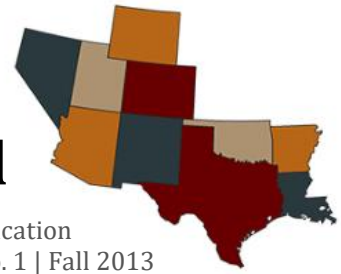


# Southwestern Mass Communication Journal



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## **Straight Talk: An Analysis of African American Homosexuality in Film and Television since the 1990s**

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This exploratory research used textual analysis to examine 14 films and three television programs with Black gay males as main characters attempting to identify inherent messages about gay males and Black homosexuality. Specifically, it examined narrative content for recurring themes across media texts. The analysis revealed five major themes related to the lives of Black gay males, and found a broad range of character types that reinforced and debunked stereotypes of gay males. The results call for more in-depth study focusing on additional films and television programs to enhance the discourse on how stereotypes are perpetuated and ways they can be changed.

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**Come The Apocalypse:  
Environmental and Ecological Issues in Popular Music**

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## **Come The Apocalypse: Environmental and Ecological Issues in Popular Music**

### Abstract

Since the 1962 publication of Silent Spring, a book by Rachel Carson which detailed the effects of pesticides on land and animal habitat, Americans and citizens of the world have been concerned about the environment. Some of the most concerned and active participants in the environmental movement have been pop music artists. These artists have produced songs detailing problems in the eco-system. The subjects of these songs have ranged from pollution to ozone depletion and endangered species to the hazards of nuclear power and energy.

This paper is an examination of selected songs that deal with the environment to determine what themes have been most prevalent in the minds of musicians, and to examine the apocalyptic tone of this area of popular music. After consulting reference books and the Internet/World Wide Web, more than 1200 songs dealing with the environment were found. For this research paper, the lyrics of 208 songs were analyzed for content/theme. Some of the songs with the environment as the subject have been performed by artists such as Michael Jackson, Sting, John Denver, Alabama, Olivia Newton-John and Tracy Chapman, while many others have been performed by lesser known artists. Nonetheless, the songs may be useful in shedding light on various environmental issues.

## **Come The Apocalypse**

### **Introduction**

The U.S. and indeed the world have been plagued by environmental disasters throughout history. In the U.S., recent examples of disasters garnering headlines include the Gulf Oil spill of 2010 that impacted Alabama, Louisiana, Mississippi and Florida's coasts, eco-systems and economy; and the 2011 Exxon-Mobile oil spill in Minnesota. Internationally, there was the nuclear accident in Japan in 2011. Other high profile environmental mishaps include the 1969 Santa Barbara oil spill; the burning of the Cuyahoga River in Cleveland; the quagmire at Love Canal; the Exxon Valdez oil spill in Alaska in the late 1980s; the nuclear accident at Three Mile Island, Pennsylvania in 1978, and nuclear accidents at Chernobyl in the Soviet Ukraine in 1986, and Bhopal, India. These disasters received coverage in newspapers and on television broadcasts throughout the country and around the world. But, it isn't just the large environmental catastrophes that concern people. The everyday wear and tear on the Earth's eco-system whether through the use of pesticides, the burning of toxins, littering and the like have been of import to politicians, activists and average citizens. These issues also grabbed the attention of musicians who have used their platform to address a myriad of problems as it relates to the environment.

This research paper examines a select group of songs with environmental/ecological content to address the following research question: What are the prevailing apocalyptic themes about the environment found in popular music? By addressing the aforementioned research question, this paper will attempt to serve as a resource for those interested in songs about the environment/ecology, and provide insight into an area of popular music that has received very little attention outside music education and sociology curricula.

## **Literature Review**

The study of popular music by communication scholars, sociologists, educators, and psychologists dates back to the 1930s and 1940s. Practically every genre of music – mainstream or otherwise – has received the critical eye. However, research on music and the environment is practically non-existent in the mass communication/media scholarship. There is some mention of the topic in the educational and environmental literature.

According to Rein (1972), popular music has the potential to be one of the most persuasive forms of all the arts. Rein suggests that the music has this potential because thematically it is simple as listeners grasp ideas the song communicates with little effort. This is due to the repetitive nature of the lyrics, and the fact that listeners can play the same song repeated on a record, cassette or compact disc or other digital devices.

