>
<td>&quot;Electricity&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;She's Always a Woman&quot;</td>
</tr>
</tbody>
</table>
TABLE IA (continued)

<table>
<thead>
<tr>
<th>Descriptors</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AGGRESSIVE</strong></td>
<td></td>
</tr>
<tr>
<td>the girl who once pushed me around</td>
<td>&quot;Under My Thumb&quot;</td>
</tr>
<tr>
<td>I plan it all and I take my place</td>
<td>&quot;Odds and Ends&quot;</td>
</tr>
<tr>
<td>took a woman like you to get through to the man in me</td>
<td>&quot;The Man in Me&quot;</td>
</tr>
<tr>
<td>I know that when you hold me</td>
<td>&quot;Rita May&quot;</td>
</tr>
<tr>
<td>she cuts you hard, she cuts you deep</td>
<td>&quot;Stiletto&quot;</td>
</tr>
<tr>
<td>a young girl...preaching to a crowd</td>
<td>&quot;Duncan&quot;</td>
</tr>
<tr>
<td>alive, alive, I want to get up and live</td>
<td>&quot;All I Want&quot;</td>
</tr>
</tbody>
</table>

| **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**

<table>
<thead>
<tr>
<th>Order of Frequency</th>
<th>Number of Descriptive Words</th>
<th>Classifying Nouns, Active Verbs, and Descriptive Adjectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>42</td>
<td>Emotional</td>
</tr>
<tr>
<td>2</td>
<td>36</td>
<td>Aggressive</td>
</tr>
<tr>
<td>3</td>
<td>24</td>
<td>Sexy</td>
</tr>
<tr>
<td>4</td>
<td>21</td>
<td>Cruel, Tough</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>Submissive</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>Independent (free)</td>
</tr>
<tr>
<td>6</td>
<td>11</td>
<td>Loving</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>Liar</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>Uncaring</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Domestic</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>Considerate</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>Dependent (needy)</td>
</tr>
<tr>
<td>10</td>
<td>4</td>
<td>Restless</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>Fool</td>
</tr>
</tbody>
</table>
TABLE IIA

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

<table>
<thead>
<tr>
<th>Descriptors</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMOTIONAL</td>
<td></td>
</tr>
<tr>
<td>to watch me destroy what I had, pain sure brings out the best...</td>
<td>&quot;She's Your Lover Now&quot;</td>
</tr>
<tr>
<td>I can always find someone to say they sympathize if I wear my heart out on my sleeve listen and you'll hear him moan I don't think I can wait that long</td>
<td>&quot;Honesty&quot;</td>
</tr>
<tr>
<td>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</td>
<td>&quot;Midnight Rambler&quot; &quot;Sister Morphine&quot;</td>
</tr>
<tr>
<td>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</td>
<td>&quot;Sister Morphine&quot; &quot;Stupid Girl&quot; &quot;Stupid Girl&quot; &quot;Under My Thumb&quot; &quot;Tumbling Dice&quot; &quot;Tumbling Dice&quot; &quot;Miss You&quot; &quot;Miss You&quot; &quot;You Turn Me On; I'm a Radio&quot;</td>
</tr>
</tbody>
</table>
| 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 | "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?" "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 can't remember a sadder day

I never been laid so low

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

you think I'm your mother

"I Do It For Your Love"
"Me and Julio Down by the Schoolyard"
"Mother and Child Reunion"
"Mother and Child Reunion"
"Slip Slidin' Away"
"Slip Slidin' Away"
"Something So Right"
"If Not For You"
"If Dogs Run Free"
"Woman of Heart and Mind"
"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
he moved across the mirrored
room
dances
got married
he's a singer in the park
I've walked for miles
drive your bargains
push your papers
win your medals
you imitate the best
he's rackin' up his free play
now you're thinking
well, I'll break big in
New Orleans

"Went to See the Gypsy"
"Sara"
"Idiot Wind"
"Lily, Rosemary and the
Jack of Hearts"
"Lily, Rosemary and the
Jack of Hearts"
"Zanzibar"
"The Last Time I Saw
Richard"
"My Old Man"
"Beast of Burden"
"Woman of Heart and
Mind"
"Woman of Heart and
Mind"
"Woman of Heart and
Mind"
"In France They Kiss
on Main Street"
"Judgment of the Moon
and Stars"
"Parachute Woman"

"Parachute Woman"

"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)

<table>
<thead>
<tr>
<th>I wanna be your lover, baby</th>
<th>&quot;I Wanna Be Your Lover&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>everything will be tight</td>
<td>&quot;Winterlude&quot;</td>
</tr>
<tr>
<td>he's my fireworks at the</td>
<td>&quot;My Old Man&quot;</td>
</tr>
<tr>
<td>end of the day</td>
<td>&quot;My Old Man&quot;</td>
</tr>
<tr>
<td>he takes me in his loving</td>
<td>&quot;My Old Man&quot;</td>
</tr>
<tr>
<td>arms</td>
<td></td>
</tr>
<tr>
<td>he's the warmest chord I</td>
<td>&quot;This Flight Tonight&quot;</td>
</tr>
<tr>
<td>ever heard</td>
<td>&quot;Woman of Heart and</td>
</tr>
<tr>
<td></td>
<td>&quot;Mind&quot;</td>
</tr>
<tr>
<td>you got the touch so</td>
<td>&quot;Judgment of the Moon</td>
</tr>
<tr>
<td>gentle</td>
<td>and Stars&quot;</td>
</tr>
<tr>
<td>and sweet</td>
<td>&quot;Judgment of the Moon</td>
</tr>
<tr>
<td></td>
<td>and Stars&quot;</td>
</tr>
<tr>
<td>fuck your strangers</td>
<td>&quot;Bitch&quot;</td>
</tr>
<tr>
<td>you want stimulation,</td>
<td>&quot;Bitch&quot;</td>
</tr>
<tr>
<td>nothing more</td>
<td>&quot;Bitch&quot;</td>
</tr>
<tr>
<td>burn up every passion</td>
<td></td>
</tr>
<tr>
<td>tired of the silent night</td>
<td></td>
</tr>
<tr>
<td>loving your touch</td>
<td></td>
</tr>
<tr>
<td>I salivate like a Pavlov</td>
<td>&quot;Live With Me&quot;</td>
</tr>
<tr>
<td>dog</td>
<td>&quot;Lily, Rosemary and</td>
</tr>
<tr>
<td>I'm sexy, more like a stud</td>
<td>the Jack of Hearts&quot;</td>
</tr>
<tr>
<td>kicking the stall at night</td>
<td>&quot;Midnight Rambler&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Under My Thumb&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Brown Sugar&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Carey&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;A Case for You&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Smackwater Jack&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Idiot Wind&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;This Flight Tonight&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Woman of Heart and</td>
</tr>
<tr>
<td></td>
<td>&quot;Mind&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;In France They Kiss</td>
</tr>
<tr>
<td></td>
<td>on Main Street&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Judgment of the Moon</td>
</tr>
<tr>
<td></td>
<td>and Stars&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Judgment of the Moon</td>
</tr>
<tr>
<td></td>
<td>and Stars&quot;</td>
</tr>
</tbody>
</table>

### CRUEL, TOUGH

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

roar like forest fire
spread your light like blazes
am I hard enough
am I rough enough
all your sickness I can suck it up
hardly anyone has seen how good I am

"Judgment of the Moon and Stars"
"Judgment of the Moon and Stars"
"Beast of Burden"
"Beast of Burden"
"Beast of Burden"
"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

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

"Idiot Wind"
"It's Only Rock 'n Roll"
"Tumbling Dice"
"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"

"Idiot Wind"
"Honesty"
"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?"

"Some Girls"
"Stray Cat"
"A Natural Woman"

"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"

"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"
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 overpowering, 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**

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

Each numbered unit represents ten songs.
### TABLE IIIA

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

**ROLLING STONES-A**

<table>
<thead>
<tr>
<th>MOUTH</th>
<th>8 (F)</th>
<th>6 (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>says</td>
<td>&quot;Let It Bleed&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Stray Cat&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Dead Flowers&quot;</td>
<td></td>
</tr>
<tr>
<td>screams</td>
<td>&quot;Stray Cat&quot;</td>
<td>(2)</td>
</tr>
<tr>
<td>spits</td>
<td>&quot;Stray Cat&quot;</td>
<td></td>
</tr>
<tr>
<td>bites</td>
<td>&quot;Stray Cat&quot;</td>
<td></td>
</tr>
<tr>
<td>talks</td>
<td>&quot;Dead Flowers&quot;</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td></td>
<td></td>
</tr>
<tr>
<td>eats</td>
<td>&quot;Live With Me&quot;</td>
<td></td>
</tr>
<tr>
<td>lies</td>
<td>&quot;Sister Morphine&quot;</td>
<td>(2)</td>
</tr>
<tr>
<td>moans</td>
<td>&quot;Midnight Rambler&quot;</td>
<td></td>
</tr>
<tr>
<td>tastes</td>
<td>&quot;Brown Sugar&quot;</td>
<td></td>
</tr>
<tr>
<td>talks</td>
<td>&quot;Stupid Girl&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EARS</th>
<th>3 (F)</th>
<th>1 (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hears</td>
<td>&quot;Midnight Rambler&quot;</td>
<td>(3)</td>
</tr>
<tr>
<td>Male</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hears</td>
<td>&quot;Stray Cat&quot;</td>
<td></td>
</tr>
</tbody>
</table>
TABLE IIIA (continued)

