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# Historical Qualitative and Quantitative Overview of Classic Literature Embraced by Rock n' Roll, 1960-2000

By Winifred J. Boyd

Readers: Dr. Stacy Creel, Dr. Sarah Mangrum, Dr. Teresa Welsh

## INTRODUCTION

In its early years, 'rock 'n' roll music' was often thought to be a breeding ground for uneducated, debauched heathens, a genre considered "...debased jungle music" (Stephens, 2018, pp. 18,149, 202).

Historical research has shown that from the inception of FM Radio and the progressive radio format in the 1960s, which closely coincided with the genre's transition to 'rock,' this often-demonized counterculture held within its lyricists who understood the power of prose.

The songsmiths of the progressive rock radio era and onward often used literature and shaped it to convey a timely deeper message to their audience of listeners. "Although music and lyrics together create the impression of a song, the lyrics usually receive critical attention. However, along with the lyrics, the musical variables of melody, rhythm, and instrumentation make a song attractive and influential. Because songs as rhetoric serve goals which are both instrumental and consummatory, audiences are directed toward some persuasive intent at the same time they are entertained" (Gonzales, 1983, p. 3). As FM radio's original progressive rock format transitioned into AOR (album-oriented radio), it took the sound out of the "counterculture" and placed it into the hands of commercialism thus limiting disc jockey's (DJs) freedom of musical choice. By the end of the 1970s, with only a few stragglers left carrying the progressive rock radio torch, the progressive rock radio format was officially dead, stifling the original voice that carried literature to popular culture (Fornatale, 1980, pp. 141-142, 182).

Rock's voice, however, did not die with progressive radio as the music found new outlets, mediums, and formats such as television's MTV, created by Michael Nesmith and produced by John Lack (O'Neil, 2021). Having launched in the United States on August 1, 1981, and providing 24-hour information seven days a week, "MTV... captured and created the zeitgeist of teenage culture. For roughly two decades, audiences relied on MTV as a

gateway to new music, fashion, experimental film, and visual effects" (Delgado, 2021). And the voice has continued on through various digital mediums since then.

Rock music lyrics are often denied their status as influential pieces of literature in much the same way, it seems, as graphic novels, but both are no less effective in conveying a message or eliciting a powerful feeling. Not until October 2016, when Bob Dylan became the first songwriter to win the Nobel Prize in literature since 1913, did lyrics truly get a step closer to being recognized as literature within the boundaries of rock music (Chaudhuri, 2016)? This study was designed to help inspire others to take up the torch to further research: the influence and the power that literature had on the lyricists in the development of rock music, the concept of rock music as a proponent to spread the word of literature through its own influence, and the concept that rock lyrics should be considered literature in their own right and given consideration in collection development.

## Purpose Statement

The purpose of this study is to provide a quantitative analysis of record sales charts along with content analysis of literature in rock lyrics to provide a historic overview of the influence that classic literature had on "rock 'n' roll"/"rock" music, a genre often considered to have been derived from an uneducated subculture by the same name, from the mid-1960s through the turn of the century in 2000.

## Research Questions

- R1. What historic changes led to the "explosion" of rock'n'roll/rock?*
- R2. What is the pattern of growth for Rock and Roll music from the mid-1960s to 2000 as indicated by US Billboard or UK Official Charts?*
- R3. What are some examples of classic literature found in the rock music lyrics that appeared in songs within the US Billboard or UK Official Charts from the mid-1960s through 2000?*

## Definitions

*Billboard Hot 100*: “The Hot 100 is the United States’ main singles chart, compiled by Billboard magazine based on sales, airplay, and streams in the US” (Official Charts, 2021).

*Billboard 200*: The Billboard 200 is the United States’ main albums chart, compiled by Billboard magazine based on sales and streams in the USA (Official Charts, 2021).

*Classic Literature*: “The classic says something about the human condition... implies continuance and consistence” and “...is also elastic” “classic, does not necessarily translate to "favorite" or "bestselling." Literature is instead considered classic when it has stood the test of time; and it stands the test of time when the artistic quality it expresses – be it an expression of life, truth, beauty, or anything about the universal human condition – continues to be relevant, and continues to inspire emotional responses, no matter the period in which the work was written” (Grade Saver, 2021). “...classics are great works of literature throughout the ages (Lombardi, 2019).

*Classical Literature*: “Classical literature refers to the great masterpieces of Greek, Roman, and other ancient civilizations. The works of Homer, Ovid, and Sophocles are all examples of classical literature. The term isn't just limited to novels. It can also include epic, lyric, tragedy, comedy, pastoral, and other forms of writing” (Lombardi, 2019).

*Historic Research*: "Research in history involves developing an understanding of the past through the examination and interpretation of evidence. Evidence may exist in the form of texts, physical remains of historic sites, recorded data, pictures, maps, artifacts, and so on. The historian’s job is to find evidence, analyze its content and biases, corroborate it with further evidence, and use that evidence to develop an interpretation of past events that held some significance for the present” (University of Wisconsin-Madison Libraries, 2021).

*Influence (transitive verb)*: 1: to affect or alter by indirect or intangible means //She attempted to influence his decision. //greatly influenced by my parents 2: to have an effect on the condition or development of //Productivity was influenced by worker satisfaction (Merriam Webster, 2021).

*Influence (active working translation)*: In the context of this paper influence is anything and everything thing in a living being’s life that has an affect or effect on that living being whether they are aware of its existence or not. Every action or interaction has an affect and produces an effect, ergo an influence. By the very nature of the action or interaction the living being has been affected, effected, and summarily changed on some level. In the case of this paper, the musical writer by the very nature of reading a book or books has in some way been affected by its/their existence. The outward acknowledgment of that affect and effect (influence) for this paper is demonstrated by artists’ inclusion of aspects of the literature in some form in their musical work or their verbal/written acknowledgment of the literary works’ inclusion (Winifred J. Boyd).

*Lyrics*: Lyrics are the words that comprise a song (Cambridge Dictionary, 2021).

*Lyricist*: A lyricist is an individual who cobbles the words together to form a song (Cambridge Dictionary, 2021).

*Progressive Radio*: “Progressive rock is a radio format designed to appeal to rock music fans who were initially represented by the counterculture of the late 1960s. At times referred to as progressive radio, free-form, Album-oriented rock (AOR), alternative, and classic rock, the progressive rock format has its roots in the underground rock movement in the years leading up to the Woodstock Music Festival in 1969” (Sterling p. 1107, 2004).

*Songsmith*: A songsmith is a lyricist or an individual who writes songs (Collins English Dictionary, 2021).

## Delimitations of the Study

The delimitations show that the research was conducted using several different types of data elements and resources. The main resources for this study were in the form of primary data either in original or digital format derived from album lyrics, magazine articles, interviews, record sales via chart rankings, documentaries, other audio-visual materials, digital online replications of original primary information, books, journals, authoritative and unofficial industry-respected websites, as well as from photographs that support the timeline between 1960 – 2000. Singles and album charting numbers were focused primarily on the United States

(*Billboard Magazine*) and the United Kingdom (Official Charts).

Additional materials were provided mainly from the University of Southern Mississippi's ProQuest and EBSCO databases as peer-reviewed articles to supply comparative methodology for the Literature Review section as well as supportive information for the research. The relevant articles were limited to full-text, in the English language, and peer-reviewed.

### **Assumptions**

The data acquired for this research study are based on several assumptions. It is assumed that the databases used in this study are indexed accurately and completely so that relevant articles are retrieved. It is further assumed that the primary and secondary data collected from other sources are accurate and complete. Any discrepancies found in the data are noted accordingly.

### **Importance of Study**

Many have heard rock'n'roll/rock (rock) songs that have made it to the US and UK charts, but how many listeners are aware of the true inspirations behind the lyrics? As of the writing of this research paper, there seems to be little peer-reviewed academic representation of the many authors and pieces of literary prose that have had an impact on rock music lyricists' creativity and song/music production. Other studies have gone into depth as to the connection between Punk Rock and its influence on culture (De Jongh, 2013) and the interchangeability of music and prose (Stanley, 1999), as well as the effects of music on autistic individuals (Reschke-Hernández, 2011) but not the transmission of aspects of literature through the conductivity of rock music and its culture. With rock musicians often maligned, misunderstood, and thought of as uneducated and uncultured, there was an academic necessity to provide an educational window, albeit a small but important one, into the truer nature of lyricists/musicians and the prose-based origins of some of their well-recognized works. In conjunction with the seeming lack of academic research, the nature of rock lyrics' origins, as well as rock, having been viewed as a debased uneducated subculture, Genoni (1994) argues that rock lyrics need to be acknowledged as important essential pieces of contemporary cultural literature in collections of both research and academic libraries.

The importance of this original study is to provide a historical qualitative overview of the use and influence that classical literary works had on the songsmiths' creativity, lyrical production, and the development of rock lyrics from the mid-1960s through the year 2000. In accordance with Genoni's argument, this historic study was intended to ultimately inspire richer and deeper future research into the effects and importance of lyrics as literature set to music, as they are no less powerful in conveying a message as prose since lyrics themselves are a form of oral history and storytelling.

### **LITERATURE REVIEW**

Current research has revealed that published academic, peer-reviewed research on the topic of literature's influence on rock music lyricists is limited, as reflected in University of Southern Mississippi Cook Library databases ProQuest and EBSCOhost having produced limited results. There were articles that focused on two individual artists, Bob Dylan and Neil Peart, who seemingly embraced certain types of literature in different phases of their careers. Prior scholarly work documented rock's influence on culture as well as music's effect on individuals and the interchangeable relationship between music and literature.

#### **Literature's influence on Bob Dylan and Neil Peart of Rush**

One element that Rings (2013) and Baron (2018) have agreed upon is that literature has had a direct major influence on the phases of two well-known musicians, Bob Dylan and Neil Peart of Rush. For Bob Dylan, Rings (2013) broke down Dylan's career into different musical phases and explained how each is heard through his music. What is known as Dylan's Christian phase, according to Rings (2013) from 1979 to 1980, could be heard in his music a year prior to his full religious transformation. During 1979 and into 1980, Dylan completed three gospel tours. The four Christian gospels Mathew, Mark, Luke, and John form the foundation of the New Testament of the Bible (Ribali, 2020). Where Dylan's lyrics laid in the Bible's gospels, (Rings, 2013), Neil Peart found his inspiration in the written word of Ayn Rand (Baron, 2018). From the 1970s to the 1980s, Baron (2018) viewed the influence of Rand's "individualism" on Rush's music. As the 1980s approached, however, Baron (2018) noticed a shift to a "search for individual authenticity" which harkened to a philosophy closer to that of Martin Heidegger.

Where literature has influenced lyricists, as in the cases of Bob Dylan and Neil Peart, rock music also seemed to have provided an influence of its own on culture itself.

### **Rock (Punk) Music's Influence on Culture**

Turini (2013) tapped and tackled the collective memory of the punk scene head-on through oral history that directly looked at how it was formed, how it was remembered, the origins of its written history, the motives behind the histories' written formation, and how the information was disseminated. D'Angelica (2009) took a deeper view of the culture behind the music by having delved into a specific aspect of punk's historical effect on culture from a different angle by focusing on what was known as the 'riot grrrl movement'. The movement, though it had originated in the United States, was embraced by Great Britain. D'Angelica (2009) discussed the idea that in the 'riot grrrl movement' it was not only okay for girls to play a guitar and rock, but it was a necessary call to arms for feminism. The piece further covered the movement's history, and how the 'riot grrrl movement' still lives on today in support of the importance of independence during the transition from girlhood to womanhood (D'Angelica, 2009).

De Jongh (2013) like D'Angelica (2009) took a section of punk's history to show its direct effect on a particular part of the culture. De Jongh's (2013) research offered the reader a window into how punk music socio-politically influenced history, having provided a look into the perfect collision of the punk rock culture and the African apartheid. From the initial punk rock movement's origin in England, De Jongh discussed punk's transition into a more relatively African form as native musicians took on the socio-political issues of their country. Delving further into the African punk culture at the time, it viewed the potential motives behind the development and addition of the punk rock collection to the Document Center for Music (DOMUS), a part of the Stellenbosch University Music Library, via the South African collector Ernesto Marques. Collectively and holistically, the article looked at the relationship between punk rock music, its culture, and the apartheid (2013).

Where Turini (2013), D'Angelica (2009), and De Jongh (2013) each offered a more forward look at punk rock's influence, Ingles (2007) on the other

hand took a different and more elusive method. Where there is history and oral recounts of history, legends and mythologies are never far behind. These legends and mythologies all played a part in the environment of the history they support. According to Ingles (2007), legends have power not only for the culture that they feed but also for the spinners of those stories. Having viewed oral traditions in the form of urban legends spun by popular music, and having used more popular familiar stories, Ingles (2007) illustrated in the research why these stories were perpetuated. Ingles (2007) also exposed what areas of the stories were true, as well as how and why they continued to be perpetuated, and what roles they played within the cultures that hold them.

### **Music's Direct Effect**

Reschke-Hernández (2011) research focused on the direct connection music has to individuals and provided a historic overview of how music made a difference in the lives of children with autism from 1940 to 2009. While this seemed like a non-sequitur following punk music and its culture, it provided an essential connection on the direct influence of music on its listeners. Though a special demographic, Reschke-Hernández's (2011) article, offered a clinical direct connection between music and the effects it had and still has on individuals. This was done by having examined the pluses and minuses that music therapy offered over time to children with autism.

### **Music and Literature's Interrelationship**

Music and literature often accompany one another. The opera *La Traviata* is a work inspired by the original writings of the younger Alexander Dumas' "La Dame aux Camelias" (Library of Congress, n.d.). *Wicked* is a Broadway musical based on Gregory Maguire's adult book *Wicked: The Life and Times of the Wicked Witch of the West*, which was originally based on the children's stories detailing the land of Oz by L. Frank Baum. (Goodreads, 1970). *The Phantom of the Opera* was based on Gaston Leroux's book of the same name (Goodreads, 1987). They were all written stories before they were brought to life onstage with music and lyrics. Stanley (1999) discussed the relationship between music and literature. As a professor, students and readers alike were offered an understanding of the direct connection to and the interrelationship between the two mediums of music and literature as inversions of one another. As literature can be read with an almost

musical quality, so could music and its lyrics be read as literature. Having taken a deeper look, she shared examples of what she meant by delving into several specific pieces of classic literature and music. If lyrics can be read as literature, should they not then deserve a space in a research or academic collection?

### **Importance of Rock Literature in Research and Academic Collections**

Having established the socio-political influence of rock music, its empowering nature, the effect of music on individuals, and the interrelationship between music and literature, Genoni (1994) addressed the importance of rock lyrics and the literary forms that developed from the culture as important collection pieces for academic and research libraries. Though the article discussed the necessity for this genre to be included in collections to fill gaps, it also delved into the importance of rock music as "...an influential form of literary expression", "...a genuine and influential literary genre in its own right", and "...rock music as a genuine means for the expression of popular opinion and values..." (Genoni, 1994, p. 123). Through his research, he established the influence of rock music and its culture, as well as the new form of journalism that arose around that culture. Genoni's (1994) research impresses the importance of the necessity for this genre to be recognized as its own literary form in the academic field.

### **Historic Methodology**

Albiez's (2003) historical research looked at the elusiveness of qualifying and quantifying cultural capital much the same as this paper looked at the influence that classic literature has had through its use in rock music. Both ideas can be elusive and require a focal point from which to base other points. They also both need to be looked at through a relative common denominator. Albiez's (2003) study was viewed through John Lydon's autobiography, which in itself was really only relative to how Lydon perceived his own experiences of the social structures of the 1970s punk scene. Classic literature's potential influence through rock is also multilayered, but for the scope of this research, it has also been viewed from one aspect, the US Billboard and UK Official Charts music rankings. Whereas Albiez (2003) took a historical perspective from one account, this research through a historic overview broadened its scope to look at classic literature's influence on the artist through music chart statistics, as well as through

actual accounts from various artists about literature's influence on the creation of their music.

Turini (2013) like Albiez (2003) looked at literature but did it on a more diverse scale to research and present a historic account of punk through its oral histories. Having used these literary compilations of punk rocks' oral history Turini (2013) was able to research, decipher, and present an account of several aspects of that history. To better understand the direct connection between literature and the lyricist this research also looked at oral accounts in literature to support the research. Like Turini (2013) this research also incorporated literary oral history to show a connection between literature and the influence it had on lyricists of the time period. Unlike Turini (2013) however, the scope of the material for this historical study was not limited to oral histories or a written format. This study required a more diverse approach, having included a broader literary palette as well as other mediums for research support.

Though Dodd (2018) is seemingly out of place amongst music-related articles, her research provided a historic overview of the importance and necessity of a specialty cultural collection. With little written peer-reviewed information available Dodd (2018) delved into various primary resources to present the necessary information to cultivate an understanding of the plight of the collection of a feminist library in London. As of 2018, Dodd's library and collection of research still have a home albeit a tentative one. Rock lyrics as well as the literature that surrounds it have yet to find a home within the academic /research libraries (Genoni, 1994) even as research has seen the overlap in connection with the feminist 'riot grrrl movement' (D'Angelica, 2009). As Dodd's (2018) research looked to show key aspects of history, importance, and function in the form of an original study of a singular entity, the research presented by this paper is showing a broader overarching phenomenon that requires deeper and more extensive research.

The research done by Ursulesku (2016) came closest to this study. On a base level, both Ursulesku's (2016) study and this one has looked at classic literature's introduction into the development of English-based rock lyrics. The time frames for both research studies covered the similar territory of the 1960s and the 1970s with this research continuing to 2000. Ursulesku's (2016) work, however, took her in

a different direction by having looked at how one art form, in this case, literature was transformed into another form of art: rock music. The key idea implied in her work was, "...every text produced is to be viewed through the net of all texts written before it" (Ursulesku, 2016, p. 83) and so it is also seen in art.

Albiez (2003), Turini (2013), Dodd (2018), and Ursulesku (2016) each presented historical research in very different ways. Albiez (2003) gave a historical view through a singular window based on one individual's experience through a cultural history. Turini (2013) took the voices of many oral accounts of experiences written down for posterity and looked at history. Dodd (2018) gave importance to saving cultural history, and Ursulesku (2016) showed the historical and cultural importance of creating something new from what has come before. The research presented in this study, having been historical in nature, echoed and was influenced by past research about music and culture in a number of ways. Albiez (2003) provided a focal point from which to base other information. Turini (2013) provided a method with which to look at a group as a whole. Dodd (2018) presented the importance of preserving cultural information, and Ursulesku (2016) built upon prior information to create something new. This study looked at the history and climate that surrounded the musical genre of rock's expansion, rock music's influence through the U.S. Billboard and U.K Official Charts of music, and the inspiration and use of classic literature within what was often thought of as a heathen and debauched society or culture.

## **METHODOLOGY**

This study focused on the historic qualitative and quantitative relationship between classic literature and rock lyrics by analyzing primary and secondary resource materials.

### **Information Sources and Procedures**

The initial step in the research required the creation of an Excel spreadsheet that would contain the bulk of the information; the artist (band), the lyricist, the year of publication of the song, album title, song title, where and when it peaked on or topped on the rock music charts, the author of the literature, the title of the literature, the date of the literature, where the information was accessed, and any pertinent quoted information. Any band/individual artist with more than one song that incorporated classic literature was

color-coded for easier visual access and later alphabetized once all the data was collected. Longer quotes and articles were relegated to separate Microsoft Word (Word) documents accompanied by complimentary citations. Both handwritten notes and Word were used during the research to jot down ideas to be later transferred to the main study.

The initial research for literature contained in lyrics was done using the Ecosia search engine and the keywords *literature in rock lyrics* which the key websites Mentalfloss.com, classicsdujour.com, Altpress.com (industry site), Therockle.com, and Songfacts.com. Songfacts though not conclusive provided the most extensive database for searching literature referenced in rock music see Appendix A. Due to the extensiveness of the information found on literature-inspired musical artists, the data collected were further limited to popular or mainstream charting musical artists. The information on these websites was cross-referenced and verified using the following industry sites and records: Billboard.com, OfficialCharts.com, Discogs.com for music, Allpoetry.com for poetry, GoodReads.com for books, InternetArchive.org for physical prose, Lyrics.com, LyricsFreak.com, LyricsPlayground.com for song lyrics, WorldRadioHistory.com for trade publications, the documentaries and interviews available on Smile.Amazon.com, YouTube, artist websites, interviewers' websites as well as biographies/autobiographies, digitized versions of trade publications Billboard, Rolling Stone Magazine, Mojo, and Goldmine, album liner notes and industry books such as Pete Fornatale/Mills *Radio in the Television Age*.

Much of the primary research material has been digitized and made accessible online at this time through various websites. The primary resources included but were not limited to, album liner notes, exact replicas or digitized versions of trade journals, magazine articles, interviews, documentaries, other audio-visual materials, original website publications or replications of original primary information, books, journals, and records sales seen through Billboard and UK Official Chart positions. Primary information that was not digitally available online was acquired through private collections. Databases such as WorldRadioHistory.com were also accessed to provide digital primary resource materials for this study. Any discrepancies found during the research have been noted within the study.

Scholarly peer-reviewed articles were acquired for the Literature in Review, and for use as secondary supplementary information. The majority of academic studies were acquired from the University of Southern Mississippi Cook Library database using ProQuest, and EBSCOhost. Other resources for scholarly articles included the University of Southern Mississippi Mentored Student Publication list coordinated and curated by Dr. T. Welsh of the University of Southern Mississippi and Taylor & Francis Online. All academic searches were limited to peer-reviewed, full-text, journal articles. Other sites used for the research references included WorldCat.org for publication and citation information, Citationmachine.net for citations, and OpenLinkProfiler.com to evaluate the impact of the websites used in the initial keyword search *literature in rock lyrics*. The websites were evaluated for the number of “trusted connections”, “influence score” along with “unique links” and “links to the home page.” The results of the evaluations may be found in Appendix B.

There were several steps taken to the organization, treatment, and preservation of the data synthesized for this study. Any handwritten information was transferred directly to the study or placed respectively on the Excel spreadsheet or Word document. Once the data were compiled on the Excel spreadsheet it was saved in three versions, alphabetized by musical artist, alphabetized by author, and listed chronologically by year of the musical piece’s release. The chronological Excel spreadsheet was further treated by marking any pieces of music that were not between 1960 and the year 2000 in red. The exceptions to the rule, in this case, were any musical pieces where the musical artist had already shown literary use in the given time period. This exception was given to show further or continue literary influence or inspiration on a given artist.