Lewis (1982) asserts that popular music consists of a framework of beliefs, symbols and values where individuals define their world, express their feelings, and make judgments about the world. "...as a world of symbols, music expresses the images, visions and sentiments of the people who find significance in it, and reflects the values and norms of the larger social system or the ideology of a social class (p. 184)."

Lull (1985a) notes that music helps unify formalized social collections. "Anthems are created for nations, schools, political parties, military units, businesses, religious groups, labor unions and protest movements,"(p. 365). Moreover, he says recorded music or music performed publicly speaks directly to society as a cultural form. According to Steven Chaffee (1985), "music is surely the most widely enjoyed form of human communication. Of the ancient 'muses,' it alone carries that very word into our time,"(p.413). Rodnitzky (2000) suggests that music enhances historical study by re-creating the social and cultural mood and by demonstrating an

era's common attitudes and ideas. Also, he notes that songs are a better preserver and illustrator of subtleties than most other historical sources. As a politically significant cultural product, contemporary music challenges traditional values and asserts new ones, by demanding social change, raising the consciousness of listeners, and building support for movements for social change (Fox and Williams, 2001). "The lyrics of popular songs are valuable tools for accomplishing the twin educational goals of self-evaluation and social analysis," (Pichaske, 1999, p. 7).

For Hayes and Johnson (2003), there is a segment of pop music that generates political messages that can be deemed transformative and transgressive in nature. They note popular music offers space for self-reflection and "...there is a pleasure of resistance that can emerge from engaging with lyrics and music that are not appreciated or even denigrated by parents or other authority figures," (p. 154).

"Music offers an inherent connection between humans and the natural world ...Music can be used to emulate, praise and enjoy nature, and to tell about issues associated with environmental and social damage. This is a nonscientific, but valid approach that builds empathy by providing an aesthetic understanding of the natural world and environmental issues," (Turner & Freedman, 2004, p. 49). Likewise, Ramsey (2002) argues that music is useful in describing ecological and human impacts of resource crises.

According to Krajnc (2000), folk artists and popular artists have contributed numerous songs, albums and videos to the environmental movement in the form of folk and protest songs. Likewise, Turner and Freedman (2004) note themes of environmental problems and nature have been common in contemporary and folk music for decades. One of the most popular examples used to illustrate this commitment to discussing environmental issues in folk and contemporary music is Woody Guthrie. For example, Ramsey (2002) concludes the Dust Bowl days can be

viewed as an ecological crisis and highlights Guthrie's "Dust Bowl Ballads" as the richest resource for documenting first hand accounts of the problems faced by people in that era. Similarly, Carney (2001) concludes Guthrie's ballads demonstrate how the physical environment affects the human condition. "The Great Dust Storm," "Dust Can't Kill Me," and "Dust Pneumonia Blues" present a musical account of the effects of drought and wind on the people of Oklahoma and Texas during the 1930s," (p. 263).

In writing about folk and protest music, Rodnitzky (2000) says that ecology music hit its stride in 1973 as pacifist and anti-war music was winding down with the Vietnam War. In his discussion of songs written about the environment during the 60s and early 70s, Rodnitzky concludes that many artists celebrated natural beauty rather than warn about the future. In addition, he suggests that even songs that warned about nuclear fallout, for example, were tied to anti-war themes. Rodnitzky (2000) mentions "What Have They Done to the Rain," "Whose Garden Was This," "The Coming of the Roads," and "My Dirty Stream" as some of the best of the genre.

On apocalyptic rhetoric, Keller (1999) notes it has become increasingly difficult to distinguish between real concern over the environment and discourse that caters to fear. Apocalypticism "tends to overheat and to burn us out; or to provoke modes of denial which invite us to chill out and not worry..." (Keller 1999, 52).

## **Methodology**

To determine the number and nature of songs written about the environment, a search of the Internet/World Wide Web was conducted using the terms music and the environment, music and ecology, eco-music, environmental music, musicians and the environment, and social commentary and music. In addition, a number of music encyclopedia and other reference books were used. Once specific songs with environmental themes were identified, another search of

the Internet/World Wide Web was conducted to find song lyrics or the actual recording.

From a qualitative research perspective, the analysis and coding of song lyrics had an emerging, creative characteristic. Coding involved the construction of typologies or a classification system based on overall theme whereby all the songs could be categorized.

