2001

Listen to the music understanding youth cultures of the 1970s and 1990s through their tunes

Ruby Bridget Feraro
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**LISTEN TO THE MUSIC:
UNDERSTANDING YOUTH
CULTURES OF THE 1970s AND 1990s
THROUGH THEIR TUNES**

**A Thesis
presented to
the Faculty of the School of Journalism and Mass Communications
San Jose State University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Science**

**by
Ruby Bridget Feraro
August 2001**

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ABSTRACT

LISTEN TO THE MUSIC: UNDERSTANDING YOUTH CULTURES OF THE 1970S AND 1990S THROUGH THEIR TUNES

by Ruby Bridget Feraro

Music, an important social artifact (like clothing, language, and dance) can help us understand a culture's lifestyle. Through content analysis of more than 600 pop songs from the 1970s and 1990s, this thesis relied on the lyrics of those songs to shed light on the various youth cultures of those decades. Interviews with radio programmers provided a glimpse into radio's role in the dissemination of influential pop songs.

This thesis discovered that the predominant theme to emerge from songs that made it to the Top 10 charts of Billboard and Radio & Records during the topsy-turvy seventies and nineties was not rebellion and revolution (as previously assumed), but love — specifically, love between two people and the struggle to stay together for better or for worse. This suggests that themes of social change have remained marginal to mainstream America.

Acknowledgments

There are so many people to thank...

To the faculty and staff of the School of Journalism and Mass Communications at San Jose State University, thank you for accepting me into your program. I enjoyed my short stay. Dr. Ken Plowman, it was a pleasure working with you...

To the faculty and staff of the Department of Television, Radio, Film, and Theatre at San Jose State University, thank you for giving me the opportunity to teach young college minds the art of audio and video production...

This work wouldn't have been possible without the time, patience, and invaluable help from my graduate committee. To Dr. Kathleen Martinelli, my sincere thanks for bravely stepping up and taking over as my primary advisor. To Dr. William Tillinghast, my deepest admiration — if ever I need help quantifying research in my dissertation, you'll be the first person I'll call. To Dr. Amy Best, my heartfelt appreciation for suggesting all those great books, journals, and articles on youth culture and music. You've all been more than thesis advisors to me, you've become my very dear friends...

To Gilbert Estrada, Jr., thank you for letting me do this. Pursuing my Master's and Ph.D. degrees means a lot to me. And you mean everything to me...

Dearest Dad, thank you for introducing me to the wonderful world of music when I was a baby. I couldn't have gotten through life if I didn't have the music in me. I dedicate this thesis to you...

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Chapter 1

Introduction

... Elvis Presley and rock 'n' roll, not Seventeen and character builders, would be showing high school students the way.

— Grace Palladino (from Teenagers: An American History)

If we were to take a trip through time, starting with the beginning of the 1970s to be precise, observe the diverse lifestyles of American youth during the years of Nixon and Vietnam, then jump forward to the present and check in on what American teens of the 1990s are doing, would the same social and political patterns be exhibited in both groups of teens? Or if they're not the same, how different would the teens be from one another?

Peace, for example, meant one thing to teens of the 1970s and another to teens of the 1990s. Though young people from both decades knew the general meaning of peace, everyone experienced it in various ways. Why does this happen?

One way to become acquainted with youth culture is to examine the music they listened to — particularly songs played on commercial radio stations which attract teens. Gaines (1991) noted the magnetism music has over young people during interviews with youth from a suburban New Jersey town. She observed that:

There are numerous tunes that speak directly to teenagers as witnessed by the large amount of radio stations that cater to teens and spin this type of music — songs that address their fears and concerns at that moment. People articulated their sense of loss in songs. Springsteen's Jersey was a suicide rap, a death trap. The Pretender's Chrissie Hynde

found that her industrial city, her Ohio, was gone, turned into shopping malls. Industrial noise bands, the postpunks, and the death-metal merchants were saying the same thing: when old ways die out, before new ones are firmly established, all that remains is a vacuum, a black hole (p. 154).

Music, an important social artifact, can tell us how people lived. Therefore, an analysis of a particular genre of music can provide valuable insight to a person's way of life. This paper uses John Fiske's pop culture-media effects theories and Stuart Hall's encoding-decoding model to examine the similarities and differences between American youth cultures of the 1970s and 1990s, and their music (particularly, rock, Top 40, and rhythm and blues — R&B).

This study also looks at radio and its role in disseminating influential songs. Since teens can more easily afford to get a radio than any other medium (TV, film, new media), find it more interesting and gratifying (than books, newspapers), prefer its portability (Matelski, 1995, pp. 5-14), it is likely that radio is the medium of choice for most adolescents. How radio programming personnel capitalize on this preference also is explored in this thesis.

Scholars, like Graebner (1990) and Gaines (1991), knew the key that could unlock doors to the teen mystique may be found in the analysis of their tunes. The reason behind analyzing rock, R&B, and Top 40 songs of the 1970s and 1990s is because teens use them (along with clothing, language, dance, and style) to clearly mark the divisions between the subcults within youth culture. Young people do not experience a song the

same way. A song's meaning differs from teen to teen, based on a person's place within the main, or dominant, culture — in this case, the American culture. Fiske (1989b) maintained that: "Popular culture is deeply contradictory in societies where power is unequally distributed along axis of class, gender, race, and the other categories that we use to make sense of our social differences" (p. 4). A teen, for example, living in South Central Los Angeles — a predominantly black and Hispanic neighborhood — would most likely listen to rap music rather than rock music (which, by the way, is popular with most teens in "the Valley"), because rap artists can better identify with their fans' social and economic concerns than rock singers.

As adult observers of teen behavior, it's unjustifiable to assume that all teenagers are alike. There is more to it than just our casual perception of teens and the unfounded assumptions about them. Lipsitz (1994) realized during his research on teens and their role in society how important it is not to draw conclusions about young people based solely on how adults see them. He cautioned that:

If we are to understand, address and redress the conditions facing young people today, we have to acknowledge the new realities that confront them, and we have to reject analyses of youth that rely on outdated and obsolete concepts (p.17).

No two teenagers are alike; their place in history, as well as race, class, and gender, make them unique from one another. Various stages of teenhood also make a difference — a 13-year-old doesn't have the same needs and wants as an 18-year-old.

This thesis draws upon the works of Dick Hebdige (1979) — British youth culture

and their music, Douglas Kellner (1998, 1995) — American youth culture in the 1990s, Angela McRobbie (1993) — feminine youth subcultures, Grace Palladino (1996) — American teens of the 20th century, and others who have made significant contributions to the study of young people and commodification. Inspired by their work, it is also the author's desire to bridge the generation gap by doing an analysis of something most teens treasure — pop music. Questions like:

- * Did the songs say anything about teens and their subcultures?
- * Did the social, political, and economic events in U.S. history that took place in the 1970s and 1990s have a profound effect on the music?
- * How did pop music artists interpret these events in their songs?

may be answered by examining song lyrics from the seventies and nineties. Waldrep (2000) suggested that: "The seventies have now become a key part of the equation of our millennial anxiety — the place to look to for the answer to the question: Who have we become at the century's end?" (p. 2). This thesis is not meant to be the definitive word on youth culture; it is merely another body of work dedicated to this ongoing and important research.

Chapter 2

Literature Review

A Brief History Lesson

The young are subject to the impact of occupational, educational, and economic changes at particular times in history.

— Michael Brake (from Comparative Youth Culture: The Sociology of Youth Cultures and Youth Subcultures in America, Britain, and Canada)

Before the connection between popular music and youth culture in the United States can be made, notable political, economic, and social moments of the seventies and nineties need to be reviewed to illustrate how the distinctive youth cultures were formed, being attentive to the complexities of race, class, and gender. Connolly (1998) argued that: “the economic booms and recessions that take place at a national and international level are bound to influence the policies and arguments adopted at the national political level” (p. 29). Just as Connolly recognized the different levels of politics (local, regional, national, and international) and documented their effects on the lives of primary school children in England, this thesis also contextualized significant economic, political, and social events that took place in the United States during the 1970s and 1990s as a way of positioning music culture within the aforementioned decades. This section is meant to highlight those instances that may have affected youth culture and their music.

The adult world in the seventies. The decade picked up where the sixties left off — with the era of Vietnam and its violent college campus protests, the reign of Richard M.

Nixon and the scandal called Watergate, the civil rights and women's movements. "Some activists from the sixties looked back and agreed that they had won many battles — which would have to be waged all over again in the future" (Sayre, 1996, p. 7). It would not be the last time this kind of upheaval disrupted the adult world.

The social repression of the late-1940s and 1950s, stemming from economic shifts and global restructuring, had an impact on the way Americans lived in the seventies. The concept of the nuclear family was dissolving; the disintegration of industries tore existing units apart — fathers left mothers and children to search elsewhere for jobs, gainful employment. The stress it caused also broke apart marriages. The divorce rate rose to 50 percent; couples weren't waiting anymore for death to part ways. And after years of being held down, minorities had had enough and took dramatic steps to make sure their message was heard. Altschull (1990), reflecting on events of the 1970s, observed that:

The image of humankind in the adversary culture is not sunny. Society is seen as basically unfair. Man, at least when he is in power, is seen as egocentric, selfishly materialistic. Justice is available only for those in dominant positions. It is not available for the poor or for minority races or for those whose social views are held to be deviant, such as atheists or homosexuals (p. 352).

Riots at Stonewall and Watts in the mid- and late-1960s led to demonstrations held throughout the 1970s, addressing the rights of gays, lesbians, and people of color, respectively. Political groups whose members are primarily women, like the National Organization for Women (NOW), attempted to put the rights back in women's rights.

During the mid-1970s, Americans were not faring well economically: the Carter

Administration had to deal with keeping inflation down, while the public was kept waiting in long lines at the gas pumps. Because of deindustrialization, cities were slowly crumbling; businesses soon left the once-thriving urban center for designated, austere business parks, taking with them jobs that were accessible to the urban dweller. Because of global economic shifts, the few who could afford to get out of the city left it, leaving behind a majority of those who didn't have the money or the means to go. During this deurbanization, urban islands, known as ghettos, grew. Without any revenue coming into the city, poverty and crime rates increased. The rich were getting richer, the poor poorer (Sayre, 1996, pp. 11-18). There were training programs to help city folks get jobs, but they were rendered useless — the only kind of employment available at the end of those sessions were low-paying, service-oriented, thankless jobs.

The teenager in the seventies. Many young people opted to go to college during the 1960s and 1970s. "...By 1962, six out of ten high school graduates enrolled in college, the highest proportion to date" (Palladino, 1996, p. 207). There were different reasons they pursued higher education. "But the quality of a college education was subpar. Undergraduate education was not a priority; it was a chore for talented faculty to escape" (p. 208). Disenchanted youths ended up joining the growing number of student activists on campuses nationwide. Issues such as Vietnam, the draft, Free Speech, and civil rights were raised by groups like the Students for a Democratic Society (SDS). Young people fought for the right to vote and, in 1971, they got it.

Too often adults have commented on how teen songs contain drugs and sex. Perhaps,

the tunes may have been written as a reaction to the times. Besides campus unrest which grew from young people's support of civil rights and their dissatisfaction with how the government was handling its international relations, drug use was also on the rise. The U.S. Federal Bureau of Investigation annual, Crimes in the United States, reported that the number of drug abuse cases among juveniles age 10-17 was 71,517 in 1970. By 1975, it rose to 136,996 (Statistical Abstract of the United States, 1995, p. 206). Pop icon Dr. Timothy Leary encouraged his followers to free their minds and try marijuana, peyote, LSD. According to an unconfirmed music myth, it is said that to understand Bob Dylan's "Mr. Tambourine Man," one needed to get high first. The Sexual Revolution that existed in the adult world, didn't quite influence teens to go out and have promiscuous sex, no matter what the music was saying. Instead, the Revolution gave them the freedom, the choice to have it or not.

The adult world in the nineties. Like the seventies, the nineties attempted to bring about an era of change in the United States. "It's post-Vietnam, post-Watergate, at the twilight of the American century, and the baby bust is now coming of age" (Gaines, 1991, p. 237). The teens of the seventies grew up, matured, and were trying to convince their own children, the teens of the nineties, to learn from their mistakes and to figure out alternate ways to beat the system.

Economic and political actions increased tension between an already fragile U.S.-Iraq relationship, leading to the Gulf War, which came and quickly left. Domestic issues, however, became a thorn in the country's side. Riots broke out all over Los Angeles in

1991 after the tragic acquittal of four white policemen was announced at the Rodney King trial. Racial profiling was challenged, pitting authority against the very citizens they were sworn to protect. Outspoken personalities, like radio shock jock Howard Stern, sports talk pimp-in-the-box Jim Rome, and TV talk show ringleader Jerry Springer, “tapped into audience aggressions and frustrations, and became popular precisely because of their ability to articulate inchoate social anger” (Kellner, 1998, p. 92). Actors, politicians, religious leaders, surgeon generals, sports figures, recording artists preached AIDS awareness in the early-1990s. The Moral Majority opined for a return to maturity, responsibility, and “traditional” family values. There were new drugs of choice in the nineties: people who felt unfulfilled or were unhappy turned to the drugs Viagra and Prozac instead to boost their spirits. “After being on Prozac for six years, she [writer Elizabeth Wurtzel] recognizes that the drug is not the end but the beginning of a journey toward psychological stability” (Fracassa, 1999, p. 27). After twelve years of Republican rule, it took awhile for the nation to “snap out of its funk.”

The victory of Democratic presidential candidate Bill Clinton over George Bush in 1992 sent a strong political message to right-wingers that the nation was dissatisfied with the era glibly known as the “Me” Generation. Women, minorities, gays, and lesbians again challenged the government to meet their needs. Though metal detectors were becoming commonplace in secondary schools in the mid-1990s, the National Rifle Association (NRA) continued its push for the right to bear arms.

Economically, Reaganomics had run its course (the tax “breaks” Reagan allowed

weren't helping the hoi polloi; they were actually keeping the status quo of the affluent).

It was time to share the wealth. Economist and historian Meeropol (2000) reflected that:

His [Clinton's] administration wanted to make a clean break with the Reagan-era conventional wisdom that all government spending is wasteful.... Following on the campaign theme, many in the Clinton administration were anxious to begin at least token investments as part of the stimulus package, even though the quantitative impact would be minor, if visible at all. In the words of one of his aides, quoted by Woodward, the stimulus package was not economic policy but social policy (pp. 232-233).

This gap widened, furthermore, as the country headed toward a more global economy at the end of the decade: violent protests broke out anywhere an International Monetary Fund (IMF) meeting took place and dominated the evening news in the nineties. These conferences were convened by leaders from the richest nations in the world, excluding those from Third World countries from participating. During this downsliding, downsizing period in U.S. history, there was a lack of medical benefits and educational opportunities for the working poor, which led to feelings of hopelessness. "Divorce rates rose, and the patriarchal structure of the American nuclear family eroded" (Gaines, 1991, p. 237). Just as in the 1970s, the nation saw the separation of fathers and mothers from their children as they searched for work in the 1990s.

Guided by a logic of rationality, efficiency and propelled by the development of automation, new media technology was born as a result of economic and industrial events in the 1990s. This entrepreneurial business provided hip, new phrases like initial public offering (IPO), stock options, casual Fridays, not to mention the numerous

white and blue collar jobs available to both U.S. citizens and those living abroad who were properly educated in this type of technology. Hundreds of people took a drive down the information superhighway in the mid-1990s, and began surfing not with surfboards, but with their keyboards, venturing through numerous websites. The Digital Age was here, and those who had access to a computer were entitled to browse.

The teenager in the nineties. Because of the social and political burst of the economic “bubble” in the early-1990s, teens who fell below the poverty line suffered the most in the adult world. In his essay documenting the recession at the beginning of the nineties and its effect on teenagers, Kincheloe (1998) noted that:

From the perspective of many poor and minority children, the world they have been encouraged to trust no longer works. Poor American children have seen their dreams stolen from them, replaced by a hopelessness that narrows their choices and undermines their sense that their actions can make a difference (p. 23).

It will be argued that songs like “Under the Bridge” by Red Hot Chili Peppers and “Waterfalls” by TLC rose in the music charts not only because of the heavy airplay rotation they received in radio stations across the country and MTV, but because they expressed the “hopelessness” teens felt. Working at a fast food restaurant for minimum wage and trying to “make the grade” in high school left most teens wondering if all that sacrifice would get them anywhere. Gen Xers (short for Generation X; a term describing the group of post-Baby Boomers who have been known to distance themselves from the general public as a way to understand who they are) felt they weren’t given the proper

education to prepare them for the real world, the adult world. “Our families, schools, and towns watched American children fail as programs were cut and budgets bled” (Gaines, 1991, p. 241). Contrary to what the media was reporting at the time, not everyone was prosperous in the economic boom of the late 1990s. Adults who weren’t computer literate in the Digital Age found the new technology “user-unfriendly,” difficult to understand. Since most jobs were to be had in the “dot com” industry (so named because it’s the common end of most internet business and electronic mail — or e-mail — addresses), many of these computer-illiterate people weren’t able to find their place in this lucrative job market. This ended up causing a domino effect as their offspring took only one look at their disillusioned parents and postulated: If trying to “make it big in America” wasn’t getting their parents anywhere, it wasn’t going to get them anywhere, too.