Literary categories were then chosen for the paper’s Result section to further better winnow down the large amount of data accumulated. The literary categories chosen to be represented in the paper are as follows, Ancient Texts, subtopic The Bible, Shakespeare, Pre-20<sup>th</sup> Century Works, 20<sup>th</sup> Century Works, subtopic Louis Carroll, and Post-20<sup>th</sup> Century Works, subtopic A.A. Milne. Each of these sections was then further narrowed down to those artists who had the highest chart numbers for each section. Music chart numbers demonstrated the music’s cultural

influence by directly correlating to either single or album sales. The weeks on the chart reflect how long the album or single stayed on the U.S. Billboard chart or the U.K. Official Chart. Other criteria employed required that there be a verified connection made between the musical artists and the author or text. This information was verified through artist interviews, peer-reviewed works on a specific artist or author, and through books, authoritative websites or publications dedicated to the artist, author, or field.

Data preservation took several different forms. Any handwritten information was transferred to either the Excel spreadsheets, a secondary Word documents for later transfer, or directly applied to the study itself. All handwritten materials have been set aside until the study has been completed and submitted. Since much of the researched data were accumulated in a digital format it was directly saved as a PNG, Word, PDF, or MPEG video format to the main personal computer used during the research. Both the compiled research on the Excel spreadsheets and the written study were saved periodically to the University of Southern Mississippi Microsoft One Drive for backup.

### **Limitations of the Study**

The limitations of this study included any unknown misinformation or missing information on the part of the authenticity of the primary materials. Examples of these materials included interviews, documentaries, lyric sheets, album credits, trade publications, books, etcetera. This also included any unknown misinformation or missing information on the part of the secondary resources, cited authors, cited articles, information provided by the databases for indexing, or representation of authors or materials. These limitations also extended to any misinformation or missing information provided by any of the websites. Human error may have also resulted from the assumption of the accuracy of academic or primary resources or the misinterpretation of the same resources. This in turn would have played a part in the incorporation of any unknown misinformation.

## **RESULTS**

### **R1. What historic changes led to the “explosion” of rock’n’roll/rock?**

#### ***History in the Making***

Though the starting point of this study is the mid-1960s, the use of literature in musical lyrics of rock



and roll actually started before the 1950s with songs such as Frankie Lane's 1951 #15 Top 100 Jezebel (Internet Archive, 1970) (Playback. FM, n.d.). Written by Wayne Shanklin in reference to the Old Testament's Israel's ruling Phoenician Princess Jezebel who was married to King Ahab (Lyrics, 1998), this single spent 11 Weeks on the US Billboard Top 100. In 1962, King Ahab himself became the topic of the singles charts as he hit the Top 100 at #5 on the US Billboard in song by Ray Stevens as "Ahab, the Arab", based on a *One Thousand and One Arabian Nights*. (Billboard, n.d.) (Staff Reporter, 2015, para. 4). Another early example of classic literature-inspired rock 'n' roll lyrics can be seen and heard in the Reflections 1964 "(Just like) Romeo and Juliet" which peaked at No.6 May 30, 1964, during its 8 weeks on the charts and was revived again almost eleven years to the date later on May 10<sup>th</sup>, 1975, by Sha Na Na a version that peaked at No. 77 in a four-week stay on the US Billboard Top 100 (Billboard, n.d.). The songwriters Freddie Gorman and Bob Hamilton's inspiration for "(Just like) Romeo and Juliet" was William Shakespeare (Lyrics.com, n.d.).

Why chose to start the research in the mid-1960s if the 1950s had its own literature influenced rock 'n' rollers? There is a multi-layered answer to that question that relates directly to historical events. The first major cultural event of the rock'n'roll era that began a shift in the country's relationship to music was the United States' entrance into the Vietnam War in 1954. (Rosenberg, 2020). Approximately ten years later on August 4, 1964, due to the issues in the Vietnam region escalating President Johnson brings the United States fully into the war sending US Naval fighter bombers to destroy "naval targets and oil facilities" (Parallel Narratives, 2011). Teenagers became adults very quickly and began to more seriously approach and evaluate what was happening in their world, as they were being drafted before they could drink (18 -21 years of age) or have a right to vote until the ratification and passing of the 26 Amendment in 1971 which lowered the voting age to 18 years of age (History.com Editors, 2021). No longer were they interested in 'bobby socks' music. They needed a way to express their own voices and displeasure with the war, but AM Radio (AM) was the only wavelength that was accessible to the majority of the populace. The 'Hippie Movement' was on the cusp of its rise and rock music was about to change its tune. (Pruitt, 2019)

The year 1966 brought several major music shifts that helped to expand the voice of youth and rock'n'roll. One of the biggest was that commercial FM Radio (FM) was brought online. Prior to FM (Frequency Modulation), AM (Amplitude Modulation) music stations were running with an accepted and established "hit" playing programming (Fornatale, 1980, p.146). In July of 1964, the FCC instituted a rule that AM license holders who also owned FM stations in cities with populations greater than 100,00 could no longer simulcast more than 50 percent of their AM programming on their FM stations (FCC, 1964) Newly designated station directors were, however, given no specific instructions by the FCC or their station owners with regards to what to play as long as the programming was different from their AM affiliates. The only rules to adhere to were those set by the FCC that concerned the use of profanity. The new FM DJs took that message and created new independent programming. This, simply translated, meant that they could play what they wanted, when they wanted, and they did (Parallel Narratives, 2016). In the 1950s and early 60s rock'n'roll was still in its infancy but by the late 60s, it was hitting its stride. This also means the definition of rock'n'roll was also much broader incorporating music that in 2021 might find itself in a different category of music. The Beatles and the British Invasion in the mid-1960s also indicated that bands could be self-contained by writing and performing their own music (Williams, n.d.) Their sales numbers provided the necessary evidence to eliminate the necessity for bands to outsource talented hit song writing legends as Gerry Goffin and Carole King, (Picture) Otis Black and Winfield Scott, Tommy Boyce, and Bobby Hart, Andy Kim, Ellie Greenwich, and Jeff Barry, Neil Sedaka and Howard Greenfield, Burt Bacharach and Hal David, Phil Spector, Barry Mann, and Cynthia Weil, Doc Pomus and Mort Shuman, Jerry Leiber and Mike Stoller, Shadow Morton, and Bert Burns among others (The History of Rock and Roll, n.d.)

### ***Influence of Radio***

With the advent of online streaming, radio's influence may seem negligible, but in 2013 "tens of millions of Americans" (Molanphy, 2013, para. 23) still found their music via the radio even with digital downloads having become popular in the early 2000s (Official Charts Company, n.d.). In 2021 radio is the

largest service used by the public to gain information, even with the expansion of television and other forms of media-supplying devices (Richter, 2021). Figure 1. For many, as of 1980, it was and may still be a lifeline to the world (Fornatale, 1980, p. xvii-xviii). One of the largest draws to radio was the feeling of companionship that it delivered. It allowed individuals to feel connected by "...participate (-ing) vicariously in the great events of the day..." which allowed the listener a feeling "...of common (shared) interest and concern," and to "...bind him (her) closer to other listeners like himself (herself) merely by virtue of having been a witness to the same happenings" and for "... the teenager who is often particularly in need of approved social cues, radio's role in providing him (her) with such cues is significant" (Fornatale, 1980, p. xvii). For some, it was a connection to help. Disc Jockeys (DJs) were often prepared with counseling lists if a listener or a friend of a listener would call in with a drug-related or emotional issue. Some would even go off programming and discreetly talk someone "off the ledge" by relating indirectly to their problem on the air but making it personal enough to receive a barrage of phone calls afterward from listeners asking, "Hey, man, how did you know?" (Fornatale, 1980, p. xviii). For teenagers, it was a guide to life. As a DJ, educator, and father, himself, Fornatale (1980) provided a window into the time period as he described a teenager in the radio age.

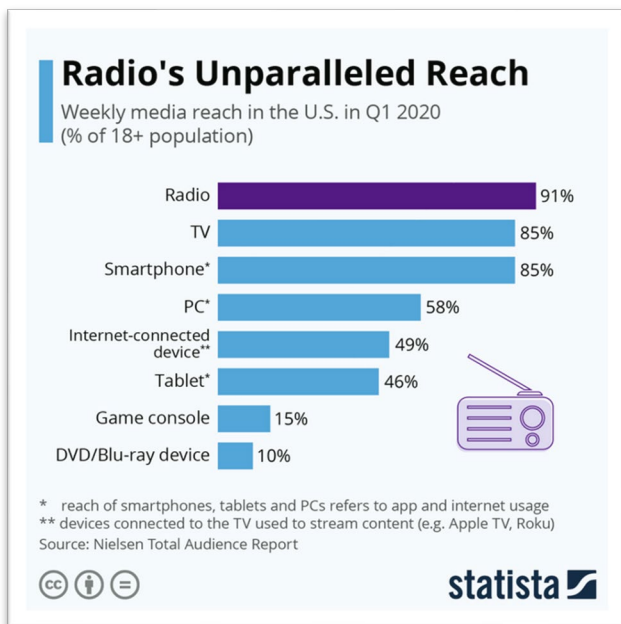


Figure 1. Radio's Unparalleled Reach 2020 (Richter, 2021)

"Consider teenagers alone in their rooms, doing homework, while their families watch television in their living rooms. Listening to a favorite show, on some level he or she is aware that all over the listening area, other teens are in similar circumstances. Each alone, they are brought together by radio. And when they go out, they take their transistor sets to provide a blanket of sound that keeps them apart from the world they walk through hooked into their peer group. The only change in this phenomenon in the last 20 years is that the tiny transistors, once valued for their compactness, have given way to massive "personal entertainment centers" that have extraordinary fidelity of sound, as all-too-many passersby will attest. These contemporary models, unlike the tiny transistor radios that could be held up to a listener's ear, now must be looped in the crook of the arm or worn on a shoulder strap. Quality of sound has come to be treasured more than compactness, but the motive is the same: to be with your tribe whatever the surrounding crowd (Fornatale, 1980, p. xvii-xviii).

Overall, "...radio functions as diverting 'companion,' and it helps to fill voids that are created by, one, routine and boring tasks and, two, by feelings of isolation and loneliness" (Fornatale, 1980, p. xvii) Radios provided the human touchstone. They kept individuals entertained and informed. They proffered a lifeline for those who needed help. DJs had the ability to have listeners feel as though they were sharing their day with everyone who listened to the same program. They also were the 'gatekeepers' of a path that individuals could follow to find out about new music (Fornatale, 1980).

**R2. What is the pattern of growth for Rock and Roll music from mid 1960s to 2000 as indicated by the U.S. Billboard or U.K. Official Charts?**

**US Billboard Charts**

As of August 2021, the US *Billboard Hot 100* had celebrated its 63<sup>rd</sup> birthday. The first number one (No. 1) that "hit" the chart, the song to start it all, was *Poor Little Fool* in 1958 sung by Ricky Nelson. What does being No.1 or really any number on the *Billboard Hot 100* (*Hot 100*), in the *Top 40*, or within the *Billboard 200* exactly mean? Being in the *Top 40* literally means being one of the first 40 song singles

currently on the Hot 100. Earlier, however, starting in the 1950s this also referred to a radio format (Top 40) where the focus was on playing the Top 40 songs. Shows like nationally syndicated Casey Kasem's *American Top 40*, which aired from 1970- 1991, provided a weekly countdown of those top 40 songs off the Hot 100. Unlike the flexible formulas that determined the Hot 100 singles, The Billboard 200 had a very straightforward charting methodology. After having satisfied a few initial criteria, for an album to get onto the Billboard 200 was a very straightforward process. It was all about album sales (Molanphy, 2013).

The Hot 100 has undergone several adaptations through the years. For any genre of a song to be included in the Hot 100, a basic formula started with airplay and sales. Sales in the past were comprised of physical vinyl 45s which were later supplanted by various digital formats. Digital streaming was also accounted for, along with airplay and sales, when it was made available on the market. As seen in Figure 1. relating to 2021, despite the advent of online streaming in 2012-2013 airplay still played a large part in the chart numbers in 2013 as "tens of millions of Americans" (Molanphy, 2013, para. 23) relied on the radio as the main resource for discovering new music.

One of the first major shifts had occurred in the charts in November of 1991 with the addition of SoundScan, a service that enabled a computerized form of keeping track of record sales. This service was later purchased by Nielsen, the same Nielsen who handled the television Nielsen Ratings, which later become Nielsen SoundScan. Contributing to the data collecting innovations around the same time was the addition of computerized radio data collection for songs through Broadcast Data Systems. These adaptations not only provided for more accurate data but also provided the ability for a song to "break" more quickly. In the past, it took almost two weeks before the information of a single's placement on the charts would make it into publication, but more timely identification now offered earlier opportunities for a song to receive additional airplay closer to its release date. In 2005, February saw another major shift in the intel that would make up the chart with the addition of digital sales, thus eliminating the November of 1998 Billboard ruling of not allowing digital songs on the charts that were getting airplay but were not available physical singles. Hence,

charting has continually reflected the potential exposure or influence of a musical on the population or culture in the United States (Molanphy, 2013)

### ***UK Official Charts***

There are some differences between UK Official Charts (United Kingdom) and the US Billboard Charts. The US Billboard (music) Charts grew somewhat naturally from The Billboard publication's original propensity of "tracking the amusements business" starting in November of 1894 and later record sales decades prior to the birth of the US Billboard (Molanphy, 2013, para. 21) (World Radio History. (n.d.). The UK Official Charts Company on the other hand originated in embryonic form in 1952 as a way to entice advertisers to participate in the New Music Express publication. Since Percy Dickens' conceptual idea of aggregating a few record store sales tallies from his retailer friends, it has grown and changed into the iconic institution it is today. The UK Official Charts Company provides the UK Official Charts Top 100, and Top 200 along with a number of other categories, as does the US Billboard Charts (Official Charts Company, n.d.).

To better understand how exposure or influence is metered one needs to understand the charts and their historic shifts. Unlike the US Billboard Charts' aggregation of information from different sources, airplay, and sales, the UK Official Charts only aggregates its information from sales and plays on audio subscription services. There were several business shifts, internal reorganizations, various chart changes, and various increases in the number of businesses in the sampling retail panel that should be noted, however, since they affected the sampling numbers for the charts during different time periods of the charts' history. From its origin in 1952 to the end of 1969 the UK charts had, in fact, already seen several major changes. The UK record industry originally recognized Record Retailer, a trade publication, as the main chart standard for singles and albums in the industry, represented by the Record Retailer's Album Chart. The number of dedicated and chosen shops solicited for their record sale numbers went from 30 to 250. The initial singles chart showed the Top 50 with the albums being represented by the Top 20, but by the end of the decade, the album chart had increased to include the Top 40. The BBC Radio1 took to the airwaves in September of 1967, and British Market Research Bureau (BMRB) was sanctioned as the dedicated

compiler and auditor of the charts in 1969 (Official Charts Company, n.d.).

The 1970s saw a shift in the album chart numbers, by January 1971, to the Top 50. This was also the year that the Melody Maker album charts were substituted for the UK Official Charts since a postal strike had prohibited information from stores reaching compilers in a timely manner. It should be noted in 1971, before the onset of computerization all handwritten and manually typed information was delivered by post and motorcycle courier. By 1972, Record Retailer returned as the source for the charts. It was recognized as the top trade magazine in the U. K. industry. After a short period as Record & Tape Retailer, it became Music Week. Album sales reached 109 million units nationwide in 1974 with 6 percent of that total having been derived from the sale of 8-track cartridges. Album charts experienced another expansion from the Official Album Chart Top 50 to the Top 60 in 1975, and to the Top 75 in December 1978. An event that marked the first time in almost 20 years that the Official Singles Chart would shift its numbers occurred when that chart moved from the Top 50 to the Top 75. The close of 1979 saw record sales of 89.1 million (Official Charts Company, n.d.).

The 1980s saw another Official Album Chart shift to the Top 100 in August of 1981, and on January 4th, 1983, the British Market Research Bureau (BMRB) was retired to allow for the computerized Gallup to move forward in handling the singles and album charts. Around the same time as the shift to Gallup, there was another bump up in the singles charts, and the public now got to see both the Top 100 Singles and Top Albums UK Official Charts every week in Music Week. The industry started charting both the singles and albums Top 200, but the identities of the charting artists and titles in the 101-200 range were reserved for industry eyes only as accessed to Gallup was contracted directly by "...record labels' association, the BPI (British Phonograph Industry), who supplies the broadcast and publishing rights, Music Week, and the BBC" (Official Charts company, n.d., para. 4). Cassettes were now added to the charts along with 12-inch records, known as EPs (Extended Play) in the US, and new rules for charting are introduced. December of 1984 offered an example of the reach of music with two top-selling single firsts. "Last Christmas" by Wham sold 500,000 copies in its first release week but still lost

the No.1 slot to "Do They Know It's Christmas" by Band Aid which sold 600,000 that same week in the United Kingdom alone. "Do They Know It's Christmas," a record that would eventually become the first to cross the sales threshold of 3 million, broke its own first-week record by selling 810,000 units the second week (Official Charts Company, n.d.).

The UK music industry in 1985 introduced a limited run of the first Compact Disc (CD) single. Consumers that year showed a music format preference by the shift reflected in the sale of 3 million CDs and 53 Million vinyl albums having been eclipsed by the sale of 55 million cassettes. By 1987 a time limitation was given to single releases. Anything longer than 20 minutes was to be considered an album. For a brief period during the year CD singles were eliminated from charting. A new contract with Gallup increased the group of music retailers to 500, which allowed for new development to take place within the chart system. The end of the decade saw a division of the Top 200 album chart. The *Top 150 Albums Chart*, which would eventually become known as the Official Albums Chart, would now refer only to works created by a single artist. The *Top 50 Multi-Artist Compilations Chart* would become commonly known as the Official Compilations Chart and list the highest-selling multi-artist compilations. 1989 also showed several firsts; vinyl albums were outsold by CDs and an album after only five weeks on the market, *But Seriously* by Phil Collins hit and surpassed the 1 million sales market (Official Charts Company, n.d.).

In the first three months of the 1990s, the number of accountable music retail stores reach 900, and regulations were placed on the number of formats (vinyl, CD, cassette, etcetera) permitted in calculating sales of a single, which reached a total of five in 1991 with the advent of dance singles. Also, in 1990 there was a shift in business structure as a collaborative was developed that formed Chart Information Network (CIN), which became the organization that Gallup was to (Official Charts Company, n.d.). In 1991 BMI becomes an equal partner to Music Week who previously developed CIN in collaboration with the Entertainment Retailers Association (originally called Bard) and the BBC. 1991 also brought with it indecision with regards to what formats should and shouldn't be included on the singles chart, and new

guidelines were developed for dance mix singles. Previously, regular singles had not been allowed to go beyond 20 minutes, or they would be labeled as an album. The new guidelines allowed regular singles to play for up to 25 minutes if there were four different tracks (or songs) included. In the U.S. this would have been labeled an 'EP' for extended play and not a single. Dance mix singles were now allowed to have a total run time of 40 minutes of one title as long as there were four different mixes of that title on the single (Official Charts Company, n.d.).

In 1992 the charts started reflecting cassettes falling out of favor over CDs, while vinyl had given way to the first No. 1 position on the album charts to a CD/cassette combination. Kantar, originally known as Millward Brown, in 1994 replaced Gallup, improved on the electronically collected data from what had now become 1,000 selected music retailers and Bryan Adams became another chart first as a non-charity artist, having sold 1.9 million albums. In a contest race for the No. 1 chart single position in 1995, there was a 40 percent increase in single sales in one week alone that ended with Blur coming ahead with "Country House" against Oasis' "Roll With It" in overall sales. Another record was broken in 1996 when the United Kingdom record industry sold over 200 million albums. A year later another record chart breaker went to Oasis when sales of their album *Be Here Now* cleared 350,000 albums on the first day of release, sold a total of 696,000 by the end of the first week, and by the end of the 90s selling over 4.6 million copies. This was followed by the single "Candle in the Wind 1997", a song rewritten in tribute to the late Princess Diana by Elton John and Bernie Taupin, which sold 1.55 million copies within a week and finished out the year with a grand total of 87 million singles sold in the United Kingdom alone. Towards the end of the decade in 1998, ERA and BPI formed the Music Information Chart Services and became the official owners of the chart company. Also in 1998, Cher broke two UK records that made her the highest-selling female singer ever by having sold over 1.5 million singles of her song "Believe" by year-end, and 1999 closes it with the Official Singles Chart taking on [www.WorldPop.com](http://www.WorldPop.com) as its first-ever sponsor (Official Charts Company, n.d.).

By the end of 2001, Music Information Chart Services officially becomes the UK Official Charts, while 2002 brought in the age of pop music. The UK Official Chart Singles celebrated its 50<sup>th</sup> birthday in

style, and the new show television show *Pop Idol* on ITV ushered in two new singles artists; Will Young with 1.1 million singles sold, and Gareth Gates with 850,000 both in the first week. Coca-Cola became a chart sponsor in 2004 as the year ushered in sanctioned music downloads. The UK Official Download and Official Ringtones Charts were created as iTunes officially entered the U.K. Mid-decade in 2005 digital downloads pushed ahead of CDs 312,000 to 282,000 with downloads being added to the singles chart seven months later in July. Starting the second half of the decade in 2006 the Official Albums Chart celebrates its 50<sup>th</sup> birthday and added the digital format to the charts since, notably, single sales had become 78 percent digital. The charting rules once again changed in 2007, to accommodate downloads that had no physical counterparts, and in 2008 the Official UK Top 40 began their televised tour on MTV and was broadcast in several slots throughout the week. With the singles charts now on television and with several choices of audio subscription services available, the Official Subscription Plays Chart was put into service. This kept a record of the music that was being listened to from services such as Music Station, HMV, Nokia Music Store and Napster with Spotify soon to be added (Official Charts Company, n.d.).

The new decade saw an increase in Official Charts airplay on BBC Radio 1 with the chart having been given a bi-weekly time slot. With the release of the Beatles' catalog on iTunes in 2010, several of the group's albums jumped into the Top 100 album slots for the first time since their original charting releases from 1963 to 1970. Another record was broken in 2011 with over 4.7 million albums sold of Adele's "21". This became the record-breaking album of the Millennium. That same year the first Official Number 1 trophy award was given that would celebrate every new No.1 single from that point forward. The Official Singles Chart turned 60 in 2012 and that event was celebrated with much pomp and circumstance. Approximately 3.7 billion singles had passed into the hands of consumers since the inception of the charts, and now the Official Streaming Chart was brought into circulation.