For purposes of this research, the following operational definition(s) were employed:

**Apocalyptic rhetoric** refers to a belief in an imminent end to the present order, either through catastrophic destruction and conflagration or through establishment of an ideal society.

Apocalyptic tales comment on the future. It also expresses profound dissent with the way things are. This rhetoric has been used by contemporary scientists to warn of the potential catastrophic consequences of global warming, AIDS and nuclear war to name a few; and **Pop Music** refers to music produced for a large, heterogeneous audience including that produced by major and independent record companies. Genres of pop music include rock, hip hop, dance, country, soul/rhythm & blues, and folk.

## **Results**

More than 1200 songs related to the environment/ecology were found during the various searches of the Internet/World Wide Web and other music resources (songbooks, encyclopedia, music collections). However, an analysis of 1200 plus songs is beyond the scope of this paper. Furthermore, lyrics to all the songs could not be found. Moreover, many of the more than 1200 songs were not about an environmental or ecological issue but contained a word such as nature, natural or the like in the title or lyrics consequently showing up in the search results. In addition, some songs were written, produced, and performed by artists who are not pop musicians or by pro-environmental groups and organizations (i.e. Project MUSE-Musicians United to Save the Earth). To that end, the focus of this paper is on mainstream pop musicians covering a total of 208 songs with special emphasis on a sample of the 75 with an apocalyptic tone. (See appendix



A for the complete list of song titles.)

Overall, the songs analyzed can be placed in two primary categories; songs that celebrate the environment by focusing on nature's beauty, and songs that criticize the abuse of the environment/ecology.

Songs written about nature's beauty include "Children of the Universe" by John Denver, "Colors of the Wind" by Vanessa Williams and "The Flowers of Guatemala" by R.E.M. "Colors of the Wind," which is from the *Pocahontas* Soundtrack, highlights the wonders of nature and how all creatures should be valued. In it, Williams urges listeners to run the hidden pine trails of the forest and taste the sun-sweet berries of the Earth. In the first verse, she sings "you think you own whatever land you land on, the earth is just a dead thing you can claim. But I know ev'ry rock and tree and creature has a life, has a spirit, has a name." In "Children of the Universe," John Denver sings of our use of the senses to enjoy Mother Nature. In addition, he notes everything on the planet - man, animal and plant - are children of the universe. "A heritage of vision was given to us all, to smell the rose's fragrance, to hear the songbird call, to watch the distant moonlight fill the coming of the tides, to understand that life is more than always choosing sides." He later sings "... the cosmic ocean knows no bounds, for all that live are brothers; the whippoorwill, the grizzly bear, the elephant, the whale -all children of the universe, all weavers of the tale."

In terms of the second major category – abuse of the environment – that is the focus of the remainder of this paper. The lyrical analysis revealed six major themes addressed by pop artists: nuclear power/war; endangered species/plight of animals; deforestation/clear-cutting including destruction of the Rainforest; drought/desertification; pollution/contamination; and ozone depletion/greenhouse effect. Seventy-five songs were deemed to have an apocalyptic tone. Songs about nuclear proliferation/war focused on the dangers and consequences of harnessing

and/or using such power. Some of the most well known include "A Hard Rain's Gonna Fall" by Bob Dylan, "Eve of Destruction" by Barry McGuire, "1999" by Prince, "Russians" by Sting and "Plutonium is Forever" by John Hall. "Eve of Destruction" which reached number 1 on the pop music charts in 1965, serves as a cautionary and prophetic tale about the nature of war and nuclear proliferation. McGuire notes that the world is doomed and headed for nuclear annihilation unless conditions changed. Sting provides a similar sentiment, albeit more than 20 years later, in "Russians." "In Europe and America, there's a growing feeling of hysteria. Conditioned to respond to all the threats ...How can I save my little boy from Oppenheimer's deadly toy? ...There's no such thing as a winnable war ...Mr. Reagan says he'll protect you ...what might save us, me and you is if the Russians love their children too." In "Plutonium is Forever," Hall sings about a variety of environmental hazards but emphasizes the danger of plutonium at the end of each verse. "Now oil slicks someday will disappear, we'll stop dumping PCBs in a few years but there is one pollutant that we should really fear, oh ...plutonium is forever. When will it go away? For our purposes never, it will be here past today Yes, plutonium is forever."