EYES

<table>
<thead>
<tr>
<th></th>
<th>10 (F)</th>
<th>1 (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sees</td>
<td>&quot;Midnight Rambler&quot; (2)</td>
<td></td>
</tr>
<tr>
<td>looks</td>
<td>&quot;Sister Morphine&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Stray Cat&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Live With Me&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Stray Cat&quot; (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Back Street Girl&quot; (3)</td>
<td></td>
</tr>
</tbody>
</table>

| Male  |        |       |
| sees  | "Stray Cat" |

MIND

<table>
<thead>
<tr>
<th></th>
<th>11 (F)</th>
<th>5 (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dreams</td>
<td>&quot;Let It Bleed&quot;</td>
<td></td>
</tr>
<tr>
<td>thinks</td>
<td>&quot;Live With Me&quot;</td>
<td></td>
</tr>
<tr>
<td>knows</td>
<td>&quot;Dead Flowers&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Complicated&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Sister Morphine&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Dead Flowers&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Stray Cat&quot; (3)</td>
<td></td>
</tr>
<tr>
<td>fill her mind</td>
<td>&quot;Complicated&quot;</td>
<td></td>
</tr>
<tr>
<td>bets</td>
<td>&quot;Dead Flowers&quot;</td>
<td></td>
</tr>
</tbody>
</table>

| Male  |        |       |
| dreams | "Let It Bleed" |
| knows  | "Stray Cat" (2) |
| thinks | "Dead Flowers" |
|        | "Sister Morphine" |
TABLE IIIA  (continued)

ROLLING STONES-B

<table>
<thead>
<tr>
<th>MOUTH</th>
<th>12 (F)</th>
<th>12 (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tells</td>
<td>&quot;Beast of Burden&quot; (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;It's Only Rock 'n Roll&quot; (2)</td>
<td></td>
</tr>
<tr>
<td>fusses</td>
<td>&quot;Beast of Burden&quot;</td>
<td></td>
</tr>
<tr>
<td>nurses</td>
<td>&quot;Beast of Burden&quot;</td>
<td></td>
</tr>
<tr>
<td>calls</td>
<td>&quot;Some Girls&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Tumbling Dice&quot; (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Miss You&quot;</td>
<td></td>
</tr>
<tr>
<td>says</td>
<td>&quot;It's Only Rock 'n Roll&quot;</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tells</td>
<td>&quot;Beast of Burden&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Some Girls&quot;</td>
<td></td>
</tr>
<tr>
<td>sings</td>
<td>&quot;It's Only Rock 'n Roll&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Miss You&quot;</td>
<td></td>
</tr>
<tr>
<td>cries</td>
<td>&quot;It's Only Rock 'n Roll&quot; (2)</td>
<td></td>
</tr>
<tr>
<td>says</td>
<td>&quot;It's Only Rock 'n Roll&quot; (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Miss You&quot; (2)</td>
<td></td>
</tr>
<tr>
<td>asks</td>
<td>&quot;Miss You&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EARS</th>
<th>2 (F)</th>
<th>2 (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hears</td>
<td>&quot;It's Only Rock 'n Roll&quot; (2)</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hears</td>
<td>&quot;Tumbling Dice&quot; (2)</td>
<td></td>
</tr>
</tbody>
</table>
TABLE IIIA (continued)

<table>
<thead>
<tr>
<th>EYES</th>
<th>2 (F)</th>
<th>0 (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sees</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Tumbling Dice&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Beast of Burden&quot;</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>MIND</th>
<th>9 (F)</th>
<th>7 (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>thinks</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Beast of Burden&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Tumbling Dice&quot; (2)</td>
<td></td>
</tr>
<tr>
<td>knows</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;It's Only Rock 'n Roll&quot; (4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Miss You&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Beast of Burden&quot;</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Male</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>guesses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>knows</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Miss You&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Miss You&quot;</td>
<td></td>
</tr>
<tr>
<td>understands</td>
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BOB DYLAN-A

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TABLE IIIA  (continued)

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<td>&quot;Lily, Rosemary and the Jack of Hearts&quot; (3)</td>
</tr>
<tr>
<td>asks</td>
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<tr>
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<td>&quot;Lily, Rosemary and the Jack of Hearts&quot; (2)</td>
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<td>tells</td>
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<td>&quot;The Man in Me&quot;</td>
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<td>&quot;If Not for You&quot;</td>
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TABLE IIIA (continued)

MIND 5 (F) 12 (M)

Female
knows
"If Not For You"
"Tell Me Momma" (2)
"I'd Have You Anytime" (2)

Male
thinks
knows
"The Man in Me" (2)
"The Man in Me"
"Tell Me Momma" (4)
"I'd Have You Anytime" (3)
"Idiot Wind"
remembers
"Tell Me Momma"

BOB DYLAN-B

MOUTH 12 (F) 12 (M)

Female
tells
"She's Your Lover Now" (2)
"Winterlude"
"If Dogs Run Free"
speaks
"She's Your Lover Now"
asks
"She's Your Lover Now"
says
"Time Passes Slowly"
"One More Weekend" (3)
"Sign on the Window"
"If Dogs Run Free"

Male
says
"Sign on the Window"
"She's Your Lover Now" (3)
explains
"If Dogs Run Free"
roars
"She's Your Lover Now"
TABLE IIIA (continued)

Male (continued)

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<th>Action</th>
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<td>&quot;Sign on the Window&quot;</td>
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<tr>
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<tr>
<td>eats</td>
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EARS 0 (F) 0 (M)

EYES 5 (F) 14 (M)

Female

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<tr>
<th>Action</th>
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<tr>
<td>sees</td>
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<td></td>
<td>&quot;Time Passes Slowly&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;One More Weekend&quot;</td>
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<tr>
<td>watches</td>
<td>&quot;Winterlude&quot;</td>
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Male

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<thead>
<tr>
<th>Action</th>
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<tbody>
<tr>
<td>sees</td>
<td>&quot;Lay, Lady, Lay&quot; (2)</td>
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<td>&quot;Winterlude&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Time Passes Slowly&quot; (2)</td>
</tr>
<tr>
<td></td>
<td>&quot;One More Weekend&quot; (3)</td>
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<tr>
<td>watches</td>
<td>&quot;She's Your Lover Now&quot; (2)</td>
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<tr>
<td>looks</td>
<td>&quot;Sign on the Window&quot; (2)</td>
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<td>&quot;If Dogs Run Free&quot;</td>
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MIND 2 (F) 8 (M)

Female

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Male

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<th>Action</th>
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<td>thinks</td>
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<td></td>
<td>&quot;One More Weekend&quot;</td>
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</table>
TABLE IIIA (continued)

Male (continued)

knows

"Lay, Lady, Lay"
"Time Passes Slowly" (2)
"Sign on the Window"

remembers

"She's Your Lover Now"

---

PAUL SIMON

MOUTH 12 (F) 19 (M)

Female

spits

talks

preaching

singing

reading

tells

describes

says

"Me and Julio Down by the Schoolyard"
"Still Crazy After All These Years"
"Duncan"
"Duncan"
"Duncan" (2)
"Slip Slidin' Away"
"Slip Slidin' Away"
"Duncan"
"Me and Julio Down by the Schoolyard"

Male

calls

shouts

says

admits

swears

smiles

talks

yawns

explains

tells

"Loves Me Like a Rock"
"Me and Julio Down by the Schoolyard"
"Loves Me Like a Rock" (3)
"Mother and Child Reunion" (2)
"Slip Slidin' Away"
"Me and Julio Down by the Schoolyard"
"Something So Right" (2)
"Something So Right" (2)
"Still Crazy After All These Years"
"Still Crazy After All These Years"
"Still Crazy After All These Years"
"Slip Slidin' Away"
"Duncan"
"Slip Slidin' Away"
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<tr>
<td><strong>EARS</strong></td>
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<td><strong>EYES</strong></td>
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<th><strong>Female</strong></th>
<th><strong>Male</strong></th>
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<tbody>
<tr>
<td>sees</td>
<td>sees</td>
</tr>
<tr>
<td>looks</td>
<td>watches</td>
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</table>

- Female sees: "Me and Julio Down by the Schoolyard" "Me and Julio Down by the Schoolyard" "Still Crazy After All These Years"
- Male sees: "Me and Julio Down by the Schoolyard" "Still Crazy After All These Years"

<table>
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<tr>
<td></td>
<td>knows</td>
</tr>
<tr>
<td></td>
<td>learns</td>
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</table>

- Female thinks: "Slip Slidin' Away"
- Male thinks: "Loves Me Like a Rock" (2) "Kodachrome" "Have a Good Time" "Something So Right" "Mother and Child Reunion"
- Female fools: "Loves Me Like a Rock" "Kodachrome"
- Male knows: "Loves Me Like a Rock" "Kodachrome"
- Female learns: "Kodachrome"
TABLE IIIA (continued)

BILLY JOEL

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<td>smiles</td>
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<tr>
<td>says</td>
<td>&quot;Rosalinda's Eyes&quot;</td>
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<td>&quot;Zanzibar&quot;</td>
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<tr>
<td>tells</td>
<td>&quot;Stiletto&quot; (3)</td>
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<tr>
<td>offers</td>
<td>&quot;My Life&quot;</td>
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<tr>
<td>speak</td>
<td>&quot;Honesty&quot;</td>
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<td></td>
<td>&quot;Stiletto&quot;</td>
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<tr>
<td>Male</td>
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<tr>
<td>taste</td>
<td>&quot;Stiletto&quot;</td>
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<tr>
<td>pleasing</td>
<td>&quot;The Stranger&quot; (2)</td>
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<tr>
<td>share</td>
<td>&quot;My Life&quot;</td>
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<tr>
<td>says</td>
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| Female|             |
| looks | "Honesty" |
| cries | "Rosalinda's Eyes" (2) |

| Male  |             |
| sees  | "Rosalinda's Eyes" (2) |
|       | "Until the Night" (3) |
|       | "The Stranger" |
|       | "She's Always a Woman" (2) |
TABLE IIIA (continued)