Prime Minister Margaret Thatcher's death in 2013 coincided with "Ding Dong the Witch is Dead" battling it out in the charts with "I'm in Love With Margaret Thatcher". The Notsensibles placed in the singles charts at number 35 with the latter, and the

Wizard of Oz's original 1939 recording missed by one place to take number 2 on the Official Singles Chart. Previously only male solo hosts handled BBC Radio 1's The Official Chart, but in 2013 that changed when Jameela Jamil was hired to become the first female to fill the position. The countdown of the UK Official Streaming Chart became a part of the MTV programming and more streaming services were added to the chart as the Official Download Chart celebrated its 10<sup>th</sup> birthday. Prior to 2014, only two other albums had ever broken the 5-million-sales mark, *Sgt. Pepper's Lonely Hearts Club Band* by The Beatles and *ABBA('s) Gold Greatest Hits*. Queen set a new record when the group's *Queen's Greatest Hits* album surpassed both by hitting the 6 million sales mark in the U.K. alone. Kate Bush discussed later in the results of this research in reference to the use of literature in her song lyrics, saw a resurgence in her catalog when eight albums made their way to the Official Albums Top 40 while two more placed in the Top 100 at the same time making her, like Cher, another female first. As 2015 came to a close the UK Official Album Chart added streaming digital music to its roster of downloads, vinyl, and CDs sales, now echoing its singles-related counterpart (Official Charts Company, n.d.).

### Gold and Platinum

Several different charts record the Gold and Platinum Award status of various versions of musical releases. For the purpose of this study, only album awards were looked at to show the longevity of influence due to the age and continual nature of the LP/album format, the design of the format to incorporate various pieces of music, and its rerelease potential. The Recording Industry Association of America (RIAA) provided the certified Gold and Platinum Awards for albums and other music formats (RIAA, n.d.). Figure 2. They were chosen for the illustration of this section's results over the United Kingdom's The BRIT Certified Platinum, Gold & Silver Awards (originally known as the BRIT Awards) (BRIT Award, n.d.) due to the far greater volume of releases in the United States. Figure 3. Figure 4. This provided an example by direct correlation of the potential influence of an artist's release on the music-buying public, above the hundreds of other music releases during any given week, through the number of sales it achieved. Though the numbers are lower for qualifying sales in the U.K. than in the U.S., they are still considerably noteworthy when considering population size; approximately 66.1 million in the U.K. to the 332.8 million in the U.S. as of the 2020 census (US Census, n.d.).

Figure 2. RIAA Gold & Platinum (Album) Awards Unit Requirements

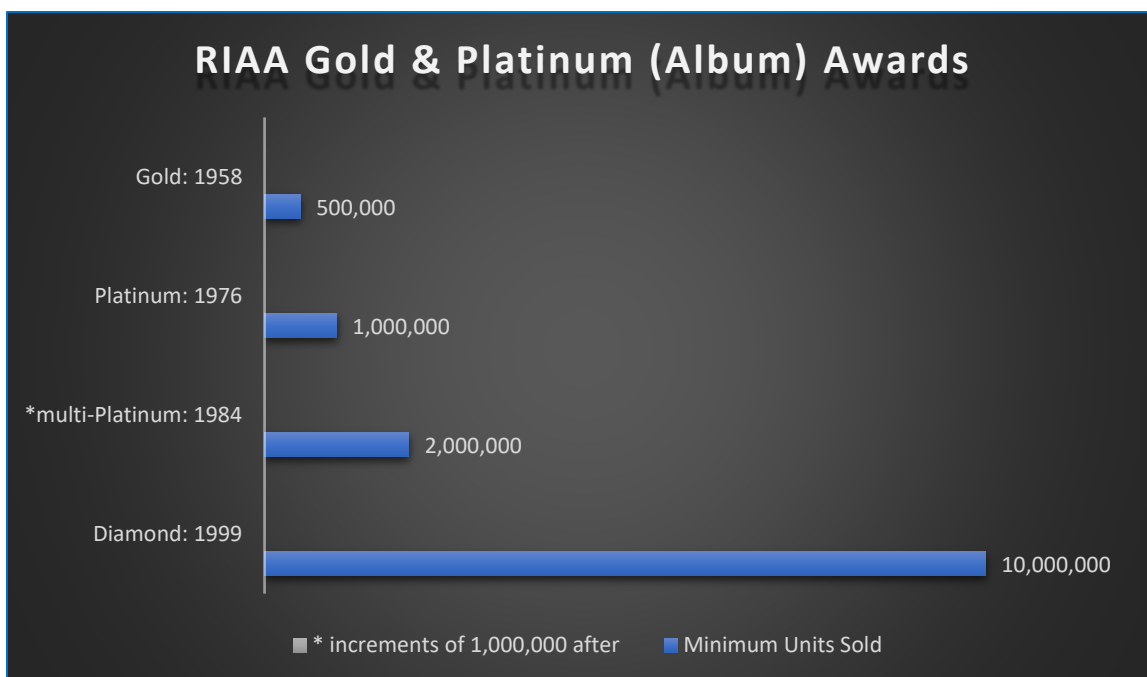


Figure 3. BRIT Award: Silver, Gold, & Platinum Album Awards, Unit Requirements

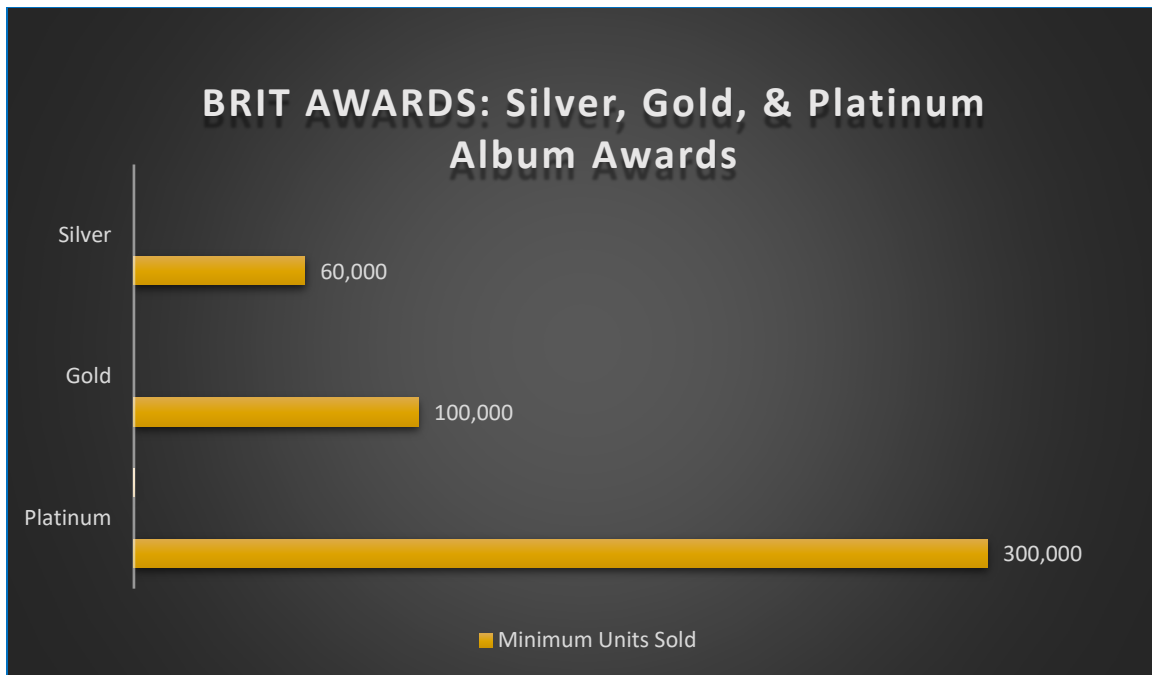


Figure 4. BRIT Award: Silver, Gold, & Platinum Singles Awards, Unit Requirements



It is also important to note that an album release can reach Silver (UK), Gold, or Platinum-certified status without ever making it to the music charts. In either case, an album or any certifiable format receiving a Gold Award and /or variations of the Platinum status can show continued relevance or influence in the public eye over time. For example, using RIAA-certified standards, if an album was released in 1965 and went gold in 1967 having sold 500,000 copies, and then achieved platinum status in 1997, it means

that in 30 years the release sold another half-million unit between attaining gold and platinum status. That represents 500,000 additional individuals since the initial 500,000 individuals who heard the music and purchased the first run of albums to have it go Gold. If a release goes Platinum, it will have sold 1 million copies, upon reaching Multi-Platinum in 2000 it will have sold 2 million, and in 2005 if it has gone 4x Multi-Platinum, it will have sold 4 million copies and so on. A good example of such an increase of interest

over time can be seen with the U.S. released Led Zeppelin IV album also known as ZOSO and The Hermit. It was released on November 8<sup>th</sup> of 1971, went Gold on November 16<sup>th</sup> of the same year, peaked at #2 on December 18<sup>th</sup>, 1971, and spent 283 weeks on the US Billboard 200. It was then declared both Platinum and 10x Multi-Platinum on the same

day December 11<sup>th</sup>, 1990, and 23x Multi-Platinum on January 30<sup>th</sup>, 2006 (RIAA, n.d.). That is 23 million albums sold over a 36-year period that had two songs “Battle of Evermore” and “Misty Mountain Hop” based on J.R.R. Tolkien’s *Lord of the Rings*, and *The Hobbit* respectively. Figure 5. shows the shifts in volume sold over time and the dates of the awards.

Figure 5 Led Zeppelin IV: Volumes Sold vs. Award and Date

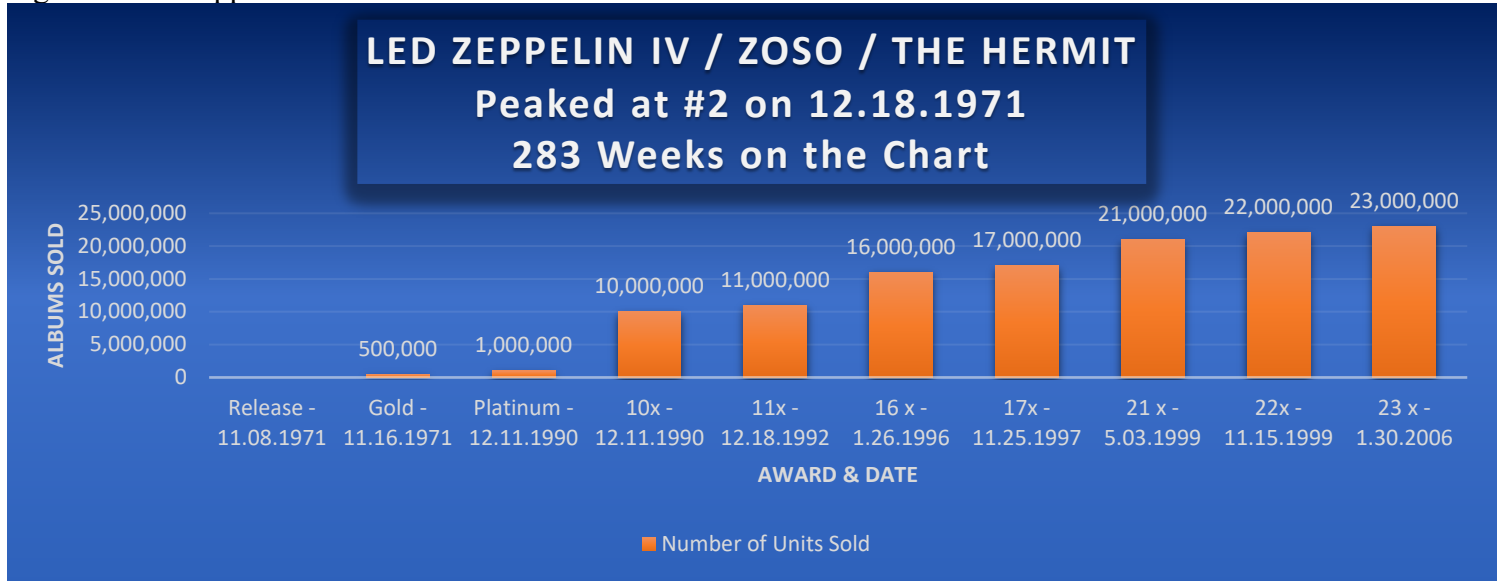
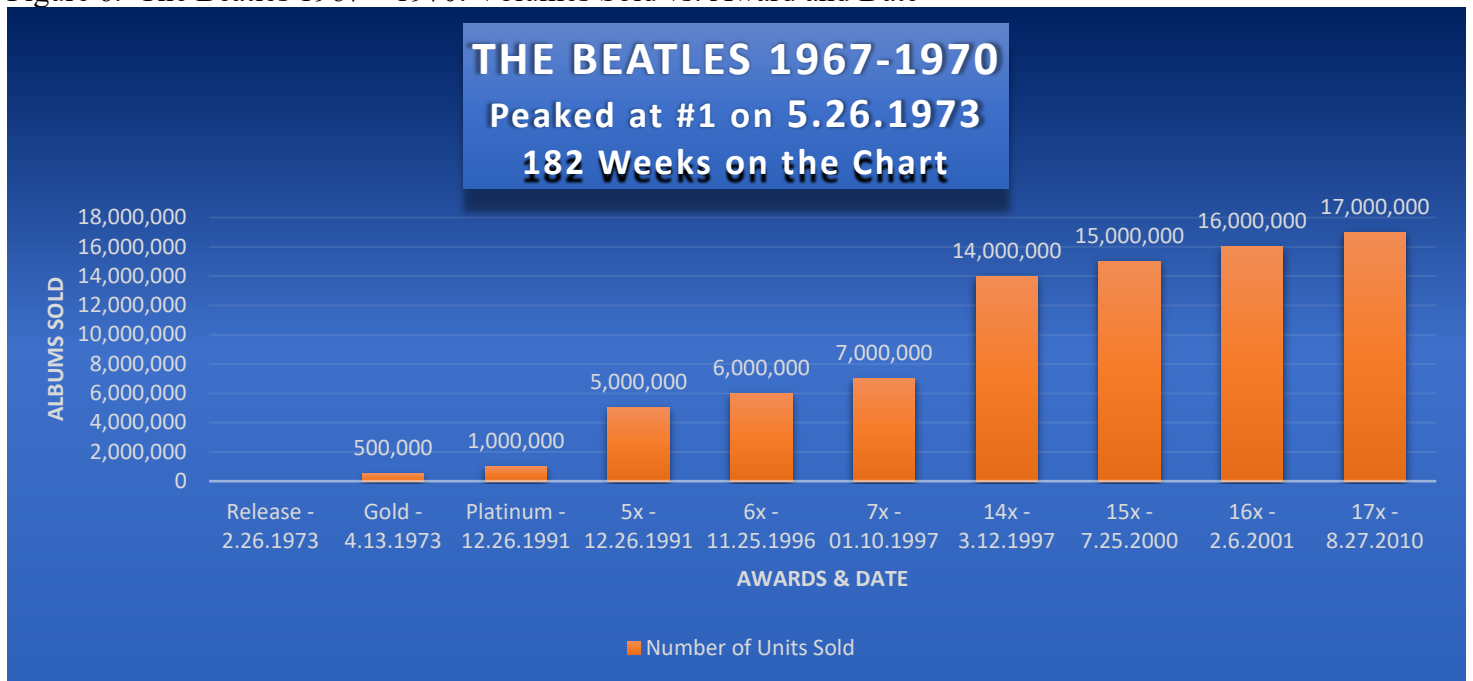


Figure 6. The Beatles 1967 – 1970: Volumes Sold vs. Award and Date

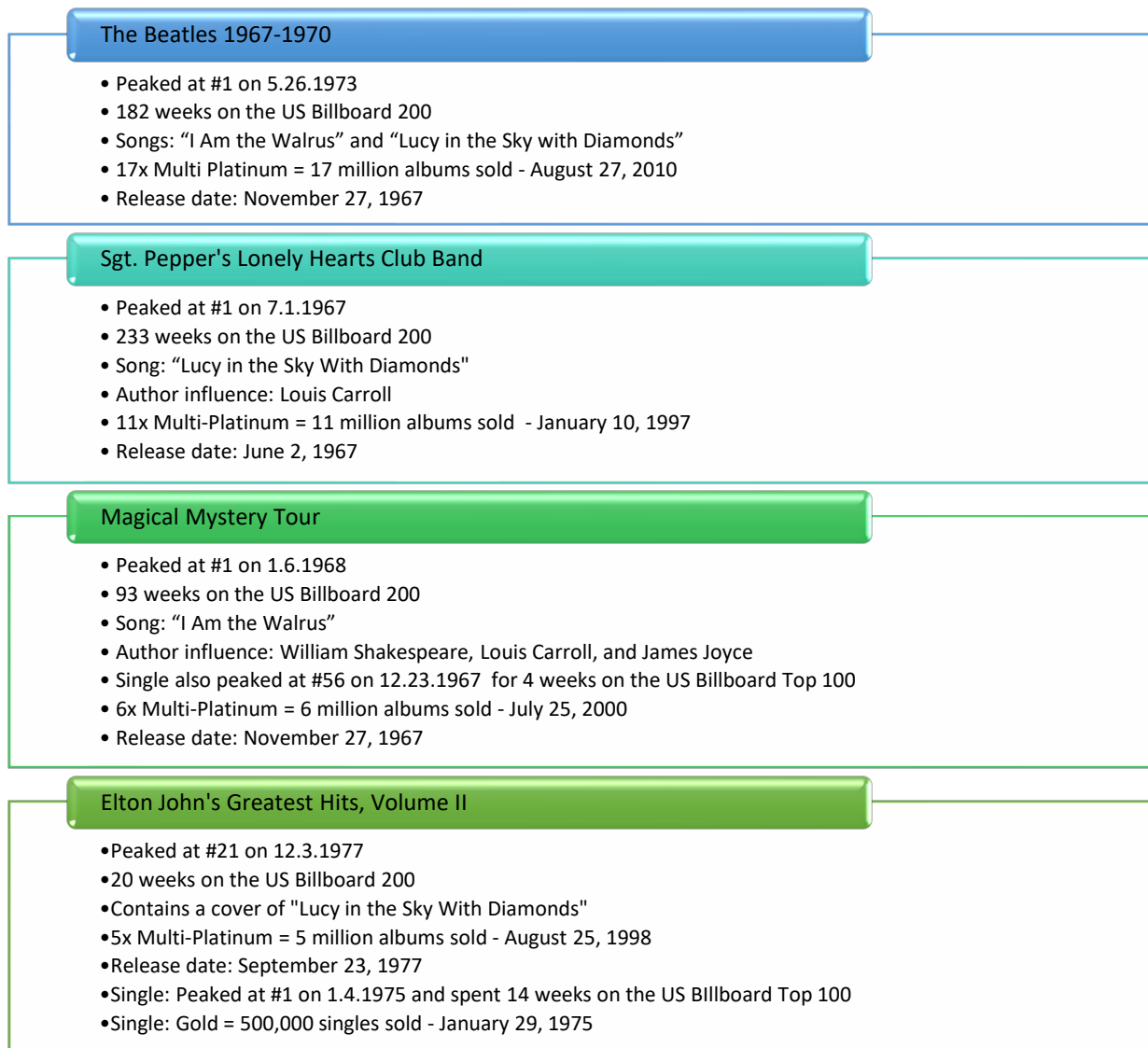




The Beatles' album releases of *Magical Mystery Tour* on November 27<sup>th</sup>, 1967, *The Beatles 1960-1970* April 2<sup>nd</sup>, 1973, and *Sgt. Pepper's Lonely Hearts Club Band* June 2<sup>nd</sup>, 1967, provides a similar example of increased exposure and influence over time. The difference between Led Zeppelin IV and these three Beatles albums was a crossover of songs. The song "*I Am the Walrus*," has influences that appeared from at least three different authors, William Shakespeare (King Lear Act 4 Scene 6), James Joyce (Finnegan's Wake), and Louis Carroll (Alice Through the Looking-Glass) (Songfacts, n.d.), was not only released on *Magical Mystery Tour* but also appeared on *The Beatles 1967-1970* released in 1973 (Discogs, 1973). "Lucy in the Sky with Diamonds" which was influenced by Louis Carroll's *Through the Looking-Glass and What Alice Found There*, (Byal, & Heinzerling, 2021) was originally released on *Sgt. Pepper's Lonely Hearts Club Band* (Discogs, n.d.) and also appeared on The Beatles 1967-1970 album (Discogs,1973).

All three albums charted. All three were awarded RIAA Gold and, multiple times, Multi-Platinum Awards. This means that if each of these songs was heard at least once, both songs would have been heard 17 million times via *The Beatles 1967 – 1970* plus "I Am the Walrus" 6 million times more via *Magical Mystery Tour* and "Lucy in the Sky with Diamonds" 11 million more times via *Sgt. Pepper's Lonely Hearts Club Band* through album sales alone over a 43-year period (RIAA, n.d.) It should be noted here that this exposure to individuals is shown through album sales only. It does not include influence through radio airplay, television, chart placement, sales of singles, or other album compilations. This also does not account for songs covered by other artists such as in Elton John's "Lucy in the Sky with Diamonds". Sir Elton's version achieved Gold status when released as a single, and its inclusion on the album Elton John's Greatest Hits Volume II, which reached 5x Multi-Platinum, adds another 5.5 million to the 23 million exposures of the Beatles' original version of the song bringing the total to 28.5 million. Figure 7.

Figure 7. Chart Album Statistics: The Beatles 1967-1970, Sgt. Pepper's Lonely Hearts Club Band, Magical Mystery Tour



### R3. What are some examples of classic literature found in the rock music lyrics that appeared in songs within the U.S. Billboard or U.K. Official Charts from the mid-1960s through 2000?

#### *The Music Influenced by the Existence of Prose*

When this original primary research began, there were no visible clues that hinted at the enormous amount of research material that was going to confront the author of this study. With over 490 connections found on Songfact.com alone (Appendix A) the author needed to not only refine and redefine

the paper's purpose statement but also to alter research questions and, ultimately, pare down the given results of the study as well due to the enormity of the findings. Presented here are the results divided up into four sections: Ancient Texts, The Bible, Shakespeare and Pre-20<sup>th</sup> Century Works, and Post 20<sup>th</sup> Century Works. The figures that represent each of the artists show not only their connection to a particular author and their text but also demonstrate one aspect; the impact that each artist/group had in reaching society and thus influencing culture through chart numbers and sales.

Figure 8. Quote by Sebastian Bach about Rush and Ayn Rand  
(Dunn, S., & McFadyen, S., 2010. Time, 40:21)

"I was into the story. You know, I read the back (of the album cover) and it was dedicated to *The Fountainhead*, the book, and I went right out and bought *The Fountainhead* and read it. I mean, not too many bands make a twelve-year-old go out and buy *The Fountainhead* by Ayn Rand. Goddamn this rock band, it's got me all fired up about literature."