For songs falling in the pollution/contamination category, all the major issues related to pollution are featured including contaminated waterways (lakes, rivers, streams, ponds, oceans, seas, etc.) via oil and chemical spills, illegal dumping of trash and litter, poisoned farm land and air pollution (smog, smoke) by way of pesticides. In "Poison in The Well," 10,000 Maniacs give what appears to be a personal account with polluted water. "Oh, they tell us there's poison in the well that someone's been a bit untidy and there's been a small spill. Not a lot, no, just a drop." Later in the song, the musicians lament about the promise by officials to have the spill cleaned up in a week but the week grows into years. "But I drank that water for years, my wife and my children. Tell me, where to now, if your fight for a bearable life can be fought and lost in your

backyard?" R.E.M.'s Cuyahoga tells the story of a once great and popular river that is no more. "This is where we walked, this is where we swam. Take a picture here. Take a souvenir ... Cuyahoga, Cuyahoga, gone." Similarly, Don Henley is critical of what has happened to another river as a result of locks and dams and levees. "Lakes and levees, dams and locks. They put that river in a box. It was running wild. And men must have control. ... The dirty water washes down, poisoning the common ground. Taking sins of farm and town, and bearing them away. The captains of industry and their tools on the hill, they're killing everything divine. What will I tell this child of mine. ... Goodbye to a river, goodbye to a river, so long. Malvina Reynolds' "What Have They Done to the Rain?" is a simple song that seems to hint at the consequences of something as simple as rain being tainted. Instead of the grass being nourished by the rain, the rain appears to kill the grass instead. "Just a little breeze out of the sky, the leaves pat their hands as the breeze blows by, just a little breeze with some smoke in its eye, what have they done to the rain?" Pete Seeger's "My Dirty Stream" tells the story of the polluting of the Hudson River including litter and waste from a nearby paper plant and the sewage from one million toilets. Finally, Marvin Gaye's "Mercy, Mercy Me (The Ecology)", which was released in 1971, explores the issues of oil spills, air pollution, and contaminated fish.

In terms of clear-cutting/deforestation, these songs deal with the leveling of trees and the destruction of the Rainforest in the name of progress/economic development. Regarding the issue of clear-cutting, "Big Yellow Taxi" is a condemnation of the paving over of parks, the destruction of greenery and the continuing expansion of shopping facilities. Other songs that have dealt with clear-cutting include "Where Do the Children Play?" by Cat Stevens, "Don't Cut Me Down" by Olivia Newton-John, "My City Was Gone" by The Pretenders and "Coming of the Roads" by Billy Edd Wheeler. "I went back to Ohio but my pretty countryside had been paved down the middle by a government that had no pride. The farms of Ohio had been replaced by

shopping malls ...” sing the Pretenders in “My City Was Gone.” In “Coming of the Road,” Billy Edd Wheeler sings “...once I had you in the wild woods, now it’s just dusty roads ...look how they cut us to pieces, our ancient poplar and oak, the hillside it’s stained with the greases that burn up the heavens with smoke.”

Pop music artists have also tackled the controversial issue of the greenhouse effect/ozone depletion. These songs touch on the effects of global warming and the consequences of toxins being released into the atmosphere. In 1990, Michael Stipe, lead singer of rock group R.E.M. and Kris Parker, lead singer of rap group BDP (Boogie Down Productions) joined forces and released the song, "State of the World".

As Ramsey (2002) and Carney (2001) conclude, Woody Guthrie’s Dust Bowl Ballads are some of the richest resources for documenting first hand accounts of the problems faced by people in the 1930s and demonstrate the effects of the physical environment on the human condition. On “Song Long, Its Been Good to Know Yuh” Guthrie sings of a town that has been overwhelmed by a dust storm so terrifying many believed it was the end of the world. “So long, it’s been good to know yuh, this dusty old dust is a getting my home, and I got to be driftin’ along ...A dust storm hit, an’ it hit like thunder; it dusted us over an’ it covered us under; Blocked out the traffic an’ blocked out the sun, Straight for home all the people did run.” Guthrie’s “Dust Storm Disaster” and “Dust Bowl Blues” have similar tones. The storm reached from Oklahoma to Arizona, New Mexico, Dakota and Nebraska to the Rio Grande, from Kansas to Colorado he sings. The dust covered everything in its path destroying farms and crops in the process he notes. Another consequence; dust pneumony.