Summary. An overall assessment of the two decades indicates that for every economic gain and political turmoil, there was a call for some sort of stability, for some way to put an end to the internal “citizen-versus-citizen” fighting. Class and race conflict, inequality between the sexes, violence, rebellion, dissatisfaction, hopelessness, rudeness were repeated in both decades, though different in the seventies from the nineties. A call for peace, love, happiness was also detected in both time periods (in the seventies, there were the Lennon-Ono “love-ins” and Monterey Music Festivals; in the nineties, there were the Tibetan Freedom Music Festivals and the Million Mom Marches in Washington, DC). At the price of tranquility, something had to give — something, or

someone, would have to be sacrificed.

Teens of any decade or century have, at least once, rebelled against authority, met their first love and experienced their first breakup, and been a part of high school cliques. These moments in the lives of teenagers differ because of the social, political, and economic environment around them. It becomes further complicated by their race and gender. The different types of music young people listened to served as a way to understand the adult world around them — and for adults to truly hear what teens are trying to say.

What is Youth Culture?

There was a chaos of quiffs and leather jackets, brothel creepers and winkle pickers, plimsoll and paka macs, moddy crops and skinhead strides, drainpipes and vivid socks, bum freezers and bover boots — all kept in place and out of time by the spectacular adhesives: the safety pins and plastic clothes pegs, the bondage straps and bits of string which attracted so much horrified and fascinated attention.

— Dick Hebdige (from Subculture: The Meaning of Style)

A discourse on teen subgroups needs to be formulated to understand how their world revolves. This extension of the dominant culture is known as youth culture, a group which can be defined through the unique customs they practice, the exclusive habits they adapt, the specific kinds of commodities they purchase from the mainstream. “The economic system, which determines mass production and mass consumption, reproduces itself ideologically in its commodities. Every commodity reproduces the ideology of the system that produced it: a commodity is ideology made material” (Fiske, 1989b, p.14).

Commodification makes it possible for inner-city youth to relate to rap stars (products of the ghettos themselves) and for rock musicians to appeal to white, suburban teens who like to push the envelope and rebel against creature comforts they take for granted. It's the music artist's image and lifestyle that's being bought by and sold to young people. This exchange is possible because the artist freely takes items from the mainstream (as the general public is known), who initially form the familiar sets of habits and customs to be followed.

Because the youth are diverse (through race, class, and gender), who they are determines which commodities they purchase, what customs they practice, and how they develop their habits. Hebdige calls individual groups within youth culture subcultures. The subcultures he observed were divided by what music they enjoyed listening to and what each subcult member wore. The passion for music and fashion often caused the groups to clash, as captured in the 1979 cult movie, "Quadrophenia," about the Teds and the Mods, two divergent subcults who defined the early-1960s youth movement in England.

Besides the differences between subcultures, there is also the differences among the teens themselves. The stress of peer pressure is extremely tremendous; knowing what type of clothing, compact disc, or car is considered "in" can be costly — not only in terms of money, but in reputation. As Brake (1985) argued in his book about youth and commodification, "Class inequalities are mediated through subcultures, and the degree of oppression involved is not just simply a matter of life chances, the possession of goods,

and opportunity systems” (p. 28). Those who have the means to purchase commodities popular in their own subculture have an advantage over those who can’t afford them, creating further division among teens.

In addition to the opposition between subcultures and individual teens, youth culture, as a whole, is also at odds with the mainstream. In his study on popular culture, Fiske (1989a) discovered that radicals living within the mainstream culture often take a popular, respectable public item, and make it hip only among themselves, as a way of expressing their disdain for the mainstream. This pop item then becomes a countercultural symbol to the mainstream or dominant culture, since the item now has become a significant icon of the rebels. However, advertisers have a way of taking radical symbols and turning them into commodities that are appealing to all. The moment it becomes popular with the general public, the radicals ditch that item and turn to another item to “reinvent.”

The cycle can be illustrated this way: a subculture (for instance, the alternative rock or grunge subculture, synonymous with Seattle — the birthplace of this type of rock music) adopts as its garb a piece of clothing familiar with the dominant culture, say, something as simple as flannel shirts. Most people (whether they are in the grunge subculture itself or not) know these shirts have a distinctive checkered pattern, are made out of cotton, are worn by people (mostly males) who live in cool climates (like Seattle), and culturally, bring to mind images of people either enjoying their independence, freedom or people toiling away, performing manual work. The subculture then changes,

or “reinvents,” the meaning of flannel shirts; to them, flannel shirts have taken on a subversive, unisexed, hip, and alternative rock definition, while the shirts retain the original meaning of being down-to-earth and wholesome as defined by the mainstream.

It doesn't take fashion houses, manufacturers, advertising agencies, and the entertainment industry very long to pick up on this phenomenon, reintroduce, then mass produce flannel shirts to the dominant culture as if the shirts had never existed, promoting them under the new, different, hip definition of the grunge subculture. Once the general public buys into this “new” fashion trend, it becomes passé to the subculture. The grunge subculture moves on and chooses another commodity item familiar to the mainstream to claim as their own. So long as there is interest in the latest fads and fashions among those within the mainstream, this commodity-based cycle will continue.

One group who is influential in pushing these trends onto young people is recording artists. Generally, when teens watch their favorite artist's new video or read about them in fanzines (fan magazines), the artist is shown dressed in the latest threads (slang for clothes). So not only can teens sing along with their favorite singers, they can also look like them, too.

Meet the teens. In his study of youth cultures in America, Britain, and Canada, Brake (1980) identified four types of teens: respectable youths, delinquent youths, cultural rebels, and politically militant youths. While just a limited typology, the groups he characterized have remained constant through time; it didn't matter what kind of music the teens were tuned to, their behavioral patterns rarely changed. Brake also recognized

that these categories overlapped; a teen was not to be boxed into one exclusive category, because he or she may display a combination of the traits.

Respectable youths are mindful of their parents, of all authority figures. Teens who challenge the adult world through rebellion (known to “mouth off”) are described as delinquent youths. Cultural rebels like to take trends familiar with the mainstream and assign different meanings to them. Those who are likely to participate in protests, marches, sit-ins, and who use physical and verbal force as a way to get the attention of adults fall under the category of politically militant youths. Since these four groups are so different from one another (in theory and according to race, class, age, and gender), their interests in fashion and entertainment are dramatically distinct, as well.

Though youth culture encompasses children as young as 12 to adults as old as 25, it is mostly made up of teenagers. Palladino (1996) defined a teenager as a person between 14 and 17 years of age (p. 52). The broadcast industry’s foremost research survey book, Arbitron, however, gauged young listeners to range anywhere from 13 to 24 years of age. Since this study analyzed the charts from Radio & Records (which is based on Arbitron), it used the age bracket established by Arbitron as anyone between the ages of 13 and 24 years.

Teens enter an awkward phase in life — they’ve suddenly become too old to be classified as children and are too young to be considered adults. “Adolescence was viewed as a preparatory stage for adulthood, when, under the guidance of concerned elders, young people would be groomed for their places in the social order” (Gaines,

1994, p. 230). Because of this, teens often feel the never ending burden of proving themselves as responsible and respectable to adults. “A sixteen-year-old put it this way: ‘Most people our age want to grow up as fast as they can [but] their parents don’t want them to.’ Some could not go out on school nights, or stay out as late as their friends. They were not allowed to use the telephone or drive the family car. Their parents picked out their clothes, their friends, their hairstyles — they even wanted to plan their futures!” (Palladino, 1996, p. 4). And how each teen handles these “rites of passage” depends on what kind of teen he or she is (for example, he may be a middle-class Hispanic boy or she may be a working-class white girl) and to which subculture he or she belongs (i.e. the rockers, the preppies). Gender adds yet another dimension to youth culture.

Teenage girls have their own set of problems to deal with altogether. Hebdige’s groundbreaking work on teens, music, and fashion has been challenged, particularly by feminist scholars, for his exclusive focus on male subcultures, overlooking feminine groups. McRobbie’s research, as well as other social scientists’ findings on girl groups, confirm that girl-girl interaction varies dynamically from boy-boy bonding. Boys are able to vent their emotions, to “let off some steam” more freely than girls; it’s not appropriate for a girl to be loud and boisterous in the adult world. They’re taught to act “ladylike,” to control their feelings, and to be sensitive to those around them.

“Adolescent girls have to work harder to achieve social status and are far more constrained by physical attractiveness than boys. In addition, girls are more constrained by social distinctions than are boys and must take greater care to signal the appropriate

identity through the full range of symbolic means” (Eckert, 1989, p. 62). Because looks and status are very important to girls when it comes to being popular, their likes and dislikes end up being very different than those of the guys. Taking into account femininity and masculinity, Best (2000) declared in her study of teens and high school proms that:

... Most took it for granted that boys and girls [are] engaged in a different set of practices as they prepared for the prom. These young women are drawing from a set of social assumptions about what it means to be a ‘man’ or a ‘woman.’ Treating gender as simply a matter of social difference and not social power not only works to naturalize a gendered division of labor, it also obscures how this very talk produces and maintains a social organization of gender (pp. 43-45).

Even though male and female teens have similar struggles (getting through school, maintaining relationships, holding down a job), gender ideology makes their interests, music, reality different from one another.

The Times, The Tunes, The Teens

Music is a world within itself

It’s a language we all understand

— Stevie Wonder (from “Sir Duke” in Songs in the Key of Life)

Record companies and labels are responsible for producing and promoting an artist’s song to the public. “Records, radio, disc jockeys, concert promoters, the media and media personalities were central to the emerging youth culture” (Graebner, 1990, p. 5). A song’s success is partly due to the people’s need to hear the latest recording from their favorite musician, mostly due to the hype created by the publicity and promotion

departments of that musician's record label. The label then distributes that song (commonly referred to as the album's single) to record stores and radio stations.

According to various playlists in Radio & Records, commercial music radio stations play songs that attract and keep the interest of their listeners (i.e. rock stations would only play songs by modern rockers Pearl Jam, not R&B artists Roger/Zapp). Evidence of this can be found in the weekly repetition of song titles reported by the individual radio stations to Radio & Records (see Figure 1).

Here is what the young people of the 1970s and 1990s turned on and tuned in to:

Males and music. Dramatic changes in pop music took place long before outrageous, controversial modern rock artists of the 1990s, like Marilyn Manson and Kid Rock, rose to fame. Nor did this artistic revolution start in the 1950s — it can be actually be traced as far back as the 1930s when Goodman, Basie, Dorsey took music to a new level during the Birth of Jazz. It continued on to the mid-1950s when rock 'n' roll pioneers like Elvis Presley and Jerry Lee Lewis defied the Southern white establishment's overwhelming dislike for black rhythm 'n' blues and created rock 'n' roll. These musical rebels of the fifties borrowed many black musicians' and artists' blues songs, rearranged the tempo, gave them a different sound, came up with American rock 'n' roll, and were very successful in passing it off to white people as new music (Ledbetter, 1995, p. 541). This new music hit a chord with a majority of the teens, because it was easy for them to use the music as a substitute for their preoccupied parents (breadwinner dad, homemaker mom). Both World War I and II, as well as the Korean War, took quality time and

attention away from families. Every adult was focused on winning the wars: the men were sent to fight for liberty and freedom, while the women spent their energy and time in factories. “It was this youth culture [of the 1950s] that convinced parents that they were losing the ability to shape the culture in which their children lived. As a result, they were losing control of their sons and daughters” (Kincheloe, 1998, p. 35). The music served as an escape mechanism for teens to cope with reality; they held onto the belief that at least the music would never forsake them.

Using the social, political, and economic upheaval of the 1970s to get their point across, counterrevolutionary groups and musicians of the late-1960s, early-1970s, like Barry McGuire, Harold Melvin & the Blue Notes, Jefferson Airplane, and the Rolling Stones, were able to get disenchanted teens at the time to “band together, fight the power, and stand up against the Man” (Palladino, 1996, p. 209). Headstrong and young, no one was going to tell the teen of the 1970s what to do. Subversive teen activity wasn’t a phenomena of the late 20th century. During his research on various youth cultures in 1950s Buffalo and their taste in music, historian Graebner (1990) found out that:

As early as the 1830s, urbanization and industrialization were beginning to undermine farm and craft economics and to produce dependent and school-based adolescents. Pre-Civil War youth came together in ‘gangs,’ committed acts of ‘juvenile delinquency,’ and created a street-based youth culture that would trouble 1950s adults (p. 11).

Further on in the decade, around the late-seventies, music from heavy metal groups, like AC/DC and Iron Maiden, blasted out of bedrooms and car stereos, shocking a serene

suburbia. Teens listened to songs like “Dirty Deeds Done Dirt Cheap” and “Paranoia” to express their fear and rage. “In the Bible Belt, long hair and a Led Zep T-shirt was the best way to X yourself out. And that music! Parents hated the volume” (Gaines, 1991, p. 182). Mother and fathers missed the point when they thought their children were being disrespectful; teens merely used the music to help them make sense of the adult world.

The discontentment of young people in the 1990s, particularly among white males, was characterized through loud music — its message basically delivered in an “in-your-face” style that can’t easily be ignored. The result was known as grunge, rock music from Seattle that took the world by force, distributed by hip indie (short for independent) record labels. “The indie bands worried endlessly about their commitment to staying free of the corporate world and fretted over selling out by becoming too commercial, too mass” (Gaines, 1991, p. 198). These labels weren’t afraid to take chances with up-and-coming bands, since they had nothing to lose and everything to gain, unlike the bigger record labels who were more worried about being able to cover recording, manufacturing, distributing costs and protecting themselves against artists’ flops.

Grunge, however, wasn’t the only type of music that represented the struggle of all teenage males in the 1990s. There were a number of male-oriented groups from other music formats (like British pop’s Erasure, industrial metal’s KMFDM, rock’s Aerosmith) who have recorded songs mapping various degrees of male frustration, not just the male grunge bands (like indie old-timers Mudhoney and Temple of the Dog). But grunge

stood out more than the other music genres because of its tendency to captivate its young listeners — mostly belted out by boisterous male singers and backed by harsh-sounding electric guitars, banging drums, and/or soaring synthesizers, the songs revealed their disgust with a rigid, adult society who encourages the suppression of one's true feelings. Dines & Humez (1995) noted that "rock music [is a] contemporary youth-targeted cultural form that evoked panicked responses to their supposed antisocial messages in parents and audiences from mainstream or middle-American cultural locations" (p. 479). Teens took Nirvana's "(Smells Like) Teen Spirit" and rocked out to the tune as a way to be seen and heard.

The grunge subculture was also prevalent, because of the advertising agencies' ability to infiltrate the dominant culture with this radical style during the early-1990s — the height of its popularity. No matter where one turned, one could find this "in" look on city billboards, on models walking the cat walks in Milan, Paris, New York; in TV commercials; in movies, shows, and programs.

When Nirvana's lead singer, Kurt Cobain, killed himself on April 1994, the mania over grunge music and its subculture tapered off in the mid-1990s.

From the Temptations to Ice-T. Music influenced by American black culture has gone through a constant metamorphosis for more than three centuries. But one underlying message contained within its infectious grooves hasn't changed: each song explicitly tells of the hopelessness young, non-white members have felt living in a predominantly older, white-governed nation today (Hebdige, 1979, p. 36-37). Most

people are familiar with the different types of music under this category: ragtime, big band-swing, jive, bop, jazz, fusion, reggae, eventually evolving into soul music by the 1970s. It should be kept in mind that these music formats never went away; they have remained and simply developed into different styles. Hip hop, rhythm 'n' blues (R&B), and rap are now the prominent forms American black music has taken. Whereas the shrilling treble of the electric guitar has come to symbolize rock music, the thumping bass of the bass guitar dictates the rhythm of black music. Hip hop and R&B incorporates dance beats to deliver their message of injustice, while rap music gets its point across through extremely angry and blatant words.

The sound of rap music emanated from the Bronx during the late 1970s (inspired by lyrical poets, like the Sugarhill Gang, Grandmaster Flash) but did not take its present shape until the early 1990s. During this period in American history, Reaganomics had taken its toll, especially in the urban centers. Wilber & Jameson (1990) observed that:

At the same time poverty was increasing and income distribution was becoming more unequal, the Reagan administration was cutting aid to the poor. Cuts from the Food Stamp Program between 1982 and 1985...[took] more than a million recipients off the rolls and [reduced] benefits for 20 million others...\$5 billion was cut from the four basic child nutrition programs: school lunch, school breakfast, child care food, and summer food programs (p. 100).