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<td>&quot;Watercolors&quot; (2)</td>
<td>&quot;At Seventeen&quot; (2)</td>
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<td>&quot;The Come On&quot;</td>
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<td>&quot;Watercolors&quot;</td>
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<td>&quot;At Seventeen&quot;</td>
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<td>hears</td>
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<td>&quot;Between the Lines&quot;</td>
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<td>&quot;From Me to You&quot;</td>
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<td>Female</td>
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### TABLE IIIA (continued)

#### CAROLE KING

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<td></td>
<td></td>
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<tr>
<td>talks</td>
<td>&quot;Home Again&quot; (2)</td>
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<tr>
<td>names</td>
<td>&quot;A Natural Woman&quot;</td>
<td></td>
</tr>
<tr>
<td>says</td>
<td>&quot;So Far Away&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>Male</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>calls</td>
<td>&quot;Smackwater Jack&quot;</td>
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</tr>
<tr>
<td></td>
<td>&quot;You've Got a Friend&quot; (3)</td>
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<tr>
<td></td>
<td>&quot;I Feel the Earth Move&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Where You Lead&quot;</td>
<td></td>
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<tr>
<td>says</td>
<td>&quot;Will You Love Me Tomorrow&quot;</td>
<td></td>
</tr>
<tr>
<td>tells</td>
<td>&quot;Will You Love Me Tomorrow&quot;</td>
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<tr>
<td></td>
<td>&quot;Where You Lead&quot;</td>
<td></td>
</tr>
<tr>
<td>claims</td>
<td>&quot;A Natural Woman&quot;</td>
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<tr>
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<tbody>
<tr>
<td><strong>Male</strong></td>
<td></td>
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</tr>
<tr>
<td>hears</td>
<td>&quot;You've Got a Friend&quot;</td>
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</tr>
<tr>
<td>sees</td>
<td>&quot;Tapestry&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;You've Got a Friend&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Home Again&quot;</td>
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</tr>
<tr>
<td></td>
<td>&quot;So Far Away&quot; (3)</td>
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<tr>
<td></td>
<td>&quot;I Feel the Earth Move&quot;</td>
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<tr>
<td>watches</td>
<td>&quot;Way Over Yonder&quot; (2)</td>
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<tr>
<td></td>
<td>&quot;Tapestry&quot;</td>
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### TABLE IIIA (continued)

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>looks</td>
<td>&quot;I Feel the Earth Move&quot; (2)</td>
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<tr>
<td>love is in your eyes</td>
<td>&quot;Will You Love Me Tomorrow&quot;</td>
</tr>
<tr>
<td>close your eyes</td>
<td>&quot;You've Got a Friend&quot;</td>
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<th>6 (M)</th>
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<tbody>
<tr>
<td>Female</td>
<td>&quot;Will You Love Me Tomorrow&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;So Far Away&quot; (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;I Feel the Earth Move&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;A Natural Woman&quot;</td>
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</table>

<table>
<thead>
<tr>
<th>Male</th>
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<tbody>
<tr>
<td>thinks</td>
<td>&quot;You've Got a Friend&quot;</td>
</tr>
<tr>
<td>knows</td>
<td>&quot;You've Got a Friend&quot; (2)</td>
</tr>
<tr>
<td></td>
<td>&quot;Home Again&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;Where You Lead&quot; (2)</td>
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<table>
<thead>
<tr>
<th>JONI MITCHELL-A</th>
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</table>

<table>
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<tr>
<th>MOUTH</th>
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<th>14 (M)</th>
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<tbody>
<tr>
<td>Female</td>
<td>&quot;Blonde in the Bleachers&quot;</td>
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<tr>
<td></td>
<td>&quot;Blonde in the Bleachers&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Little Green&quot; (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;A Case of You&quot; (5)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;In France, They Kiss on Main Street&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Little Green&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;All I Want&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Judgment of the Moon and Stars&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;All I Want&quot; (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Woman of Heart and Mind&quot;</td>
<td></td>
</tr>
<tr>
<td>Female (continued)</td>
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<td></td>
</tr>
<tr>
<td>------------------</td>
<td>------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>kisses</td>
<td>&quot;In France, They Kiss on Main Street&quot;</td>
<td></td>
</tr>
<tr>
<td>tells</td>
<td>&quot;In France, They Kiss on Main Street&quot;</td>
<td></td>
</tr>
<tr>
<td>yells</td>
<td>&quot;Judgment of the Moon and Stars&quot;</td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td></td>
<td></td>
</tr>
<tr>
<td>laughs</td>
<td>&quot;Woman of Heart and Mind&quot;</td>
<td></td>
</tr>
<tr>
<td>tastes</td>
<td>&quot;A Case of You&quot; (2)</td>
<td></td>
</tr>
<tr>
<td>smiles</td>
<td>&quot;Woman of Heart and Mind&quot;</td>
<td></td>
</tr>
<tr>
<td>roars</td>
<td>&quot;Judgment of the Moon and Stars&quot;</td>
<td></td>
</tr>
<tr>
<td>says</td>
<td>&quot;A Case of You&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;River&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;In France, They Kiss on Main Street&quot;</td>
<td></td>
</tr>
<tr>
<td>cries</td>
<td>&quot;In France, They Kiss on Main Street&quot;</td>
<td></td>
</tr>
<tr>
<td>sings</td>
<td>&quot;In France, They Kiss on Main Street&quot;</td>
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</tr>
<tr>
<td>criticizes</td>
<td>&quot;Woman of Heart and Mind&quot;</td>
<td></td>
</tr>
<tr>
<td>flatters</td>
<td>&quot;Woman of Heart and Mind&quot;</td>
<td></td>
</tr>
<tr>
<td>tells</td>
<td>&quot;Judgment of the Moon and Stars&quot;</td>
<td></td>
</tr>
<tr>
<td>yells</td>
<td>&quot;Judgment of the Moon and Stars&quot;</td>
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<table>
<thead>
<tr>
<th>EARS</th>
<th>1 (F)</th>
<th>1 (M)</th>
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<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hears</td>
<td>&quot;My Old Man&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Male</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>hears</td>
<td>&quot;Blonde in the Bleachers&quot;</td>
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</table>

<table>
<thead>
<tr>
<th>EYES</th>
<th>5 (F)</th>
<th>4 (M)</th>
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</thead>
<tbody>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sees</td>
<td>&quot;All I Want&quot; (3)</td>
<td></td>
</tr>
<tr>
<td>looks</td>
<td>&quot;Woman of Heart and Mind&quot; (2)</td>
<td></td>
</tr>
</tbody>
</table>
TABLE IIIA (continued)

| Male | se\-es | "All I Want" (2) |
|      | looks  | "River" |
|      |        | "Carey" |

| Female | thinks | "Woman of Heart and Mind" |
|        | teaches | "River" |
|        | remembers | "A Case of You" |
|        | knows | "A Case of You" |

| Male | knows | "Woman of Heart and Mind" (2) |
|      | memori-\-zizes | "Woman of Heart and Mind" |
|      | thinks | "Judgment of the Moon and Stars" (2) |

JONI MITCHELL-B

| Female | calls | "Cold Blue Steel and Sweet Fire" |
|        | blames | "Let the Wind Carry Me" |
|        | reads | "Banquet" |
|        | says | "Cold Blue Steel and Sweet Fire" (2) |
|        | rambles | "Barangrill" |
|        | replies | "The Last Time I Saw Richard" (2) |
|        | spits | "Lessons in Survival" |
|        | talks | "Cold Blue Steel and Sweet Fire" |
|        | 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"  
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)