Artists who lament over the plight of animals have sang about topics ranging from whaling to the slaughter of the buffalo as well as endangered species such as the eagle and grey wolf. “The Indian and buffalo, they existed hand in hand....but then came the white man, with

his thick and empty head. He couldn't see past the billfold, he wanted all the buffalo dead," sings Ted Nugent in "Great White Buffalo." In one of its tunes, Los Lobos simply asks "Will the Wolf Survive?" Nik Kershaw pleads to whoever will hear to "with every scream a piece of conscience dies lying in a crimson resting place ...the giant dies trusting in me ...the ocean cries louder to me, save the whale, save the whale, for all our sakes, save the whale." In her song "The Promise," Olivia Newton-John places her focus on the dolphin noting they deserve to be treasured. She wonders if it is too late to un-do all the pain inflicted on the dolphin.

Several of the songs analyzed during the course of this research focus on more than one particular environmental issue or theme with an apocalyptic tone of dissatisfaction with the status quo and/or raising questions about the state of the world. Two of the most recognizable may be "Earth Song" by Michael Jackson and "Save Mother Earth" by Merle Saunders. Earth Song, released in 1995, speaks of clear-cutting, the effects of war, air pollution as well as several other topics. After the verses, Jackson goes into a chorus of questions about the earth's ecosystem:

What about yesterday? What about the seas? The heavens are falling down. I can't even breathe. What about the bleeding Earth? Can't we feel its wounds? What about nature's worth, it's our planet's womb. What about animals? We've turned kingdoms to dust. What about elephants? Have we lost their trust? What about the crying whales? We're ravaging the seas. What about forest trails, burnt despite our pleas? What about the holy land, Torn apart by creed? What about the crying man? What about Abraham? What about death again? Do we give a damn?

Alabama's "Pass it On Down" is similar in its content. The song urges people to stop needlessly using the Earth's resources and to save some for future generations. In the chorus, the group sings, "So let's leave some blue up above us, let's leave some green on the ground. It's only ours to borrow, let's save some for tomorrow. Leave it and pass it on down." The song notes that the water from the sink is not safe to drink; that acid rain is falling on the leaves; and

that there's a hole in the ozone. In "The Rape of The World" by Tracy Chapman, she sings: "you've seen her stripped mine, you've heard of bombs exploded underground, you know the sun shines hotter than ever before ... she has been clear-cut, she has been dumped on, she has been poisoned and beaten up and we have been witness to the rape of the world. Mother of us all, place of our birth, how can we stand aside and watch the rape of the world." Julian Lennon touches on subjects ranging from ozone depletion, deforestation and starvation in his song, "Saltwater." He notes that when he hears about the hole in the sky, hears that the forests have died, and hears of babies who are so hungry they cry, saltwater wells in his eyes.

Other songs that highlight the state of the environment include "Summer in paradise" by the Beach Boys, "Save the World" by George Harrison, "Death of Mother Nature Suite" by Kansas and "A Cry In the Forest" by Dan Fogelberg. In "Death of Mother Nature" Kansas sings; "everyday she gets a little weaker, the beauty she once knew has come and gone. We've murdered all her sons and all her daughters; the blood is on your hands. The time has come and now she's gonna die. The result of all the abuse is the death of humanity. "...with greed and lust we tried to rise above her. The ignorance of man will reach an end, 'cause now we're gonna die." In "Save the World" Harrison sings of the nuclear threat, of clear-cutting in the rainforest, of the killing of wildlife and the hunting of the whale. He sings, "we've got to save the world someone else may want to use it. It's time you knew how close we've come we're gonna lose it – We gotta save, we gotta save, we gotta save the world." In the lyrics to The Byrds "Hungry Planet," the group sings "I'm a hungry planet orbiting in the sky, the things they did to hurt me pass on by and by. ...I'm a hungry planet, I had the bluest seas, oh the people kept choppin' down all my finest trees poisonin' my oxygen digging into my skin, takin' more out of my good earth than they'll ever put back in." Finally, in "Whose Garden Was This," Tom Paxton asks "Whose garden was this? Did it have flowers? Whose river was this? You say it ran freely?"