Unemployment was high, family units unstable, urban educational systems inadequate, affordable health care plans non-existent.

Most male and female rappers were raised in those ghettos, and therefore, had a

firsthand account of how miserable life was in the city. Because they felt no one was doing anything to ease the plight of the urban dweller, rappers, in time, took it upon themselves to speak for those who had no voice. As it was in the seventies, it was time again in the nineties to remind the public how demoralizing city life still was; these artists released, with a fury, albums that were full of disgust, discontentment, and dissatisfaction with a system that wasn't working for them (Rose, 1991, p. 35). Rappers accomplished two things once their songs were accepted by the mainstream: they were able to get the word out about their depressed living conditions and, through record sales and royalties, they made enough money to get out. "As a result, black youth in the recording business stand to get 'paid in full' (a concept that is not only economic but which includes full recognition of musical integrity) or else sink back into poverty or a precarious career in the informal economy..." (Ross, 1994, p. 7). Music gave rappers a chance to make it in mainstream America. At first they were in the industry for the money (the explicit and sexist lyrics of their songs are proof of that), but religion and a sense of camaraderie got most rappers to "give back to the community."

It is assumed that only black and Hispanic gangs living in cities listen to this type of music; at one time, it was true that hip hop and rap music appealed only to urban youths. But, over a ten-year period, there's been a wave of white teens from suburbia who have become hip hop, R&B, and rap music fanatics, partially due to the commercial success of white rap stars like Snow, Vanilla Ice, and Eminem. "Black cultural forms (e.g. music) continue to exercise a major determining influence over the development of each

subcultural style” (Hebdige, 1979, p. 74). Their love for this kind of music may seem perplexing, since most white teens listening to this music personally have little understanding of the struggles people of color have endured in this country. However, Eckert (1989) observed, while putting together her research on the formation of high school groups, that:

This willingness to break set [challenging adult rules — tacit or otherwise] is reflected in the evolution of adolescent social categories as the cohort moves through high school. As their perceptions of social identity develop, adolescents struggle increasingly with the rigid definitions imposed by the categories, and the later evolution of the adolescent social system reflects a changing orientation to social categories (p. 95).

It doesn’t matter, therefore, who listens to what music, just as long as they appreciate its message. While it initially bothered some black music artists that white artists were encroaching into musical territory they knew nothing about, black artists slowly accepted them. For instance, it was Dr. Dre who introduced Eminem to rap music aficionados — after all, he produced and heavily promoted Em’s work.

Just like grunge music, the mainstream took the “rap style” and made it into something acceptable to everyone. To do this, fashion designers and ad execs in Madison Avenue dressed high-class, white female and male models in bandannas and tank top shirts, leather jackets and low-waisted jeans — familiar threads of the rap subculture.

About the same time the craze of grunge music waned in the mid-1990s, so did rap music and its fashion. Rap reincarnated into hip hop towards the late-1990s.

Let's hear it for the girls! Groups from the 1970s that featured women playing an active role in a rock band (like Heart, the Runaways) were few and far between. Rock 'n' roll was typically a male-dominated area; it was the men who created the sound of rock (Chuck Berry, the Beatles, for example). The reason rock pioneers like Bill Haley and Jerry Lee Lewis were so successful in the rock world was because it has always been socially acceptable for men to exhibit wild behavior. It was actually in the world of Top 40, currently known as Contemporary Hits Radio (CHR), where women found their musical niche. This is the genre where singers like Donna Summers, Kiki Dee, and girl groups, like Sister Sledge and the Pointer Sisters, rose to superstar status. Because Top 40 was listener-friendly — meaning there was nothing in the music itself (dance beats, lyrics) that offended listeners — women artists and their songs soared in the pop music charts, since they did not threaten to alter mainstream society and its culture. Gloria Gaynor's "I Will Survive" was not imposing to fans of disco, because her song was more about being able to move on after getting dumped by a lover than a demand to be freed from the relationship.

It was not until the "Outspoken 1990s" that heralded a surge of bands spearheaded by or composed of women only — they were known as the Grrrl Groups (commonly referred to as the Riot Girls). These bands, products of the 1980s punk movement, owe their popularity to the many teenage girls who felt musically underrepresented for so long (though they appeal to all teens, a majority of their fans are white girls).

These women didn't beat around the bush. Not only can Riot Girls rock like their

male counterparts, they used the music to “angrily express the repression they have felt living in a male-dominated society” (Brown, 1998, p. 5) — an emotion that was forced to remain silent for so long. Riot girls also rebelled against the traditional female mold through their public display of unladylike conduct. Women, like Hole’s Courtney Love, attracted the attention of people, especially many young girls who also wanted to “shatter the pristine image of the good girl” (pp.15-16). This bond, shared by a minority of female teens modeling cross-armed poses and spewing lewd language as a way to give them courage, ultimately provided this new sisterhood the strength needed to be heard. These young ladies were not going to grow old, get married, set up house, and have kids. They were determined to make inroads in traditionally male-only worlds (like business, sports, and music).

The proliferation of Riot Girl bands in the early 1990s also made it possible for these young feminists to “revitalize the women’s movement (a popular version known as Revolution Girl Style Now) via concerts, and radio and TV airwaves” (p. 5), as well as through “online web sites and magazines” (McRobbie, 1993, p. 414). Dines & Humez (1995), commenting on the rise of girl groups in music, observed that “several conventional features of the rock video form, including the ‘centrality’ of the musicians’ image in the video, have worked to the advantage of female rock artists, allowing them to create an authorship role out of a formerly secondary role as vocalist” (p. 483). As a result, male lead singers, more so in the 1990s, ultimately relinquished the coveted spotlight to share it with the ever-increasing number of female leads.

Just as grunge and rap music morphed into other forms of music around 1996, so, too, did feminine rock. Female-fronted groups, like Veruca Salt and the Breeders, once ruled the airwaves with a heavy metal sound; now, women singers and songwriters, like Shawn Colvin, Paula Cole, and Beth Hart, soften the sound to get their point across, keeping the lyrics sharp, sarcastic. Even Alanis Morissette toned down the guitars in her second album, Supposed Former Infatuation Junkie, while continuing the themes of female empowerment and independence she established in her debut album, Jagged Little Pill.

Summary. As previously noted by Fiske in his study of youth and commodification, various songs are taken up by different youth subcults to address their pain and frustration. Teens also look past the music and just like to emulate the attitude of their favorite musicians or artists. Pop music princess Brittany Spears is not popular because of the songs she sings (the words in her songs hardly make any sense), but because teen girls admire her carefree attitude, the freedom she enjoys flaunting — and wish they could be that way, too.

Radio's Role

Radio is a sound salvation

They say you better listen to the voice of reason

— Elvis Costello & the Attractions (from “Radio, Radio” in This Year's Model)

The basic function of radio is twofold: to inform and to entertain. News, talk, and sports-oriented radio stations let the general public in on what's happening around them. “About 98% of homeowners polled in 1970 said they possessed at least five radio receivers” (Statistical Abstract of the United States, 1995, p. 566). According to Arbitron

(Spring book, 1999), the broadcast industry's statistical source for media usage, persons age 12 and older spend "approximately 44% of their total media time [Monday through Friday, 6 a.m. to 6 p.m.] listening to the radio, than watching television or reading newspapers and magazines." Though most teens own a stereo, compact disc (CD) player, or cassette deck, almost all of these sound systems come equipped with a radio.

There are two types of radio stations in the United States: commercial and non-commercial. No matter what format or time period it is, commercial radio has always existed from the advertising it sells; radio ad sales are its source of revenue. Hull, Greco & Martin (2000) explained in their essay documenting a radio station's day-to-day operations:

The vast majority of broadcasters rely on the popularity of recordings and the popularity of their announcers to attract a listening audience. The presence of that audience, in turn, helps the broadcaster sell advertising time to clients who want their message to reach those listeners (p. 128).

Because commercial radio stations must appease advertisers or lose them to competing stations, commercial music radio stations do not have the freedom to say whatever they want to say or play whatever songs they want to play. Otherwise, they would lose valuable advertisers and their business to other stations.

In contrast, non-commercial radio stations are not in the business of making a profit, so they have no advertisers to please. Underground radio, alternative radio, and college radio are among the common types of non-commercial radio stations in the United States. These stations have a rather limited or low listenership due to their weak radio

frequency, an unappealing format (radio news and talk shows do not attract too many teens; in fact, teens do not even listen to mandatory public affairs shows aired on their favorite commercial stations), and low visibility (they do not have enough money in their budget to heavily promote themselves).

Popular radio formats in commercial and non-commercial stations include middle-of-the-road (MOR), Top 40 or contemporary hits radio (CHR), album-oriented rock (AOR), news, talk, sports, smooth jazz, urban contemporary, and country. This study examined either a Top 40 (or CHR), an AOR, or an urban contemporary radio station, since it caters to people age 12 through 20.

Encoding-decoding. Hall criticized the linear and insufficient “sender ➤ message ➤ receiver” model upon which most researchers based their early communication theories (like Agenda Setting, and Uses and Gratifications). His model is more cyclical in nature and starts off with:

- technical infrastructure [production decisions; knowing which piece of media equipment, like cameras, consoles, speakers, microphones, would be most effective in getting the message through to its viewers, listeners]
- relations of production [preproduction, or how the project will be assembled]
- frameworks of knowledge [carefully choosing the words to include in scripts and songs, since they contain special “codes”]
- encoding (meaning structures 1) [when the show, song is finally broadcasted, the viewer, listener takes in the show, song and analyzes its message]
- program as meaningful discourse [listener, viewer retains the new message from the song, show]

- decoding (meaning structures 2) [listener, viewer goes out into the world and processes this message from the song, show, according to his or her culture, environment]
- frameworks of knowledge
- relations of production
- technical infrastructure" (Hall, 1980, p. 130).

Simply put, Hall's model goes beyond what's projected on the other side of a monitor screen or stereo speaker. He argues that the interpretation of a show or song actually starts in preproduction. Because some media producers and directors know encoding and decoding occurs during the production of a show or song, experienced producers and directors can evaluate the effects their show or song might produce before the program is ever broadcasted in the preproduction or brainstorming session; preventative measures can be taken at this time to make sure their project doesn't cause adverse effects on their viewers or listeners. Issues, like what kind of language will be used, who is the target audience, what is the point of the show or song, can be brought up and negotiated before the show or song makes its way to the airwaves. This is an abridged analysis of Hall's model; further discussion of this subject is beyond the scope of this thesis.

To summarize, Hall's research incorporates a person's race, class, and gender into his encoding-decoding model. It also takes into consideration the individual's position, power within a certain culture, which is instrumental in the formation of that person's social codes. The reason why one has a different experience at a Broadway play than his or her date, why one sees music videos in various ways, why one chooses one radio

station over another is because no two personal codes are alike. Hall's multidimensional model is used in this thesis to support the complex relationship between youth culture and their favorite music that can't be explained with the simple and straightforward "sender ➤ message ➤ receiver" model.

Zettl (2001) ended his primer for budding video producers with the reminder that:

You are now in command of a powerful means of communication and persuasion. Use it wisely and responsibly. Treat your viewers with respect and compassion, regardless of whether they are third-graders, the local university alumni association, bank employees, or a worldwide audience. ... Ultimately, your video accomplishments, however modest they may seem, will make a difference and help us all see the world with heightened awareness and joy (p. 390).

He echoes the same point Hall has made before — that a director's TV production will have an effect on its viewers. This awareness can also be applied to radio stations and what they program and subsequently air. MacFarland (1997) came across this revelation during his study of young people and their perceptions of popular music:

When high school students were asked to identify the emotions they felt when they listened to their favorite type of music (the choices included rock, classical, reggae, easy listening, heavy metal, jazz, R&B or soul, country, pop, and new wave), their overwhelming responses were excitement, happiness, and love. Emotion ratings were found to vary significantly by gender, with women tending to associate emotions with music more than men, except for the emotions of confidence, anger, and pride (p. 145).

It's pretty clear that songwriters and their songs have the power to move most audiophiles. The writing is on the wall — professionals whose livelihood is in the

broadcasting of many messages (sensitive, as they are) need to heed the findings.

Questions to Frame the Study

The literature review identified the similarities and differences between the 1970s and 1990s — and how historical events of the respective decades socially, economically, politically shaped youth culture. Table 1 presents us with a synopsis of the differences and similarities between the teens of the 1970s and the teens of the 1990s. The research methods section evaluated the pop songs teens fancied in the 1970s and 1990s and whether the tunes were a reflection of the times or not. Also, individual interviews with radio station programmers provided a peek into the role radio has in broadcasting those songs.

To accomplish this, the thesis: 1) looked for themes that emerged from the two time periods and defined them, 2) saw which of those themes were present in the song lyrics of the seventies and the nineties, 3) discovered any clues music gave regarding youth culture, and 4) used those clues to understand youth culture. The following questions were addressed:

- * What were the overall themes found in the aforementioned decades?
- * Did some of the themes differ over time? Which ones?
- * What kind of information emerged during the analysis of the song lyrics?
- * Did it describe youth culture? How accurate was that description?
- * What conclusions were reached about song lyrics and the times?
- * Is the role radio plays in the dissemination of pop music to teens revealed through the individual interviews?

Table 1

Similarities and Differences of Teens in the 1970s and 1990s

SeventiesNinetiesSimilarities

- * young people were eager to bring about social change, if they could (women's rights, civil rights, affirmative action, the right to vote)
- * teens witnessed their parents endure economic hardships in the mid-1970s and early-1990s (recession, loss of health benefits, downsizing of businesses)
- * there was an expansion of urban areas — work was getting scarce, there were fewer job opportunities for city folks
- * teens witnessed a corruption of power (Nixon, Clinton)
- * teens used music as a form of expression — for identification, for admission to specific youth groups (cliques)

Differences

* ongoing civil unrest overseas (Vietnam)	* short-lived international conflict (Gulf War)
* school riots/"sit-ins"/campus "shutdowns"	* peaceful campus demonstrations
* slow down in technology	* explosion of new media, DVD, HDTV, etc.
* intro to soul music	* intro to rap, hip hop music
* not very many female-fronted rock groups	* plethora of grrrl groups

Chapter 3

Research Methods

Two methods were utilized for this thesis: 1) content analysis of song lyrics, which came from songs on the Top 10 charts listed in Billboard and Radio & Records magazines during the 1970s and 1990s, and 2) two individual interviews with radio personnel responsible for the development of a station's sound in the 1970s and 1990s.

Content Analysis of Songs

This study looked at approximately 600 pop songs (rock, Top 40, and R&B tunes which were popular in 1970-1979 and 1990-1999) culled from the Top 10 music charts of Billboard and Radio & Records. Billboard has charted pop songs for more than eight decades; the music magazine forms its Top 40 lists from record sales. A single hit (the most popular song on an artist's album or compact disc) doesn't make it to the Billboard Top 10 if the record or CD hasn't sold anywhere from 500,000 to one million copies, at the very least. Radio & Records is the leading publication radio station programmers refer to when they put together their playlists. Due to time constraints, the songs selected for this thesis come from Radio & Records' year-end charts, not its weekly reports. Radio & Records creates its lists from listener responses. Generally, a song makes it to this renowned list when a station sends in reports that they have scheduled that song to rotate more than 56 times a week on their playlists. Because the two magazines often mirror each other, there may be some

overlapping of the songs in the charts. And for obvious reasons, this paper excludes instrumental songs (songs that do not have lyrics).

Since certain kinds of music existed in one decade but not the other (soul music, for example, was prolific during the 1970s; hip hop and rap was more popular during the 1990s), the following music categories were grouped into three general classifications to simplify the coding process. Rock music, one of the three music genres studied, includes all electronica, classic rock, alternative or modern rock, industrial rock, heavy metal, and speed metal songs. Disco, dance, and teen pop music fall under the Top 40 or CHR category, the second music format examined. R&B, the third type of music included in this thesis, consists of hip hop, rap, and soul songs. It is possible that one music format could dominate a particular list within a given year (i.e. in 1971 alone, there were more CHR songs that charted in the Top 10 than R&B and rock music).

The advantages of doing a content analysis on the lyrics of pop songs are that it is unobtrusive research, it is suitable for historical or comparative studies, it can be performed at any day, at any time, and it does not threaten or harm society in any way. The author identified the unit of analysis as the individual songs. She used coding to change raw data (manifest and latent content) gathered from the units of analysis into categories she created during the precoding of ten songs from each decade which were not on any of the Top 10 lists from Billboard and Radio & Records.

To expedite the research, the statistical computer software, SPSS 10.0, was used to record the results which surfaced through coding. Chi-square tests were performed to

determine the validity of the hypotheses. A reading of .05 means that the analysis is not strong, therefore, supporting the null hypothesis. Because the problems of reliability and validity arose with one coder, the author employed three coders to help with both the precoding and coding process: two coders were familiar with most of the songs, one coder knew some of the music from both decades.