Though charting artists/bands were used for the basis of the research parameters, it is important to remember that artists/bands can reach silver, gold, platinum, or diamond status and receive the corresponding awards without ever charting on the US Billboard Hot 100/20 or UK Official Charts. Those accomplishments are based on accumulated sales to the public alone. Reissues, covers, inclusion on different album compilations and rereleases though mentioned in the Gold and Platinum section are not included in the accompanying figures and must be taken into consideration when further research is done on this topic.

### ***Ancient Texts***

While Frankie Lane sang about Jezebel in the 1950s (Lyrics, 1998) Ray Steven (Harry Ray Ragsdale) (Lyrics, n.d.) chose to and write about King Ahab in a song with a similar name "Ahab, the Arab" based on the children's book *Arabian Nights* (Alf laylah wa Laylah). The book is a collection of stories whose origins seem to range from "India, Iran, Iraq, Egypt, Turkey, and possibly Greece" which had started to be compiled around the 9<sup>th</sup> Century by Abū al-Ḥasan 'Alī ibn al-Ḥusayn al-Mas'ūdī ( al-Mas'ūdī) an Arab historian (Encyclopædia Britannica, n.d.) This is one of several children's stories such as *Winnie the Pooh* by A.A. Milne and Louis Carroll's *Alice in Wonderland* that has inspired lyricists in bands such as Jefferson Airplane, Loggins and Messina, Outlaws, Queen, The Beatles, Melanie, and Donna Summer. For Steven, his song reached #5 in 1962 (Billboard, n.d.), and in an interview, he explained its origins as a novelty piece from a different time of nonpolitical correctness, "When I was a kid, my mom gave me a

book called *Arabian Nights*, and I wrote the song just from the information I learned outta that book. You know, the book talked about Ali Baba and the 40 Thieves and 'open sesame' and, you know, all the fun stuff that is in that book. And so, I thought, I'll write a [song] about this guy, and he's messing around with one of the Sultan's girls in the harem" (Staff Reporter, 2015, para. 4). The song charted at #5 as a US single in 1962 and stayed on the charts for 11 weeks and the album *Ray Steven's Greatest Hits* containing the single went platinum in 1993 after having sold over 1 million copies (Billboard, n.d.) (RIAA, n.d.).

Eric Clapton besides having a successful solo career was a member of both Cream and Derek and the Dominos, and a fan of classic literature. In Cream, the song *Tales of Brave Ulysses* was derived in working in collaboration between Clapton as a musical composer and Martin Sharp as the lyricist who created a piece that was influenced by Homer's *The Odyssey and the Iliad* and Sharp's trip to Ibiza and Formentera (Robinson, 2015). Though the song itself did not chart as a single, the album that included the song did. *Disraeli Gears* was on the US Billboard 200 for 83 weeks and reached #4 on June 29<sup>th</sup> in 1968. By November 10<sup>th</sup>, of 1993 it had reached platinum status having sold over 1 million copies. (Billboard, n.d.) Sharp's words "With tales of brave Ulysses, how his naked ears were tortured by the sirens sweetly singing" (LyricsFreak, 2006) echo Homer's "Our swift approach the Siren choir descries; Celestial music warbles from their tongue, And thus the sweet deluders tune the song" (CommonLit, n.d.) Figure 10.

The lyrics to ‘Layla, on the other hand, were written solely by Eric Clapton based on an epic poem called *Layla and Majnun* a story of unrequited love by a Persian poet Nizami Ganjavi in about 1192 ACE. Clapton’s use of the piece was inspired by love for a woman at the time he could not have, George Harrison’s wife Patty Boyd (Clapton, 2007, p. 121,139) (BookVooks, n.d.). On the album *Layla and Other Assorted Love Songs* (also just known, simply, as *Layla*) released in 1970, Clapton gave cowriting credits to Nizami Ganjavi (Classic Rock Review, 2020). Unlike “Tales of Brave Ulysses”, “Layla” having originated with Clapton in *Derek and the Dominos* and has continued to be part of his solo

career and has been incorporated into many albums that have charted over the years. An acoustic re-recording of “Layla” by Clapton was released as a single, charted #12 in 1992 staying on the charts for 20 weeks. Most recently a full album cover by the Tedeschi Trucks Band Featuring Trey Anastasio called *Layla Revisited (Live At Lockn’)* charted on the US Billboard 200 at #8 and stayed on the chart for one week in 2021 (Billboard, n.d.) (Tedeschi Trucks Band, 2021)., a 51-year distance from the release of the original *Layla* album in November of 1970 (Classic Rock Review, 2020) (Tedeschi Trucks Band, 2021). Figure 10.

Figure 9. Ray Steven’s ‘Ahab, the Arab’ Breakdown

Ray Stevens - "Ahab, the Arab"

- Artist: Ray Stevens
- Song: Ahab the Arab
- Peaked at #5 on 8.4.1962 as a US Single
- 11 Weeks on the US Billboard Top 100
- Release date: 1962
- Album: Ray Stevens' Greatest Hits
- Platinum = 1 million albums sold - February 10, 1993
- Release date: January 26, 1987
- Author: Unknown
- Date: 8th- 13th Century known as the Golden Age of Islam (thought to be developed during)
- Origin: India, Iran, Iraq, Egypt, Turkey, and possibly Greece
- Arabic title: Alf laylah wa laylah

Figure 10. Eric Clapton, Tales of Brave Ulysses and Layla Breakdown

Cream - Tales of Brave Ulysses

- Artist: Cream
- Lyrics: Martin Sharp
- Song: Tales of Brave Ulysses
- Album: Disraeli Gears
- Peaked at #4 on 6.29.1968
- 83 weeks on the US Billboard 200
- Platinum = 1 million albums sold - November 10, 1993
- Release date: February 2, 1987
- Author: Homer
- Work: The Odyssey and The Iliad are Epic Poems that are complimentary works
- Age/Origin: 8th Century

Figure 10. Eric Clapton, Tales of Brave Ulysses and Layla Breakdown (Continued)

Derek & the Dominos - "Layla"

- Artist: Derek & the Dominos
- Lyrics Eric Clapton
- Song: Layla
- Album: Layla (or) Layla And Other Assorted Love Songs
- Peaked # 16 on 12.1970
- Total of 56 non-consecutive weeks (LP) on Billboard Top 200 between 1970 and 1972
- Derek & the Dominos - "Layla"
- Original single release: 3/1971
- Reissued: 4/1972
- Billboard Hot 100 chart debut (original): 3/27/1971
- Billboard Hot 100 chart debut (1972 reissue): 5/13/1972
- Peak position and date (original): #51, 5/1/1971
- Peak position and date (1972 reissue): #10, 8/5/1972
- Gold August 26, 1971
- Release date: Unknown
- Layla Revisited (Live At Lockn')Tedeschi Trucks Band Featuring Trey Anastasio US  
Billboard 200 #8 for 1 week
- Author: Nizami Ganjavi - Persian poet
- Work: Layla and Majnun
- Age/Origin: 1192 A.C.E.

Deep Purple chose a work that came to be known as the *Llyfr Taliesin* in the 1600s as an influence in the creation of their song ‘Listen, Learn, Read On’ as well as the basis for the title of their 1969 album *The Book of Taliesyn* (The National Library of Wales, n.d.) (Classic Rock Review, 2017). Within the compilation, a manuscript can be found of the works of a 6<sup>th</sup>-century poet attributed to Taliesin. This book contains the earliest surviving/known works of Welsh poetry in existence as of 2021. The manuscript itself

can be viewed in the National Library of Wales. (The National Library of Wales, n.d.). Though the song ‘Listen, Learn, Read On’ itself did not chart, the album *The Book of Taliesyn* peaked at #54 in 1969 staying on the US Billboard 200 for 14 weeks (Billboard, n.d.). Pictures of the manuscript can be seen in and a breakdown of the information on the album *The Book of Taliesyn* can be referenced in Figures 11-13.

Figures 11-13. Deep Purple’s “Listen, Learn, Read On” From the album *The Book of Taliesyn* and the book *Llyfr Taliesin*

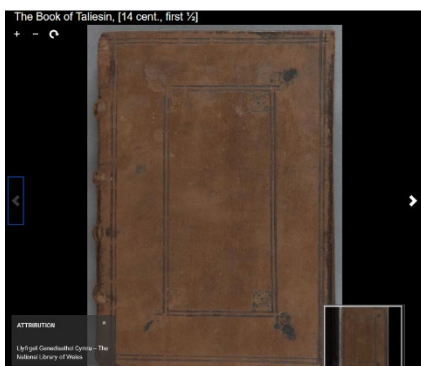


Figure 11. *Llyfr Taliesin*; Cover (The National Library of Wales, n.d.)

In ages past when spells were cast  
 In a time of men in steel  
 When a man was taught no special thing  
 It was all done by feel

So listen, so learn, so read on  
 You gotta turn the page, read the Book of Taliesyn

Hear the song of lovely Joan  
 Her sound so sweet and clear  
 In the courtroom of the King  
 Among children and the peers

So listen, so learn, so read on  
 You gotta turn the page, read the Book of Taliesyn  
 "Now hear ye the words of Taliesyn,  
 On the foaming beach of the ocean,  
 In the day of trouble,  
 I shall be of more service to thee  
 Than three hundred salmon... "

The hare he bounds across the page  
 Past castles white and fair

Past dreaming chessmen on their boards  
 With a fool's mate as a snare

So listen, so learn, so read on  
 You gotta turn the page, read the Book of Taliesyn

"Three times I have been born  
 I know this from meditation... "

The bird he flies the distance  
 From pages two to six  
 Past minstrels in their boxes  
 To the waters of the Styx

So listen, so learn, so read on  
 You gotta turn the page, read the Book of Taliesyn

Don't take the pictures lightly  
 Listen to their sound  
 For from their coloured feeling  
 Experience is found

So listen, so learn, so read on  
 You gotta turn the page, read the Book of Taliesyn

"All the sciences of the world are collected in my breast,  
 For I know what has been, what is now,  
 And what hereafter will occur... "

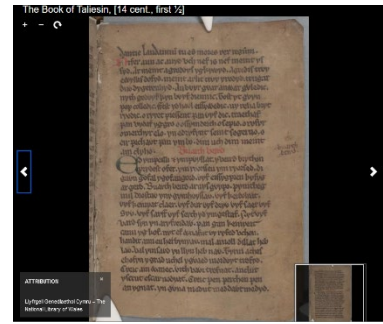


Figure 13. Llyfr *Taliesin*;  
*Inside page (The National  
 Library of Wales, n.d.)*

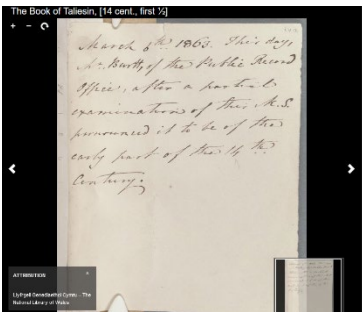


Figure 12. Llyfr *Taliesin*;  
*Authentication (The  
 National Library of Wales,  
 n.d.)*

Figure 14. Deep Purple's "Listen, Learn, Read On" on the Album *The Book Of Taliesyn* Breakdown

### Deep Purple - "Listen, Learn, Read On"

- Artist: Deep Purple
- Song: Listen, Learn, Read On
- Album: The Book Of Taliesyn
- Peaked at #54 on 2.22.1969
- 14 weeks on the US Billboard 200
- Release date: October 1968
- Author: Taliesin - Welsh Poet
- Work: Llyfr Taliesin
- Age/Origin: Welsh from the first half of the 14th Century (1301 - 1350) with some works as early as the 6th century attributed to Taliesin

On March 30<sup>th</sup>, 1968, The Beatles single "Lady Madonna" was released, and by February 17<sup>th</sup>, 1969, it had gone platinum after selling over 1 million copies (RIAA, n.d.). On the B-side of "Lady Madonna ('s)" A-side was George Harrison's first composition to be released on a single, "The Inner Light" (The Beatles, n.d.) (Discogs, 1968). The song would be released on an album for the first time on The Beatles' *Past Masters Vol.2* in 1988, which would peak at #121 on the US Billboard 200 and stay on the charts for 7 weeks (Billboard, n.d.). *Past Masters Vol.2* would also reach platinum status in 1997 selling over 1 million copies (RIAA, n.d.). George's inspiration for "The Inner Light" has been derived from a manuscript, originating from the area now known as the Henan province of China that was over 2000 years old attributed to Lao Tsu's in the 5<sup>th</sup> (BYU, n.d.) or 6<sup>th</sup> (Oxford Lexico Dictionaries, n.d.) century called the *Tao Te Ching*. *The Tao Te Ching* consists of 81 Chapters (BYU, n.d.) including Chapter 47, the source of Harrison's focus, whose title when translated is sometimes called "Viewing the Distant" (The Beatles, n.d.)

Iron Maiden has shown throughout their discography that classic literature has played an important part in the creation of many of their lyrics and the "Flight of Icarus" is one of many (Songfacts, n.d.) (Fan Club, Iron Maiden Bulgaria, n.d.). Daedalus and Icarus attributed to Ovid (Publius Ovidius Naso) a Roman poet was the inspiration for the song. Though the poem is credited to Ovid, born in March of 43 BCE (Encyclopædia Britannica, n.d.) (Fan Club, Iron Maiden Bulgaria, n.d.), according to Palaephatus in his work *Peri Apiston (On Things Incredible)*, a commentary on mythology, written around 320 BCE., the story's real Greek origins are much older (Osmun, 1956). For Iron Maiden, this was to be one of many lyrical works based on classic literature to make it to the US Billboard charts 200. The album *Piece of Mind*, containing "The Flight of Icarus", peaked at #14 in 1983 and stayed on the Billboard 200 for 45 weeks (Billboard, n.d.). Figure. 16.

Figure 15. George Harrison's 'Inner Light' Breakdown

#### George Harrison - "The Inner Light"

- Artist: George Harrison (with The Beatles)
- Song: The Inner Light B-side of Lady Madonna A-side
- Single: Lady Madonna would go platinum in 1999 selling over 1 million copies
- Album: Past Masters Vol. 2
- Peaked at #121 on 4.16.1988
- 7 weeks on the US Billboard 200
- Platinum = 1 Million albums sold - January 16, 1997
- Release Date: October 20, 1980
- Author: Lao Tzu believed 604-531 BCE) A.K.A. Lao-tzu, Lao Tse, Laotze, Loazi, Lao-Tzu, Lao Tsu, Lao Zi etc.
- Tao Te Ching "Inner Light" is the title of Chapter 47
- Age approximately 2000 plus years old
- Origins: thought to be the have originated in what is now known as the Henan province of China

Figure 16. Iron Maiden "Flight of Icarus" Breakdown

#### Iron Maiden "Flight of Icarus" on *Piece of Mind* influence Ovid

- Song: Flight of Icarus
- Single: Peaked #11 23.04.1983 for 6 weeks UK Official Top 100
- Album: Piece of Mind
- Peaked at #14 on 8.20.1983 - 45 weeks on the US Billboard 200
- Platinum = 1 million albums sold - November 5, 1986
- Release Date: May 13, 1983
- Author: Ovid (Roman) Born: 43 BCE
- Work: Daedalus and Icarus is known as an Epic poem
- Age /:Origin: Based on original Greek Mythology that was much older commented on by Palephatus in his work *Peri Apiston* was written approximately 320 BCE. (Osmun)

#### ***The Bible***

The Bible over the years has been the inspiration for many things and lyrics are one of them. The Bible is a compilation of many different chosen texts by many different authors. The writings of the earliest pieces are believed to have begun around 1400 BCE with the Bible's most recent added texts dating from

90 CE (GotQuestions.org, 2013, 2014)

(Webminis.tyndale.com, n.d.). There have also been many translations of the Bible from the original texts of Hebrew, Aramaic, and Greek. The New Testament was initially written in Greek with the Old Testament mainly comprised of Hebrew and some Aramaic. The Bible once compiled was completely translated into

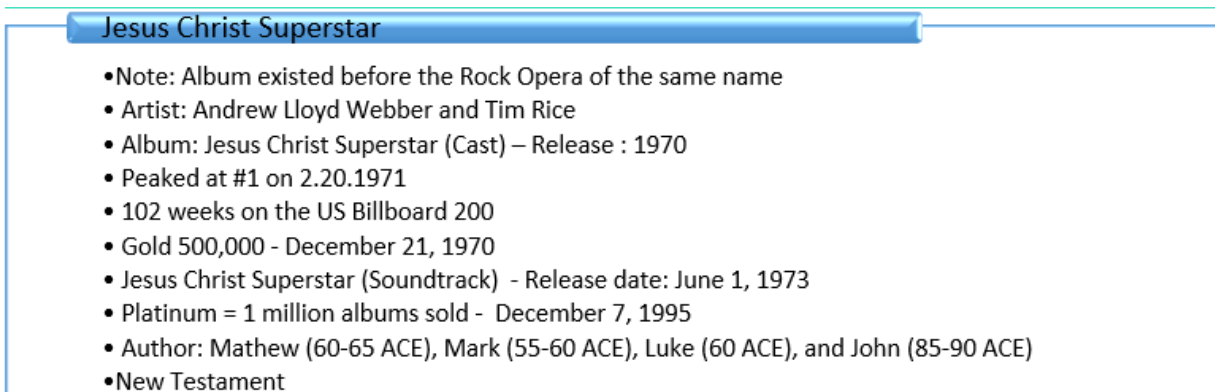


Greek. The Septuagint (Greek Version) was later translated into a Latin version became known as Jerome's Vulgate. Though there were other translations, the initial English translation was attributed to John Wycliffe, which became known as the Wycliffe Bible. There were multiple versions of English translations that followed along with the most well-known and last translation in 1611, of the King James Bible (Christian Lingua,2020).

Jesus Christ Superstar, a collaboration of Andrew Lloyd Webber and Tim Rice existed as an album before the rock opera was first performed on stage.

Based on the four books of the New Testament Mathew (60-65 ACE), Mark (55-60 ACE), Luke (60 ACE), and John (85-90 ACE) it follows the days of Jesus Christ leading up to and including the crucifixion (Ortega,2013). The original cast recording album was released in 1970, went Gold in December of 1970 and by February of 1971, it peaked at #1 on the US Billboard 200. The album's total time on the charts was 102 weeks (RIAA, n.d.) (Billboard, n.d.). The soundtrack to the film of the opera, which was released in June of 1973, went Platinum by December of 1995 after having sold over 1 million copies (RIAA, n.d.). Figure 17.

Figure 17. Jesus Christ Superstar Breakdown



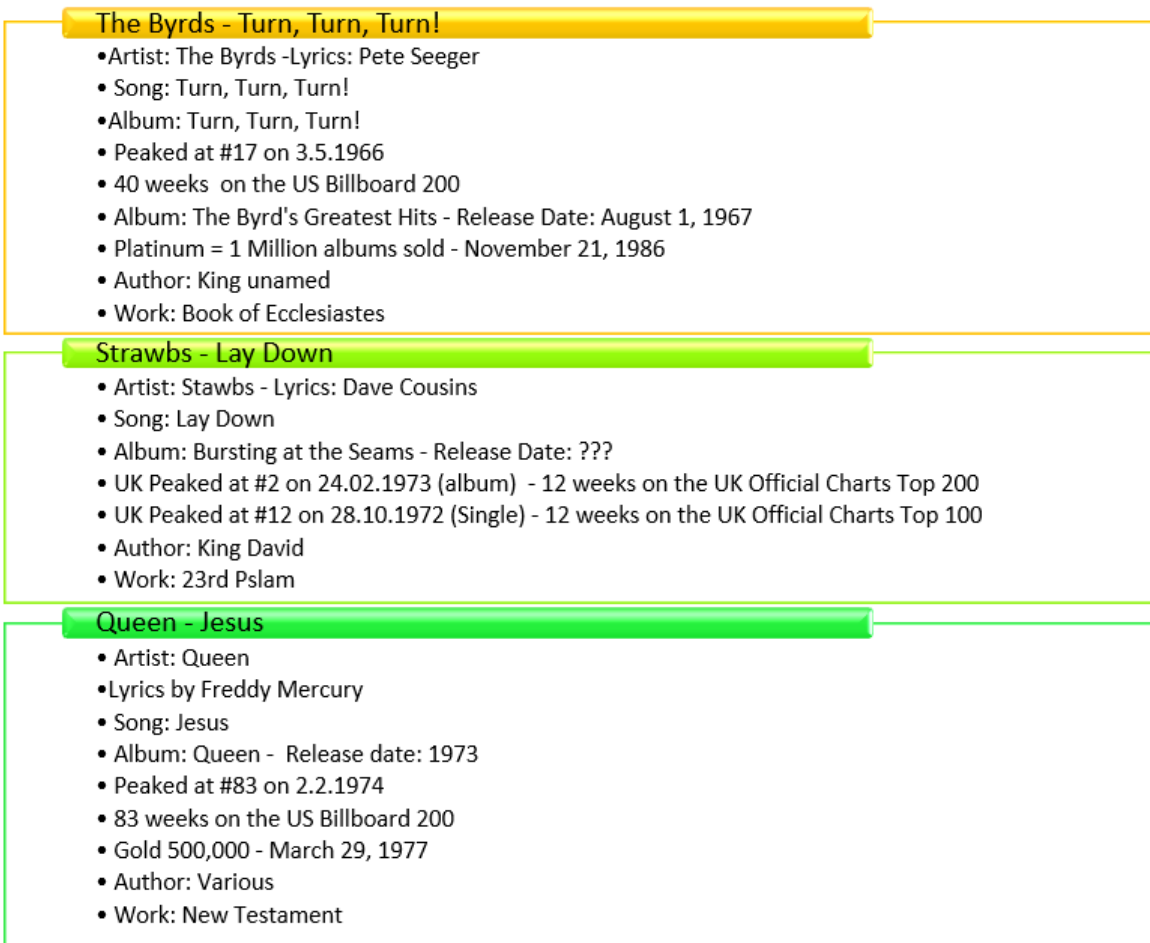
Similar in many respects to Jesus Christ Superstar, the off-Broadway show *Godspell* was based solely on the telling of the Christ story from the Gospel According to St. Matthew (Billboard, 1975). The music and lyrics to the show's songs were written by Stephen Schwartz but is based on a book, originally a master's thesis (1971), by "John-Michael Tebelak, a playwright and director" (The New York Times, 1985) and the original cast single 'Day by Day' peaked on the US Billboard Hot 100 at #13 in the summer of 1972. The cast album peaked on the US Billboard 200 at #40 staying on the charts for 28 weeks. With the show's return to Broadway, the album of the "new Broadway cast recording" peaked, this time at #1 in 2012 and stayed on the charts for 24 weeks (Billboard, n.d.). The original cast recording of 1971 (Discogs, 1971) went Gold in 1972 having sold over 500,000 copies (RIAA, n.d.). Figure 18.