Whose grey sky was this? Or was it a blue one? Whose forest was this? And why is it empty?"

### **Discussion/Conclusion**

When considering the importance of such an examination undertaken in this research, one has to address the so what question. Why does it matter that popular music has tackled issues about the environment? One reason; it highlights other issues of concern of artists beyond love, sex, relationships, money, and fast cars. Often times, perhaps along generational lines, we forget about the role music has played in modern social movements including the Civil Rights Movement, Women's Liberation and the environmental movement. Beyond that, we tend to forget that the artists who create the music are not living in a vacuum. Much of what they sing about might be fantasy, but their music is also based on their realities. The issues that impact normal people also impact the artists, so it should not come as too much of a surprise that a topic such as the environment has been a fairly popular issue lyrically.

In terms of the message inherent in these songs about the environment, it can be summed up thusly: Earth must be protected and we all must take responsibility for doing so. We are destroying the environment in the name of progress and in the process are destroying ourselves, and the natural beauty that we have enjoyed may not be around for future generations if we do not change these patterns.

While this paper was in no way a complete analysis of what I call enviro-music, it can serve as a point of departure for an area of pop music research. The examination clearly shows that musicians have been concerned with real issues and use their music to demonstrate this concern. The songs about the environment with an apocalyptic tone are highly critical of what humanity has done to the Earth partly out of ignorance but mostly out of greed and in the name of progress. As Gelbspan writes in his book *The Heat Is On* "A major battle is under way: In order to survive economically, the biggest enterprise in human history—the worldwide oil and

coal industry—is at war with the ability of the planet to sustain civilization. The trillion-dollar-a-year coal and oil industry is pitted against the oceans, forests, ice caps, and mountains of the earth as we know them today” (in Keller 1999, 53). Popular musicians with a sense of social responsibility have tried to point this out as well as other issues surrounding the environment in their music. Moreover, this examination illustrates what specific environmental issues have gained the attention of these artists.

It is also clear from this research that several artists have taken up the environment as their cause. John Denver, Olivia Newton-John, Sting, R.E.M., Pete Seeger, Don Henley, and the Indigo Girls have all played a role in bringing attention to ecological concerns. What effect this has had or will have on listeners is a question that remains to be answered. Is it possible that listening to these songs have made some audience members consider the consequences of their actions. That question can only be answered by future research on this topic.

This research does have limitations, however. By no means was the examination of these songs all-inclusive. A more thorough examination of more songs is needed to draw definitive conclusions. Placing songs into specific categories was difficult because many songs addressed various issues about the ecology/environment and society in general. An example of this is "Saltwater" by Julian Lennon. In the song, he discusses ozone depletion, starvation, and clear-cutting/deforestation.

Another limitation to this study was the subjective nature of the categorization of songs found in various resource materials. For instance, "Inner City Blues (Make Me Wanna Holler)" by Marvin Gaye was listed as an environmental/ecological song in one reference book and as a civil rights anthem by another. Barry McGuire's "Eve of Destruction" was included in one source as a tune centered on cynicism toward social and political authority and as a song depicting anxiety over nuclear power and proliferation in another. Finding the lyrics to songs



like the aforementioned ones was an important element of this research so that an independent reading of the lyrics and categorization could be done.

Finally, the duplication of song titles was a limitation. Judging by the titles alone, one could not tell whether these were new songs or remakes by different artists. For example, seven songs found during the search were performed and released by different artists. These included: "Power" by the Doobie Brothers and the Temptations in 1979 and 1980, respectively; "Before the Deluge" by Joan Baez and Jackson Browne; "Mother Nature's Son" by The Beatles and John Denver; "Nature Boy" by Nat King Cole and Jose Feliciano; "Where Have All The Flowers Gone?" by Peter, Paul & Mary and Pete Seeger; "Dolphin's Lullaby" by Firefall and Lani Hall; and "Save The Whales" by Country Joe McDonald and Danny O'Keefe.