<table>
<thead>
<tr>
<th></th>
<th>12 (F)</th>
<th>6 (M)</th>
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<tbody>
<tr>
<td><strong>Female</strong></td>
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<tr>
<td>sees</td>
<td>&quot;Lessons in Survival&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;For the Roses&quot; (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;See You Sometime&quot; (4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;The Last Time I Saw Richard&quot;</td>
<td></td>
</tr>
<tr>
<td>watches</td>
<td>&quot;Lessons in Survival&quot;</td>
<td></td>
</tr>
<tr>
<td>looks</td>
<td>&quot;See You Sometime&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;The Last Time I Saw Richard&quot; (2)</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>4 (F)</th>
<th>5 (M)</th>
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<tbody>
<tr>
<td><strong>Female</strong></td>
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<td></td>
</tr>
<tr>
<td>knows</td>
<td>&quot;Cold Blue Steel and Sweet Fire&quot; (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Barangrill&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Lessons in Survival&quot; (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;You Turn Me On, I'm a Radio&quot;</td>
<td></td>
</tr>
<tr>
<td>thinks</td>
<td>&quot;Barangrill&quot;</td>
<td></td>
</tr>
<tr>
<td>believes</td>
<td>&quot;Let the Wind Carry Me&quot; (2)</td>
<td></td>
</tr>
<tr>
<td>learns</td>
<td>&quot;Lessons in Survival&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Let the Wind Carry Me&quot; (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Electricity&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<p>| <strong>Male</strong> |        |       |
| knows | &quot;Let the Wind Carry Me&quot; (2) |       |
|        | &quot;See You Sometime&quot; |       |
|        | &quot;You Turn Me On, I'm a Radio&quot; |       |
| remembers | &quot;Cold Blue Steel and Sweet Fire&quot; (2) |       |
| thinks | &quot;Barangrill&quot; (2) |       |
|        | &quot;For the Roses&quot; |       |
|        | &quot;See You Sometime&quot; |       |</p>
<table>
<thead>
<tr>
<th>TITLE</th>
<th>SONGWRITER-SINGER</th>
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<tbody>
<tr>
<td>&quot;All I Want&quot;</td>
<td>Joni Mitchell</td>
</tr>
<tr>
<td>&quot;At Seventeen&quot;</td>
<td>Janis Ian</td>
</tr>
<tr>
<td>&quot;Banquet&quot;</td>
<td>Joni Mitchell</td>
</tr>
<tr>
<td>&quot;Barangrill&quot;</td>
<td>Joni Mitchell</td>
</tr>
<tr>
<td>&quot;Beast of Burden&quot;</td>
<td>Mick Jagger</td>
</tr>
<tr>
<td>&quot;Beautiful&quot;</td>
<td>Carole King</td>
</tr>
<tr>
<td>&quot;Between the Lines&quot;</td>
<td>Janis Ian</td>
</tr>
<tr>
<td>&quot;Bitch&quot;</td>
<td>Mick Jagger</td>
</tr>
<tr>
<td>&quot;Blonde in the Bleachers&quot;</td>
<td>Joni Mitchell</td>
</tr>
<tr>
<td>&quot;Bright Lights and Promises&quot;</td>
<td>Janis Ian</td>
</tr>
<tr>
<td>&quot;Brown Sugar&quot;</td>
<td>Mick Jagger</td>
</tr>
<tr>
<td>&quot;Carey&quot;</td>
<td>Joni Mitchell</td>
</tr>
<tr>
<td>&quot;A Case of You&quot;</td>
<td>Joni Mitchell</td>
</tr>
<tr>
<td>&quot;Cold Blue Steel and Sweetfire&quot;</td>
<td>Janis Ian</td>
</tr>
<tr>
<td>&quot;The Come On&quot;</td>
<td>Mick Jagger</td>
</tr>
<tr>
<td>&quot;Complicated&quot;</td>
<td>Jani Mitchell</td>
</tr>
<tr>
<td>&quot;Day of the Locusts&quot;</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>&quot;Dead Flowers&quot;</td>
<td>Mick Jagger</td>
</tr>
<tr>
<td>&quot;Duncan&quot;</td>
<td>Paul Simon</td>
</tr>
<tr>
<td>&quot;Electricity&quot;</td>
<td>Joni Mitchell</td>
</tr>
<tr>
<td>&quot;Fifty-Second Street&quot;</td>
<td>Billy Joel</td>
</tr>
<tr>
<td>&quot;For the Roses&quot;</td>
<td>Joni Mitchell</td>
</tr>
<tr>
<td>&quot;Half a Mile Away&quot;</td>
<td>Billy Joel</td>
</tr>
<tr>
<td>&quot;Have a Good Time&quot;</td>
<td>Paul Simon</td>
</tr>
<tr>
<td>&quot;Home Again&quot;</td>
<td>Carole King</td>
</tr>
<tr>
<td>&quot;Honesty&quot;</td>
<td>Billy Joel</td>
</tr>
<tr>
<td>&quot;Honky Tonk Woman&quot;</td>
<td>Mick Jagger</td>
</tr>
<tr>
<td>&quot;Idiot Wind&quot;</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>&quot;I Do It For Your Love&quot;</td>
<td>Paul Simon</td>
</tr>
<tr>
<td>&quot;I Feel the Earth Move&quot;</td>
<td>Carole King</td>
</tr>
<tr>
<td>&quot;I Wanna Be Your Lover&quot;</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>&quot;I'd Have You Anytime&quot;</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>&quot;If Dogs Run Free&quot;</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>&quot;If Not For You&quot;</td>
<td>Bob Dylan</td>
</tr>
<tr>
<td>&quot;In France They Kiss on Main Street&quot;</td>
<td>Joni Mitchell</td>
</tr>
</tbody>
</table>
"In the Winter"
"It's Only Rock 'n' Roll"

"Judgment of the Moon and Stars"
"Just Like a Woman"

"Kodachrome"

"The Last Time I Saw Richard"
"Lay, Lady, Lay"
"Lessons in Survival"
"Let It Bleed"
"Let the Wind Carry Me"
"Light a Light"
"Lily, Rosemary and the Jack of Hearts"
"Little Green"
"Live With Me"
"Lovers' Lullabye"
"Loves Me Like a Rock"

"The Man in Me"
"Me and Julio Down by the Schoolyard"
"Midnight Rambler"
"Miss You"
"Mother and Child Reunion"
"Mother's Little Helper"
"My Life"
"My Old Man"

"One More Weekend"

"Parachute Woman"

"Rita May"
"River"
"Rosalinda's Eyes"

"Sara"
"See You Sometime"
"She's Always a Woman"
"She's Your Lover Now"
"Sign on the Window"
"Sister Morphine"
"Slip Slidin' Away"
"Smackwater Jack"
"So Far Away"
"Some Girls"
"Something So Right"
"Stiletto"
"Still Crazy After All These Years"
"The Stranger"
"Stray Cat"
"Stupid Girl"

"Tapestry"
"Tea and Sympathy"
"Tell Me, Momma"
"Time Passes Slowly"
"Tumbling Dice"

"Under My Thumb"
"Until the Night"

"Watercolors"
"Went to See the Gypsy"
"When I Paint My Masterpiece"
"When the Party's Over"
"Where You Lead"
"Will You Love Me Tomorrow"
"Winterlude"
"Woman of Heart and Mind"

"Yesterday's Paper"
"(You Make Me Feel Like) A Natural Woman"
"You Turn Me On; I'm a Radio"
"You've Got a Friend"

"Zanzibar"
APPENDIX B
<table>
<thead>
<tr>
<th>Order of Frequency</th>
<th>Number of Descriptive Words</th>
<th>Classifying Nouns, Active Verbs, and Descriptive Adjectives</th>
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<tbody>
<tr>
<td>1</td>
<td>24</td>
<td>Evil (cruel, wicked)</td>
</tr>
<tr>
<td>2</td>
<td>22</td>
<td>Idealized</td>
</tr>
<tr>
<td>3</td>
<td>20</td>
<td>Sexy</td>
</tr>
<tr>
<td>4</td>
<td>19</td>
<td>Emotional</td>
</tr>
<tr>
<td>5</td>
<td>18</td>
<td>Attractive (beautiful)</td>
</tr>
<tr>
<td>6</td>
<td>17</td>
<td>Dependent (addicted to men)</td>
</tr>
<tr>
<td>7</td>
<td>15</td>
<td>Nurturing (encouraging, supporting)</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>Independent (free)</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>Aggressive</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>Of Low Esteem</td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>Submissive</td>
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</tbody>
</table>

TABLE IV

### TABLE IVA

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

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

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**TABLE IVA**

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

<table>
<thead>
<tr>
<th>Descriptors</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>EVIL (Cruel, Wicked)</td>
<td></td>
</tr>
<tr>
<td>devil's daughter</td>
<td>&quot;(Love is) Thicker Than Water&quot;</td>
</tr>
<tr>
<td>evil child</td>
<td>&quot;Bad Blood&quot;</td>
</tr>
<tr>
<td>you're so cruel to me</td>
<td>&quot;Disco Lady&quot;</td>
</tr>
<tr>
<td>treating me so cruel</td>
<td>&quot;Jive Talkin'&quot;</td>
</tr>
<tr>
<td>a woman was born to be</td>
<td>&quot;Bad Blood&quot;</td>
</tr>
<tr>
<td>aims her gun</td>
<td>&quot;The Night the Lights Went Out in Georgia&quot;</td>
</tr>
<tr>
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<td></td>
</tr>
<tr>
<td>you've gone too far</td>
<td></td>
</tr>
</tbody>
</table>
TABLE IVA (continued)

IDEALIZED

heaven's angel
you are this dreamer's only dream
the angels got together and decided to create a dream come true
you're like a dream come true
angelic virgin
she was everything I dreamed she'd be
virgin child
you're everything to me
you got me looking at that heaven in your eyes
you're the nearest thing to heaven that I've seen
your love's put me at the top of the world
Jamaican honey so sweet
oh my love you are so good
if I had to live my life over gain, dear, I'd spend each and ev'ry moment with you
why do birds suddenly appear every time you are near
why do stars fall down from the sky every time you walk by
you're much too hard to resist
oh sweet darling you get the best of my love
oh my sweetness
oh my darling
how in my silence I adore you and only in my dreams
if I stay here without you, darling, I will die

"(Love is) Thicker Than Water"
"(Love is) Thicker Than Water"

"Close to You"
"One Bad Apple"
"Tonight's the Night"
"December 1963 (Oh What a Night)"
"Tonight's the Night"
"Kiss You All Over"

"Shadow Dancing"

"Top of the World"

"Top of the World"

"Island Girl"

"Jive Talkin'"

"Three Times a Lady"

"Close to You"

"Close to You"

"Go Away, Little Girl"

"The Best of My Love"

"Knock Three Times"

"Knock Three Times"

"Knock Three Times"

"I Just Want to Be Your Everything"
TABLE IVA (continued)

SEXY

what a lover, you wore me out
yeah, sexy lady
she burn you like fire and
wrap herself around you
like a well-worn tire
a little afternoon delight
undercover angel, midnight fantasy
Susie wore her dresses tight
my love does it good
what a lady, what a night

swing your hips
shake it up, shake it down,
move it all around
I like the way you move your thing
she gave me more; she
gave it all to me
relax, baby, and draw that blind
loosen up that pretty French gown
just let your inhibitions run wild
when you give me all your love
no time to talk, music loud
and women warm
you got some bait awaiting
what a lady, what a night
you're my one desire