Coding. Prior to writing this thesis, no other study on the analysis of current pop song lyrics had ever been conducted, so the author had to originally establish those categories. To determine what the themes would be for this thesis, the coders precoded songs from both decades that were not included in any of the Top 10 charts. Adjustments made to the criteria used to uncover those themes were done during the precoding of the lists.

The author chose the following ten songs from the 1990s:

“Desperately Wanting” Better Than Ezra (Rock)
 “Celebrity Skin” Hole (Rock)
 “Why Don’t You Get A Job” The Offspring (Rock)
 “If That’s Your Boyfriend (He Wasn’t Last Night)” Me’Shell NdegeOcello (Hip Hop)
 “Can U Get Wit It” Usher (Hip Hop)
 “Ruffneck” MC Lyte (Rap)
 “You Are Not Alone” Michael Jackson (Pop)
 “Everything Changes” Kathy Troccoli (Pop)
 “The Hard Way” Mary Chapin Carpenter (Country)
 “Rodeo” Garth Brooks (Country)

These songs from the 1970s were selected and precoded:

“Why Can’t We Be Friends?” War (Rock)
 “Baba O’Riley” The Who (Rock)
 “Barracuda” Heart (Rock)
 “Dream Weaver” Gary Wright (Pop)

“Billy, Don’t Be a Hero” The Heywoods (Pop)
 “Strawberry Letter 23” Brothers Johnson (Soul)
 “I Love Music” The O’Jays (Soul)
 “Grooveline” Heatwave (Soul)
 “Woman to Woman” Barbara Mandrell (Country)
 “Statues Without Hearts” Larry Gatlin (Country)

So that there wasn’t any preference for one music genre over another, the author chose an equal number of songs from various music categories. Influenced by the specific political, social, and economic events of the seventies and nineties, the following themes in the songs from those decades emerged during precoding: peace, rebellion, betrayal, regulation, love, struggle, and deliverance. Hence, these were the themes used for this thesis and were defined, not only by the context of the song lyrics, but also according to Webster’s New World Dictionary of the American Language: College Edition, since previous coding on this subject could not be found. Because there was more than one theme found in a song, the coders made it a point to note all the themes found in that song. A coding criteria was established by the author to decide what the dominant themes were in each song.

Peace. Peace is: 1) freedom from war or civil strife, 2) a treaty or agreement to end war, 3) freedom from public disturbance or disorder; public security; law and order, 4) freedom from disagreement or quarrels; harmony; concord, 5) an undisturbed state of mind; absence of mental conflict; serenity, and 6) calm; quiet. Therefore, the coders looked for any references to tranquility, togetherness, an end to any fighting among people, brotherhood and sisterhood, happiness, and understanding in the song lyrics.

Examples of songs about peace include Michael Jackson's "You Are Not Alone" (1995) — "Just the other night/I thought I heard you cry/Asking me to come/And hold you in my arms/I can hear your prayers/Your burdens I will bear..." and War's "Why Can't We Be Friends?" (1975) — "The color of your skin don't matter to me/As long as we can live in harmony..."

Rebellion. Rebellion is defined as: 1) the act or state of armed, open resistance to authority, government and 2) a defiance of or opposition to any control. So whenever, wherever there was any sign of fighting "the powers that be," liberation from parental control, female empowerment, independence, drug use, profanity, and getting even in the songs, those actions were checked off as being rebellious. Better Than Ezra's song, "Desperately Wanting" (1997) and the Heywoods' "Billy, Don't Be a Hero" (1974) both contained lyrics that implied, as well as suggested, rebellious behavior. In "Desperately Wanting," the lines "Kick them right in the face/Make them wish they weren't born/And if they bring up your name/Well they'll say you won the war..." describes a person fighting to gain a separate identity, to break away from the pack, to be able to survive on one's own. The song "Billy, Don't Be a Hero" is about a young, bitter woman who lost her fiancé in a bloody battle and how she resented the military for recruiting him in the first place. "I heard his fiancée got a letter/That told how Billy died that day/The letter said that he was a hero/She should be proud he died that way/I heard she tore that letter away..."

Betrayal. Betrayal means: 1) a betraying (to help the enemy of one's country, cause,

etc., to be a traitor to); to deceive; lead astray; victimize; to seduce and fail to marry; to reveal unknowingly or against one's own wishes; to reveal or show signs of, indicate; to disclose secret information, confidential plans, etc., and 2) the fact or state of being betrayed (to break faith with; to fail to meet the hopes of). Me'Shell NdegeOcello's stinging "If That's Your Boyfriend" (1994) and Heart's sarcastic "Barracuda" (1977) are both songs about either being or have been stabbed in the back by someone they trusted. NdegeOcello sings of betraying a girl friend's trust by stealing her friend's boyfriend away — "Now I'm the kind of woman/I'll do almost anything to get what I want/I might play any little game/Call me what you like/But you know it's true/You're just jealous/'Cause he wasn't with you..." Heart's "Barracuda" is about a band who've just discovered that their record company of many years had been taking advantage of them all along — "You lying so low in the weeds/Bet you gonna ambush me/You'd have me down on my knees/Wouldn't you, Barracuda?..."

Regulation. If one is regulated, he or she is controlled, directed, or governed, according to a rule, principle, or system. The coders looked for phrases or words that connote any kind of restriction imposed by the government, schools, parents, loved ones. Because Garth Brooks' man feels his freedom is threatened by his girlfriend's dependence on him in the 1991 song, "Rodeo," he ends up leaving her — "His eyes are cold and restless/His wounds have almost healed/And she'd give half of Texas/Just to change the way he feels/She knows his love's in Tulsa/She knows he's gonna go/Well, it ain't no woman, flesh and blood/It's that damned old rodeo..." Barbara Mandrell

discovers her husband has a paramour in “Woman to Woman” (1978) and now controls the destiny of the relationship when she comes across the other woman’s phone number — “You don’t know who this is but.../The reason I’m calling you is because.../I was going through my man’s pockets this morning/And I just happened to find your name and number...”

Love. Webster’s New World Dictionary defined love as: 1) a strong affection for, or attachment, or devotion to a person or persons; 2) a strong liking for or interest in something; 3) a strong, usually passionate, affection for a person of the opposite sex; 4) the person who is the object of such an affection; sweetheart; lover; and 5) sexual passion or its gratification. The O’Jays sing the praises of music’s power in “I Love Music” (1975) — “Music is the healing force of the world/It’s understood by every man woman boy and girl/And that’s why that’s why I say/I love music/Any kind of music/Long as it’s swinging/All the joy that it’s bringing...” Kathy Troccoli, a Christian pop singer whose songs have crossed over to mainstream pop, celebrates her spirituality in the song, “Everything Changes” (1992) — “Well, you came in my life/Like a ray of light/Shining through the clouds in my heart/I just looked at you and the world was new/It was right from the start/... You came to me/... With a love so sweet/And I’ll never never ever be the same...”

Struggle. Struggle is different from quarreling, bickering, in that struggle means: 1) to contend or fight violently with an opponent; 2) to make great efforts or attempts; strive; labor; and, 3) to make one’s way with difficulty. Hole sings of the difficulty of

achieving success in the entertainment industry in “Celebrity Skin” (1997) — “No second billing ‘cause you’re a star now/Oh, Cinderella/They aren’t sluts like you/ Beautiful garbage beautiful dresses/Can you stand up or will you just fall down...”

The Who’s “Baba O’Riley” (1979) is a timeless teen anthem encouraging young people to never give up in their attempts to position themselves within the adult world — “Out here in the fields/I fight for my meals/I get my back into my living.../It’s only teenage wasteland...”

Deliverance. Deliverance, a theme also found in both eras, is: 1) a setting free; rescue or release; 2) the fact or state of being freed; and, 3) an opinion, judgment, etc. formally or publicly expressed. Gary Wright pleads to a “supreme being” that he be given some kind of relief from the stress in his life in “Dream Weaver” (1976) — “I just closed my eyes again/Climbed aboard the Dream Weaver train/Driver take away my worries of today/And leave tomorrow behind/Dream Weaver I believe you can get me through the night...” Mary Chapin Carpenter draws upon her inner strength to get her through tough times in her inspirational song, “The Hard Way” (1993) — “Some will call on destiny, but I just call on faith/That the world won’t stop, and actions speak louder/Listen to your heart, to what your heart might say/Everything we got, we got the hard way...”

From paper to practice. The sex, race, age, and class of the singer, as well as the intended receiver, the coders, and historical events shaping each era, tremendously affected the coding process. Scott’s *pi* was used to determine the reliability of the

coders, which is:

$$pi = \frac{\% \text{ observed agreement} - \% \text{ expected agreement}}{1 - \% \text{ expected agreement}}$$

or

$$pi = \frac{1 - 100 - \% \text{ observed matches}}{100 - \% \text{ expected matches}}$$

To ensure consistency during the coding process, there should be an 85 percent agreement among the analysts.

Since songs and their meanings are open to different interpretations, the author laid down strict guidelines that the three coders had to follow during the coding process. But no amount of training can get a coder to completely put aside subjectivity. Research does not have to be negotiated, however, just because people's subjective views are factored into the data. Arguments can be made that to exclude one's opinion would be detrimental to social research; one would never be able to understand the different facets of human behavior. Not a man, obviously, Bordo (1999) contended why she chose to do research on the male body:

I'm not ignoring the differences in how people may see things, but deliberately trying to direct your attention to what I see as significant.... You might think that I'm making too much of certain elements. Or your own background, values, ways of seeing may enable you to discern things that I do not. Or it may be that even as I offer my ideas, the cultural context has already begun to shift in ways that answer my interpretation or make it obsolete. Cultural interpretation is an ongoing, always incomplete process, and no one gets the final word (p. 29).

A person's viewpoint plays an important role in the study of society — it is dictated by his or her own codes which is formed by his or her place in a particular culture.

Subjectivity is fluid and rich in experience, and it must be allowed to help shape our perception of the world around us.

Radio Industry Interviews

For qualitative triangulation, interviews were conducted with radio programmers (either a station's program director, music director, or disc jockey). Besides adding depth to this thesis and closing any gaps found during the content analysis of the song lyrics, the interviews helped clarify any questions on how and why a station chooses the songs it broadcasts. These sessions also served as a way to see if programmers realize the incredible power they have over their listeners.

A program director or music director at a commercial radio station that plays music is solely responsible for creating their station's unique "sound" by putting together the songs to be played at that station. Media companies (like Infinity Broadcasting and Clear Channel, which own radio stations nowadays) decides the station's format and it is up to the program or music director to compile the combination of songs in its music playlist. It is also the program director's job to make sure its disc jockeys stick to this list. If a station changes music format or hires a new programmer who is unfamiliar with the music, it often hires outside radio consultants with proven track records in successfully programming music to help decide which songs to play and which songs to leave out of a playlist.

A disc jockey is literally “at the front lines” of a radio station; just like the music he or she plays, a disc jockey is instrumental in attracting listeners to a station. “A station that is constantly introducing new air personnel has a difficult time establishing listener habit” (Keith & Krause, 1993, p. 73). A jock (as disc jockeys are typically known within the radio industry) not only spins the music scheduled on a playlist prepared by the program director and runs spots (or advertisements) listed in a commercial log compiled by the station’s traffic department, he or she also has to answer the endless ringing of telephones from callers on the request line. The comments jocks record from listeners are very valuable to program directors and general managers; the information gathered is one of many ways that’s used to help them improve the sound of their radio station, all done with the hopes of making them successful in the all-too-important ratings war.

Individual interviews with a radio programmer or disc jockey at one of the following commercial stations were scheduled: KLLC-FM (San Francisco), KYLD-FM (San Francisco), KCNL-FM (San Jose), KSJO-FM (San Jose), KITS-FM (San Francisco). These radio stations play music that tends to attract young listeners ages 13-24.

With the Human Subjects/Institutional Review Board’s permission, the author was able to identify the programmers at the participating radio stations; personal names did not have to be changed in this thesis. In addition, the call letters of the radio station, the company owner, and the city where the radio station is located was mentioned in this research. Permission letters were signed by the participating programmers and then filed at the author’s private residence. No one other than the author had access to this

information. It was locked in a drawer and shredded at the end of the research.

During each interview, the author asked each participant the same questions:

- * Besides programming music for a radio station during the 1990s, did you ever program music for a radio station during the 1970s?
- * If so, how did you determine which songs got airplay then?
- * If not, what is your criteria for a song to get airplay on your station now?
- * Is the decision to rotate a song in your playlist influenced by your station's general manager, corporate, record label, or consultant? Or yours?
- * If it was yours, why did you want your radio station to play that particular song?
- * Were you ever a disc jockey for a radio station during the 1970s? During the 1990s?
- * Is there more of a demand from young listeners of your radio station to request particular songs?
- * Do you get many complaints from adults offended by a song young listeners insisted on hearing? If so, do you take it out of rotation immediately?
- * Do you pay attention to song lyrics of popular songs before they get radio airplay? Are they considered a factor in determining whether they get airplay or not?
- * What do you think about the lyrics of the songs you program or play? Do you think they have an effect on your listeners?

Technology is the reason programmers of FM stations rather than AM stations were sought out for the individual interviews. "Although the FCC authorized stereo AM in 1982 and adopted a standard broadcasting system in 1993, it never caught on. Music programming in stereo had become the dominant content of FM radio. Although there was still significant music content on AM, by 1995, news, news/talk, talk, religious, and sports accounted for more than 35% of AM formats. That same programming accounts for only about 16% of FM formats" (Hull, Greco, & Martin, 2000, p. 134). As more FM stations convert to digital equipment, only time will tell what's to become of AM stations and their listenership.

Chapter 4

Results and Findings

Song lyrics

After running all 610 songs through SPSS 10.0, the themes of the songs were revealed. The following is an average of all three coders' work. Using Scott's pi formula, there was an 86 percent agreement among the coders. It should be kept in mind that chi-square tests were performed on some of the crosstabulation, not all, because a few of the tables had too many variables for the test to properly work. There were also more songs from Radio & Records charts analyzed than those from the Billboard charts.

What song lyrics said about the times. Though groups and artists, like Bad Company and Country Joe McDonald & the Fish, were popular with young people in the 1970s, they didn't have any songs that occupied Billboard's Top 10 lists (just Billboard charts, because Radio & Records didn't begin ranking songs until 1974). This could explain why the songs that charted in the Top 10 lists of Billboard and Radio & Records had nothing to do with the social, political, and economic events that took place in the seventies, according to Table 2. Surprisingly, 28 percent of the songs popular in the seventies were not affected by Nixon's presidency and Vietnam, as previously thought. It has been discovered through content analysis, however, that pop songs did mention the social, political, and economic events of the 1990s — 81 percent of the songs in the nineties were influenced by the years of the Clinton administration and personal

Table 2

Decade Song Was Released By the Song's Popularity in the Decade

<u>Decade</u>	<u>Did Song Record Events of the Decade?</u>	
	Yes (N=345)	No (N=237)
1970s	19 %	28 %
1990s	81	72

Table 3

Decade Song Was Released By Themes Found in Song Lyrics

<u>Decade</u>	<u>Main Theme of the Songs</u>						
	Peace (N=50)	Rebellion (N=67)	Betrayal (N=87)	Regulation (N=30)	Love (N=177)	Struggle (N=125)	Deliverance (N=49)
1970s	34 %	19 %	20 %	13 %	30 %	18 %	18 %
1990s	66	81	80	87	70	82	82

<u>Decade</u>	<u>Secondary Theme of the Songs</u>						
	Peace (N=76)	Rebellion (N=67)	Betrayal (N=52)	Regulation (N=37)	Love (N=123)	Struggle (N=118)	Deliverance (N=108)
1970s	41 %	16 %	19 %	24 %	28 %	14 %	19 %
1990s	59	84	81	76	72	86	81

<u>Decade</u>	<u>Third Theme of the Songs</u>						
	Peace (N=90)	Rebellion (N=68)	Betrayal (N=32)	Regulation (N=41)	Love (N=87)	Struggle (N=124)	Deliverance (N=142)
1970s	26 %	15 %	28 %	20 %	20 %	25 %	25 %
1990s	74	85	72	80	80	75	75

computers.

According to Table 3, peace was the main theme to emerge from the seventies at 34 percent; in the nineties, regulation was the main theme of the songs (87 percent). The secondary theme in the seventies was love (28 percent); it was struggle artists were singing about in the nineties (86 percent). Betrayal was the third theme found in the songs of the seventies (28 percent), while rebellion was the third theme to emerge from songs in the nineties (85 percent).

Themes, Music, Sex, and Race. Although this topic was not initially one to be investigated, a singer's race and sex does affect his or her songwriting, and ultimately, his or her fans as the following data show. This section briefly reviews those findings.

The main theme of songs in the seventies sung by a lead male was deliverance (89 percent), for females it was love (25 percent), and for male-female duos it was peace (19 percent), according to Table 4. Songs featuring female singers in the nineties had love (35 percent) as their main theme (see Table 5), but songs sung by males in the nineties mainly consisted of regulation (88 percent). Male-female duos in the nineties sang songs mostly of deliverance (8 percent).