The results of this study show singers and song writers have been concerned about the environment since the 1930s. How successful have these songs been in changing attitudes about the environment? How successful have these songs been in helping change environmental policy? Those questions could not be answered by this particular research but should be investigated in the future. However, the fact artists choose to put these songs on an album or compact disc for public consumption at least brings awareness to audience members who might not have otherwise paid attention. How have listeners responded to this music? What effect has the music industry had on the image of environmental groups? How much money has been raised by musicians in the name of the environment? What changes have these fund-raisers brought to the world? What will be the future relationship between the music industry and environmental groups? These are just a few of the other questions that should be addressed by those interested in this subject. In addition, a thorough content analysis of environmental songs that have appeared on the music charts to determine the central themes in these hits. This type of analysis might reveal interesting information on what the music audience deems as the most

important environmental issues of the day.

A uses and gratifications approach can be taken as well. With this research methodology, music listeners can indicate why they purchase and listen to environmental songs. How has this music been used in the classroom? A survey of science, social studies and music teachers could reveal the effectiveness of using music to teach about recycling, energy conservation, nuclear power and pollution. Just getting people to think about the consequences of their actions is the beginning of change.

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Appendix A  
Songs on the environment

"3 Little Birds" - Bob Marley  
"70 Miles" – Pete Seeger  
"99 Red Ballons" – Nena  
"1983" - Jimi Hendrix  
"1999" - Prince  
"2,000 Man" - Rolling Stones  
"A Bomb in Wardour Street" - The Jam  
"A Cry in the Forest" – Dan Fogelberg  
"A Hard Rain's A Gonna Fall" - Bob Dylan - 1963  
"Aerie" - John Denver  
"After the Gold Rush" - Neil Young  
"Amazon (Let This Be a Voice)" – John Denver  
"America Eats Its Young" - Funkadelic  
"American Woman" - Guess Who - 1970  
"Armageddon Time" - The Clash  
"Atomic" - Blondie  
"Atomic Dog" - George Clinton  
"Balance of Nature" - Dionne Warwick

"Beauty of Nature" - Edmund Sylvers  
"Beef" - Boogie Down Productions  
"Before the Deluge" - Joan Baez  
"Before the Deluge" - Jackson Browne  
"Big Yellow Taxi" - Joni Mitchell - 1975  
"Biological Speculation" - Funkadelic  
"Bulletproof" - George Clinton  
"Burn On" - Randy Newman  
"Call Me the Whale" – Paul Kaplan  
"Calypso" – John Denver  
"Carey" - Joni Mitchell  
"Cement Octopus" – Pete Seeger  
"Children of the Universe" – John Denver  
"Colors of the Wind" - Vanessa Williams (Pocahontas Soundtrack)  
"Coming of the Roads" - Billy Edd Wheeler  
"Concrete" – Midnight Oil  
"Cuyahoga" – R.E.M.  
"Death of Mother Nature Suite" - Kansas  
"Dolphin's Lullaby" - Firefall  
"Dolphin's Lullaby" - Lani Hall  
"Dirty Water" - The Standels – 1966  
"Dirty Water" – Buddy & Julie Miller  
"Don't Cut Me Down" – Olivia Newton-John  
"Don't Go Near The Water" - Beach Boys  
"Don't Kill the Whale" - Yes  
"Dust Bowl Blues" - Woody Guthrie  
"Dust Bowl Refugee" – Woody Guthrie  
"Dust Storm Disaster" - Woody Guthrie  
"Earth Died Screaming" – Tom Waits  
"Earth Mother" – Paul Kantner  
"Earth Song" - Michael Jackson - 1995  
"Ecology Song" - Stephen Stills  
"Elephants and Flowers" - Prince  
"Emerald Black Rose" - Thin Lizzy  
"Eve of Destruction" - Barry McGuire  
"Every day life has become a health risk" - Heroes of Hiphopresy  
"Every Natural Thing" - Aretha Franklin  
"Evolution" - Pete Townsend  
"Face the Fire" - Dan Fogelberg  
"Follow That Road" - Ann Hills  
"Free in the Harbor" - Stan Rogers  
"Fresh Air" - Quicksilver Messenger Service  
"Gaia" – Olivia Newton-John