"Maggie May"
"Disco Lady"

"Island Girl"
"Afternoon Delight"

"Undercover Angel"
"Crocodile Rock"
"My Love"
"December 1963 (Oh What a Night)"
"The Loco-Motion"
"Disco Lady"

"Disco Lady"

"Silly Love Songs"

"Tonight's the Night"

"Tonight's the Night"

"Tonight's the Night"

"That's the Way"

"Stayin' Alive"
"Afternoon Delight"
"December 1963 (Oh What a Night)"
"Kiss You All Over"

EMOTIONAL

feeling small
when tears are in your eyes
but in your eyes the sorrow show
strumming my pain with his fingers
you'll never be strong

"Bridge Over Troubled Water"
"Bridge Over Troubled Water"

"Without You"
"Killing Me Softly With His Song"
"Rich Girl"
so many dreams I kept deep
inside me, alone in
the dark
in your eyes the sorrow shows
I felt the earth move
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
when you're weary
now you look so unhappy

"You Light Up My Life"
"Without You"
"First Time Ever I Saw Your Face"
"The Most Beautiful Girl"
"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"
"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

I know that your lips are
sweet
lovely fianceé
pretty girls
heaven in your eyes
girl, you're driving me
my mind

crazy
girl, you drive me out of

"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"

"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

you give me hope to carry on
you can rely on the old man's money
you belong to me now

you'll always have me

ain't no river wide enough to keep me from you
nothing can keep me, keep me from you
you light up my days
you're getting that look in your eyes
you're seeing way too much in me
girl, don't let your life get tangled up with mine
don't start clinging to me, girl
with her head upon his shoulder
all the girls dreamed that they'd be your partner
I'm a woman in love and I love what's going through me

"Ain't No Mountain High Enough"
"Brand New Key"
"You Light Up My Life"
"Rich Girl"
"Love Will Keep Us Together"
"Ain't No Mountain High Enough"
"Ain't No Mountain High Enough"
"Ain't No Mountain High Enough"
"You Light Up My Life"
"Baby, Don't Get Hooked on Me"
"Baby, Don't Get Hooked on Me"
"Baby, Don't Get Hooked on Me"
"Baby, Don't Get Hooked on Me"
"Billy, Don't Be a Hero"
"You're So Vain"
"(You're) Having My Baby"

NURTURING (Encouraging, Supporting)

if you need me, call me

you turned into a lover and mother
I'd like to help you in your struggle to be free

"Ain't No Mountain High Enough"
"Maggie May"
"Fifty Ways to Leave Your Lover"
you gave me love and helped me find the sun
whether you're a mother you've shared my dreams, my joys, my pains
you made me know that there's a love for me out there
only my love holds the other key to me
what I need to set me free

all I need will be mine if you are here
you fill up my senses
I wish there was something I could do to make you smile again
you're the light in my deepest darkest hour
you're my savior when I fall
I need that sweet sensation of living in your love

"Seasons in the Sun"
"Stayin' Alive"
"Three Times a Lady"
"Undercover Angel"
"My Love"
"Tie a Yellow Ribbon 'Round the Old Oak Tree"
"Top of the World"
"Annie's Song"
"Fifty Ways to Leave Your Lover"
"How Deep is Your Love"
"How Deep is Your Love"
"Shadow Dancing"

that walked out on me
Where are you going?
he knows he can't possess me
and he knows he never will
Susie went and left me for some foreign guy
walked out on me
since you been gone, she's been seeing that young Ames boy
his wife must have left town

must be fifty ways to leave your lover
it's really not my habit to intrude
just get yourself free

no need to leave so soon

"Most Beautiful Girl"
"The Streak"
"Torn Between Two Lovers"
"Crocodile Rock"
"Most Beautiful Girl"
"The Night the Lights Went Out in Georgia"
"The Night the Lights Went Out in Georgia"
"Fifty Ways to Leave Your Lover"
"Fifty Ways to Leave Your Lover"
"Fifty Ways to Leave Your Lover"
"Lay Down Sally"
TABLE IVA (continued)

AGGRESSIVE

I think we should get together
you lured me away from home
all you did was wreck my bed
and in the morning kick me in the head
why don't we just sleep on it
I kissed your face
just listen to me
she kissed me
you're gonna take away my energy
when you take me by the hand
when you whisper sweet things in my ear
I asked your mother if you where at home

"Brand New Key"
"Maggie May"
"Maggie May"
"Fifty Ways to Leave Your Lover"
"First Time Ever I Saw Your Face"
"Fifty Ways to Leave Your Lover"
"Fifty Ways to Leave Your Lover"
"Fifty Ways to Leave Your Lover"
"That's the Way (I Like It)"
"That's the Way (I Like It)"
"Brand New Key"

OF LOW ESTEEM

like the trembling heart of a captive bird
you gave away the thing you loved and one of them was me
nobody believes what you say it's just your jive talkin' that gets in your way
you just ain't no good the woman, no good, no how bad blood

"First Time Ever I Saw Your Face"
"You're So Vain"
"Jive Talkin'"
"Jive Talkin'"
"Jive Talkin'"
"Bad Blood"
"Bad Blood"

SUBMISSIVE

just call my name, I'll be there in a hurry
if you need me, call me

"Ain't No Mountain High Enough"
"Ain't No Mountain High Enough"
<table>
<thead>
<tr>
<th>waiting for someone to sing</th>
<th>&quot;You Light Up My Life&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>me his song</td>
<td></td>
</tr>
</tbody>
</table>
TABLE IVB

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

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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>MUSICIAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;How Can You Mend a Broken Heart&quot;</td>
<td>Bee Gees</td>
</tr>
<tr>
<td>&quot;How Deep is Your Love&quot;</td>
<td>Bee Gees</td>
</tr>
<tr>
<td>&quot;I Can Help&quot;</td>
<td>Billy Swan</td>
</tr>
<tr>
<td>&quot;I Can See Clearly Now&quot;</td>
<td>Johnny Nash</td>
</tr>
<tr>
<td>&quot;If You Leave Me Now&quot;</td>
<td>Chicago</td>
</tr>
<tr>
<td>&quot;I Just Want to be Your Everything&quot;</td>
<td>Andy Gibb</td>
</tr>
<tr>
<td>&quot;I'll be There&quot;</td>
<td>Jackson 5</td>
</tr>
<tr>
<td>&quot;I Think I Love You&quot;</td>
<td>Partridge Family</td>
</tr>
<tr>
<td>&quot;It's Too Late&quot;</td>
<td>Carole King</td>
</tr>
<tr>
<td>&quot;Island Girl&quot;</td>
<td>Elton John</td>
</tr>
<tr>
<td>&quot;Jive Talkin'&quot;</td>
<td>Bee Gees</td>
</tr>
<tr>
<td>&quot;Joy to the World&quot;</td>
<td>Three Dog Night</td>
</tr>
<tr>
<td>&quot;Killing Me Softly With His Song&quot;</td>
<td>Roberta Flack</td>
</tr>
<tr>
<td>&quot;Kiss and Say Goodbye&quot;</td>
<td>Manhattans</td>
</tr>
<tr>
<td>&quot;Kiss You All Over&quot;</td>
<td>Exile</td>
</tr>
<tr>
<td>&quot;Knock Three Times&quot;</td>
<td>Dawn</td>
</tr>
<tr>
<td>&quot;Kung Fu Fighting&quot;</td>
<td>Carl Douglas</td>
</tr>
<tr>
<td>&quot;Lay Down, Sally&quot;</td>
<td>Eric Clapton</td>
</tr>
<tr>
<td>&quot;Lean on Me&quot;</td>
<td>Bill Withers</td>
</tr>
<tr>
<td>&quot;(The) Loco-Motion&quot;</td>
<td>Grand Funk</td>
</tr>
<tr>
<td>&quot;Love Will Keep Us Together&quot;</td>
<td>Captain &amp; Tennille</td>
</tr>
<tr>
<td>&quot;Maggie May&quot;</td>
<td>Rod Stewart</td>
</tr>
<tr>
<td>&quot;Me and Mrs. Jones&quot;</td>
<td>Billy Paul</td>
</tr>
<tr>
<td>&quot;(The) Most Beautiful Girl&quot;</td>
<td>Charlie Rich</td>
</tr>
<tr>
<td>&quot;My Love&quot;</td>
<td>Paul McCartney and Wings</td>
</tr>
<tr>
<td>&quot;My Sweet Lord&quot;</td>
<td>George Harrison</td>
</tr>
<tr>
<td>&quot;Night Fever&quot;</td>
<td>Bee Gees</td>
</tr>
<tr>
<td>&quot;(The) Night the Lights Went Out in Georgia&quot;</td>
<td>Vicki Lawrence</td>
</tr>
<tr>
<td>&quot;One Bad Apple&quot;</td>
<td>Osmonds</td>
</tr>
<tr>
<td>&quot;Philadelphia Freedom&quot;</td>
<td>Elton John Band</td>
</tr>
<tr>
<td>&quot;Play That Funky Music&quot;</td>
<td>Wild Cherry</td>
</tr>
<tr>
<td>&quot;Raindrops Keep Fallin' on My Head&quot;</td>
<td>B. J. Thomas</td>
</tr>
<tr>
<td>&quot;Rhinestone Cowboy&quot;</td>
<td>Glen Campbell</td>
</tr>
<tr>
<td>&quot;Rich Girl&quot;</td>
<td>Daryl Hall and John Oates</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>TITLE</th>
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</tr>
</thead>
<tbody>
<tr>
<td>&quot;Seasons in the Sun&quot;</td>
<td>Terry Jacks</td>
</tr>
<tr>
<td>&quot;Shadow Dancing&quot;</td>
<td>Andy Gibb</td>
</tr>
<tr>
<td>&quot;Silly Love Songs&quot;</td>
<td>Wings</td>
</tr>
<tr>
<td>&quot;Sir Duke&quot;</td>
<td>Steve Wonder</td>
</tr>
<tr>
<td>&quot;Star Wars/Cantina Band&quot;</td>
<td>Meco</td>
</tr>
<tr>
<td>&quot;Stayin' Alive&quot;</td>
<td>Bee Gees</td>
</tr>
<tr>
<td>&quot;(The) Streak&quot;</td>
<td>Ray Stevens</td>
</tr>
<tr>
<td>&quot;(The) Tears of a Clown&quot;</td>
<td>Smokey Robinson &amp; The Miracles</td>
</tr>
<tr>
<td>&quot;That's the Way (I Like It)&quot;</td>
<td>K. C. &amp; The Sunshine Band</td>
</tr>
<tr>
<td>&quot;(Love is) Thicker Than Water&quot;</td>
<td>Andy Gibb</td>
</tr>
<tr>
<td>&quot;Three Times a Lady&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>&quot;Tie a Yellow Ribbon 'Round the Ole Oak Tree&quot;</td>
<td>Dawn Featuring Tony Orlando</td>
</tr>
<tr>
<td>&quot;Tonight's the Night (Gonna be Alright)&quot;</td>
<td>Rod Stewart</td>
</tr>
<tr>
<td>&quot;Top of the World&quot;</td>
<td>Carpenters</td>
</tr>
<tr>
<td>&quot;Torn Between Two Lovers&quot;</td>
<td>Mary McGregor</td>
</tr>
<tr>
<td>&quot;TSOP (The Sound of Philadelphia)&quot;</td>
<td>MFSB Featuring The Three Degrees</td>
</tr>
<tr>
<td>&quot;Undercover Angel&quot;</td>
<td>Alan O'Day</td>
</tr>
<tr>
<td>&quot;War&quot;</td>
<td>Edwin Starr</td>
</tr>
<tr>
<td>&quot;(The) Way We Were&quot;</td>
<td>Barbra Streisand</td>
</tr>
<tr>
<td>&quot;Without You&quot;</td>
<td>Nilsson</td>
</tr>
<tr>
<td>&quot;Will It Go 'Round in Circles&quot;</td>
<td>Billy Preston</td>
</tr>
<tr>
<td>&quot;You Light Up My Life&quot;</td>
<td>Debby Boone</td>
</tr>
<tr>
<td>&quot;You're So Vain&quot;</td>
<td>Carly Simon</td>
</tr>
</tbody>
</table>
# TABLE IVC