The secondary theme of 1970s pop songs sung by a male was rebellion (73 percent), female songwriters wrote songs that contained themes of betrayal (40 percent), male-female duos harmonized about peace (19 percent); in the 1990s, the secondary theme in women's songs was rebellion (32 percent), regulation (10 percent) was revealed in songs sung by men-women duos, and both peace and struggle (76 percent each) were

Table 4

Sex of the Singer By Themes Found in Song Lyrics (1970s)

<u>Singer's Sex</u>	<u>Main Theme of the Songs</u>						
	Peace (N=16)	Rebellion (N=12)	Betrayal (N=18)	Regulation (N=4)	Love (N=53)	Struggle (N=21)	Deliverance (N=9)
Male	63 %	75 %	67 %	75 %	53 %	71 %	8 %
Female	19	17	22	25	30	24	0
Male and Female	19	8	11	0	17	5	11

<u>Singer's Sex</u>	<u>Secondary Theme of the Songs</u>						
	Peace (N=31)	Rebellion (N=11)	Betrayal (N=10)	Regulation (N=9)	Love (N=34)	Struggle (N=17)	Deliverance (N=21)
Male	55 %	73 %	50 %	67 %	71 %	71 %	51 %
Female	26	18	40	22	21	12	33
Male and Female	19	9	10	11	9	18	10

<u>Singer's Sex</u>	<u>Third Theme of the Songs</u>						
	Peace (N=23)	Rebellion (N=10)	Betrayal (N=9)	Regulation (N=8)	Love (N=18)	Struggle (N=31)	Deliverance (N=35)
Male	70 %	60 %	89 %	50 %	67 %	65 %	57 %
Female	22	40	11	25	17	26	23
Male and Female	9	0	0	25	17	10	20

Table 5

Sex of the Singer By Themes Found in Song Lyrics (1990s)

<u>Singer's Sex</u>	<u>Main Theme of the Songs</u>						
	Peace (N=33)	Rebellion (N=54)	Betrayal (N=70)	Regulation (N=26)	Love (N=124)	Struggle (N=102)	Deliverance (N=39)
Male	70 %	70 %	66 %	88 %	59 %	79 %	77 %
Female	24	24	30	8	35	19	15
Male and Female	6	6	4	4	6	2	8

<u>Singer's Sex</u>	<u>Secondary Theme of the Songs</u>						
	Peace (N=45)	Rebellion (N=56)	Betrayal (N=42)	Regulation (N=30)	Love (N=89)	Struggle (N=102)	Deliverance (N=87)
Male	76 %	64 %	67 %	70 %	66 %	76 %	69 %
Female	18	32	26	20	28	21	28
Male and Female	7	4	7	10	6	3	3

<u>Singer's Sex</u>	<u>Third Theme of the Songs</u>						
	Peace (N=67)	Rebellion (N=58)	Betrayal (N=22)	Regulation (N=33)	Love (N=70)	Struggle (N=94)	Deliverance (N=108)
Male	75 %	72 %	77 %	67 %	70 %	59 %	75 %
Female	22	22	18	30	26	32	22
Male and Female	3	5	5	3	4	10	3

found in men's songs. The third theme in the seventies to emerge from songs sung by a male was betrayal (89 percent), rebellion was discovered in songs by females (40 percent), and it was regulation male-female duos were singing about in their songs (25 percent). Struggle was the third theme found in song lyrics penned by both women songwriters and man-woman duos in the nineties; on the other hand, men sang songs of betrayal (77 percent).

Upon closer observation, it was shown that songs sung by white males in the United States dominated both Billboard and Radio & Records charts than songs sung by females, as well as the other racial groups, in the seventies and nineties (see Table 6). It wasn't until the nineties when more songs from women, particularly American black artists, made it to the Top 10 lists of Radio & Records.

Table 7 shows that in the seventies, American black and white artists mainly sang songs of love — the kind of love they were singing about can be defined as the love between a man and a woman. In the nineties, black artists continued singing love songs, while white artists, however, based their songs on the struggle to keep their relationships intact during bad times, as documented in Table 8. The secondary theme of pop songs by white artists, especially those from Britain, during the seventies and nineties was also love. The coders found that the secondary theme to emerge from songs by black artists in the United States was peace in the seventies and love in the nineties, while the secondary theme of American white artists' songs in the seventies was love and struggle in the nineties. In the 1970s, white artists from the United States and the British Isles, along

Table 6

Race of the Singer By Sex of the Singer (1970s)

<u>Singer's Race</u>	<u>Sex of the Singer</u>	
	Male	Female Male and Female
Black (U.S.)	14	8 5
Black (British)	0	0 0
Black (Caribbean)	0	0 0
Black (European)	0	0 0
Hispanic (U.S.)	0	0 2
Hispanic (Other)	0	0 0
White (U.S.)	55	17 80
White (British)	10	0 15
White (European)	2	0 2
White (Other)	7	5 13
Other	0	0 0

Race of the Singer By Sex of the Singer (1990s)

<u>Singer's Race</u>	<u>Sex of the Singer</u>	
	Male	Female Male and Female
Black (U.S.)	95	78 13
Black (British)	1	0 0
Black (Caribbean)	0	0 0
Black (European)	0	0 0
Hispanic (U.S.)	0	1 0
Hispanic (Other)	2	1 0
White (U.S.)	210	28 3
White (British)	17	3 0
White (European)	3	2 3
White (Other)	6	7 2
Other	4	0 0

Table 7

Race of the Singer By Themes Found in Song Lyrics (1970s)

<u>Singer's Race</u>	<u>Main Theme of the Songs</u>						
	Peace	Rebellion	Betrayal	Regulation	Love	Struggle	
Black (U.S.)	3	1	2	1	14	3	1
Black (British)	0	0	0	0	0	0	0
Black (Caribbean)	0	0	0	0	0	0	0
Black (European)	0	0	0	0	0	0	0
Hispanic (U.S.)	0	0	0	0	1	0	0
Hispanic (Other)	0	0	1	0	0	0	0
White (U.S.)	29	8	10	2	29	11	5
White (British)	0	1	4	1	4	3	2
White (European)	0	0	0	0	0	1	0
White (Other)	1	1	1	0	5	2	1
Other	0	0	0	0	0	0	0

<u>Singer's Race</u>	<u>Secondary Theme of the Songs</u>						
	Peace	Rebellion	Betrayal	Regulation	Love	Struggle	
Black (U.S.)	7	3	1	1	6	4	4
Black (British)	0	0	0	0	0	0	0
Black (Caribbean)	0	0	0	0	0	0	0
Black (European)	0	0	0	0	0	0	0
Hispanic (U.S.)	0	0	0	0	1	0	0
Hispanic (Other)	0	0	0	0	1	0	0
White (U.S.)	17	6	7	4	19	11	12
White (British)	4	2	1	2	5	0	2
White (European)	0	0	0	0	0	0	1
White (Other)	2	0	1	2	2	1	3
Other	0	0	0	0	0	0	0

<u>Singer's Race</u>	<u>Third Theme of the Songs</u>						
	Peace	Rebellion	Betrayal	Regulation	Love	Struggle	
Black (U.S.)	5	2	2	0	2	6	9
Black (British)	0	0	0	0	0	0	0
Black (Caribbean)	0	0	0	0	0	0	0
Black (European)	0	0	0	0	0	0	0
Hispanic (U.S.)	0	0	0	0	0	0	1
Hispanic (Other)	0	0	0	0	0	0	0
White (U.S.)	12	7	6	5	11	17	17
White (British)	2	1	0	2	2	3	5
White (European)	0	0	0	0	0	0	1
White (Other)	2	1	1	0	2	3	3
Other	0	0	0	0	0	0	0

Table 8

Race of the Singer By Themes Found in Song Lyrics (1990s)

<u>Singer's Race</u>	<u>Main Theme of the Songs</u>						
	Peace	Rebellion	Betrayal	Regulation	Love	Struggle	Deliverance
Black (U.S.)	9	11	30	2	76	28	13
Black (British)	0	0	0	0	0	1	0
Black (Caribbean)	0	0	0	0	0	0	0
Black (European)	0	0	0	0	0	0	0
Hispanic (U.S.)	0	0	0	0	1	0	0
Hispanic (Other)	0	0	1	0	0	1	0
White (U.S.)	21	33	33	21	34	66	22
White (British)	1	3	1	1	6	2	3
White (European)	1	3	2	0	2	2	0
White (Other)	1	3	3	1	4	2	1
Other	1	1	0	0	2	1	0

<u>Singer's Race</u>	<u>Secondary Theme of the Songs</u>						
	Peace	Rebellion	Betrayal	Regulation	Love	Struggle	Deliverance
Black (U.S.)	23	21	14	8	43	29	32
Black (British)	1	0	0	0	0	0	0
Black (Caribbean)	0	0	0	0	0	0	0
Black (European)	0	0	0	0	0	0	0
Hispanic (U.S.)	0	0	0	0	0	0	1
Hispanic (Other)	0	0	0	0	1	0	1
White (U.S.)	16	30	24	20	36	62	43
White (British)	3	2	2	0	4	1	4
White (European)	0	1	1	0	1	4	1
White (Other)	0	1	0	1	3	6	4
Other	1	0	0	1	1	0	1

<u>Singer's Race</u>	<u>Third Theme of the Songs</u>						
	Peace	Rebellion	Betrayal	Regulation	Love	Struggle	Deliverance
Black (U.S.)	28	18	7	14	24	39	39
Black (British)	0	0	0	0	1	0	0
Black (Caribbean)	0	0	0	0	0	0	0
Black (European)	0	0	0	0	0	0	0
Hispanic (U.S.)	0	0	0	1	0	0	0
Hispanic (Other)	0	0	0	0	1	1	0
White (U.S.)	30	34	12	15	38	44	56
White (British)	4	1	1	2	1	2	5
White (European)	0	2	1	1	2	1	2
White (Other)	4	2	1	0	2	4	2
Other	0	1	0	0	1	1	2

with black artists from the United States, included deliverance in their songs, making it the third theme of their songs. In the 1990s, the third theme contained in most American black artists' songs was both struggle and deliverance, while deliverance was the third theme revealed in songs by white artists from the United States and Britain.

A reason why issues of black culture were not as widely mentioned as issues of white culture in the music world is because there were more white artists from the United States who released pop songs that made it to the top of the charts than black artists in the 1970s and 1990s, which is illustrated in Tables 9 and 10. Though it may seem like race issues were equally addressed, this may be because: 1) radio stations would play the same black artist's song every three hours, giving the impression that concerns about race were taken care of, and 2) there were some songs by black artists that ranked within the Top 10.

Considering the turbulent times of the early-1970s and early-1990s, it is interesting to note that the themes of rebellion, betrayal, and peace did emerge from the analysis of the Top 10 songs. But the overriding theme from both decades was love — love meant everything to a person as his or her world was falling apart. The only thing holding a person together during the 1970s and 1990s, therefore, was the love of another human being.

Radio industry interviews

Individual interviews were scheduled with two people at a major market radio station involved in its daily programming decisions.

Table 9

Race of the Singer By Chart Position

<u>Singer's Race</u>	<u>Billboard Chart Position (1970s)</u>									
	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10
Black (U.S.)	2	1	1	1	0	2	3	2	1	4
Black (British)	0	0	0	0	0	0	0	0	0	0
Black (Caribbean)	0	0	0	0	0	0	0	0	0	0
Black (European)	0	0	0	0	0	0	0	0	0	0
Hispanic (U.S.)	0	1	0	0	0	1	0	0	0	0
Hispanic (Other)	0	0	0	0	0	0	0	0	0	0
White (U.S.)	3	1	3	3	3	2	2	3	3	1
White (British)	0	0	1	0	2	0	0	0	0	0
White (European)	0	1	0	1	0	0	0	0	0	0
White (Other)	0	1	0	0	0	1	0	0	1	0
Other	0	0	0	0	0	0	0	0	0	0

<u>Singer's Race</u>	<u>Radio & Records Chart Position (1970s)</u>									
	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10
Black (U.S.)	0	1	0	1	0	2	1	1	2	2
Black (British)	0	0	0	0	0	0	0	0	0	0
Black (Caribbean)	0	0	0	0	0	0	0	0	0	0
Black (European)	0	0	0	0	0	0	0	0	0	0
Hispanic (U.S.)	0	0	0	0	0	0	0	0	0	0
Hispanic (Other)	0	0	0	0	1	0	0	0	2	0
White (U.S.)	8	3	6	5	6	6	6	5	4	5
White (British)	1	3	1	2	1	1	1	1	1	1
White (European)	0	0	0	0	0	0	0	0	0	0
White (Other)	0	1	2	1	0	0	1	2	1	1
Other	0	0	0	0	0	0	0	0	0	0

<u>Singer's Race</u>	<u>Radio & Records Chart Position (1990s)</u>									
	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10
Black (U.S.)	14	14	14	14	16	12	13	13	14	14
Black (British)	0	0	1	0	0	0	0	0	0	0
Black (Caribbean)	0	0	0	0	0	0	0	0	0	0
Black (European)	0	0	0	0	0	0	0	0	0	0
Hispanic (U.S.)	0	0	0	0	0	0	1	0	0	0
Hispanic (Other)	0	0	0	0	0	1	0	0	1	0
White (U.S.)	21	21	20	20	19	21	22	23	19	20
White (British)	1	1	1	2	2	1	1	0	1	2
White (European)	0	1	1	0	0	0	0	1	1	0
White (Other)	2	1	1	1	1	3	2	0	1	1
Other	0	0	0	1	0	0	0	0	0	0

Table 10

Sex of the Singer By Chart Position

<u>Billboard Chart Position (1970s)</u>	Male	<u>Sex of the Singer</u>	
		Female	Male and Female
Billboard #1	2	3	0
Billboard #2	4	0	1
Billboard #3	4	1	0
Billboard #4	2	1	2
Billboard #5	3	2	0
Billboard #6	4	0	0
Billboard #7	5	0	0
Billboard #8	2	3	0
Billboard #9	1	2	2
Billboard #10	5	0	0

<u>Radio & Records Chart Position (1970s)</u>	Male	<u>Sex of the Singer</u>	
		Female	Male and Female
Radio & Records #1	4	2	3
Radio & Records #2	6	2	1
Radio & Records #3	7	1	1
Radio & Records #4	7	0	2
Radio & Records #5	6	2	1
Radio & Records #6	6	3	0
Radio & Records #7	7	1	0
Radio & Records #8	5	2	2
Radio & Records #9	6	2	1
Radio & Records #10	4	3	2

<u>Radio & Records Chart Position (1990s)</u>	Male	<u>Sex of the Singer</u>	
		Female	Male and Female
Radio & Records #1	30	6	2
Radio & Records #2	30	8	1
Radio & Records #3	27	8	3
Radio & Records #4	25	11	2
Radio & Records #5	26	12	0
Radio & Records #6	32	4	1
Radio & Records #7	27	8	2
Radio & Records #8	29	8	1
Radio & Records #9	24	11	2
Radio & Records #10	21	13	3

The program director (abbreviated PD in trade publications) at KLLC-FM and one of its disc jockeys agreed to participate in the individual interviews for this thesis. Louis Kaplan, currently the PD at Alice@97.3 (KLLC-FM's positioner logo), has worked in small, medium, and major radio stations since the 1980s. Louis has extensive experience in radio programming, and was, at one time in his career, an on-air personality. Bill Webster is one of Alice's most popular on-air personalities; Webster or Web (he goes by both names on the air) has held down the 3-8 p.m. shift for the past five years at KLLC-FM. The 3-8 p.m. time span is an important radio shift (next to the 6-10 a.m. shift, or morning drive time), since more people are listening to the radio while working (if they have permission from their place of business to do so) or while waiting in their cars, unable to go anywhere quickly, because they are stuck in rush hour traffic. During his radio career, Webster served as a program director and production manager for a variety of radio stations on both the East and West coasts in the 1980s.

Alice@97.3 is a radio station in San Francisco, California, that was born on June 1, 1996; its format is Modern Adult Contemporary (abbreviated MAC in most trade magazines). MAC artists include Jewel, Sarah McLachlan, and Aerosmith. Alice's target audience is women — ages 25-54, but because of its eclectic mix of music (the station has been known to play the music of Sade — an adult contemporary artist and 3 Doors Down — an active rock band in the same hour), the radio station tends to attract teens, both male and female.

The individual interviews were held at the radio station in San Francisco and the

interviewees met with the author at different times, in different rooms. A transcriber was hired to type out the recorded dialogue between the author and the two radio programmers. The following is a condensed account of the half-hour interview sessions:

How songs get airplay. Louis determines what gets played on the air through listener requests, promotional CDs from record labels, and studying various music charts, which includes Billboard and Radio & Records, among others.