Others found inspiration in the Bible as well. Pete Seeger of The Weavers found his inspiration in the *Book of Ecclesiastes 3: 1-8*, a book whose author remains a mystery for the song "Turn, Turn, Turn!" The song was recorded by folk-rock group The Byrds on their album by the same name (Sheehy, n.d.). The album peaked at #17 on the US Billboard 200 and stayed on the charts for a total of 40 weeks. The song appeared again on *The Byrds Greatest Hits* in 1967 which went Platinum in November of 1986, having sold over 1 million copies (Billboard, n.d.). The British group Strawbs also found inspiration in the Old Testament, in the 23rd Psalm by King David (Silverman, 2021). The resulting song was "Lay Down" written by Dave Cousins is on the album *Bursting at the Seams* which was released in October of 1972 (MusicVF.com). The single hit #12 on the UK Official Charts Top 100 where it stayed on the charts for 12 weeks. The album made it to #1 on the UK Official Charts Top 200 and also remained on the charts for 12 weeks (Official Charts, n.d.) Figure 19.

Figure 18. Godspell Breakdown



Figure 19. The Byrds “Turn, Turn, Turn!” - Strawbs “Lay Down” - Queen “Jesus” Breakdown



Both Freddy Mercury, a Zoroastrian, and Robert Zimmerman (Bob Dylan), a man of the Jewish faith, also found inspiration through the New Testament. For Mercury, it was reflected in a song called “Jesus” on the album *Queen* released in 1973 Ramos, (2018). The album peaked at #83 in 1974 on the US

Billboard 200 and went Gold with record sales of over 500,000 copies in 1977 (Billboard, n.d.). Figure 19. Dylan, the numerous Grammy award-winning, Nobel Prize laureate, (Dylan, 2016) on the other hand, embraced his influence at a life-changing level during what musically became known as his

Oh God said to Abraham, "Kill me a son"  
Abe says, "Man, you must be puttin' me on"  
God say, "No." Abe say, "What?"  
God say, "You can do what you want Abe, but  
The next time you see me comin' you better run"  
Well Abe says, "Where do you want this killin' done?"  
God says. "Out on Highway 61". (Highway 61  
Verse - Bob Dylan, 1965)



Figure 20. Album Cover:  
*Highway 61 Revisited*  
(LyricsFreak, 2006)

Christian Period from about 1979 to 1981. Two albums that came out of that period were *Saved* and *Slow Train Coming* with 17 spiritually based songs between them (Gonzales, 1983, p. 2). Biblical influence, however, can also be found in other places in Dylan's lyrics, such as the opening lines of the single "Highway 61 Revisited" off the album (Figure 20.) by the same name released in 1965 (Discogs, n.d.).

Bob Dylan's work is too extensive and his influences too varied to be exhaustively included in an overview research study and has become a topic for college-level classes (Farmer, 2017) (Schuessler, & Kraft, 2016) deserving of much deeper and inclusive research than an overview can provide. Looking at the chart history of the literature-inspired pieces here, *Highway 61 Revisited* peaked at #3 on the US Billboard 200 and stayed on the charts for a total of 47 weeks (Billboard, n.d.). It went Platinum in 1997 (RIAA, n.d.). On that album was a single titled "Like a Rolling Stone" that also peaked at #3 in 1965 and it stayed on the charts for a total of 12 weeks (Billboard, n.d.). *Slow Train Coming* also contained the US Billboard Hot 100 single on it "Gotta Serve Somebody" which peaked at #24 on 11.3.1979 and stayed for 12 weeks on the charts similar to "Like a Rolling Stone" (Billboard, n.d.). Notably, the album *Slow Train Coming* released in 1979 went Gold on December 26<sup>th</sup> of the same year, and less than 6 months later on May 9<sup>th</sup>, 1980, went Platinum having sold over 1 million copies in less than a year's time (RIAA, n.d.). *Saved* is the second and final album of Dylan's Christian period released in 1980. It peaked at #24 on the US Billboard 200 and continued on the charts for 11 weeks (Billboard, n.d.).

### ***Shakespeare (1564–1616)***

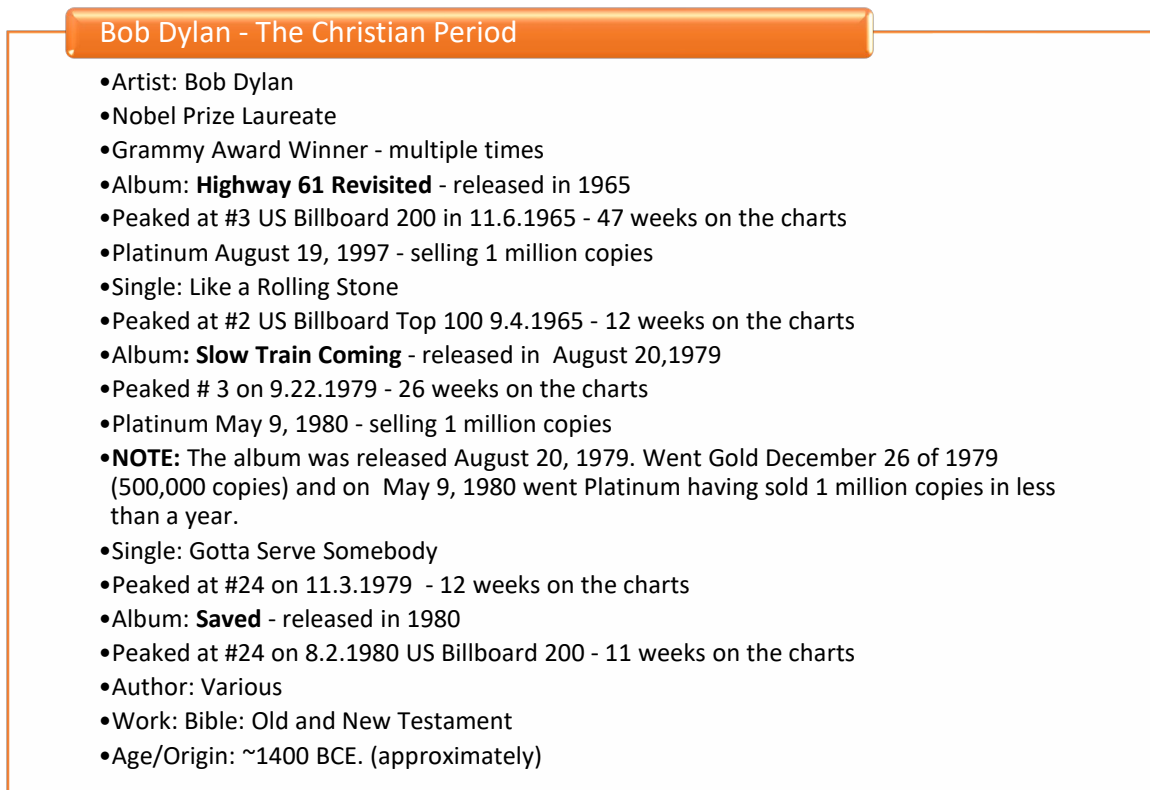
William Shakespeare English playwright and poet c. 1564 – 1616, seemed to have believed in what many musicians refer to as the "folk process" borrowing from others work and recreating it into their own "work of art." Researchers might say they are building upon what has come preciously to provide a fuller picture. Both artists and researchers alike should provide their own form of credit, citation, or some form of nod of origins of influence but sometimes that doesn't happen as research seems to show in the case of the works of William Shakespeare (Appendix E).

The theme and aspects of the William Shakespeare's *Romeo and Juliet* (1594 or 1594) have shown themselves in works years prior to Shakespeare's publication/production of the play. The original story/poem seemed to have deep roots in Italian and French literature that provided the basic key features for Shakespeare's story already in place; suicides in the tomb, the secret love interest, feuding families (Capelletti and Montecchi), the deadly potion, and the secret marriage made possible by Friar Laurence and Juliet's (Giulietta's) Nurse. The basis of the tragic love story of secret marriage and miscommunication is believed to have originated in 1476 under the title "Mariotto e Gianozza" scribed by Masuccio Salernitano, an Italian poet. It is this version that, in 1530, Luigi da Porto published in the retelling of the story under *Giulietta e Romeo* with the addition of the ballroom scene and change of fate of Giulietta from "wasting away" to committing suicide with a knife. There is also an additional Italian version by Matteo Bandello (1550) but is Luigi da Porto's version that the French writer

Boaistuau used in 1559 used in his retelling of the story. One of the notable changes is Romeo passes away before Juliet awakes from her induced slumber. It is Boaistuau's 1559 version of the poem that Arthur Brooke translated into English in 1562, as "The Tragical Historye of Romeus and Juliet" (The Tragical History of Romeus and Juliet). It is also important to note there was a book version published in 1567 by William Painter an Englishman called Palace of Pleasure, which provided a retelling of the classic story. William Shakespeare in his recanting of the story most likely based it on Brooke's translation. The Bard's prose also includes several changes. One of the biggest is extending the time period of the

storyline (Jamieson, 2020). Artists influencing other artists gave Brotherhood of Man a #1 chart position on the UK Official Top 100 singles chart with "Angelo" on September 7<sup>th</sup>, 1977 (Official Charts, n.d.). The song also released on the album *Images* (Official Charts, n.d.) was a three-band member endeavor by Tony Hiller the founder of the group along with Martin Lee, and Lee Sheriden. When asked about the song Hiller replied, "Angelo, very simply, was based on perhaps the greatest love story of all time, Romeo and Juliet. The beautiful young daughter of the richest man in the country and the handsome laborer working on the estate - they died for love" (Wiser, 2011, para. 8)

Figure 21. Bob Dylan, "The Christian Period" Overview Breakdown



Steve Forbert and Blue Öyster Cult's Donald Roeser AKA Buck Dharma also found inspiration in Romeo and Juliet. For Forbert it manifested in "Romeo's Tune". As a single, the song peaked at #11 in 1980 staying on the US Billboard Top 100 charts for 13 weeks. It was also included on the album *Jackrabbit Slim* that peaked at # 20 in March of the same year during a 26-week stay on the Billboard 200 charts. Though Buck Dharma stated in an interview that there was no particular literary influence in the writing of his group's hit song "Don't Fear the

Reaper" in an interview with Songfacts interviewer Greg Prato, the characters of "Romeo and Juliet" are directly mentioned in the song's lyrics and their names and inference to their condition are used as backing vocals (Prato, 2019). Figure 22. (LyricsFreak, 2016). "Don't Fear the Reaper" was included on the album *Agent of Fortune* and as a single, it peaked at #12 in November of 1976 on the US Billboard Top 100 and stayed on the charts for 20 weeks (Billboard, n.d.). Figure 23.

Figure 22. Verse 2: “Don’t Fear the Reaper”, Blue Öyster Cult

Valentine is done  
Here but now they're gone  
Romeo and Juliet  
Are together in eternity... Romeo and Juliet  
40,000 men and women everyday... Like Romeo and Juliet  
40,000 men and women everyday... Redefine happiness  
Another 40,000 coming everyday... We can be like they are

Verse 2: “Don’t Fear the Reaper”, Blue Öyster Cult (Lyrics Freak, 2016)

Figure 23. Shakespeare’s Influence on Brotherhood of Man, Steve Forbert, and Blue Öyster Cult

#### Brotherhood of Man - "Angelo"

- Artist: Brotherhood of Man
- Lyrics: Tony Hiller, Martin Lee, and Lee Sheriden
- Song: Angelo
- Peaked at #1 on 09.07.1977 (Single) - 12 weeks on the UK Official Charts Top 100
- Album: Images
- Release Date: 1977
- Work: Romeo and Juliet (1594 05 1595)

#### Steve Forbert - "Romeo's Tune"

- Artist: Steve Forbert
- Song: Romeo’s Tune
- Album: Jackrabbit Slim
- Peaked at #11 on 2.23.1980 - 13 weeks on the US Billboard Top 100
- Album: Jackrabbit Slim
- Peaked at #20 on 3.1.1980 - 26 weeks on the US Billboard 200
- Work: Romeo and Juliet (1594 or 1595)

#### Blue Öyster Cult Don't - "Fear the Reaper"

- Artist: Blue Öyster Cult
- Lyrics: Donald Roeser AKA Buck Dharma
- Song: Don't Fear the Reaper
- Peaked at #12 on 11.6.1976 (Single) - 20 weeks on the US Billboard 100
- Album: Agent of Fortune - Release Date: January 1, 1976
- Platinum = 1 million albums sold - July 17, 1978
- Work: Romeo and Juliet (1594 or 1595)

Figure 24. Julius Caesar Act 3, scene 2, 74–77 (L) in Reference to Iron Maidens Chorus in “The Evil That Men Do”

**Marcus Antonius:**

Friends, Romans, countrymen, lend me your ears!  
 I come to bury Caesar, not to praise him.  
 The evil that men do lives after them,  
 The good is oft interred with their bones;  
 So let it be with Caesar.

Julius Caesar Act 3, scene 2, 74–77

William Shakespeare (Enotes, n.d.)

Like Bob Dylan to truly give a better and fuller understanding of the work and influences of the group, Iron Maiden requires a research study dedicated solely to them and their music. Again, since this is an overview only some highlights will be mentioned, songs like “The Trooper” off the album *Piece of Mind* referring to Alfred, Lord Tennyson (1809-1892) poem “The Charge of the Light Brigade” (Poets.org, n.d.) and “The Rime of the Ancient Mariner” by Samuel Taylor Coleridge (1772-1834) (Toase, n.d.). Their literary influences also extend beyond the 20th century (Mosley, 2021). The influence of Iron Maiden’s song “The Evil That Men Do” originates with the character Marcus Antonius. It can be heard in the echoes of what he says in Shakespeare’s *Julius Caesar* (c.1599), “The evil that men do lives after them; the good is oft interred with their bones” (Enotes.com, n.d.) (Goodreads, n.d.) (Study.com, n.d.). Figure 24. “The Evil That Men Do” did not chart as a single but the album *Seventh Son of the Seventh Son* was released in both the US and the UK in April of 1988 and peaked at #12 in May of 1988 where it stayed on the US Billboard 200 charts for 23 weeks. It also went Gold after one month selling 500,000 albums. In the United Kingdom it was released on April 14<sup>th</sup> but based on presales it went from Silver to Gold selling by selling 100,000 albums prior to its release date on April 11<sup>th</sup>, (BRIT, n.d.). Figure 25.

Kate Bush has, over the years, shown her classic literary influence in her work from “Wuthering Heights” was derived from Emily Bronte’s book (1847) by the same name, to “Flower of the Mountain” and “The Sensual World,” were inspired

**Chorus, Iron Maiden, “The Evil That Men Do”**

Living on a razors edge  
 Balancing on a ledge  
 Living on a razors edge  
 You know, You know

The evil that men do lives on and on...  
 The evil that men do lives on and on...  
 The evil that men do lives on and on...  
 The evil that men do lives on and on...

(Lyrics Freak, 2007)

by James Joyce’s *Ulysses*, (Appendix D) and “In Search of Peter Pan” which was inspired by J.M. Barrie’ (1911) *Peter Pan*. (Tuohy, n.d.). (Kate Bush Encyclopedia, n.d.) (Dunston, 2019). *Wuthering Heights* was written when Bush was only 18 years old and became a #1 hit by the time, she was 19 years old (Official Charts, n.d.) In her song “Blow Away” on the album *Never Forever*, Kate Bush uses the quote “Put out the light, and then put out the light:” (Liddicott, 2020), a line spoken by the character Othello when he snuffs out Desdemona’s life, from Shakespeare’s, *Othello* (c.1604): Act 5 Scene 2 line 7 (Weller, n.d.). The song was a dedication to her lighting director/engineer Bill Duffield. On opening night at the Poole Arts Centre in Dorset, England in 1979 of Bush’s *Tour of Life* (Tour) while approximately 17 feet above the stage, checking that everything was in order following the show, a panel that had not been properly closed, caused Duffield to trip and fall to the concrete floor below. The lighting director perished a week later. The song “Blow Away” is a comfort for the fear of dying and for those of us who believe that music is perhaps an exception to the ‘Never For Ever’ rule” as Kate Bush told her fans in the *Kate Bush Club* newsletter, September 1980 (Liddicott, 2020). The end of the song acknowledges musical artists whose lives ended young, including Sand Denny, Minnie Riperton, Buddy Holly, Keith Moon, and Sid Vicious (Liddicott, 2020). “Blow Away” was never released as a single but the album *Never Forever* peaked at #1 for 1 week on the UK Official Charts and remained on the charts for a total of 23 weeks. It went (UK) Gold and then Platinum on the same day September 7<sup>th</sup>, 1980, selling over 300,000 copies (Official Charts).

Figure 26. A Non-exhaustive List of Musical Works Showing of Iron Maiden's Classic Literature Influence and Breakdown

## Iron Maiden

### "Evil That Men Do" on *Seventh Son of the Seventh Son* influence Shakespeare

- Song: The Evil That Men Do
- Single: Peaked at #5 13.08.1988 for 7 weeks UK Official Charts Top 100
- Album: Seventh Son of the Seventh Son album
- Release date: April 6, 1988, US / Released 11.04.1988, UK
- US Peaked at #12 on 5.28.1988 - 23 weeks on the US Billboard 200
- UK Peaked at #1 on 23.04. 1988 - 18 weeks on the UK Official Charts
- US Gold = 500,000 albums sold - June 6, 1988
- UK Silver to UK Gold on the same day 14.04.1988 =100,000 albums sold
- Work: Julius Caesar (1599)

### "The Trooper" on *Piece of Mind* influence Alfred, Lord Tennyson (1809 - 1892)

- Song: The Trooper
- Single: Peaked at #12 02.07.1983 for 7 weeks UK Official Charts Top 100
- UK Released 22.11.2004
- UK Silver 19.03.2021 = 200,000 singles sold
- Album: Piece of Mind
- UK Peaked #3 on 28.05.1983 (album) - 13 weeks on the UK Officials Chart Top 200
- US Peaked at #14 on 8.20.1983 (album) - 45 weeks on the Us Billboard 200
- UK Release Date: 16.05.1983 / US Release Date: May 13, 1983
- UK Gold to Platinum same day 01.03.1995 = 300,000 albums sold
- US Platinum = 1 million albums sold - November 5, 1986
- Author: Alfred, Lord Tennyson 1809-1892
- Work: The Charge of the Light Brigade

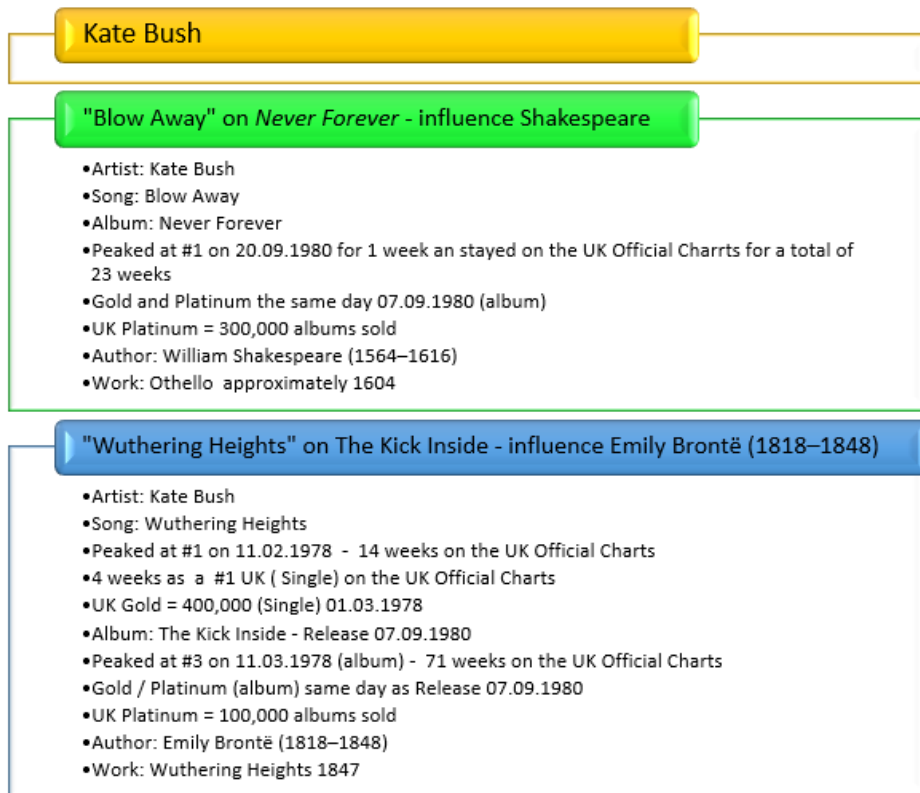
### "Rime of the Ancient Mariner" on *Powerslave* influence Samuel Taylor Coleridge (1772-1834)

- Song: Rime of the Ancient Mariner
- Album: Powerslave
- US Release Date: September 4, 1984 / UK Release Date: 03.09.1984
- US: Peaked at # 21 on 10.13.1984 (album) - 34 weeks on the US Billboard 200
- UK: Peaked at #2 15.09.1984 - 13 weeks on the UK Official Top 200
- US Platinum = 1 million albums sold - June 17th 1991
- UK Silver = 60,000 albums sold 10.09.1984
- Author: Alfred, Lord Tennyson (1809-1892)
- Work: The Charge of the Light Brigade

### "Flight of Icarus" on *Piece of Mind* influence Ovid (born c. 43 BCE)

- Song: Flight of Icarus
- Single: Peaked #11 23.04.1983 for 6 weeks UK Official Top 100
- Album: Piece of Mind
- Peaked at #14 on 8.20.1983 - 45 weeks on the US Billboard 200
- Platinum = 1 million albums sold - November 5, 1986
- Release Date: May 13, 1983
- Author: Ovid (Roman) Born: 43 BCE
- Work: Daedalus and Icarus is known as an Epic poem
- Age /: Origin: Based on original Greek Mythology that was much older commented on by Palephatus in his work *Peri Apiston* was written approximately 320 BCE. (Osmun)

Figure 27. A Brief Breakdown of Two of Kate Bush's Classic Literary Influences



### Pre-20<sup>th</sup> Century Works

Edwin Arlington Robinson (1869-1935) (Poets.org, n.d.) influenced singer/songwriter Paul Simon directly with his 1896 poem *Richard Corey*, which can be found in a compilation of Robinson's poems in a section titled "Children of the Night" a group of poems from 1890 - 1897 (Internet Archive, 1970). Figure 28. Simon's song "Richard Corey" was released on the album *Sounds of Silence* that went 3x multiplatinum, selling 3 over million copies by March of 2001 for the duo Simon and Garfunkel (RIAA, n.d.). On the UK Official Charts Top 200, it peaked at #13 in April of 1966 during a 105-week stay (Official Charts, n.d.). For the Billboard 200 in the US, it peaked at #21 in June of 1968 and remained on the charts for a total of 141 weeks (Billboard, n.d.). The original song by Paul Simon was covered by Paul McCartney and Wings and released on the album *Wings over America* in 1976. *Wings Over America* went Platinum after selling 1 million records by December 20<sup>th</sup>, 1976 (RIAA, n.d.). It peaked at #1 on January 22<sup>nd</sup>, 1977, on *Venus in Furs* (1870) by Leopold von Sacher-Masoch was the inspiration for The Velvet Underground's song by the same name. Considered a novella, the book was based on true life events of Sacher-Masoch and was

part of what was to be a 6-novella series on the 6 evils that the biblical Cain brought to the world, known in English as the *Heritage of Cain* or the *Legacy of Cain*, translation from its original Austrian title *Das Vermachtnis Kains*. Love was the first evil explored in the series in a book called *Venus in Furs* which expressed ideas of sadomasochism and "female dominance".