## TOP TEN SONGS OF NINE YEARS OF THE SEVENTIES

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

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

**TITLES**

**1976**

1. "Tonight's the Night (Gonna be Alright)"
2. "Silly Love Songs"
3. "Don't Go Breakin' My Heart"
4. "Disco Lady"
5. "December, 1963 (Oh, What a Night)"
6. "Play That Funky Music"
7. "Fifty Ways to Leave Your Lover"
8. "Kiss and Say Goodbye"
9. "If You Leave Me Now"
10. "Afternoon Delight"

**MUSICIANS**

Rod Stewart
Wings
Elton John & Kiki Dee
Johnnie Taylor
Four Seasons
Wild Cherry
Paul Simon
Manhattans
Chicago
Starland Vocal Band

**1977**

1. "You Light Up My Life"
2. "Best of My Love"
3. "I Just Want to be Your Everything"
4. "How Deep is Your Love"
5. "Evergreen"
6. "Sir Duke"
7. "Torn Between Two Lovers"
8. "Rich Girl"
9. "Star Wars Theme/Cantina Band"
10. "Undercover Angel"

**MUSICIANS**

Debby Boone
Emotions
Andy Gibb
Bee Gees
Barbra Streisand
Stevie Wonder
Mary McGregor
Daryl Hall & John Oates
Meco
Alan O'Day

**1978**

1. "How Deep is Your Love"
2. "You Light Up My Life"
3. "Stayin' Alive"
4. "Night Fever"
5. "Kiss You All Over"
6. "Shadow Dancing"
7. "Boogie Oogie Oogie"
8. "Lay Down Sally"
9. "Three Times a Lady"
10. "(Love is) Thicker Than Water"

**MUSICIANS**

Bee Gees
Debby Boone
Bee Gees
Bee Gees
Exile
Andy Gibb
A Taste of Honey
Eric Clapton
The Commodores
Andy Gibb
APPENDIX C
TABLE V

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

<table>
<thead>
<tr>
<th>* Female *</th>
<th>Classifying Nouns, Active Verbs, and Descriptive Adjectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Order of Frequency</td>
<td>Number of Descriptive Words</td>
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<tr>
<td>1</td>
<td>48</td>
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<tr>
<td>2</td>
<td>39</td>
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<td>3</td>
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<td>11</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
</tr>
</tbody>
</table>
### TABLE VA

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

<table>
<thead>
<tr>
<th>Descriptors</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DEPENDENT, &quot;MEN: JUNKIES&quot;</strong></td>
<td></td>
</tr>
<tr>
<td>I'd give you everything in creation</td>
<td>&quot;Substitute&quot;</td>
</tr>
<tr>
<td>given me a new joy</td>
<td>&quot;You&quot;</td>
</tr>
<tr>
<td>how I ever got along without you</td>
<td>&quot;You&quot;</td>
</tr>
<tr>
<td>can you fill my appetite</td>
<td>&quot;Last Dance&quot;</td>
</tr>
<tr>
<td>I need a hot shot</td>
<td>&quot;Hot Shot&quot; (3)</td>
</tr>
<tr>
<td>so good I know you won't forget it</td>
<td>&quot;There'll Never Be&quot;</td>
</tr>
<tr>
<td>don't know what I'd do without you</td>
<td>&quot;Kiss You All Over&quot; &quot;Kiss You All Over&quot;</td>
</tr>
<tr>
<td>need you but in this cold world with a hot love, you'll get by</td>
<td>&quot;Hot Love, Cold World&quot;</td>
</tr>
<tr>
<td>when you need me</td>
<td>&quot;you and I&quot; &quot;you and I&quot;</td>
</tr>
<tr>
<td>into a trance</td>
<td>&quot;You're All I Need to Get By&quot; &quot;Gettin' Ready for Love&quot;</td>
</tr>
<tr>
<td>you're all I need to get by</td>
<td></td>
</tr>
<tr>
<td>I'm under your spell</td>
<td>&quot;Mellow Lovin'&quot;</td>
</tr>
<tr>
<td>you be the one to see what I need</td>
<td>&quot;You're All I Need to Get By&quot;</td>
</tr>
<tr>
<td>I need you by me</td>
<td>&quot;I'm Gonna Take Care of Everything&quot;</td>
</tr>
<tr>
<td>beside me</td>
<td>&quot;I'm Gonna Take Care of Everything&quot;</td>
</tr>
<tr>
<td>to guide me</td>
<td>&quot;I'm Gonna Take Care of Everything&quot; (2)</td>
</tr>
<tr>
<td>to hold me</td>
<td>&quot;Mellow Lovin'&quot; (2)</td>
</tr>
<tr>
<td>to scold me</td>
<td>&quot;Mellow Lovin'&quot;</td>
</tr>
<tr>
<td>now don't you wonder how you'll survive until spring?</td>
<td>&quot;Mellow Lovin'&quot;</td>
</tr>
<tr>
<td>gonna take care of everything</td>
<td>&quot;Listen to Her Heart&quot;</td>
</tr>
<tr>
<td>take care of you</td>
<td>&quot;It's You That I Need&quot;</td>
</tr>
<tr>
<td>help me please need something inside might need a lot of lovin' it's you that I need</td>
<td>(6)</td>
</tr>
</tbody>
</table>
you were my life, my mystery
take me, I'm yours, take me
I need you like the air
I miss you
find strength
torn down
together we can open any door
need something inside
dedicate my life to you
I will go where you lead
'cause I have love and now I
concede

"It's You That I Need"
"Take Me, I'm Yours" (3)
"Runaway"
"Runaway" (2)
"You're All I Need to Get By"
"You're All I Need to Get By"
"You're All I Need to Get By"
"Mellow Lovin'"
"You're All I Need to Get By"
"You're All I Need to Get By"

EMOTIONAL

feel
weak
pain
alone

sad
blues
dreams
ain't feeling right
she's gonna listen to her heart
it's gonna tell her what to do
scared
pretending
eyes give you away
cry

he's not here with me
lonely

"It's You That I Need"
"It's You That I Need"
"It's You That I Need"
"I'm Gonna Take Care of Everything" (2)
"Gettin' Ready for Love"
"Hot Shot"
"Dance With Me"
"Dance With Me"
"Dance With Me"
"Hot Shot"
"Listen to Her Heart"
"Listen to Her Heart"
"Midnight Light" (2)
"Old Days"
"Old Days"
"You're the Love"
"You"
"Mellow Lovin'"
"Hot Love, Cold World" (2)
"I Can't Stand the Rain"
"Sharing the Night Together"
"Midnight Light"
"Mellow Lovin'"
"Substitute"
TABLE VA (continued)

feelin' that you're on your own
no friends
no one to see
I am never invited
All this time, I've been lonely
how you're so lonely
unhappy
heartache
feeling like a clown
hurt so bad
so sad
getting very low