As Louis explains, pleasing your radio station's audience and attracting even more listeners are the bottom line when programming a successful major market radio station. He evaluates suggestions as to what Alice should play from the general manager, corporate office (KLLC-FM is owned by CBS/Infinity Broadcasting), and KLLC-FM's radio consultant, in addition to Alice's listeners. Since he has experience programming radio stations for quite some time, Louis also trusts his instincts; he feels very confident in his own decision to run a particular song or not. "It's difficult to explain," Louis said, "but I have a feeling when a song will be accepted by listeners and when to yank a song out of rotation before my core audience will tune out."

Louis, Webster, and the rest of Alice's airstaff (which includes other on-air personalities and board operators) field calls and emails from listeners — mostly made up of young students; all listener calls and email messages regarding the songs Alice@97.3 plays are monitored to track the success of each song. They are compiled and if there is a demand to hear more of a particular song, Louis will add it more frequently to the station's playlist.

The common complaint. Interestingly, Webster and Louis said a complaint that comes up most often is from adults wondering why the station plays the “clean” versions of songs (all profanity is bleeped out of uncut, or original, tracks). “I’ve learned throughout my years in radio that listeners, young and old, are not stupid,” Webster answered, matter-of-factly. “They’re pretty quick when it comes to music. They believe radio stations should play either “clean” or uncut songs, but not both.”

Just because listeners criticize Alice’s choice in playing “clean” song versions doesn’t mean that Louis will pull those songs from rotation. “We (Alice@97.3) are not gonna bend or compromise our sound just because a few callers wanna hear the dirty version of a song,” he states, “because there are more people out there who do appreciate us cleaning up some of today’s pop songs.”

Louis and Webster make this perfectly clear: “If we had a choice between complying with FCC (Federal Communications Commission) rules and paying stiff fines for broadcasting uncut song versions, which do you think we’ll choose?” It’s obvious that Alice could use the money for something more practical, like putting together elaborate radio promotions or paying its staff members generously when times are good at the radio station. Though they firmly believe in the First Amendment, especially freedom of speech (both Louis and Webster are liberal-minded individuals, but the business world dictates that the relationship between companies and clients remain conservative in nature), playing songs that won’t offend its core audience is more important than freedom of speech.

You mean there are words to this song? Both Louis and Web honestly said that they don't really pay close attention to the lyrics of songs, unless listeners call up and complain about why Alice plays the "clean" version of certain songs. This doesn't mean that they aren't aware of the power lyrics have over listeners. But if a song has suggestive lyrics yet is doing well in the Billboard and Radio & Records charts, Louis will keep the song in rotation. An example of this is the song "Loser" by 3 Doors Down, which is about a young person who is considered an outcast by the other youths. The song has been successful in all music charts, ranking among the Top 3 since December 2000. "About ten years ago," Louis remembers, "a similar-titled song by modern rock artist Beck also drew national attention. Just like the 3 Doors Down tune, the Beck song, about a kid who was bullied and had thoughts of suicide, was very popular with teens in the early 1990s. Radio stations who were spinning that song back then didn't immediately pull the song out of rotation, since it was doing so well in the music charts. So why should that be the case now?" Louis says it shouldn't be; Webster also agrees.

Though Web and Louis say that song lyrics are very important and shouldn't be taken for granted, they both point out: music is a reflection of the times. Songs like "Eve of Destruction" and "Helter Skelter" marked a period of uncertainty and doubt in the early-1970s; disco got people to slip on their dancing shoes, head on over to the dance floor, and boogie to tunes like "Get Down Tonight" and "More More More" towards the end of the 1970s. It goes to show that if times were bad, then the public would be treated to a dose of sour notes; conversely, if times were good, then songwriters would write

songs that had upbeat, happy lyrics.

What radio means to me. While both Louis and Webster are aware of the effect media has on the public, the most important thing is that radio remain a primary source for entertainment and information, as it has been since its creation in the 1920s. “Times have changed, unfortunately,” Webster says, “and radio is big business. Too much is at stake if a station loses face with its listeners. They’re our lifeblood. So we’re here to serve them, and they’re here to keep us afloat.”

Chapter 5

Discussion

... We think you're crazy to make us write an essay telling you who we think we are. You see us as you want to see us... in the simplest terms, in the most convenient definitions.

— Brian (from the 1985 movie, The Breakfast Club)

As assumed in the literature review, it was thought that: 1) there were similarities between the teens of the 1970s and 1990s, in terms of the times they lived through and the fads that have come and gone, 2) the political, social, and economic events of the 1970s and 1990s had an effect on songwriters and their work, and 3) commercial radio has some influence on what a teen likes or tunes out. The results of this research proved that: 1) events in the 1970s and the 1990s, as well as the teens from those decades, are very different from one another, 2) historical events were recorded by musicians, artists and kept alive in songs, just as it had been done centuries before, and 3) radio listeners love to support their favorite radio station(s) and commercial radio lives for its listeners, as uncovered from the two interviews with the radio programmers.

Just because most of the songs studied were not popular with subcults in the seventies and the nineties, this thesis should not be regarded as a failure. The outcome of the song lyric analysis factually revealed a few things: 1) it should not be assumed that renegade groups and artists like The Who and Wu-Tang Clan are a bad influence on teens and 2) any song that did have a “negative” slant to it didn’t gain a lot of notoriety in

the dominant culture, as shown by the kind of songs that landed on the Top 10 music charts.

It should also be mentioned that songs popular with subcults do not have a supposed antisocial angle; on the contrary, the songs from these artists are about hope and survival, living to see another day (from the analysis of the few radical songs that were in the Top 10 charts). Because adults are more concerned about finding ways to make ends meet in the adult world, teens turn to those songs for guidance. Gaines (1994) confirmed this: “Young people are increasingly forced to rely upon their peers for support, yet lines of race, class, region and subcult tear them apart. Kids live for their bands, for hanging out, for their ‘scene.’ They turn to esoteric knowledge for answers because adults won’t tell them the truth” (p. 231). It has been demonstrated that what artists in the seventies sang about then (love, struggle, deliverance, peace, rebellion, betrayal, regulation) are more-or-less what artists in the nineties continue to warble about now; the themes have remained pretty consistent through time.

Overall, most teens enjoy all types of music, substantiated by the songs on the music charts. This is contrary to the belief that the only songs young people listened to were those written about them and their specific culture. So the hypothesis that a teen living in a particular neighborhood, community will listen to only one music genre is not supported: teens enjoy both rock and rap music, regardless of their affiliation with a specific clique. To further contend, this could also be a marketing ploy of both the music artist and record label, since the way to achieve fame and fortune in the music world is

to be well-known and recognized among a cross-section of the population, not just one social group.

As Hall's encoding-decoding model has shown us, the location of teens within the social, economic, and political world of adults needs to be contextualized to understand why teens choose to listen to "impressionable rap and rock songs" and what they do with the codes they receive from those songs. Lipsitz (1994) reiterated that: "Our discussions of youth culture will be incomplete if we fail to locate them within the racialized social crisis of our time [the 1992 riots in Los Angeles], but our understanding of that crisis will also be incomplete if we fail to learn the lessons that young people are trying to teach through their dance, dress, speech and visual imagery" (p. 18). It's the songs that are not listed in the Billboard and Radio & Records Top 10 charts, or any other mainstream music chart, for that matter, that are most popular among the subcults, that helps them make sense of the world around them — and that the public considers mysterious, moody (songs from groups like goth-rockers Switchblade Symphony or political rapsters KRS-One). The reason songs from those groups don't get the same radio airplay as songs from, say, the Backstreet Boys or LeAnn Rimes, is because radio programmers believe that those songs would scare away listeners. "We would be driven outta business if we lost our strong listenership," Louis states. "So we must play songs we're sure the general public will like." The name of the game in the radio industry is to attract as many listeners as you can, not lose them to your competitors.

In conclusion, it was assumed that the most popular songs on the Billboard and

Radio & Records music charts were based on the social, economic, and political events of the topsy-turvy seventies and nineties. This thesis revealed, however, that the main theme to emerge from the songs that made it to the Top 10 charts during the two decades was not rebellion and revolution (as previously assumed), but love — specifically, love between two people and the struggle to stay together for better and for worse.

Directions for future research

Though this thesis looked at pop music enjoyed by teens of the 1970s and 1990s, it would be interesting to do a comparison of pop music from the 1950s and the 1980s, since historically, people have often said that the two time periods are socially, politically, and economically alike. What could be said about the teens of those two decades through the music they listened to? Would researchers be able to learn anything about their subcultures simply by performing content analysis on the song lyrics, as well?

Perhaps if there was a little more time, the teens themselves could have been interviewed or surveyed to get their opinion about the music they like to listen to on the radio. This may be hard to accomplish, since permission must be obtained from school administrators, the students' parents, and the students themselves. Time is of the essence for graduate students in a two-year graduate program, unfortunately, to complete a thesis of that magnitude; one might not have enough time to conduct such a project. But since this thesis is about youth culture, it would only be fair to find out why they find the music they listen to so appealing.

More research could also be conducted on the new feminist movement that

encompasses girls as young as 14-years-old and music groups, like Pearl Jam (lead singer Eddie Vedder is known to advocate women's rights) and L7, who support this new movement. How are the musicians and artists spreading the word about the new feminism? Are they supporting it at all?

Research also could be performed on "at-risk" youth and the music they like. What do they enjoy listening to on the radio? Do the lyrics from Marilyn Manson songs, for example, have any effect on "at-risk" youth? If so, what is the extent of that effect?

With the recent media coverage of school shootings, whatever adults can do to understand teens and their world could only help dispel the "us-versus-them" mentality and promote open communication among teens and adults. Just the use of the word teen is a pejorative term; the author should have been more sensitive to this reference and describe them instead as youth or young people. Perhaps this thesis could serve as a reminder to those studying this delicate segment of society to be more considerate and respectful.

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Appendix A

Coding Sheet

1) What year was the song released by the record label?

1 = 1970	2 = 1971	3 = 1972	4 = 1973	5 = 1974	6 = 1975
7 = 1976	8 = 1977	9 = 1978	10 = 1979		
11 = 1990	12 = 1991	13 = 1992	14 = 1993	15 = 1994	16 = 1995
17 = 1996	18 = 1997	19 = 1998	20 = 1999		

2) What is the sex of the principle singer(s):

1 = male
 2 = female
 3 = male and female

3) What is the race of the principle singer(s):

1 = Asian
 2 = Black (American)
 3 = Black (British)
 4 = Black (European)
 5 = Black (Caribbean)
 6 = Black (Other)
 7 = Hispanic (American — North)
 8 = Hispanic (Mexican)
 9 = Hispanic (European)
 10 = Hispanic (Other)
 11 = White (American — excluding Canada)
 12 = White (British)
 13 = White (European)
 14 = White (Other)
 15 = Other

4) What is the rank of the song on the Billboard charts?

1 = Billboard #1
 2 = Billboard #2
 3 = Billboard #3
 4 = Billboard #4
 5 = Billboard #5
 6 = Billboard #6
 7 = Billboard #7

- 8 = Billboard #8
- 9 = Billboard #9
- 10 = Billboard #10

5) What is the rank of the song on the Radio & Records charts?

- 1 = Radio & Records #1
- 2 = Radio & Records #2
- 3 = Radio & Records #3
- 4 = Radio & Records #4
- 5 = Radio & Records #5
- 6 = Radio & Records #6
- 7 = Radio & Records #7
- 8 = Radio & Records #8
- 9 = Radio & Records #9
- 10 = Radio & Records #10

6) What category does the song belong to?

- 1 = rock (alternative/grunge, active — Radio & Records term, AOR — album-oriented rock, metal, speed, electronica, industrial, classic, hard)
- 2 = Top 40 (CHR — contemporary hits radio, rhythmic, pop, dance, disco, neo-swing)
- 3 = R&B (urban contemporary, urban, rap, hip hop, rave/house, soul)
- 4 = other (country, jazz, fusion jazz, new wave, Christian pop, gospel, bluegrass, folk)

The responses correspond to the following questions:

1 = peace (freedom from war or civil strife, treaty or agreement to end war, freedom from public disturbance or disorder, public security, law and order, freedom from disagreement or quarrels, harmony, unity, togetherness, brotherhood, sisterhood)

2 = rebellion (the act or state of armed, open resistance to authority, government; a defiance of or opposition to any control, breaking away, breaking the rules, disobedience — includes civil, war)

3 = betrayal (to help the enemy of one's country, cause, etc.; to be a traitor to, to deceive, lead astray, victimize, to seduce and fail to marry, to reveal unknowingly or against one's own wishes, to reveal or show signs of, indicate, to disclose secret information, confidential plans, etc.; to break faith with, fail to meet the hopes of, backstabbing)

4 = regulation (to be controlled, directed, or governed, according to a rule, principle, or system. Examples include parental control, government control, authoritarian control, school control, religious control)

5 = love (a strong affection or attachment, devotion to a person or persons; a strong liking or interest in something, a strong, usually passionate, affection for a person of the opposite sex; the person who is the object of such an affection, sweetheart, lover, sexual passion or its gratification, boy-girl relationships, homosexual relations, parental love, friendship)

6 = struggle (to contend or fight violently with an opponent, to make great efforts or attempts, strive, labor, to make one's way with difficulty, making it, surviving, living on the edge)

7 = deliverance (a setting free, rescue, or release; the fact or state of being freed, help, divine intervention)

7) What is the main theme of the song?

8) What is the second theme to emerge from the song lyrics?

9) What is the third theme to emerge from the song lyrics?

10) Did the song lyrics reflect social, economic, and political events of the decade?

1 = yes

2 = no

3 = not sure

11) Did the song lyrics mention anything pertaining to a particular subculture and its members?

1 = yes

2 = no

Appendix C
Pop Songs Analyzed

Top 10 Songs of 1970

- 1) Simon & Garfunkel
"Bridge Over Troubled Waters"
- 2) Jackson 5
"I'll Be There"
- 3) B.J. Thomas
"Raindrops Keep Fallin' on My Head"
- 4) The Carpenters
"Close to You"
- 5) George Harrison
"My Sweet Lord"
- 6) Guess Who
"American Woman"
- 7) Edwin Starr
"War"
- 8) Diana Ross
"Ain't No Mountain High Enough"
- 9) Partridge Family
"I Think I Love You"
- 10) Sly & the Family Stone
"Thank You"

Top 10 Songs of 1972

- 21) Roberta Flack
"The First Time Ever I Saw Your Face"
- 22) Gilbert O'Sullivan
"Alone Again, Naturally"
- 23) Nilsson
"Without You"
- 24) Johnny Nash
"I Can See Clearly Now"
- 25) America
"A Horse With No Name"
- 26) Sammy Davis, Jr.
"The Candy Man"
- 27) Bill Withers
"Lean on Me"
- 28) Mac Davis
"Baby, Don't Get Hooked on Me"
- 29) Billy Paul
"Me & Mrs. Jones"
- 30) Al Green
"Let's Stay Together"

Top 10 Songs of 1971

- 11) Three Dog Night
"Joy to the World"
- 12) The Osmonds
"One Bad Apple"
- 13) Carole King
"It's Too Late"
- 14) Rod Stewart
"Maggie May"
- 15) Bee Gees
"How Can You Mend a Broken Heart"
- 16) Dawn
"Knock Three Times"
- 17) Sly & the Family Stone
"Family Affair"
- 18) Melanie
"Brand New Key"
- 19) Janis Joplin
"Me & Bobby McGee"
- 20) The Temptations
"Just My Imagination"

Top 10 Songs of 1973

- 31) Roberta Flack
"Killing Me Softly With His Song"
- 32) Tony Orlando & Dawn
"Tie A Yellow Ribbon 'Round the Old Oak Tree"
- 33) Paul McCartney & Wings
"My Love"
- 34) Carly Simon
"You're So Vain"
- 35) Vicki Lawrence
"The Night the Lights Went Out in Georgia"
- 36) Billy Preston
"Will It Go Round in Circles"
- 37) Jim Croce
"Bad, Bad Leroy Brown"
- 38) Gladys Knight & the Pips
"Midnight Train to Georgia"
- 39) The Carpenters
"Top of the World"
- 40) Charlie Rich
"The Most Beautiful Girl in the World"

Top 10 Songs of 1974

* Instrumental

82

- 41) Barbra Streisand
"The Way We Were"
- 42) Terry Jacks
"Seasons in the Sun"
- 43) Ray Stevens
"The Streak"
- 44) MFSB featuring the Three Degrees
"TSOP (The Sound of Philadelphia)" *
- 45) Grand Funk Railroad
"The Loco-Motion"
- 46) The Heywoods featuring Bo Donaldson
"Billy, Don't Be a Hero"
- 47) George McCrae
"Rock Your Baby"
- 48) John Denver
"Annie's Song"
- 49) Olivia Newton-John
"I Honestly Love You"
- 50) Carl Douglas
"Kung Fu Fighting"

Top 10 Songs of 1975 (Pop)