The term for Masochism (1886) was derived from the last name part of Leopold's name, "- Masoch", by Richard Freiherr von Krafft-Ebing (1840-1902) an Austrian psychiatrist, because he felt that Sacher-Masoch was "sexually perverse" and a "sexual anomaly". On 9 December 1869, Sacher-Masoch and his mistress Baroness Fanny Pistor signed a contract making him her slave for a period of six months, with the stipulation that the Baroness wear furs as often as possible" (Google Books, 2017) Inspired by the book, Lou Reed created the song "Venus in Furs", released on the album *The Velvet Underground & Nico* (Sounes, H., 2015) The album was released in 1966 and made its first appearance on the charts in the United Kingdom in 1994 peaking at #59 in July while staying on the charts for 8 weeks. It then



peaked again in 2013 on both the UK and the US charts. The UK Official Top 200 also saw it reach a slightly better position than its previous peak at #43 November of 2013, and in the US, it charted for the first time during that same month on the Billboard 200 having peaked at #129 (Official, n.d.) (Billboard, n.d.).

### ***Lewis Carroll (1832–1898)***

Charles L. Dodgson (1832–1898) or better known by his nom de plume Lewis Carroll, had become one of the most recognized names in children’s literature in the world by 1932. The mathematician, poet, essayist, and photographer who wrote the whimsical “The Hunting of the Snark” made his literary mark on the world when *Alice’s Adventures in Wonderland* had been penned to life in 1865 with her subsequent journeys *Through the Looking-Glass* in 1871 (Biography.com, 2014). These stories that had become so beloved by children found their way to influencing adult lyricist’s minds. (Appendix C) The 5-time Grammy award winner Donna Summer was one of those minds in which *Through the Looking-Glass* took root (Lyrics, n.d.) (AZLyrics, n.d.). Figure 31. In October 20<sup>th</sup> of 1980, the album including her composition and title song “The Wanderer” peaked at #13 on the US Billboard 200 and remained on the charts for 18 weeks (Billboard, n.d.). It went Gold selling 500,000 copies in less than two months later. Figure 31.

“White Rabbit” was written by Grace Slick when she was in her first band the Great Society and was based on Alice’s Adventures in Wonderland. She saw a similarity between the imagery of Alice’s adventures and that of drug use during the period. When she moved over to become the lead singer of Jefferson Airplane, she took the song with her. (Greenberg, 2012). The song had been recorded previously with the Great Society, but Jefferson Airplane’s different

musical version and arrangement of the song released as a single in June of 1967 and peaked at #8 a month later at the end of July staying on the US Billboard Top 100 for 10 weeks (Billboard, n.d.). An example of the single staying in the awareness of the public can be seen by its reaching Platinum status in January of 2017, selling 1 million copies in the United States, and Silver status in the United Kingdom in January of 2020 selling 200,000 singles (RIAA, n.d.) (Official Charts, n.d.)

Not all musical influence is shown through charting and Donovan’s “The Walrus and the Carpenter” a cut from the album of the same name would seem to indicate it by the genre it serves, children’s music. Based on *Through the Looking-Glass*, Donovan’s music provides a backdrop to the 8-minute multi-voiced recitation of the story within the story (Songfacts, n.d.). Others also found inspiration with Alice and her various adventures, as discussed in the Gold and Platinum section. The Beatles reflected such inspiration (Figures 6. and Figure 7.) with their “Lucy in the Sky With Diamonds” and “I Am the Walrus”. The Outlaws “Green Grass and High Tides” and Queen both also found inspiration in Lewis Carroll’s writing. The Outlaws with *Alice and Wonderland* and Queen’s Brian May’s composition “White Queen” also saw *Through the Looking-Glass* as a resource (Ortega, 2007) (Songfacts, n.d.). For the Outlaws the song “Green Grass and High Tides” found on the album *Outlaws* which peaked at #13 in 1975 of the US Billboard 200 where it stayed for 10 weeks (Billboard, n.d.) For Brian May and Queen, the “White Queen” or, as it is also known, “As it Began” found itself on the album *Queen II* which peaked at #49 in 1974, staying on the US Billboard 200 staying for 13 weeks (Billboard, n.d.) and going Gold in the United Kingdom, selling 400,000 copies, on January 03, 1978 (BRIT Awards, n.d.).

Figure 28. A Comparison of Edwin Arlington Robinson's Poem "Richard Corey" (L) to the Lyrics by Paul Simon "Richard Corey" (R)

Edwin Arlington Robinson - Poem "Richard Cory"



town,

- We people on the pavement looked at him:
- He was a gentleman from sole to crown,
- Clean favored, and imperially slim.
  
- And he was always quietly arrayed,
- And he was always human when he talked;
- But still he fluttered pulses when he said,
- "Good-morning," and he glittered when he walked.
  
- And he was rich—yes, richer than a king—
- And admirably schooled in every grace:
- In fine, we thought that he was everything
- To make us wish that we were in his place.
  
- So on we worked, and waited for the light,
- And went without the meat, and cursed the bread;
- And Richard Cory, one calm summer night,
- Went home and put a bullet through his head.



Paul Simon - Song: "Richard Corey"

- They say that Richard Cory owns one half of this whole town,
- With political connections to spread his wealth around.
- Born into society, a banker's only child,
- He had everything a man could want: power, grace, and style.
  
- But I work in his factory
- And I curse the life I'm living
- And I curse my poverty
- And I wish that I could be,
- Oh, I wish that I could be,
- Oh, I wish that I could be
- Richard Cory.
  
- The papers print his picture almost everywhere he goes:
- Richard Cory at the opera, Richard Cory at a show.
- And the rumor of his parties and the orgies on his yacht!
- Oh, he surely must be happy with everything he's got.
  
- But I, I work in his factory
- And I curse the life I'm living
- And I curse my poverty
- And I wish that I could be,
- Oh, I wish that I could be,
- Oh, I wish that I could be
- Richard Cory.
  
- He freely gave to charity, he had the common touch,
- And they were grateful for his patronage and they thanked him very much,
- So my mind was filled with wonder when the evening headlines read:
- "Richard Cory went home last night and put a bullet through his head."
  
- But I, I work in his factory
- And I curse the life I'm living
- And I curse my poverty
- And I wish that I could be,
- Oh, I wish that I could be,
- Oh, I wish that I could be
- Richard Cory.

Figure 29. Breakdown of the Song “Richard Corey” by Simon and Garfunkel and Covered by Paul McCartney and Wings

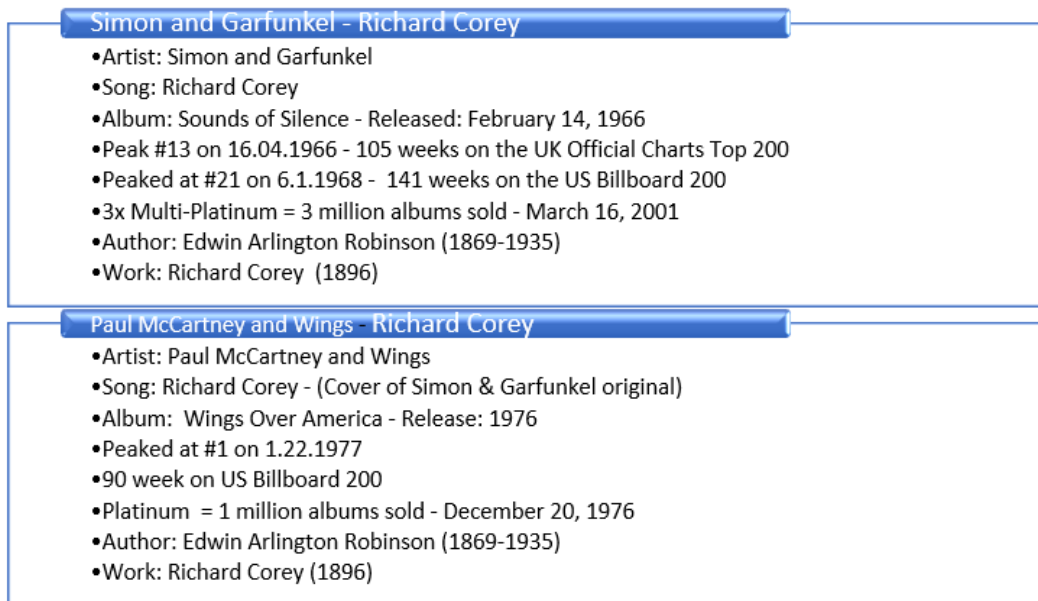


Figure 30. The Breakdown of The Velvet Underground’s “Venus in Furs”

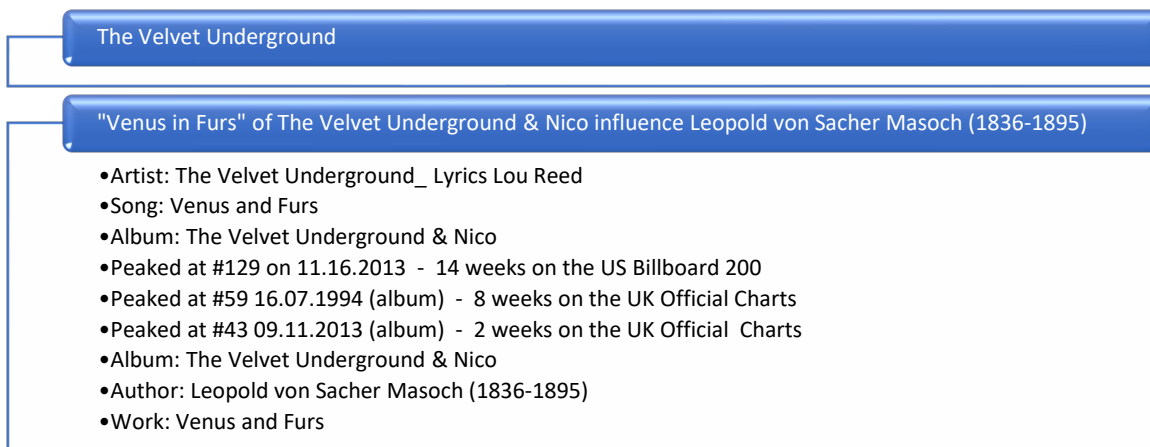


Figure 31. Verses: 1 & 2 “The Wanderer” by Donna Summer (AZLyrics, n.d.).

Woke up this morning  
Dragged myself across the bed  
Alice went to wonderland  
But I stayed home instead  
I started feeling bad  
'Cause I was left behind  
'Cause I'm a wanderer  
Whooooa, I'm a wanderer

She climbed right through the mirror  
Oh that really blew my mind  
I think I'll follow through her rhythm  
And her rhyme  
I know I'm ready now  
It's just a little time  
'Cause I'm a wanderer  
Whooooa, I'm a wanderer...

Figure 32. The Breakdown of Donna Summer's "The Wanderer"

### Donna Summer 'The Wanderer'

- Artist: Donna Summer
- Song: The Wanderer
- Album: The Wanderer - Release date: October 20, 1980\*(Music Charts Archive, 2020)
- Peaked at #13 on 11.22.1980 - 18 weeks on the US Billboard 200
- Gold = 500,000 albums sold - December 12, 1980
- Work: Through the Looking-Glass (1871)
- NOTE:\* The RIAA release date of December 31, 1969 for this album is incorrect and should be changed to October 20, 1980

Figure 33. Jefferson Airplane "White Rabbit" Breakdown

### Jefferson Airplane "White Rabbit"

- Artist: Jefferson Airplane\_ lyrics by Grace Slick
- Song: White Rabbit - June 24, 1967
- Peaked at #8 on 7.29.1967 - for 10 weeks on the US Billboard Top 100
- US Platinum = 1 Million singles sold - January 27, 2017
- UK Silver = 200,000 singles sold - January 10, 2020
- Album: White Rabbit
- Note: appears on other Jefferson Airplane compilations
- Work: Alice's Adventures in Wonderland (1865)

Figure 34. Breakdown of Songs by the Outlaws Queen and the Beatles Influenced by Lewis Carroll

### Outlaws "Green Grass and Hightides"

- Artist: The Outlaws
- Song: Green Grass and Hightides
- Album: Outlaws
- Peaked #13 11.10.1975 - 10 weeks on the US Billboard Top 200
- Work: Alice's Adventures in Wonderland (1865)

### Queen "White Queen"

- Artist: Queen
- Lyrics by Brian May
- Song: White Queen (As it Began)
- UK Gold = 400,000 (Single) 01.03.1978
- Album: Queen II
- Peaked at #49 on 6.15.1974 - 13 weeks on the US Billboard 200
- Work: Through the Looking-Glass (1871)

### The Beatles "Lucy in the Sky With Diamonds" & "I am the Walrus"

- The Beatles - Lucy in the Sky With Diamonds
- The Beatles - I am the Walrus
- See Figures ## in the Gold and Platinum section

### Post 20<sup>th</sup> Century Works

Michael Moorcock (1939 – present) a 1967 Nebula award-winning author, and Bram Stoker nominee whose nom de plumes include James Colvin, William Barclay, Bill Barclay, Edward P. Bradbury, and Warwick Colvin, Jr. is one of England’s “most respected” and well-known novelists. Though his works include “literary novels” his specialty of authorship is primarily Sci-Fi and Fantasy with an extensive list of works that include *The Elric Saga*, *Eternal Champion*, *Runestaff*, *Michael Kane*, *Jerry Cornelius*, and *Chronicles of the Last Emperor of Melnibone* (Goodreads, n.d.) (Fantastic Fiction, n.d.). Eric Bloom of Blue Öyster Cult (BÖC) was a self-proclaimed “big fan” of the Science and the Fantasy genre. When he wrote a “Fanboy” letter to Michael Moorcock and mailed it to England, he received a pleasant and surprising response (Traguado, 2019, Time: 19:59 – 21:40).

Eric Bloom, “I made an Interesting connection. I am a big fan of Science Fiction and Fantasy...” “I sent a fanboy letter...before the internet to Michael Moorcock, who is a famous author, and of course I liked his books, and he actually wrote back to me and said let’s get together and he was in London...We met for lunch, and he started sending me lyrics by

mail. ... I wrote three songs with him because the lyrics inspired me to writing stuff... one of which made a film score with Heavy Metal. I have a song in that movie... animated film... and a couple of other songs and bit by bit I got to try my hand at writing (Traguado, 2019, Time: 19:59 – 21:40).

The most exposed song that Michael Moorcock and Eric Bloom composed together was “Veteran of the Physic Wars” in 1981. It was released on the Heavy Metal movie soundtrack that peaked at #12 on February 13<sup>th</sup>, 1982, on the US Billboard 200 and stayed on the charts for 28 weeks (Billboard, n.d.). The movie Heavy Metal went on to be the 35<sup>th</sup> highest-grossing movie of 1981 (The Numbers, n.d.). Other collaborations by Bloom and Moorcock include ‘Black Blade’ off the album *Cultösaurs Erectus*. The album peaked at #34 on the Billboard 200, August 08 of 1980 staying on the charts for 16 weeks. “The Great Sun Jester” was another collaborative song released on the album *Mirrors* that peaked at #44 on the US Billboard 200 on September 23<sup>rd</sup>, 1979, staying on the charts for 17 weeks (Billboard, n.d.). Though Blue Öyster Cult did receive several Gold and Platinum awards the albums *Cultösaurs Erectus*, *Mirrors*, or the song “Veterans of Physic Wars” did not (RIAA, n.d.). Figure 35.

Figure 35. Blue Öyster Cult’s Eric Bloom’s & Michael Moorcock’s Collaborative Breakdown of Their Lyrical Works

#### Blue Öyster Cult

- Lyrics Eric Bloom, Michael Moorcock
- Song: Veteran of the Physic Wars - released 1981
- Album: Heavy Metal movie soundtrack that peaked at #12 on 2.13.1982 on the US Billboard 200 - 28 weeks on the charts
- Heavy Metal Move #35 highest grossing movie 1981
- Song: Black Blade
- Album: Cultösaurs Erectus
- Peaked at #34 on 8.23.1980 on US Billboard 200 - 16 weeks on the charts
- Song: The Great Sun Jester
- Album: Mirrors
- Peaked at #44 on 8.25.1979 on US Billboard 200 - 17 weeks on the charts
- (Traguado, 2019, Time: 19:59 – 21:40) (IMDb, n.d.) (Billboard, n.d.) (The Numbers, n.d.) (RIAA, n.d.)

On June 27, 1973, the 7<sup>th</sup> highest-grossing movie of the year, *Live and Let Die* was released (The Numbers, n.d.). The title song of the movie *Live and Let Die* was a collaborative undertaking between Paul and Linda McCartney and Paul's long-time mentor, producer, and friend George Martin. Paul and George Martin had not worked together in a while, and this was the first time that a James Bond film had not used John Barry for musical recommendations. To have a better understanding of the musical composition that was to compliment the movie Paul requested an edition of the book. Paul responded when he was asked about Fleming's work, "I read it and thought it was pretty good. That afternoon I wrote the song and went in the next week and did it. It was a job of work for me in a way because writing a song around a title like that's not the easiest thing going" (Barnes, 1997, p.112). The rock instrumentation in the song was performed by Paul McCartney and Wings Music and though George Martin was involved in the collaboration the credit for the composition of the lyrics goes to Paul and Linda McCartney (Barnes, 1997, p.114). Figure 36.

*"We don't want to change what people think about  
rock & roll,  
we just want to show them what we think about it."*

*– Alex Lifeson, 1976 (Rush, n.d.)*

Rush's album *Fly By Night* peaked at #113 on the US Billboard 200 in April of 1975 during an eight-week run on the charts that featured songs like "Anthem"

influenced by Ayn Rand's (1905–1982) book of the same name, published in 1938 and "Rivendell" that had been inspired by JRR Tolkien's (1892–1973) *The Lord of the Rings Trilogy* (1954 – 1955). The album *Caress of Steel* holds the song "The Necromancer" another JRR Tolkien influenced song derived from *The Hobbit* (1937) which peaked at #148 in November of 1975 on the Billboard 200. November 1975. *Moving Pictures* which stayed on the Billboard 200 charts for 75 weeks and peaked at #3 in March 1981 contained the single "Tom Sawyer" which also peaked on the US Billboard Top 100 at #44 in August of 1981 and remained on the charts for 13 weeks. The influence for "Tom Sawyer" was found in Mark Twain's (Samuel Clemens) ((1835–1910) book of the same name *Tom Sawyer* ((Billboard, n.d.)

The album 2112 was a concept album that concentrated the influence of Ayn Rand's *Atlas Shrugged* into a 20:34 minute side-1 suite. The concept of the suite is "Based in the future, a galaxy-wide war results in the union of all planets under the rule of the Red Star of the Solar Federation. By 2112, the world is controlled by the "Priests of the Temples of Syrinx," who determine the content of all reading matter, songs, pictures – every facet of life" (Rush, n.d. para 3). It was an album that they did against their label's wishes giving them their "first commercial success and signature record" (Rush, n.d.) (Billboard, n.d.). The album 2112 peaked at #61 on the US Billboard 200 in May of 1976 staying on the charts for 37 weeks. It also went 3x Multi-Platinum in the United States in November of 1975 and Gold in the United Kingdom in January of 2017 (Billboard, n.d.) (BRIT, n.d.). Figure 37.