NURTURING (Encouraging, Supporting)
came to my rescue
opened up my heart to
everything fine
put a light inside me
make me shine
always there in time of need
she's good for me
gonna make me happy
sweet words
only you can brighten my day
warm and in our home
I'm gonna take care of you
helped
turning the tears into laughter
friendship
friends
always around each other
shared my dreams
made my life worth living for
devoted to you
your babies

you've given my life a
second chance
you were my life
warmer than sunshine

"I'm Gonna Take Care of Everything"
"The Name of the Game"
"The Name of the Game"
"The Name of the Game"
"Substitute"
"Savannah"
"Devoted to You"
"It's a Heartache"
"It's a Heartache"
"Tonight I'm Gonna Make You a Star"
"Hot Love, Cold World"
"Talkin' in Your Sleep"

"You're the Love"
"You Got It"
"You Got It"
"You Got It"
"You're All I Need to Get By"
"Never Let Her Slip Away"
"Never Let Her Slip Away"
"T ook the Last Train"
"Only You"
"I'll Take Care of Everything"
"I'll Take Care of Everything"
"This is Love"
"This is Love"
"This is Love"
"This is Love"
"This is Love"
"Three Times a Lady"
"Three Times a Lady"
"Devoted to You" (2)
"Mammas Don't Let Your Babies Grow Up to Be Cowboys"

"Until Now"
"It's You That I Need"
"You Got It"
TABLE VA (continued)

mama

made my life complete
made my life so bright
made me feel all right

you believed in me
put something better inside of me
you brought me into the light
you can make a man out of the soul that didn't have a goal
hold you like the night hugs the wick when this candle's burning
I'd like to take her out of her chains

"If It Don't Fit, Don't Force It"
"Honey, Don't Leave L. A." (2)
"Champagne Jam"
"The Way You Do the Things You Do"
"The Way You Do the Things You Do"
"The Way You Do the Things You Do"
"Right Down the Line"
"Right Down the Line"
"Right Down the Line"
"You're All I Need to Get By"

"New Orleans Ladies"
"Ebony Eyes"

PASSIVE, LAZY

she'll never say no
hustlin's not my style

I wish I could be a child

you be the one to see what I need
I am never invited
if it don't fit, don't force it
relax

I've been waiting here for you
I wait
I'll be your substitute
ladies, get up off your seats
waiting for so long
to try and hold you
sitting home
I don't hear no phone
I'll say something good to you, you always wanted to hear

"Josie"
"Take Me Back to Chicago" (2)
"Take Me Back to Chicago" (2)

"Mellow Lovin'"
"The Name of the Game"
"If It Don't Fit, Don't Force It"
"If It Don't Fit, Don't Force it"

"Substitute"
"Substitute"
"Substitute"
"Dance With Me"
"Think It Over"
"Think It Over"
"Hot Shot"
"Hot Shot"
"There'll Never Be"
TABLE VA (continued)

I was hangin' around
you took whatever you could
I sit by the telephone
waiting
I'm waiting for you
blues fall on me
now I'll never have to
sit around
I can't work
I can't eat
I can't sleep anymore
you just smiled in French
you know you could've been
a candle
you know you could've been
a handle
you know you could've been
a flower

"You Brought the Woman
Out of Me"
"You Brought the Woman
Out of Me"
"Gettin' Ready for Love"
"Gettin' Ready for Love"
"Gettin' Ready for Love"
"Gettin' Ready for Love"

"You"
"This is Love"
"This is Love"
"This is Love"
"Took the Last Train"
"The Way You Do the
Things You Do"
"The Way You Do the
Things You Do"
"The Way You Do the
Things You Do"

INDEPENDENT (Free)

I'm breaking the rules
I'm way out of line
goodbye, that's all she wrote
you been gone
you've gone
you walk out

you might go solo
you're gonna leave
I'll still survive
she was gone
wild

running
flyin' and free
life was free and easy
on your own

I'm headin' for the door
took my soul
if you're makin' me wait

"Gettin' Ready for Love"
"Gettin' Ready for Love"
"Took the Last Train"
"It's the Same Old Song"
"It's the Same Old Song"
"(You're My) Soul and Inspiration"
"I Need to Know"
"I Need to Know"
"Breakdown"
"Can You, Fool?"
"Get Off"
"Hot Child in the City" (2)
"Hot Child in the City"
"You're the Love"
"Take Me Back to Chicago"
"I'm Gonna Take Care of Everything" (2)
"If It Don't Fit, Don't Force It"
"Everybody Loves a Rain Song"
"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)

<table>
<thead>
<tr>
<th>English Lyric</th>
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<tbody>
<tr>
<td>&quot;Everybody Loves a Rain Song&quot;</td>
<td>&quot;You Got It&quot;</td>
<td>&quot;Devoted to You&quot;</td>
<td>&quot;Devoted to You&quot;</td>
<td>&quot;You Really Got Me&quot;</td>
<td>&quot;You Really Got Me&quot; (2)</td>
</tr>
<tr>
<td>&quot;Right Down the Line&quot;</td>
<td>&quot;Prisoner of Your Love&quot;</td>
<td>&quot;Prisoner of Your Love&quot;</td>
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<td>&quot;Prisoner of Your Love&quot;</td>
<td>&quot;Prisoner of Your Love&quot;</td>
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<tr>
<td>&quot;Flying High&quot;</td>
<td>&quot;New Orleans Ladies&quot;</td>
<td>&quot;Josie&quot;</td>
<td>&quot;Take Me, I'm Yours&quot;</td>
<td>&quot;Take Me, I'm Yours&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;Lights&quot;</td>
<td>&quot;Get Off&quot;</td>
<td>&quot;Ebony Eyes&quot;</td>
<td>&quot;Only You&quot;</td>
<td>&quot;I Can't Wait Any Longer&quot;</td>
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<tr>
<td>&quot;Hot Child in the City&quot;</td>
<td>&quot;You Got It&quot;</td>
<td>&quot;Stuff Like That&quot;</td>
<td>&quot;Oh What a Night for Dancing&quot;</td>
<td>&quot;The Way You Do the Things You Do&quot; (2)</td>
<td></td>
</tr>
</tbody>
</table>

**SEXY**

- fire in your eyes
- sassy style that will drive you crazy
- she plays like a roman with her eyes on fire
- the way you shake your hips just drives me wild
- your charms
- that dress that drives me crazy
- she was keeping a secret fire do it so good
- our bodies to touch
- sexy lady

- hot child in the city
- you got a motion that gets me all undone
- built out of stuff like that

**ATTRACTIVE (Beautiful)**

- my pretty sexy lady
- so pretty

- "Oh What a Night for Dancing"
- "I'm on My Way"
- "The Way You Do the Things You Do" (2)
TABLE VA (continued)

<table>
<thead>
<tr>
<th>Description</th>
<th>Song References</th>
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<tr>
<td>ebony eyes</td>
<td>&quot;Ebony Eyes&quot;</td>
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<tr>
<td>good looks</td>
<td>&quot;The Way You Do the Things You Do&quot;</td>
</tr>
<tr>
<td>looking pretty</td>
<td>&quot;Hot Child in the City&quot;</td>
</tr>
<tr>
<td>beautiful face</td>
<td>&quot;California&quot;</td>
</tr>
<tr>
<td>emerald eyes</td>
<td>&quot;Count on Me&quot;</td>
</tr>
<tr>
<td>china face</td>
<td>&quot;Count on Me&quot;</td>
</tr>
<tr>
<td>ruby lips</td>
<td>&quot;Count on Me&quot;</td>
</tr>
</tbody>
</table>

IDEALIZED

all, all the joys under the sun wrapped up into one you're all I need, oh, to get by super fine woman too good to be true so good pride of the neighborhood you're everything to me you're the dream in my life all I ever dreamed I found in you is she a dream? you're my soul and my heart's inspiration

"You're All I Need to Get By" "You're All I Need to Get By" "Only You" "I Just Want to Love You" "Josie" "Josie" "Kiss You All Over" "You're the Love" "You Got It" "Stuff Like That" "(You're My) Soul and Inspiration"

EVIL (Cruel, Wicked)

so bad danger in the shape of something wild stranger dressed in black why that woman wants to be so cruel

"Josie" "Hot Child in the City" "Hot Child in the City" "Can You, Fool?"

OF LOW ESTEEM

how I wish I could be sure no one knows who she is

"Talkin' in Your Sleep" "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

MATERIALISTIC

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

UNREALISTIC

promise of paradise
I can't die

"Savannah"
"Devoted to You"
"Josie"