- 51) Captain & Tennille
"Love Will Keep Us Together"
- 52) B.J. Thomas
"Another Somebody Done Somebody Wrong"
- 53) Michael Murphy
"Wildfire"
- 54) Glen Campbell
"Rhinestone Cowboy"
- 55) Morris Albert
"Feelings"
- 56) Van McCoy
"The Hustle"
- 57) John Denver
"Calypso (I'm Sorry)"
- 58) Frankie Valli
"My Eyes Adored You"
- 59) Roger Whittaker
"The Last Farewell"
- 60) Olivia Newton-John
"Have You Ever Been Mellow"

Top 10 Songs of 1975 (Rock)

- 61) Captain & Tennille
"Love Will Keep Us Together"
- 62) Elton John
"Philadelphia Freedom"
- 63) Olivia Newton-John
"Have You Ever Been Mellow"
- 64) Bee Gees
"Jive Talkin' "
- 65) Barry Manilow
"Mandy"
- 66) KC & the Sunshine Band
"That's the Way (I Like It)"
- 67) Elton John
"Island Girl"
- 68) Neil Sedaka
"Bad Blood"
- 69) KC & the Sunshine Band
"Get Down Tonight"
- 70) Doobie Brothers
"Black Water"

Top 10 Songs of 1976 (Pop-Adult)

- 71) Starland Vocal Band
"Afternoon Delight"
- 72) England Dan & John Ford Coley
"I'd Really Love to See You (Big Tree)"
- 73) Chicago
"If You Leave Me Now"
- 74) Bellamy Brothers
"Let Your Love Flow"
- 75) Elton John & Kiki Dee
"Don't Go Breakin' My Heart"
- 76) Lou Rawls
"You'll Never Find Another Love"
- 77) DeVorzon & Botkin
"Nadia's Theme" *
- 78) Starbuck
"Moonlight Feels Right"
- 79) Four Seasons featuring Frankie Valli
"December 1963"
- 80) Wings
"Silly Love Songs"

Top 10 Songs of 1977 (Pop-Adult)

- 91) Barbra Streisand
Theme from "A Star is Born"
- 92) Barry Manilow
"Looks Like We Made It"
- 93) James Taylor
"Handy Man"
- 94) Glen Campbell
"Southern Nights"
- 95) Carly Simon
"Nobody Does It Better"
- 96) Rita Coolidge
"Higher & Higher"
- 97) Jennifer Warnes
"Right Time of the Night"
- 98) Crystal Gayle
"Don't It Make My Brown Eyes Blue"
- 99) David Soul
"Don't Give Up on Us"
- 100) Debby Boone
"You Light Up My Life"

Top 10 Songs of 1976 (Top 40)

83

- 81) Chicago
"If You Leave Me Now"
- 82) Elton John & Kiki Dee
"Don't Go Breakin' My Heart"
- 83) Starland Vocal Band
"Afternoon Delight"
- 84) Wings
"Silly Love Songs"
- 85) Wild Cherry
"Play That Funky Music"
- 86) Four Seasons featuring Frankie Valli
"December 1963"
- 87) Rhythm Heritage
Theme from "S.W.A.T." *
- 88) The Sylvers
"Boogie Fever"
- 89) The Manhattans
"Kiss and Say Goodbye"
- 90) Steve Miller Band
"Rock 'N Me"

Top 10 Songs of 1977 (Top 40)

- 101) Debby Boone
"You Light Up My Life"
- 102) Leo Sayer
"When I Need You"
- 103) Andy Gibb
"I Just Want to Be Your Everything"
- 104) Fleetwood Mac
"Dreams"
- 105) Alan O'Day
"Undercover Angel"
- 106) Barbra Streisand
Theme from "A Star is Born"
- 107) The Eagles
"Hotel California"
- 108) Hall & Oates
"Rich Girl"
- 109) Meo
"Star Wars" *
- 110) Emotions
"Best of My Love"

Top 10 Songs of 1978 (Top 40)

- 111) Bee Gees
"Night Fever"
- 112) Bee Gees
"Stayin' Alive"
- 113) Exile
"Kiss You All Over"
- 114) The Commodores
"Three Times a Lady"
- 115) Andy Gibb
"Shadow Dancing"
- 116) Gerry Rafferty
"Baker Street"
- 117) Nick Gilder
"Hot Child in the City"
- 118) Wings
"With a Little Luck"
- 119) Samantha Sang
"Emotions"
- 120) Barry Manilow
"Can't Smile Without You"

Top 10 Songs of 1979 (Pop-Adult)

- 131) Herb Alpert
"Rise" •
- 132) Dionne Warwick
"I'll Never Love This Way Again"
- 133) Anne Murray
"Just Fall in Love Again"
- 134) Kenny Rogers
"She Believes in Me"
- 135) Barbra Streisand
Theme from "The Main Event"
- 136) Maxine Nightingale
"Lead Me On"
- 137) Randy VanWarmer
"Just When I Needed You Most"
- 138) Frank Mills
"Music Box Dancer" •
- 139) Peaches & Herb
"Reunited"
- 140) Robert John
"Sad Eyes"

Top 10 Songs of 1978 (Pop-Adult) 84

- 121) Barry Manilow
"Can't Smile Without You"
- 122) Anne Murray
"You Needed Me"
- 123) Billy Joel
"Just the Way You Are"
- 124) Little River Band
"Reminiscing"
- 125) Chuck Mangione
"Feels So Good"
- 126) David Gates
"Goodbye Girl"
- 127) The Commodores
"Three Times a Lady"
- 128) Olivia Newton-John
"Hopelessly Devoted to You"
- 129) Carly Simon
"You Belong to Me"
- 130) Roberta Flack & Donny Hathaway
"The Closer I Get to You"

• Instrumental

Top 10 Songs of 1990 (Album-Oriented Rock — AOR)

- 141) Aerosmith
"What It Takes"
- 142) The Black Crowes
"Jealous Again"
- 143) Eric Johnson
"Cliffs of Dover" *
- 144) Jude Cole
"Baby, It's Tonight"
- 145) Alanah Miles
"Black Velvet"
- 146) Damn Yankees
"Coming of Age"
- 147) Aerosmith
"The Other Side"
- 148) Billy Idol
"Cradle of Love"
- 149) Eric Clapton
"Bad Love"
- 150) Bad Company
"Holy Water"

Top 10 Songs of 1990 (Urban)

- 151) Bell Biv DeVoe
"B.B.D., I Thought It Was Me"
- 152) Pebbles
"Giving You the Benefit"
- 153) Babyface
"My Kind of Girl"
- 154) En Vogue
"Lies"
- 155) Toni, Tony, Tone
"Feels Good"
- 156) After 7
"Ready or Not"
- 157) Miki Howard
"Under New Management"
- 158) Lisa Stansfield
"All Around the World"
- 159) The Boys
"Crazy"
- 160) Smokey Robinson
"Everything You Touch"

Top 10 Songs of 1990 (Contemporary Hits Radio — CHR)

- 161) Mariah Carey
"Visions of Love"
- 162) Janet Jackson
"Escapade"
- 163) Wilson Phillips
"Hold On"
- 164) MC Hammer
"You Can't Touch This"
- 165) Roxette
"It Must Have Been Love"
- 166) Madonna
"Vogue"
- 167) Glenn Medeiros with Bobby Brown
"She Ain't Worth It"
- 168) Wilson Phillips
"Release Me"
- 169) Sinéad O'Connor
"Nothing Compares to You"
- 170) Taylor Dayne
"Love Will Lead You Back"

* Instrumental

Top 10 Songs of 1991 (CHR)

- 171) Bryan Adams
"Everything I Do, I Do It for You"
- 172) Paula Abdul
"Rush, Rush"
- 173) Amy Grant
"Baby, Baby"
- 174) Mariah Carey
"Someday"
- 175) Karyn White
"Romantic"
- 176) Color Me Badd
"Adore Mi Amor"
- 177) Mariah Carey
"Don't Wanna Cry"
- 178) Extreme
"More Than Words"
- 179) Cathy Dennis
"Touch Me"
- 180) Amy Grant
"Every Heartbeat"

Top 10 Songs of 1991 (Urban)

- 191) Tracie Spencer
"Tender Kisses"
- 192) Peabo Bryson
"Can You Stop the Rain"
- 193) Rude Boys
"Written All Over Your Face"
- 194) Whitney Houston
"Miracle"
- 195) Gladys Knight
"Men"
- 196) Johnny Gill
"Wrap My Body Tight"
- 197) Hi-Five
"I Can't Wait Another Minute"
- 198) Lisa Fisher
"How Can I Ease the Pain"
- 199) Freddie Jackson
"Do Me Again"
- 200) Bebe & Cece Winan
"Addictive Love"

Top 10 Songs of 1991 (AOR)

86

- 181) Queensryche
"Silent Lucidity"
- 182) Scorpions
"Winds of Change"
- 183) Extreme
"Hole Hearted"
- 184) REM
"Losing My Religion"
- 185) Black Crowes
"She Talks to Angels"
- 186) Van Halen
"Runaround"
- 187) Van Halen
"Top of the World"
- 188) Tom Petty & the Heartbreakers
"Out in the Cold"
- 189) Yes
"Lift Me Up"
- 190) Queensryche
"Jet City Woman"

Top 10 Songs of 1992 (CHR)

- 201) Boyz II Men
"End of the Road"
- 202) Vanessa Williams
"Save the Best for Last"
- 203) Patti Smith with Don Henley
"Sometimes Love Just Ain't Enough"
- 204) Mariah Carey
"I'll Be There"
- 205) TLC
"Baby, Baby, Baby"
- 206) En Vogue
"My Lovin' "
- 207) Red Hot Chili Peppers
"Under the Bridge"
- 208) Jon Secada
"Just Another Day"
- 209) Celine Dion
"If You Asked Me To"
- 210) Michael Jackson
"Remember the Time"

Top 10 Songs of 1992 (AOR)

- 221) Nirvana
"Come As You Are"
- 222) Pearl Jam
"Even Flow"
- 223) The Black Crowes
"Thorn in My Pride"
- 224) Spin Doctors
"Little Miss Can't Be Wrong"
- 225) Ozzy Osbourne
"Mama, I'm Coming Home"
- 226) Red Hot Chili Peppers
"Under the Bridge"
- 227) Tom Cochrane
"Life is a Highway"
- 228) U2
"One"
- 229) Arc Angel
"Living in a Dream"
- 230) Tesla
"What You Give"

Top 10 Songs of 1992 (Urban)

87

- 211) R. Kelly & Public Announcement
"Honey Love"
- 212) Patti LaBelle
"Somebody Loves You, Baby"
- 213) Tracie Spencer
"Love Me"
- 214) Glenn Jones
"Here I Go Again"
- 215) Michael Jackson
"Remember the Time"
- 216) Troop
"Sweet November"
- 217) Tevin Campbell
"Goodbye"
- 218) Keith Sweat with LL Cool J
"Why Me, Baby"
- 219) Chuck II Booker
"Games"
- 220) Miki Howard
"Ain't Nobody Like You"

Top 10 Songs of 1993 (Urban)

- 231) Men At Large
"So Alone"
- 232) UNV
"Something Going On"
- 233) Toni Braxton
"Another Sad Love Song"
- 234) Silk
"Girl, You for Me"
- 235) Vertical Hold
"Seems You're Much Too Busy"
- 236) Brian McKnight
"One Last Cry"
- 237) Bell Biv DeVoe
"Something in Your Eyes"
- 238) Levert
"Good Old Days"
- 239) Sade
"Kiss of Life"
- 240) Jade
"One Woman"

Top 10 Songs of 1993 (AOR)

- 251) Stone Temple Pilots
"Push"
- 252) Brother Cane
"Got No Blame"
- 253) Lenny Kravitz
"Are You Gonna Go My Way"
- 254) Aerosmith
"Crying"
- 255) Blind Melon
"No Rain"
- 256) Cry of Love
"Peace Pipe"
- 257) Gin Blossoms
"Hey Jealousy"
- 258) Spin Doctors
"Two Princes"
- 259) Soul Asylum
"Runaway Train"
- 260) Pearl Jam
"Black"

Top 10 Songs of 1993 (AOR)

88

- 241) Mariah Carey
"Dreamlover"
- 242) Janet Jackson
"That's the Way Love Goes"
- 243) UB 40
"Can't Help Falling in Love With You"
- 244) SWV
"Weak"
- 245) PM Dawn
"Looking Through Patient Eyes"
- 246) Vanessa Williams with Brian McKnight
"Love Is"
- 247) Whitney Houston
"I Have Nothing"
- 248) Spin Doctors
"Two Princes"
- 249) Tony, Toni, Tone
"If I Had No Loot"
- 250) Janet Jackson
"If"

Top 10 Songs of 1994 (CHR)

- 261) Boyz II Men
"I'll Make Love to You"
- 262) Ace of Base
"The Sign"
- 263) All-4-One
"I Swear"
- 264) Ace of Base
"Don't Turn Around"
- 265) Prince
"The Most Beautiful Girl in the World"
- 266) Lisa Loeb & the Nine Stories
"Stay"
- 267) Counting Crows
"Mr. Jones"
- 268) Toni Braxton
"You Mean the World to Me"
- 269) Big Mountain
"Baby, I Love Your Way"
- 270) Babyface
"When Can I See You Again"

Top 10 Songs of 1994 (Alternative)

- 281) Live
"Selling the Drama"
- 282) Pearl Jam
"Daughter"
- 283) Morrissey
"The More You Ignore Me, the Closer I Get"
- 284) Toad the Wet Sprocket
"Fall Down"
- 285) Green Day
"Basket Case"
- 286) Crash Test Dummies
"MMM, MMM, MMM"
- 287) Soundgarden
"Black Hole Sun"
- 288) Green Day
"Longview"
- 289) REM
"What's the Frequency, Kenneth?"
- 290) The Cranberries
"Zombies"

Top 10 Songs of 1994 (Urban)

89

- 271) Boyz II Men
"I'll Make Love to You"
- 272) R. Kelly
"Your Body's Calling"
- 273) Aaron Hall
"I Miss You"
- 274) Tevin Campbell
"I'm Ready"
- 275) Toni Braxton
"You Mean the World to Me"
- 276) Tevin Campbell
"Always in My Heart"
- 277) Janet Jackson
"Anytime, Anyplace"
- 278) Aaliyah
"Back and Forth"
- 279) Zhane
"Sending My Love"
- 280) Aaliyah
"At Your Best (You Are Love)"

Top 10 Songs of 1995 (Alternative)

- 291) Silverchair
"Tomorrow"
- 292) Goo Goo Dolls
"Name"
- 293) Better Than Ezra
"Good"
- 294) Bush
"Comedown"
- 295) Alanis Morissette
"You Outta Know"
- 296) Presidents of the USA
"Lump"
- 297) Live
"Lightning Crashes"
- 298) Collective Soul
"December"
- 299) Live
"All Over You"
- 300) Sponge
"Molly"

Top 10 Songs of 1995 (CHR-Rhythmic)

- 311) TLC
"Waterfalls"
- 312) Montell Jordan
"This is How We Do It"
- 313) Boyz II Men
"Water Runs Dry"
- 314) Adina Howard
"Freak Like Me"
- 315) Monica
"Don't Take it Personal"
- 316) Soul For Real
"Candy Rain"
- 317) TLC
"Red Light Special"
- 318) TLC
"Creep"
- 319) Soul For Real
"Every Little Thing I Do"
- 320) Mokenstef
"He's Mine"

Top 10 Songs of 1995 (CHR-Pop)

90

- 301) Dionne Farris
"I Know"
- 302) Blues Traveler
"Run Around"
- 303) Seal
"Kiss From a Rose"
- 304) Blessid Union of Souls
"I Believe"
- 305) Boyz II Men
"Water Runs Dry"
- 306) Hootie & the Blowfish
"Let Her Cry"
- 307) Green Day
"When I Come Around"
- 308) The Rembrandts
"I'll Be There for You"
- 309) TLC
"Waterfalls"
- 310) Madonna
"Take a Bow"

Top 10 Songs of 1995 (Urban)

- 321) Montell Jordan
"This is How We Do It"
- 322) Monica
"Don't Take it Personal"
- 323) Raphael Saadiq
"Ask of You"
- 324) TLC
"Waterfalls"
- 325) Mokenstef
"He's Mine"
- 326) Soul For Real
"Candy Rain"
- 327) Brandy
"Best Friend"
- 328) Adina Howard
"Freak Like Me"
- 329) Brandy
"Baby"
- 330) Brownstone
"Grapevyne"

Top 10 Songs of 1995 (Rock)

- 331) Collective Soul
"December"
- 332) Live
"Lightning Crashes"
- 333) Pearl Jam
"Better Man"
- 334) Brother Cane
"And Fools Shine On"
- 335) Tom Petty
"You Wreck Me"
- 336) Van Halen
"Can't Stop Lovin' You"
- 337) Green Day
"When I Come Around"
- 338) Better Than Ezra
"Good"
- 339) Collective Soul
"Gel"
- 340) Silverchair
"Tomorrow"