Figure 36. Breakdown of Paul McCartney and Wings “Live and Let Die”

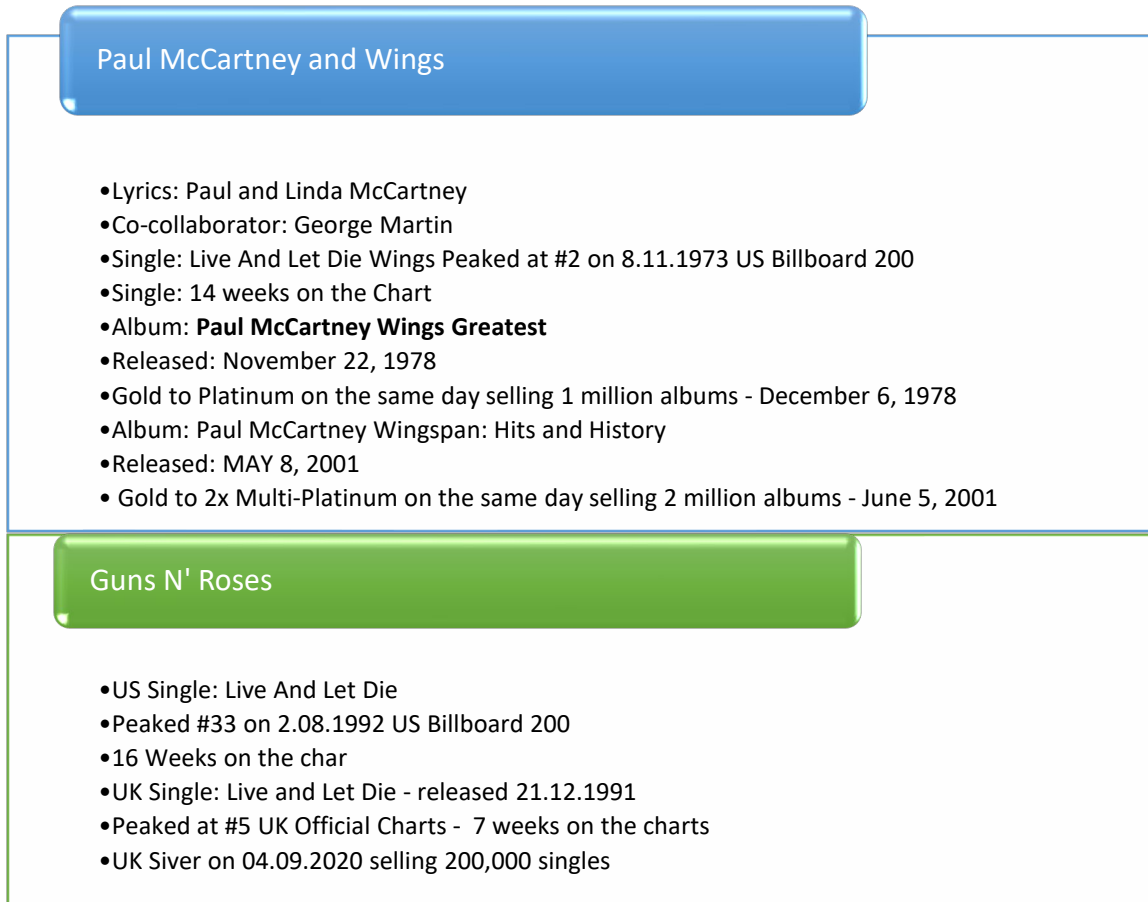
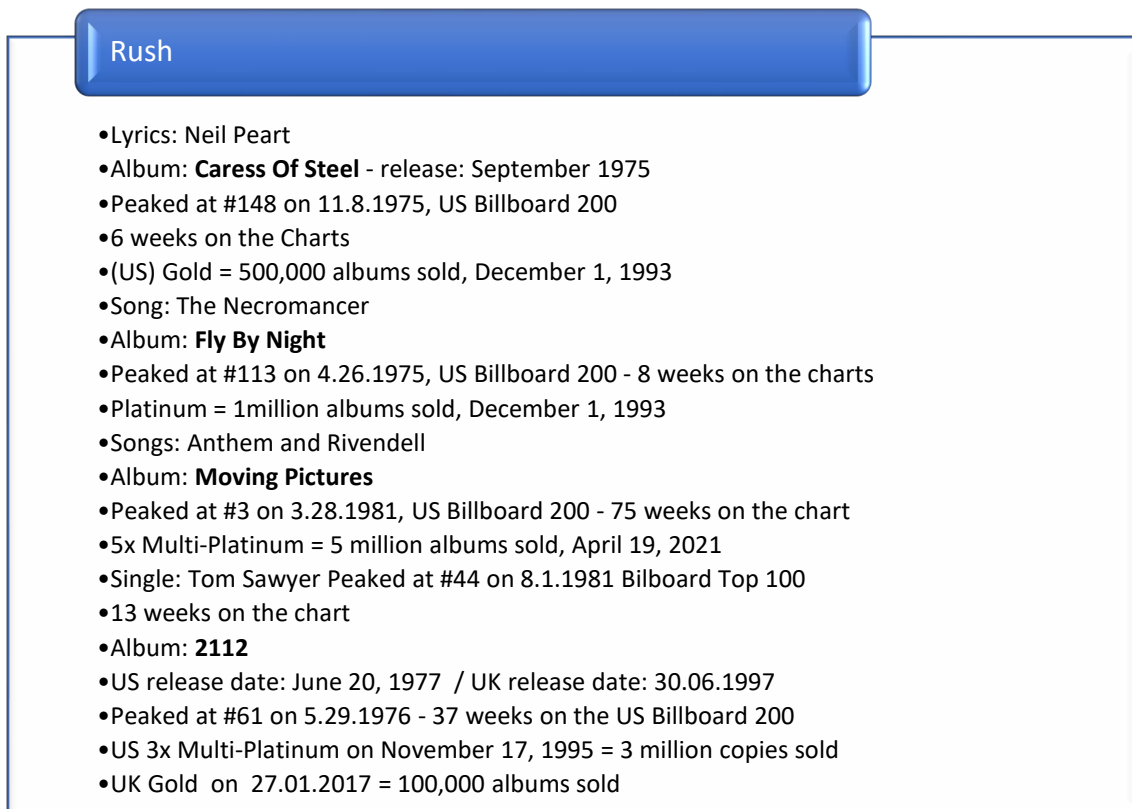


Figure 37. A Sample of Rush’s Classic Literature Influence on Lyricist Neil Peart



### **A.A. Milne (1882–1956)**

Winnie-the-Pooh and his various incarnations have charmed generations from his first stories wireless (radio) appearance on England's Evening News special Christmas Eve edition in 1925 narrated by actor Donald Calthrop (Kilpatrick, 1998) (Wheeler, 1992, p.24). By 1926, the full cast of the Winnie-the-Pooh characters would become the endearing group who make up the members of the Hundred-Acre-Wood, except for Tigger who would be made his entrance in the *House at Pooh Corners* in 1928 (Wheeler 1992, p. 24, 27) (Makman, 1999, p. 295, 306). Towards the end of 1926, Winnie-the-Pooh had sold over 150,000 editions in the United States alone (Leonard, 2003) and in 1928 *House at Pooh Corners'* original initial sales were over 75,000 copies (Cohen, 2017, p. 87). Since Winnie-the-Pooh's inception, the story has been translated into twenty-five languages, ranked number two behind Mickey Mouse for most loved characters (CBC, 2019), and made it to the New York Times bestsellers list in its translated Latin version *Winnie Ille Pu* for twenty weeks in 1960, selling 125,000 copies (McDowell, 1984) (Shnur, 1961). Due to Winnie-The-Pooh's s endearing qualities and popularity, Disney has extended its copyrighted usage to all the inhabitants of the Hundred-Arce-Wood (Johnson, 2011). The author behind the charming bear was the playwright A. A. Milne (1882–1956) (Biography, 2021)

History has shown that Winnie-The-Pooh and his author AA Milne have 'charmed' or influenced the minds and hearts of many rock'n'roll lyricists not immune to that influence. Kenny Loggins, of Loggins & Messina, who wrote the lyrics to "House at Pooh Corners", saw his song peak as a single at # 70 in 1972 on the Billboard Top 100, and additionally released on the album *Sittin' In* . The Nitty Gritty Dirt Band did a cover of "House at Pooh Corners" which, when released as a single, charted at #53 in June of 1971 on the Billboard Top 100. Their version was released on the group's album *Uncle Charlie and His Dog Teddy* (Billboard, n.d.).

Paul Kantner of Jefferson Airplane also seemed to have found characters of the Hundred-Arce-Wood similarly 'charming' as he wrote two songs that reference their world, the first of which was "Ballad of You & Me & Pooneil" on the album *After Bathing at Baxter's* (Traguado, 2019). The single release of the song peaked at #42 in September of 1967 and remained on the Billboard Top 100 charts for 6 weeks. The album *After Bathing at Baxter's* itself peaked higher at #17 in January of 1968 and stayed on the Billboard 200 for a total 23 weeks that year. Kantner's other Milne-inspired song "The House at Pooneil Corners" was released on the album *Crown of Creation*. The album peaked at #6 in November of 1968 staying 25 weeks on the Billboard 200 charts (Billboard, n.d.). The *Crown of Creation* went Gold on January 23, 1970, having sold 500,000 albums (RIAA).

Singer/songwriter Melanie seemed to have been so taken by A.A. Milne's work that two of her songs "Alexander Beetle" and "Christopher Robin (Saying His Prayers)" directly echo Milne's works. "Forgiven and "Vespers" respectively (All Poetry, n.d.). English composer Harold Fraser-Simson (1872-1944) had often put music to Milne's work, and his compositions may be heard on these two tracks. (Scowcroft, 1994) (MusicBrainz, n.d.) The original album containing "Alexander Beetle" as one of its tracks was *Candles in the Rain*. The song itself did not chart but the album peaked at #17 on the Billboard 200 chart where it stayed for 37 weeks and also went Gold in the United States in December of 1971 (Billboard, n.d.) (RIAA, n.d.). The album also charted favorably on the UK Official Charts Top 200 at #5 in September of 1970, remaining 31 weeks on the chart (Official Charts Company, n.d.). The original release of "Christopher Robin" was on the album *Born to Be* in 1968 (Discogs, n.d.) from which it was pulled as a single in the UK. Neither release charted. However, with the subsequent release of the album *Four Sides of Melanie*, which also contained "Christopher Robin", the song did indirectly see chart placement in the United Kingdom and the United States in 1972 where it peaked at #103 on the Billboard 200 (Billboard, n.d.).



Figure 38. A Sample of Winnie-The -Pooh's and A.A. Milne's Influence on Adult Lyricists

### "Winnie-the-Pooh" by A.A. Milne

#### Loggins and Messina

- Lyrics: Kenny Loggins
- Album: Sittin' In
- Single: House at Pooh Corners
- Peaked # 70 1972

#### Jefferson Airplane

- Lyrics: Paul Kantner
- Album: After Bathing At Baxter's
- Peaked at #17 on 1.27.1968 Billboard 200 - 23 weeks on the charts
- Single: Ballad Of You & Me & Pooneil
- Peaked at #42 on 9.23.1967 - 6 weeks on the Billboard Top 100
- Album: Crown Of Creation
- Peaked at #6 on 11.2.1968 25 weeks
- Song: The House at Pooneil Corners
- Album: Gold =500,000 albums sold - January 23, 1970

#### Nitty Gritty Dirt Band

- Lyrics: Kenny Loggins
- Cover: House at Pooh Corners
- Single: Peaked at #53 on 06.26.1971
- Album: **Uncle Charlie & His Dog Teddy**

#### Melanie

- Song: Alexander Beatle
- Lyrics: A.A. Milne - Muisic: Harold Fraser-Simson
- Album: **Candles in the Rain**
- Peaked at #17 on 7.4.1970 - US Billboard 200 - 37 weeks on the charts
- US Gold = 500,000 albums sold, 12.13.1971
- UK Peaked at #5 on the Official Charts Top 200 19.09.1970 - 31 weeks on the chart
- Album: **Born to Be** includes song: "Christopher Robin (Is Saying His Prayers)" - Neither Charted
- Album: **Four Sides of Melanie** includes song "Christopher Robin"
- US Peaked at #103 on 5.6.1972 Billboard Top 200 - 9 weeks on the charts
- UK Peaked at #23 on 7.10.1972 on UK Official Charts Top 200 - 2 weeks on the charts

## DISCUSSION AND CONCLUSION

Through the years rock music and aspects of the culture associated with “rockin’ rollers” have been viewed within the news, religious, organizations, and in some cases police blotters as uneducated, debauched heathens. Rock lyrics, in turn, are also often overlooked as a form of literature unto themselves, deserving of placement in library collections. Also ignored is the rock lyricist’s own influence, seen in their promotion of literature through its use in the creation of lyrics that appear in chart ranking songs.

Though this study was not designed to comment on the debauched/heathen aspect of the culture it was, however, designed to show that at least with regards to the literature aspect of education rock lyricists had been influenced by classic literary works that, in some cases, span the millennia. Previous scholarly work has shown that music has had an effect on individuals and societies, as with the punk scene, as well as explained the benefits that music has provided in working with autistic children. History and the events that develop during a time period provide shifts in societies, such as the “younger generations” reaction to the developments and changes that occurred during the Vietnam War. Coupled with the shift and development in FM radio, this provided a format for unheard voices showing displeasure to the war, allowing a freer form of speech and a touchstone to developments in culture and life.

FM radio also paved the way for a genre that became known as rock’n’roll, another young voice that was handled by DJs who now had the freedom to promote change over the airwaves. Radio is still the number one medium used for information in 2021. The music that found an outlet through FM radio was varied and the rock genre was broad and inclusive. By the 1980’s shows like MTV also added to the exposure of rock music and its culture. Along with the ways music was distributed to the public came changes in the way music was tracked. The US Billboard charts, which had been charting music for years developed and changed as the formats and genres grew. The United Kingdom developed charts and ways to track music where there had been no way to do this before. This helped the music industry keep their hand on the pulse of the public to their likes and dislikes and how much they consumed. The (UK) Silver, Gold,

Platinum, Multi-Platinum, and Diamond Awards were given to music artists for surpassing a specific number of units sold of a particular single or album and the format (LP, CD, 8-Track, streaming) of choice by the consumer. Gold and Platinum records showed influence directly through sales over time with or without charting

Research has shown that classic literature was not lost on individuals who created the music that filled the rock’n’roll airwaves. In many cases, it was, in fact, embraced by it. Bob Dylan, Iron Maiden, Kate Bush, and Rush, as well as numerous others, are musicians and bands that have shown that classic literature has had an influence on their musical lives. Entire research studies can be done on them alone. Research has also shown quantifiably that classic literature-infused lyrics have made it into the hands of consumers by chart numbers and awards those songs of this nature have achieved through their own charting or through albums on which they have been released. How could these artists not have an influence on individuals picking up a piece of literature based on the lyrics of a favorite song incorporating that literature? Musician Sebastian Bach has indicated that this influence was very much a possibility, as it was, in fact, a direct gateway for him.

As a note to future researchers, there are several items to bear in mind. An individual who ventures into this research should have the mindset of a genealogist. Definite pieces of information are elusive, and there are many roots and branches that lead from any one piece of information. As in genealogy there are also often surprises and the well of information is an abyss. The information even on a focused topic like an artist, song, or album is often broad and deep, due to the high probability of multiple reissues, changes in song titles, or contradicting statements in regards to other individuals’ credits. Preliminary research should be done in a particular chosen topic area to help narrow down the purpose statement and research questions. Authoritative information in any format can be inconclusive and sometimes even inaccurate, so it is important to validate the information from a second source even when using and citing primary data. Often information is changed or added over time even within primary data sources. Record and save everything that is found, especially if the source is

the Internet. One day a piece of information or a site may be there and the next day it will be altered or a '404 error' message may be found in its place. While working with websites one must also be aware of paywalls, particularly when creative searching can allow one to take advantage of a genuine and legal 'back door' entrance to information. As a citation, they must be replicable, so it is important to retest the link and or somehow save the information for easy recall. An important aspect of this type of research, which was not available to this study, is the ability to obtain direct interviews. If available, it is often the best and most reliable source for this topic. Surveying was also not available for this study and for future studies, researchers might find this a more direct way to acquire information on the influence of literature-inspired rock music influencing reading.

The study was designed to inspire future research into the phenomena of classic literature being used as an influence or starting point in the creation of rock lyrics. It also attempted to show the potential importance that a song's presence on the charts and its awards received has really meant in regards to spreading the word of literature. The research also indicates the importance of rock lyrics inclusion into academic and research library collections. Along with other rock related literary works, these lyrics, as this and other studies have shown, are an important influential part of our culture. Future research will help further establish this importance and connection.

~ **Melanie and Christopher Robin Saying his Prayers** ~

**AKA Vespers by A.A. Milne to music (LyricsFreak, 2006) (A.A. Milne, n.d.).**

Little Boy kneels at the foot of the bed,  
Droops on the little hands little gold head.  
Hush! Hush! Whisper who dares!  
Christopher Robin is saying his prayers.

God bless Mummy. I know that's right.  
Wasn't it fun in the bath to-night?  
The cold's so cold, and the hot's so hot.  
Oh! God bless Daddy - I quite forgot.

If I open my fingers a little bit more,  
I can see Nanny's dressing-gown on the door.  
It's a beautiful blue, but it hasn't a hood.  
Oh! God bless Nanny and make her good.  
Mine has a hood, and I lie in bed,  
And pull the hood right over my head,  
And I shut my eyes, and I curl up small,  
And nobody knows that I'm there at all.

Oh! Thank you, God, for a lovely day.  
And what was the other I had to say?  
I said "Bless Daddy," so what can it be?  
Oh! Now I remember it. God bless Me.

Little Boy kneels at the foot of the bed,  
Droops on the little hands little gold head.  
Hush! Hush! Whisper who dares!  
Christopher Robin is saying his prayers.

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## APPENDIX A. Songs Inspired by Books (Songfacts, 2021)

- (Don't Fear) The Reaper - Blue Öyster Cult
- 100,000 Years - Kiss
- 1950 - King Princess
- 1984 - David Bowie
- 2+2=5 - Radiohead
- 42 - Coldplay
- 7 Chinese Brothers - R.E.M.
- A Billion Balconies Facing the Sun - Manic Street Preachers
- A Girl And His Cat - Biffy Clyro
- A Little Party Never Killed Nobody (All We Got) - Fergie
- A Perfect Day Elise - PJ Harvey
- A Skeleton in the Closet - Anthrax
- A Spaceman Came Traveling - Chris de Burgh
- A Trick Of The Tail - Genesis
- Acrobat - U2
- Adventure of a Lifetime - Coldplay
- Ahab, The Arab - Ray Stevens
- All She Wants to Do Is Dance - Don Henley
- Amerika - Young the Giant
- Among the Living - Anthrax
- And On A Rainy Night - Shawn Mullins
- Angelene - PJ Harvey
- Angelo - Brotherhood of Man
- Annabel - Goldfrapp
- Are 'Friends' Electric? - Gary Numan
- Around The Universe In 80 Days - Klaatu
- Avalon - Professor Green
- Awaken - Yes
- Backyard Skulls - Frightened Rabbit
- Bad Excuse For Daylight - Therapy?
- Banga - Patti Smith
- Baobabs - Regina Spektor
- Bare Bones - Madeleine Peyroux
- Be The Ball - Slash's Snakepit
- Beautiful Loser - Bob Seger
- Becoming the Dragon - Trivium
- Been Down So Long - The Doors
- Beggar's Game - Dan Fogelberg
- Bible Black - Heaven & Hell
- Big Brother - David Bowie
- Bigger Than Love - Ben Gibbard
- Birdland - Patti Smith
- Birth In Reverse - St. Vincent
- Black Blade - Blue Öyster Cult
- Black Like Me - Mickey Guyton
- Blame-shifter - Jonathan Jackson + Enation
- Blood And Thunder - Mastodon
- Blue Moon - Beck
- Body Memory - Björk
- Bohemian Trapsody - Logic
- Book of Revelation - The Drums
- Boooooom, Blast and Ruin - Biffy Clyro
- Both Sides Now - Judy Collins
- Brand New Day - Sting
- Brandy Alexander - Feist
- Brave New World - Iron Maiden
- Breakdown - The Alan Parsons Project
- Breathe - U2
- Breathing Lightning - Anthrax
- Breezeblocks - Alt-J
- Brief Candles - The Zombies
- Bright Eyes - Art Garfunkel
- Broken Halos - Chris Stapleton
- Brotherhood of the Snake - Testament
- Brown Eyed Handsome Man - Chuck Berry
- Cactus Practice - Tori Amos
- Calling Occupants (Of Interplanetary Craft) - Klaatu
- Catastrophist - Trivium
- Catcher In The Rye - Guns N' Roses
- Cath... - Death Cab for Cutie
- Chances Are - Sheryl Crow
- Charlotte Sometimes - The Cure
- Cherry Lips (Go Baby Go!) - Garbage
- Child Called "It" - Buckcherry
- China In Your Hand - T'Pau
- Chinese Translation - M. Ward
- Circle VII: Sins of the Lion - Alesana
- Crown of Creation - Jefferson Airplane
- Crystal Frontier - Calexico
- Dark Entries - Bauhaus
- Dear God - XTC
- Dear One - Jim James

- Death At One's Elbow - The Smiths
- Denn Die Todten Reiten Schnell - Faith & the Muse
- Disposable Teens - Marilyn Manson
- Disturbance at the Heron House - R.E.M.
- Dodo - David Bowie
- Dogs Of War - The Sensational Alex Harvey Band
- Dollars & Cents - Radiohead
- Don't Leave Me Behind - We Are the Fallen
- Don't Let Me Fall - Lenka
- Don't Stand So Close To Me - The Police
- Doo Wop (That Thing) - Lauryn Hill
- Double Death - White Denim
- Doubt It - The Amazons
- Durango 95 - Ramones
- Dust Bowl Dance - Mumford & Sons
- Dyslexicon - The Mars Volta
- Eagle - ABBA
- Eighties - Killing Joke
- Electioneering - Radiohead
- Elvis at the Wheel - Al Stewart
- Elvis Presley And America - U2
- Empty from the Start - Noah Gundersen
- Ender Will Save Us All - Dashboard Confessional
- Endless Forms Most Beautiful - Nightwish
- Eveline - Nickel Creek
- Every Grain Of Sand - Bob Dylan
- Everybody's Happy Nowadays - Buzzcocks
- Everyday Is Like Sunday - Morrissey
- Everything In Awe - Sidewalk Prophets
- Everything's Illuminated - Nerina Pallot
- Exit - U2
- Exit Music (For A Film) - Radiohead
- Exit Night / Juliet's Theme - Emmy the Great
- Eye In The Sky - The Alan Parsons Project
- Eyeball Kid - Tom Waits
- Fair Weather - Julia Nunes
- Fairytale of New York - The Pogues
- Falling From The Sky - Calexico
- Falls To Climb - R.E.M.
- Family Snapshot - Peter Gabriel
- Far Pavilions - ...And You Will Know Us by the Trail of Dead
- Fire On the Mountain - Rob Thomas
- Firework - Katy Perry
- Fitzpleasure - Alt-J
- Flower Of The Mountain - Kate Bush
- Flowers and Cages - Josh Todd
- For The Sake Of The Call - Steven Curtis Chapman
- For Those About to Rock (We Salute You) - AC/DC
- For Whom The Bell Tolls - Metallica
- For Whom the Bell Tolls - J. Cole
- Four Walls (The Ballad of Perry Smith) - Bastille
- Frankenstein - Lenny Kravitz
- Front Row - Metric
- Frontside - Buckcherry
- Future Politics - Austra
- Galadriel - Barclay James Harvest
- Gas Panic! - Oasis
- Ghost World - Aimee Mann
- Girl in the Garden - S. J. Tucker
- Girl Loves Me - David Bowie
- Giving Up the Gun - Vampire Weekend
- Go All The Way - The Raspberries
- God Is Alive, Magic Is Afoot - Buffy Sainte-Marie
- Godly Intersex - Of Montreal
- Golden Skans - Klaxons
- Gonzo - The All-American Rejects
- Goodbye Sky Harbor - Jimmy Eat World
- Gracile - Bob Seger
- Grendel - Marillion
- Growing Pains - Birdy
- Gurdjieff's Daughter - Laura Marling
- Hands of Gold - Ed Sheeran
- Hangover Square - Boy Azooga
- Heart Of A Dog - The Kills
- Heavyweight Champion Of The World - Reverend and the Makers
- Hemingway's Whiskey - Kenny Chesney
- Higher Than Hope - Nightwish
- Holland, 1945 - Neutral Milk Hotel
- Home at Last - Steely Dan
- House at Pooh Corner - The Nitty Gritty Dirt Band
- How Long - Julia Holter
- How Not To Be Surprised When You're a Ghost - Charlotte Church
- Howl - Florence + the Machine
- Huck and Jim - Franz Ferdinand