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

"Stuff Like That"
"Devoted to You"
### TABLE VB

**THE TOP 100 SONGS OF 1978**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>MUSICIANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Alive Again&quot;</td>
<td>Chicago</td>
</tr>
<tr>
<td>&quot;Baker Street&quot;</td>
<td>Gerry Rafferty</td>
</tr>
<tr>
<td>&quot;Bluer Than Blue&quot;</td>
<td>A Taste of Honey</td>
</tr>
<tr>
<td>&quot;Breakdown&quot;</td>
<td>Dwight Twilley</td>
</tr>
<tr>
<td>&quot;California&quot;</td>
<td>Debby Boone</td>
</tr>
<tr>
<td>&quot;Can You Fool&quot;</td>
<td>Glen Campbell</td>
</tr>
<tr>
<td>&quot;Champagne Jam&quot;</td>
<td>Atlanta Rhythm Section</td>
</tr>
<tr>
<td>&quot;Count On Me&quot;</td>
<td>Jefferson Starship</td>
</tr>
<tr>
<td>&quot;Dance Across the Floor&quot;</td>
<td>Jimmy &quot;Bo&quot; Horne</td>
</tr>
<tr>
<td>&quot;Dance With Me&quot;</td>
<td>Peter Brown</td>
</tr>
<tr>
<td>&quot;Deacon Blues&quot;</td>
<td>Steely Dan</td>
</tr>
<tr>
<td>&quot;Devoted to You&quot;</td>
<td>Carly Simon</td>
</tr>
<tr>
<td>&quot;Do You Believe in Magic&quot;</td>
<td>James Taylor</td>
</tr>
<tr>
<td>&quot;Ease on Down the Road&quot;</td>
<td>Shaun Cassidy</td>
</tr>
<tr>
<td>&quot;Ebony Eyes&quot;</td>
<td>Diana Ross &amp; Michael Jackson</td>
</tr>
<tr>
<td>&quot;Everybody Loves a Rain Song&quot;</td>
<td>Bob Welch</td>
</tr>
<tr>
<td>&quot;Flying High&quot;</td>
<td>B. J. Thomas</td>
</tr>
<tr>
<td>&quot;Get Off&quot;</td>
<td>The Commodores</td>
</tr>
<tr>
<td>&quot;Gettin' Ready for Love&quot;</td>
<td>Foxy</td>
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<tr>
<td>&quot;Honey, Don't Leave L. A.&quot;</td>
<td>Diana Ross</td>
</tr>
<tr>
<td>&quot;Hot Child in the City&quot;</td>
<td>Nick Gilder</td>
</tr>
<tr>
<td>&quot;Hot Love, Cold World&quot;</td>
<td>Bob Welch</td>
</tr>
<tr>
<td>&quot;Hot Shot&quot;</td>
<td>Karen Young</td>
</tr>
<tr>
<td>&quot;I Can't Stand the Rain&quot;</td>
<td>Eruption</td>
</tr>
<tr>
<td>&quot;I Can't Wait Any Longer&quot;</td>
<td>Bill Anderson</td>
</tr>
<tr>
<td>&quot;I Just Want to Love You&quot;</td>
<td>Eddie Rabbitt</td>
</tr>
<tr>
<td>&quot;I Love the Night Life (Disco 'Round)&quot;</td>
<td>Alicia Bridges</td>
</tr>
<tr>
<td>&quot;I Need to Know&quot;</td>
<td>Tom Petty</td>
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<tr>
<td>&quot;If Ever I See You Again&quot;</td>
<td>Roberta Flack</td>
</tr>
<tr>
<td>&quot;If It Don't Fit, Don't Force It&quot;</td>
<td>Kellee Patterson</td>
</tr>
<tr>
<td>&quot;Imaginary Lover&quot;</td>
<td>Atlanta Rhythm Section</td>
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</tbody>
</table>
The Top 100 Songs of 1978 (continued)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>MUSICIANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I'm Gonna Take Care of Everything&quot;</td>
<td>Rubicon</td>
</tr>
<tr>
<td>&quot;I'm Not Gonna Let It Bother Me Tonight&quot;</td>
<td>Atlanta Rhythm Section</td>
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<tr>
<td>&quot;I'm on My Way&quot;</td>
<td>Captain and Tennille</td>
</tr>
<tr>
<td>&quot;It's a Heartache&quot;</td>
<td>Bonnie Tyler</td>
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<tr>
<td>&quot;It's the Same Old Song&quot;</td>
<td>K. C. &amp; The Sunshine Band</td>
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<tr>
<td>&quot;It's You That I Need&quot;</td>
<td>Enchantment</td>
</tr>
<tr>
<td>&quot;Josie&quot;</td>
<td>Steely Dan</td>
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<tr>
<td>&quot;Kiss You All Over&quot;</td>
<td>Exile</td>
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<tr>
<td>&quot;Last Dance&quot;</td>
<td>Donna Summer</td>
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<tr>
<td>&quot;Let Me Party With You&quot;</td>
<td>Bunny Sigler</td>
</tr>
<tr>
<td>&quot;Let's All Chant&quot;</td>
<td>Michael Sager Band</td>
</tr>
<tr>
<td>&quot;Lights&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>&quot;Listen to Her Heart&quot;</td>
<td>Tom Petty</td>
</tr>
<tr>
<td>&quot;Little One&quot;</td>
<td>Chicago</td>
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<tr>
<td>&quot;Livingston Saturday Night&quot;</td>
<td>Jimmy Buffett</td>
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<tr>
<td>&quot;Macho Man&quot;</td>
<td>The Village People</td>
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<tr>
<td>&quot;Mammas, Don't Let Your Babies Grow Up to be Cowboys&quot;</td>
<td>Waylon &amp; Willie</td>
</tr>
<tr>
<td>&quot;Mellow Lovin'&quot;</td>
<td>Judy Cheeks</td>
</tr>
<tr>
<td>&quot;Midnight Light&quot;</td>
<td>Le Banc &amp; Carr</td>
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<tr>
<td>&quot;(The) Name of the Game&quot;</td>
<td>Abba</td>
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<tr>
<td>&quot;Never Let Her Slip Away&quot;</td>
<td>Andrew Gold</td>
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<tr>
<td>&quot;New Orleans Ladies&quot;</td>
<td>Louisiana's Le Roux</td>
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<tr>
<td>&quot;New York City I Love You&quot;</td>
<td>ZWOL</td>
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<tr>
<td>&quot;Oh, What a Night for Dancing&quot;</td>
<td>Barry White</td>
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<td>&quot;On Broadway&quot;</td>
<td>George Benson</td>
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<tr>
<td>&quot;One Nation Under a Groove&quot;</td>
<td>Funkadelic</td>
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<tr>
<td>&quot;Only You&quot;</td>
<td>Loleatta Holloway &amp; Bunny Sigler</td>
</tr>
<tr>
<td>&quot;Prisoner of Your Love&quot;</td>
<td>Player</td>
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<tr>
<td>&quot;Promises&quot;</td>
<td>Eric Clapton</td>
</tr>
<tr>
<td>&quot;Right Down the Line&quot;</td>
<td>Gerry Rafferty</td>
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<tr>
<td>&quot;Risky Changes&quot;</td>
<td>Bionic Boogie</td>
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<tr>
<td>&quot;Rivers of Babylon&quot;</td>
<td>Rita Coolige</td>
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<tr>
<td>&quot;Runaway&quot;</td>
<td>Jefferson Starship</td>
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<tr>
<td>&quot;Savannah&quot;</td>
<td>Matthew Moore</td>
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<tr>
<td>&quot;Searching for a Thrill&quot;</td>
<td>Starbuck</td>
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<tr>
<td>&quot;Sharing the Night Together&quot;</td>
<td>Dr. Hook</td>
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<tr>
<td>&quot;(You're My) Soul and Inspiration&quot;</td>
<td>Donny &amp; Marie</td>
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<tr>
<td>&quot;Stuff Like That&quot;</td>
<td>Quincy Jones</td>
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<tr>
<td>&quot;Substitute&quot;</td>
<td>Clout</td>
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<tr>
<td>&quot;Take Me I'm Yours&quot;</td>
<td>Michael Henderson</td>
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<td>&quot;Take Me Back to Chicago&quot;</td>
<td>Chicago</td>
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<tr>
<td>&quot;Take a Chance on Me&quot;</td>
<td>Abba</td>
</tr>
<tr>
<td>&quot;Talkin' in Your Sleep&quot;</td>
<td>Crystal Gayle</td>
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<tr>
<td>&quot;Thank You for Being a Friend&quot;</td>
<td>Andrew Gold</td>
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<tr>
<td>&quot;Theme from Close Encounters of the Third Kind&quot;</td>
<td>John Williams</td>
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<td>&quot;There'll Never Be&quot;</td>
<td>Switch</td>
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<td>&quot;Think It Over&quot;</td>
<td>Cheryl Ladd</td>
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<tr>
<td>&quot;This is Love&quot;</td>
<td>Paul Anka</td>
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<tr>
<td>&quot;Three Times a Lady&quot;</td>
<td>The Commodores</td>
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<tr>
<td>&quot;Tonight I'm Gonna Make You a Star&quot;</td>
<td>Brenda &amp; Herb</td>
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<tr>
<td>&quot;Took the Last Train&quot;</td>
<td>David Gates</td>
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<tr>
<td>&quot;Until Now&quot;</td>
<td>Bobby Arvon</td>
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<tr>
<td>&quot;Was Dog a Doughnut&quot;</td>
<td>Cat Stevens</td>
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<tr>
<td>&quot;(The) Way You Do the Things You Do&quot;</td>
<td>Rita Coolidge</td>
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<tr>
<td>&quot;Werewolves of London&quot;</td>
<td>Warren Zevon</td>
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<td>&quot;What a Difference You've Made in My Life&quot;</td>
<td>Ronnie Milsap</td>
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<td>&quot;Wheel in the Sky&quot;</td>
<td>Journey</td>
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<td>&quot;When You Feel Love&quot;</td>
<td>Bob McGilpin</td>
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<td>&quot;(What a) Wonderful World&quot;</td>
<td>Art Garfunkel</td>
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<td>K. C. &amp; The Sunshine Band</td>
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<td>&quot;You&quot;</td>
<td>Rita Coolidge</td>
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<td>&quot;You and I&quot;</td>
<td>Rick James</td>
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<td>&quot;You Brought the Woman Out of Me&quot;</td>
<td>Hot</td>
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<td>&quot;You Don't Love Me Anymore&quot;</td>
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<td>&quot;You Got It&quot;</td>
<td>Diana Ross</td>
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<td>&quot;You Really Got Me&quot;</td>
<td>Van Halen</td>
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<tr>
<td>&quot;You're All I Need to Get By&quot;</td>
<td>Johnny Mathis &amp;</td>
</tr>
<tr>
<td></td>
<td>Deniece Williams</td>
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<td>Seals &amp; Crofts</td>
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