Top 10 Songs of 1996 (CHR-Pop)

- 341) Everything But the Girl
"Missing"
- 342) The Tony Rich Project
"Nobody Knows"
- 343) Donna Lewis
"I Love You Always Forever"
- 344) Alanis Morissette
"Ironie"
- 345) Tracy Chapman
"Give Me One Reason"
- 346) Celine Dion
"Because You Love Me"
- 347) Alanis Morissette
"You Learn"
- 348) Mariah Carey
"Always Be My Baby"
- 349) Goo Goo Dolls
"Name"
- 350) Fugees
"Killing Me Softly"

Top 10 Songs of 1996 (Active Rock)

- 361) Stone Temple Pilots
"Trippin' on a Hole in a Paper Heart"
- 362) Everclear
"Santa Monica"
- 363) Dishwalla
"Counting Blue Cars"
- 364) Spacehog
"In the Meantime"
- 365) Bush
"Machinehead"
- 366) Soundgarden
"Burden in My Hand"
- 367) Tonic
"Open Up Your Eyes"
- 368) Metallica
"Until It Sleeps"
- 369) Nixon
"Sister"
- 370) Alice In Chains
"Heaven Beside You"

Top 10 Songs of 1996 (CHR-Rhythmic)

- 351) Mariah Carey
"Always Be My Baby"
- 352) Keith Sweat
"Twisted"
- 353) Fugees
"Killing Me Softly"
- 354) Brandy
"Sittin' Up in My Room"
- 355) Toni Braxton
"You're Makin' Me High"
- 356) Bone Thugs-N-Harmony
"The Crossroads"
- 357) Ghost Town DJ's
"My Boo"
- 358) The Tony Rich Project
"Nobody Knows"
- 359) Quad City DJ's
"C'mon Ride It"
- 360) R. Kelly
"I Can't Sleep, Baby"

Top 10 Songs of 1996 (Rock)

- 371) Dishwalla
"Counting Blue Cars"
- 372) Spacehog
"In the Meantime"
- 373) Everclear
"Santa Monica"
- 374) Collective Soul
"The World I Know"
- 375) Seven Mary Three
"Cumbersome"
- 376) Metallica
"Until It Sleeps"
- 377) Stone Temple Pilots
"Trippin' on a Hole in a Paper Heart"
- 378) The Wallflowers
"6th Avenue Heartache"
- 379) Tonic
"Open Up Your Eyes"
- 380) Smashing Pumpkins
"1979"

Top 10 Songs of 1996 (Alternative)

- 381) Dishwalla
"Counting Blue Cars"
- 382) Butthole Surfers
"Pepper"
- 383) Stone Temple Pilots
"Trippin' on a Hole in a Paper Heart"
- 384) No Doubt
"Spiderweb"
- 385) Bush
"Machinehead"
- 386) 311
"Down"
- 387) Spacehog
"In the Meantime"
- 388) Garbage
"Stupid Girl"
- 389) Everclear
"Santa Monica"
- 390) Primitive Radio Gods
"Standing Outside a Broken Phone Booth with No Money in My Pocket"

Top 10 Songs of 1996 (Urban)

- 401) R. Kelly
"Down Low"
- 402) Joe
"All the Things"
- 403) Brandy
"Sittin' Up in My Room"
- 404) D'Angelo
"Lady"
- 405) Monica
"Why I Love You So Much"
- 406) R. Kelly
"I Can't Sleep, Baby"
- 407) Case with Foxy Brown
"Touch Me, Tease Me"
- 408) Toni Braxton
"You're Makin' Me High"
- 409) Keith Sweat
"Twisted"
- 410) 112
"Only You"

Top 10 Songs of 1996 (Adult Alternative)

- 391) The Wallflowers
"6th Avenue Heartache"
- 392) Duncan Sheik
"Barely Breathing"
- 393) Tracy Chapman
"Give Me One Reason"
- 394) The Dave Matthews Band
"So Much to Say"
- 395) Dog's Eye View
"Everything Falls Apart"
- 396) Jars of Clay
"Flood"
- 397) Gin Blossoms
"Follow You Down"
- 398) John Mellencamp
"Key West Intermezzo"
- 399) Hootie & the Blowfish
"Old Man & Me"
- 400) Cowboy Junkies
"A Common Disaster"

Top 10 Songs of 1997 (Urban)

- 411) Dru Hill
"In My Hood"
- 412) Rome
"I Belong to You"
- 413) 112
"Cupid"
- 414) Changing Faces
"G.I.E.T.T.O.U.T."
- 415) Usher
"You Make Me Wanna"
- 416) Refugee Camp All-Stars
"The Sweetest Thing"
- 417) Enkai (Badu)
"Next Lifetime"
- 418) Blackstreet
"Don't Leave Me"
- 419) Somethin' for the People
"My Love is the SHHHhhhh"
- 420) God's Property
"Stomp"

Top 10 Songs of 1997 (Rock)

- 431) Tonic
"If You Could Only See"
- 432) The Wallflowers
"One Headlight"
- 433) Matchbox 20
"Push"
- 434) Collective Soul
"Precious Declaration"
- 435) Aerosmith
"Falling in Love"
- 436) The Wallflowers
"The Difference"
- 437) Collective Soul
"Listen"
- 438) Johnny Lang
"Lie to Me"
- 439) Aerosmith
"Pink"
- 440) The Offspring
"Gone Away"

Top 10 Songs of 1997 (CHR-Rhythmic)

- 421) Mark Morrison
"Return of the Mack"
- 422) Blackstreet
"Don't Leave Me"
- 423) Puff Daddy and Faith Evans with 112
"I'll Be Missing You"
- 424) Notorious B.I.G.
"Mo Money Mo Problems"
- 425) Rome
"I Belong to You"
- 426) Will Smith
"Men in Black"
- 427) Usher
"You Make Me Wanna"
- 428) Keith Sweat
"Nobody"
- 429) Monica
"For You, I Will"
- 430) En Vogue
"Don't Let Go"

Top 10 Songs of 1997 (Active Rock)

- 441) The Offspring
"Gone Away"
- 442) Tonic
"If You Could Only See"
- 443) Days of the New
"Touch, Peel, and Stand"
- 444) Live
"Lakini's Juice"
- 445) Matchbox 20
"Push"
- 446) Collective Soul
"Precious Declaration"
- 447) Metallica
"King Nothing"
- 448) The Wallflowers
"One Headlight"
- 449) Veruca Salt
"Volcano Girls"
- 450) Rush
"Greedy Fly"

Top 10 Songs of 1997 (Adult Alternative)

- 451) The Wallflowers
"One Headlight"
- 452) Shawn Colvin
"Sunny Came Home"
- 453) Sarah McLachlan
"Building a Mystery"
- 454) The Dave Matthews Band
"Crash Into Me"
- 455) Sister Hazel
"All for You"
- 456) Verve Pipe
"The Freshman"
- 457) Matchbox 20
"Push"
- 458) The Wallflowers
"The Difference"
- 459) Sheryl Crow
"A Change Would Do You Good"
- 460) Fiona Apple
"Criminal"

Top 10 Songs of 1997 (Alternative)

- 461) Third Eye Blind
"Semi-Charmed Life"
- 462) Mighty Mighty Boss Tones
"The Impression That I Get"
- 463) Tonic
"If You Could Only See"
- 464) Smashmouth
"Walkin' on the Sun"
- 465) Sugar Ray
"Fly"
- 466) Matchbox 20
"Push"
- 467) Verve Pipe
"The Freshman"
- 468) The Wallflowers
"One Headlight"
- 469) Sublime
"Santeria"
- 470) Foo Fighters
"Everlong"

Top 10 Songs of 1998 (Rock)

- 471) Kenny Wayne Shepherd
"Blue on Black"
- 472) Days of the New
"The Down Town"
- 473) Creed
"What's This Life For"
- 474) Creed
"My Own Prison"
- 475) Aerosmith
"I Don't Want to Miss a Thing"
- 476) Kenny Wayne Shepherd
"Somehow, Somewhere, Someway"
- 477) Brother Cane
"I Lie in the Bed I Make"
- 478) Matchbox 20
"3 AM"
- 479) Days of the New
"Touch, Peel, and Stand"
- 480) Marcy Playground
"Sex & Candy"

Top 10 Songs of 1998 (Alternative)

- 491) Fuel
"Shimmer"
- 492) Eve 6
"Inside Out"
- 493) Marcy Playground
"Sex & Candy"
- 494) Semisonic
"Closing Time"
- 495) Harvey Danger
"Flagpole Sitta"
- 496) Fastball
"The Way"
- 497) Green Day
"Time of Your Life (Good Riddance)"
- 498) Goo Goo Dolls
"Iris"
- 499) Everclear
"I Will Buy You a New Life"
- 500) Creed
"My Own Prison"

Top 10 Songs of 1998 (Active Rock) 96

- 481) Creed
"Torn"
- 482) Stabbing Westward
"Save Yourself"
- 483) Days of the New
"Shelf in the Room"
- 484) Monster Magnet
"Space Lord"
- 485) Creed
"What's This Life For"
- 486) Creed
"My Own Prison"
- 487) Days of the New
"The Down Town"
- 488) Kenny Wayne Shepherd
"Blue on Black"
- 489) Foo Fighters
"My Hero"
- 490) Marcy Playground
"Sex & Candy"

Top 10 Songs of 1998 (Adult Alternative)

- 501) Goo Goo Dolls
"Iris"
- 502) Fastball
"The Way"
- 503) Natalie Merchant
"Kind and Generous"
- 504) The Dave Matthews Band
"Stay (Wasting Time)"
- 505) Bonnie Raitt
"One Belief Away"
- 506) Matchbox 20
"3 AM"
- 507) Semisonic
"Closing Time"
- 508) Eagle-Eye Cherry
"Save Tonight"
- 509) Barenaked Ladies
"One Week"
- 510) The Verve
"Bittersweet Symphony"

Top 10 Songs of 1998 (CHR-Rhythmic)

- 511) Next
"Too Close"
- 512) K-Ci & Jojo
"All My Life"
- 513) Brian McKnight
"Anytime"
- 514) Aaliyah
"Are You That Somebody"
- 515) Brandy and Monica
"The Boy is Mine"
- 516) Usher
"Nice and Slow"
- 517) Usher
"My Way"
- 518) Big Punisher featuring Joe
"Still Not a Player"
- 519) Pras Michel featuring ODB and Mya
"Ghetto Supastar (That is What You Are)"
- 520) Destiny's Child
"No, No, No"

Top 10 Songs of 1998 (Urban)

- 531) Next
"Too Close"
- 532) Jon B
"They Don't Know"
- 533) K-Ci & Jojo
"All My Life"
- 534) Kelly Price
"Friend of Mine"
- 535) Aaliyah
"Are You That Somebody?"
- 536) Montell Jordan
"Let's Ride"
- 537) Brian McKnight
"Anytime"
- 538) Destiny's Child
"No, No, No"
- 539) Brian McKnight
"The Only One for Me"
- 540) Next
"I Still Love You"

Top 10 Songs of 1998 (CHR-Pop)

97

- 521) Goo Goo Dolls
"Iris"
- 522) Natalie Imbruglia
"Tom"
- 523) Savage Garden
"Truly Madly Deeply"
- 524) Matchbox 20
"3 AM"
- 525) K-Ci & Jojo
"All My Life"
- 526) Aerosmith
"I Don't Want to Miss a Thing"
- 527) Matchbox 20
"Real World"
- 528) Backstreet Boys
"As Long As"
- 529) Shania Twain
"You're Still the One"
- 530) Jennifer Paige
"Crush"

Top 10 Songs of 1999 (Urban)

- 541) Case
"Happily Ever After"
- 542) Jesse Powell
"You"
- 543) 112
"Anywhere"
- 544) Tyrese
"Sweet Lady"
- 545) Maxwell
"Fortunate"
- 546) TLC
"No Scrubs"
- 547) Silk
"If You (Lovin' Me)"
- 548) Lauryn Hill
"Ex-Factor"
- 549) Whitney Houston
"Heartbreak Hotel"
- 550) Eric Benet
"Spend My Life With You"

Top 10 Songs of 1999 (Rock)

- 561) Collective Soul
"Heavy"
- 562) Creed
"One"
- 563) Lenny Kravitz
"Fly Away"
- 564) Metallica
"Whiskey in the Jar"
- 565) Red Hot Chili Peppers
"Scar Tissue"
- 566) Sammy Hagar
"Mas Tequila"
- 567) Everlast
"What It's Like"
- 568) Oleander
"Why I'm Here"
- 569) Buckcherry
"Lit Up"
- 570) Def Leppard
"Promises"

Top 10 Songs of 1999 (Active Rock) 98

- 551) Creed
"One"
- 552) Godsmack
"Whatever"
- 553) Collective Soul
"Heavy"
- 554) Oleander
"Why I'm Here"
- 555) Rob Zombie
"Living Dead Girl"
- 556) Everlast
"What It's Like"
- 557) Buckcherry
"Lit Up"
- 558) Metallica
"Whiskey in the Jar"
- 559) Godsmack
"Keep Away"
- 560) Korn
"Freak on a Leash"

Top 10 Songs of 1999 (Alternative)

- 571) Lit
"My Own Worst Enemy"
- 572) Creed
"One"
- 573) Everlast
"What It's Like"
- 574) Blink 182
"What's My Age Again"
- 575) Red Hot Chili Peppers
"Scar Tissue"
- 576) Orgy
"Blue Monday"
- 577) Collective Soul
"Heavy"
- 578) Sugar Ray
"Every Morning"
- 579) Fatboy Slim
"Praise You"
- 580) Smashmouth
"All Star"

Top 10 Songs of 1999 (Adult Alternative)

- 581) Santana featuring Rob Thomas
"Smooth"
- 582) Collective Soul
"Run"
- 583) New Radicals
"You Get What You Give"
- 584) Sheryl Crow
"Anything But Down"
- 585) John Mellencamp
"I'm Not Running Anymore"
- 586) Van Morrison
"Precious Time"
- 587) The Pretenders
"Human"
- 588) Red Hot Chili Peppers
"Scar Tissue"
- 589) Goo Goo Dolls
"Slide"
- 590) Sugar Ray
"Every Morning"

Top 10 Songs of 1999 (CHR-Rhythmic)

- 601) TLC
"No Scrubs"
- 602) 702
"Where My Girls At?"
- 603) 112
"Anywhere"
- 604) Jay-Z with Amil and Ja
"Can I Get A..."
- 605) Tyrese
"Sweet Lady"
- 606) Christina Aguilera
"Genie in a Bottle"
- 607) Blaque
"808"
- 608) Juvenile
"Back That Thang Up"
- 609) Destiny's Child
"Bills, Bills, Bills"
- 610) Whitney Houston
"Heartbreak Hotel"

Top 10 Songs of 1999 (CHR-Pop)

- 591) Sugar Ray
"Every Morning"
- 592) Goo Goo Dolls
"Slide"
- 593) Sixpence None the Richer
"Kiss Me"
- 594) Britney Spears
"Baby, One More Time"
- 595) TLC
"No Scrubs"
- 596) Smashmouth
"All Star"
- 597) Christina Aguilera
"Genie in a Bottle"
- 598) Backstreet Boys
"I Want It That Way"
- 599) Ricky Martin
"Livin' La Vida Loca"
- 600) Cher
"Believe"

Appendix D

HS/IRB Letter of Approval

San José State UNIVERSITY

**Office of the Academic
Vice President****Associate Vice President
Graduate Studies and Research**

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San Jose, CA 95192-0025
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To: Ruby Bridget Feraro
1867 Mill Springs Common, #205
Livermore, CA 94550

From: Nabil Ibrahim,
AVP, Graduate Studies & Research

Date: April 9, 2001

The Human Subjects-Institutional Review Board has approved your request for exemption from human subject's review under category "G" in the study entitled:

"Listen to the Music: Understanding Youth Culture of the 1970s and 1990s Through Their Tunes."

This approval is contingent upon the subjects participating in your research project or the subject's data collected for the research project being appropriately protected from risk. This includes the protection of the anonymity of the subjects' identity when they participate in your research project, unless they are serving as a primary source, and with regard to any and all data that may be collected from the subjects. The Board's approval includes continued monitoring of your research to assure that the subjects are being adequately and properly protected from such risks. If at any time a subject becomes injured or complains of injury, you must notify Nabil Ibrahim, Ph.D., immediately. Injury includes but is not limited to bodily harm, psychological trauma and release of potentially damaging personal information.

Please also be advised that all subjects need to be fully informed and aware that their participation in your research project is voluntary, and that he or she may withdraw from the project at any time. Further, a subject's participation, refusal to participate, or withdrawal will not affect any services the subject is receiving or will receive at the institution in which the research is being conducted. This approval is granted for a one-year period and data collection beyond April 8, 2002 requires an extension request.

If you have any questions, please contact me at (408) 924-2480.