- Hunger - Frankie & the Heartstrings
- Hypnotized - Fleetwood Mac
- I Believe In You - Dolly Parton
- I Fought In a War - Belle & Sebastian
- I Hear You Paint Houses - Robbie Robertson
- I Know You - Skylar Grey
- I Love You Always Forever - Donna Lewis
- I Read a Lot - Nick Lowe
- I Want Candy - The Strangeloves
- I Will Be Free - Cindy Morgan
- I Wrote Holden Caulfield - Screeching Weasel
- Ideas As Opiates - Tears for Fears
- If Eilert Loevborg Wrote a Song, It Would Sound Like This - Broken Records
- Image Of The Beast - Procol Harum
- In Hiding - Pearl Jam
- In Like A Lion (Always Winter) - Relient K
- In Repair - Our Lady Peace
- In Search Of Peter Pan - Kate Bush
- Industrial Discipline - Fear Factory
- Into The Nightlife - Cyndi Lauper
- Invasion - Easley
- Is That All There Is? - Peggy Lee
- Isak - Baroness
- Islands in the Stream - Kenny Rogers and Dolly Parton
- It Ain't Necessarily So - George Gershwin
- It's All About Him - Alan Jackson
- It's All Coming Back to Me Now - Celine Dion
- It's Dangerous Business Walking Out Your Front Door - Underoath
- Jackie's Strength - Tori Amos
- January - Pilot
- Join Me In Death - HIM
- Jonathan - Barclay James Harvest
- Journey From Mariabronn - Kansas
- Julie - Rhiannon Giddens
- Just a Game - Birdy
- Just Like Tom Thumb's Blues - Bob Dylan
- Justified And Ancient - The KLF
- Killing An Arab - The Cure
- King of Cream - The Love Kills Theory
- Kinky's History Lesson - The Waterboys
- Kiss That Frog - Peter Gabriel
- Kitsch - Dan Mangan
- L.A. Woman - The Doors
- La bohème - Giacomo Puccini
- Last Day Under The Sun - Volbeat
- Last Lion of Albion - Neko Case
- Last Time - Rudimental
- Laurel - Goldfrapp
- Leaving Las Vegas - Sheryl Crow
- Left Hand Path - Entombed
- Leftovers - Jarvis Cocker
- Leper's Song - Barclay James Harvest
- Les Feuilles Mortes - Iggy Pop
- Life After Life - The Pains of Being Pure at Heart
- Life And How To Live It - R.E.M.
- Lightning-Rod Man - Lowell George & The Factory
- Like A Great Gatsby - Elliott Murphy
- Lily Of The Valley - Queen
- Lisbon - Wolf Alice
- Listen, Learn, Read On - Deep Purple
- London Beckoned Songs About Money Written By Machines - Panic! At The Disco
- Look Alive, Sunshine - My Chemical Romance
- Lord Of The Flies - Iron Maiden
- Losing It - Rush
- Lost Art Of Murder - Babushambles
- Love Is A Bourgeois Construct - Pet Shop Boys
- Love Is Mystical - Cold War Kids
- Love Language - Ariana Grande
- Love Like Blood - Killing Joke
- Lovely Bones - Josh Todd
- Lovesick for Mina - Cradle of Filth
- Lucette Stranded On The Island - Julia Holter
- Machineries Of Joy - Sea Power
- Magic Mountain - The Drums
- Magneto And Titanium Man - Paul McCartney & Wings
- Maidenhead - Protomartyr
- Major Minus - Coldplay
- Make Love Stay - Dan Fogelberg
- Mama - Genesis
- Man Of Constant Sorrow - The Stanley Brothers
- Mandinka - Sinéad O'Connor

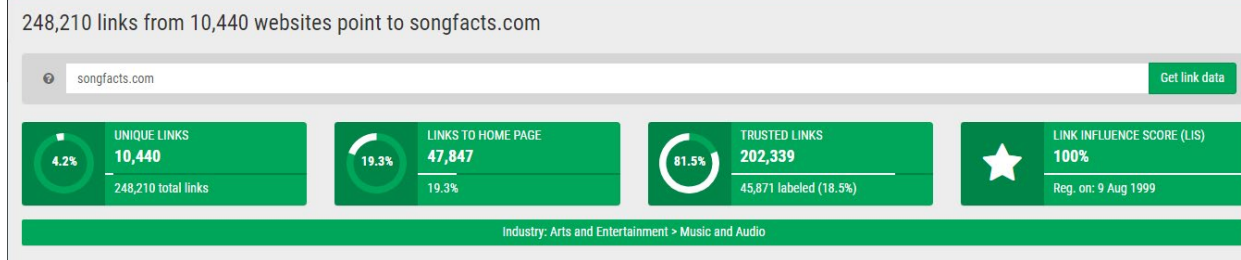
- Mark My Words - P.O.D.
- Martin Eden - The Twilight Singers
- Me and the Devil - The Fratellis
- Medicine Man - Barclay James Harvest
- Michael's Song - The Coral
- Mind Games - John Lennon
- Misty Mountain Hop - Led Zeppelin
- Mix Tape - Brand New
- Monarch - Rise Against
- Monster - Meg & Dia
- Moon Over Bourbon Street - Sting
- Morbid Tales - Celtic Frost
- Moriarty's Last Stand - The Fratellis
- Morning After Dark - Timbaland
- Morning Has Broken - Cat Stevens
- Moscow Underground - Simple Minds
- Mothers Talk - Tears for Fears
- Motorcycle Emptiness - Manic Street Preachers
- Mountain to Move - Nick Mulvey
- Mr. Raffles (Man it Was Mean) - Steve Harley & Cockney Rebel
- Mrs. Hemingway - Mary Chapin Carpenter
- My Soul Sings - Delirious?
- Mystery Disease - MGMT
- Mz. Hyde - Halestorm
- Narnia - Steve Hackett
- Nation Of Checkout Girls - Enemy
- Nebraska - Lucy Rose
- Neon Bible - Arcade Fire
- Never Gonna Stop (The Red Red Kroovy) - Rob Zombie
- New Frontier - Iron Maiden
- New York Morning - Elbow
- Night Wander - Steve Gunn
- Nights at the Circus - Bishi
- No Passenger : No Parasite - Norma Jean
- No Sound But the Wind - Editors
- No Spill Blood - Oingo Boingo
- Nothing Arrived - Villagers
- Nothing You Can't Lose - The Steel Wheels
- November Rain - Guns N' Roses
- Number The Brave - Wishbone Ash
- Obsession Is Such an Ugly Word - Alesana
- Off To The Races - Lana Del Rey
- Ohio - Patty Griffin
- Ol' Man River - Paul Robeson
- Oliver Twist - D'banj
- One - Metallica
- One Fine Day - David Byrne and Brian Eno
- Ottolenghi - Loyle Carner
- Over The Hills And Far Away - Led Zeppelin
- Pala - Friendly Fires
- Parklife - Blur
- Pauline Hawkins - Drive-By Truckers
- Penelope's Song - Loreena McKennitt
- Perfume - Rag'n'Bone Man
- Peter Pan - Kelsea Ballerini
- Pilate - Pearl Jam
- Pink Champagne - Caitlin Rose
- Playland - Johnny Marr
- Pleaser - Alt-J
- Praise Poison - The Devil Wears Prada
- Prince Caspian - Phish
- Private Investigations - Dire Straits
- Profession Of Violence - UFO
- Pulk/Pull Revolving Doors - Radiohead
- Pull Me Under - Dream Theater
- Push - Lenny Kravitz
- Quasimodo - Lifeshouse
- Rain King - Counting Crows
- Ramble On - Led Zeppelin
- Rattle That Lock - David Gilmour
- Red Army Blues - The Waterboys
- Red Right Hand - Nick Cave & the Bad Seeds
- Red Wine, Mistakes, Mythology - Jack Johnson
- Region Of The Worms - The Love Kills Theory
- reJoyce - Jefferson Airplane
- Resistance - Muse
- Rhiannon - Fleetwood Mac
- Ride The Lightning - Metallica
- Riki Tiki Tavi - Donovan
- Risk to Exist - Maximo Park
- Rivendell - Rush
- River to Consider - White Denim
- River Towns - Mark Knopfler
- Rock Star City Life - Lenny Kravitz
- Rocket Man - Elton John
- Romeo And Juliet - Dire Straits
- Run Daddy Run - Miranda Lambert
- Running Out Of Fantasy - Manic Street Preachers
- Saint Veronika - Billy Talent
- Salinas - Laura Marling

- Samaritans - Idles
- Scentless Apprentice - Nirvana
- Science Fiction - Arctic Monkeys
- Science Fiction: Nova Lepidoptera - Barclay James Harvest
- Secret Journey - The Police
- Set Apart This Dream - Flyleaf
- Set Me On Fire - Flyleaf
- Seventh Son Of A Seventh Son - Iron Maiden
- Severed Crossed Fingers - St. Vincent
- Shadow to Shadow - Dean Madonia
- Shadows And Tall Trees - U2
- Shakespeare's Sister - The Smiths
- Sign Of The Cross - Iron Maiden
- Sinner In The Sea - Calxico
- Sirens Of Titan - Al Stewart
- Sit Down - James
- Sixty Eight Guns - The Alarm
- So It Goes - Nick Lowe
- So Long - Everlast
- So Long, And Thanks For All The Fish - A Perfect Circle
- Soma - The Strokes
- Something That We Do - Clint Black
- Something Wicked This Way Comes - Lucinda Williams
- Sons Of 1984 - Todd Rundgren
- Soothing - Laura Marling
- Sorrow - Pink Floyd
- Soulmate - Natasha Bedingfield
- Speaker For The Dead - Gatsbys American Dream
- Spiral Cities - Johnny Marr
- Star Cannibal - Hawkwind
- Star Crossed - Scary Kids Scaring Kids
- Start - The Jam
- Statistics - Lyfe Jennings
- Stories Don't End - Dawes
- Strange and Beautiful (I'll Put a Spell on You) - Aqualung
- Stranger In A Strange Land - U2
- Street Spirit (Fade out) - Radiohead
- Suddenly - Raul Midon
- Suffragette City - David Bowie
- Sunburned Country - Keith Urban and Olivia Newton-John
- Surfing The Void - Klaxons
- Swim with Sam - a balladeer
- Sympathy For The Devil - The Rolling Stones
- T.B.D. - Live
- Take Me Home - Phil Collins
- Tea In The Sahara - The Police
- Telegraph Road - Dire Straits
- Tender Is The Night - Jackson Browne
- That Was A Crazy Game of Poker - O.A.R.
- The Art of War - Anberlin
- The Autumn Carnival - The Dandy Warhols
- The Ballad Of Bilbo Baggins - Leonard Nimoy
- The Bees - Lee Ann Womack
- The Blacker the Berry - Kendrick Lamar
- The Call Of Ktulu - Metallica
- The Comet Song - Björk
- The Crow, the Owl and the Dove - Nightwish
- The Crystal Ship - The Doors
- The Curse - Agnes Obel
- The Dreams Of Children - The Jam
- The End Of The Affair - Laura Marling
- The Evil That Men Do - Iron Maiden
- The Fly - U2
- The Ghost Of Tom Joad - Bruce Springsteen
- The Ghost Of You - My Chemical Romance
- The Giving Tree - Plain White T's
- The Golden Bough - The Coral
- The Gospel Singer - Lydia Lunch
- The Great Velocipede Migration - S. J. Tucker
- The Greatest Show On Earth - Nightwish
- The Inner Light - The Beatles
- The Invisible Man - Queen
- The King's New Clothes - Danny Kaye
- The Lovesong Writer - Thursday
- The Magician's Birthday - Uriah Heep
- The Necromancer - Rush
- The Nutcracker Suite - Pyotr Il'yich Tchaikovsky
- The Ocean - U2
- The Phantom of the Opera - Iron Maiden
- The Phantom of the Opera - Cast of Phantom of the Opera
- The Piper - ABBA

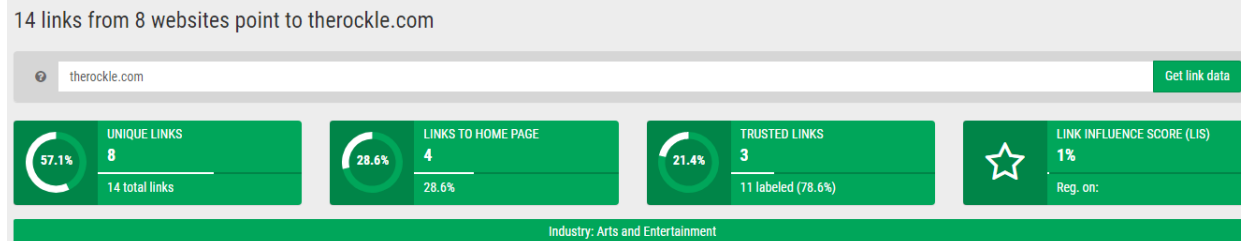
- The Revealing Science Of God - Yes
- The River - PJ Harvey
- The Road - Hurts
- The Sadness of Graves - Islander
- The Sensual World - Kate Bush
- The Stand (Prophecy) - The Alarm
- The Stars Look Down - Rush
- The Thing That Should Not Be - Metallica
- The Trail Of The Lonesome Pine - Laurel & Hardy
- The Trooper - Iron Maiden
- The Truth Beneath The Rose - Within Temptation
- The Ugly Duckling - Danny Kaye
- The Veldt - Deadmau5
- The World According To Garp - Al Stewart
- The World As I See It - Jason Mraz
- These Bones - Dashboard Confessional
- These Roads Don't Move - Jay Farrar and Ben Gibbard
- This Charming Man - The Smiths
- This is Home - Switchfoot
- This Moment - Katy Perry
- Thursday's Child - David Bowie
- Time To Dance - Panic! At The Disco
- Timshel - Mumford & Sons
- Tiny Cities Made Of Ashes - Modest Mouse
- To Live Is To Die - Metallica
- To The End - My Chemical Romance
- To The Key Of Evergreen - The Devil Wears Prada
- Tom Sawyer - Rush
- Tomorrow Never Knows - The Beatles
- Tomorrow's Food - Incubus
- Toreador - Band of Skulls
- Total Life Forever - Foals
- Trynna Finda Way - Nelly Furtado
- Twilight Zone - Golden Earring
- Ulysses - Franz Ferdinand
- United States of Eurasia - Muse
- Venus In Furs - The Velvet Underground
- Veteran Of The Psychic Wars - Blue Öyster Cult
- Video Killed The Radio Star - Buggles
- Walk The Walk - Gaz Coombes
- Waltzing Matilda - Traditional
- War of Kings - Europe
- Warm Foothills - Alt-J
- We Are Golden - Mika
- We Are The Dead - David Bowie
- Whangdepootenawah - Jet (UK)
- What Keeps You Up At Night - Lee Brice
- What the Dead Men Say - Trivium
- Wheel of Time - Blind Guardian
- When The Wild Wind Blows - Iron Maiden
- Where Have All The Flowers Gone? - The Kingston Trio
- Whip It - Devo
- White as Snow - U2
- White Rabbit - Jefferson Airplane
- Who Wrote Holden Caulfield? - Green Day
- Wig-Wam Bam - Sweet
- Wild Boys - Duran Duran
- Wild Roses - Of Monsters and Men
- William, It Was Really Nothing - The Smiths
- Windmills - Blackmore's Night
- Women And Wives - Paul McCartney
- Writing To Reach You - Travis
- Wuthering Heights - Kate Bush
- X-Ray Visions - Clutch
- Yellow Guitar - Kate Campbell
- Yertle The Turtle - Red Hot Chili Peppers
- Yes I Have Ghosts - David Gilmour
- You Better Leave the Stars Alone - Ego Likeness
- You're Gonna Go Far, Kid - The Offspring
- Young, Gifted And Black - Nina Simone
- Zero She Flies - Al Stewart
- Zooropa - U2

## Appendix B. OpenLinkProfiler.com Website Statistics (OpenLinkProfiler.com)

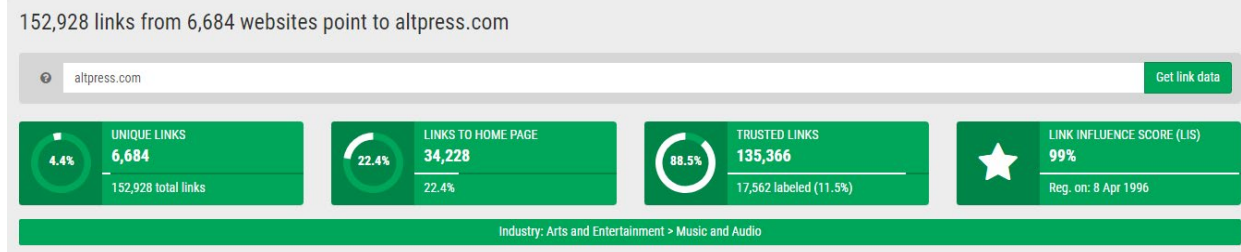
<https://www.openlinkprofiler.org/r/songfacts.com>



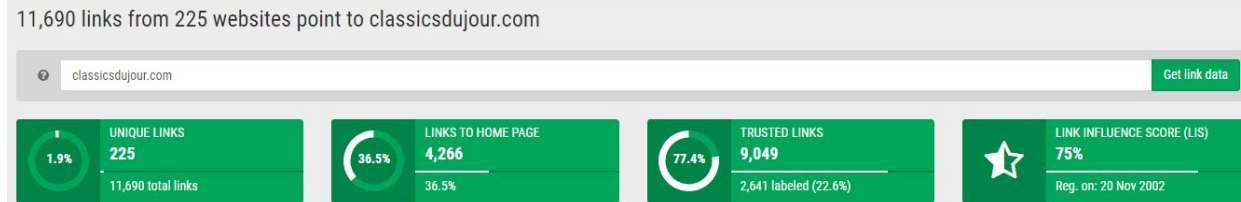
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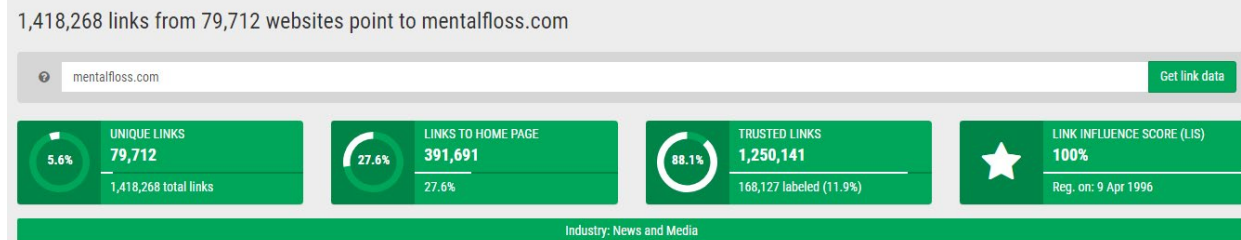
<https://www.openlinkprofiler.org/r/altpress.com>



<https://www.openlinkprofiler.org/r/classicsdujour.com>



<https://www.openlinkprofiler.org/r/mentalfloss.com>



**Appendix C. Songs inspired by Louis Carroll's *Alice In Wonderland* and *Through the Looking Glass* (Songfacts, 2021)**

- Alice - Avril Lavigne
- Alice - Lady Gaga
- Drink Me - Anna Nalick
- Feelin' Fuzzy - Black Stone Cherry
- Follow Me Down - 3OH!3
- Green Grass and High Tides - The Outlaws
- Her Name Is Alice - Shinedown
- I Am The Walrus - The Beatles
- In Transit - Mark Hoppus with Pete Wentz
- Just Like Fire - Pink
- Lucy in the Sky With Diamonds - The Beatles
- Painting Flowers - All Time Low
- Pulk/Pull Revolving Doors - Radiohead
- Queen of Hearts - Saxon
- Sherry Fraser - Marcy Playground
- Sparrows Will Sing - Marianne Faithfull
- Tea Party - Kerli
- The Walrus and the Carpenter - Donovan
- The Wanderer - Donna Summer
- White Rabbit - Jefferson Airplane
- White Rabbit - Egypt Central
- Wonderland - Taylor Swift
- WTH - Jhené Aiko

**Appendix D. Songs inspired by the works of James Joyce (Songfacts, 2021)**

- Angel Of Small Death And The Codeine Scene - Hozier
- Breathe - U2
- Eveline - Nickel Creek
- Flower Of The Mountain - Kate Bush
- I Am The Walrus - The Beatles
- Near To The Wild Heart Of Life - Japandroids
- reJoyce - Jefferson Airplane
- Ulysses - Franz Ferdinand

**Appendix E. Songs inspired by the works of Shakespeare (Songfacts, 2021)**

- (Don't Fear) The Reaper - Blue Öyster Cult
- 7empest - Tool
- Angelo - Brotherhood of Man
- Bed of Nails - Wild Beasts
- Better Strangers - Royal Blood
- Blow Away - Kate Bush
- Brush Up Your Shakespeare - Cast of Kiss Me, Kate
- Caliban's Dream - Underworld
- Cruel To Be Kind - Nick Lowe
- Exit Night / Juliet's Theme - Emmy the Great
- I Am The Walrus - The Beatles
- Join Me In Death - HIM
- Julius - Phish
- Just Like Shakespeare - Losers Club
- Love Story - Taylor Swift
- My Sad Captains - Elbow
- Noble England - Rik Mayall
- Now Or Never - Halsey
- Ophelia - The Lumineers
- Ophelia - Natalie Merchant
- Ophelia - Tori Amos
- Pomp and Circumstance - Edward Elgar
- Pull Me Under - Dream Theater
- Pulling For Romeo - Kelley Ryan
- Richard III - Supergrass
- Rodeo and Juliet - Garth Brooks
- Roll Away Your Stone - Mumford & Sons
- Romeo and Jane - Tonio K.
- Romeo And Juliet - Dire Straits
- Romeo And Juliet - Kasey Chambers
- Romeo And Juliet Fantasy Overture Love Theme - Pyotr Il'yich Tchaikovsky
- Romeo's Tune - Steve Forbert
- Send Them Off! - Bastille
- Sonnet 10 - Rufus Wainwright
- Sonnet 20 - Rufus Wainwright
- Sonnet 43 - Rufus Wainwright



- Star Crossed - Scary Kids Scaring Kids
- Strange and Beautiful (I'll Put a Spell on You) - Aqualung
- The Evil That Men Do - Iron Maiden
- The Gypsy Faerie Queen - Marianne Faithfull
- Through The Barricades - Spandau Ballet
- To Be Or Not To Be - B.A. Robertson
- Wedding March - Felix Mendelssohn
- When in Disgrace With Fortune and Men's Eyes (Sonnet 29) - Rufus Wainwright