"Garden of Eden" - New Riders of the Purple Sage  
 "God Bless The Grass" – Pete Seeger  
 "Going up the Country" - Canned Heat – 1969  
 "Goodbye To A River" – Don Henley  
 "Great White Buffalo" – Ted Nugent  
 "Green River" – Creedence Clearwater Revival  
 "Hammer to Fall" - Queen  
 "Hand me Down World" - Guess Who  
 "Hate and War" - The Clash  
 "Hauling In the Wood" - Bill Staines  
 "Hemp" - Living Colour  
 "Her African Eyes" - The Neville Brothers  
 "Here Comes The Flood" - Peter Gabriel  
 "Hiroshima Hole" - Barefoot Jerry  
 "Human Racing" - Nik Kershaw  
 "Hummingbird" – Seals and Crofts  
 "Hungry Planet" - The Byrds  
 "I come and stand at every Door" - The Byrds  
 "If you don't like the effects, don't produce the cause" - George Clinton  
 "I'm Ready" – Tracy Chapman  
 "Indian Lake" – The Cowsills  
 "In Summer I Fall" - The Family Stand  
 "In the Stone" - Earth, Wind & Fire  
 "Inner City Blues (Makes Me Wanna Holler)" - Marvin Gaye  
 "It came out of the sky" - Creedence Clearwater Revival  
 "Just One Victory" - Todd Rundgren  
 "Land" - Patty Smith  
 "Last Lonely Eagle" - New Riders of the Purple Sage  
 "Layin on the Line" - Jefferson Starship  
 "London Calling" - The Clash  
 "Love and Maple Syrup" - Gordon Lightfoot  
 "Machines - Back to Humans" – Queen  
 "Make and Break Harbour" – Stan Rogers  
 "Meat, Meat, Meat - Butyric Acid" - Consolidated  
 "Mercy, Mercy Me (The Ecology)" - Marvin Gaye - 1971  
 "Morning Dew" - Tim Rose  
 "Mother Earth (natural anthem)" – Neil Young  
 "Mother Earth" - Nitty Gritty Dirt Band  
 "Mother Nature" - Temptations  
 "Mother Nature's Son" - Beatles  
 "Mother Nature's Son" - John Denver  
 "Mushroom Clouds" - Love  
 "My City Was Gone" – The Pretenders

"My Dirty Stream (the Hudson River Song)" – Pete Seeger  
"Natural" - Arrested Development  
"Natural Beauty" – Neil Young  
"Nature Avenue" - John Lodge  
"Nature Boy" - Nat King Cole  
"Nature Boy" - Jose Feliciano  
"Nature Lover" - Mass Production  
"Nature Planned It" - Four Tops  
"Nature's Child" - Triumph  
"Nature's Creation" - Valentines  
"Nature's Way" - Spirit  
"New Mother Nature" - Guess Who  
"Now that the Buffalo's Gone" - Buffy St. Marie  
"Nuclear Apathy" - Crack The Sky  
"Nuclear Attack" - Greg Lake  
"Nuclear Waste" - Tuff Darts  
"Ode to Big Blue" - Gordon Lightfoot  
"Odin" - John Stewart  
"Old Grey Wolf" - Bill Staines  
"Out in the Country" - Three Dog Night - 1970  
"Paradise" - John Prine  
"Party at Ground Zero" – FishBone  
"Pass It On Down" - Alabama  
"Pills and Soap" - Elvis Costello  
"Pleasant Valley Sunday" - The Monkees  
"Plutonium is Forever" - John Hall – 1979  
"Poison in the Well" – 10,000 Maniacs  
"Political Science" - Randy Newman  
"Pollution" - Tom Lehrer  
"Power" - Doobie Brothers with John Hall & James Taylor - 1979  
"Power" - The Temptations – 1980  
"Progress" – Midnight Oil  
"Promise of a new day" - Paula Abdul  
"Red Rain" - Peter Gabriel  
"River" - Joni Mitchell  
"River Song" - Beach Boys  
"Rocky Mountain High" - John Denver – 1972  
"Roses" – Nik Kershaw  
"Roulette" - Bruce Springsteen  
"Russians" – Sting  
"Saltwater" – Julien Lennon  
"Save Mother Earth" - Merl Saunders  
"Save the Whale" - Nik Kershaw



"Save the Whales" - Country Joe McDonald  
"Save the Whales" - Danny O'Keefe  
"Save the World" – George Harrison  
"Seasons" - Terence Trent D'arby  
"Seasons of Whither" - Aerosmith  
"Share the Land" - Guess Who - 1970  
"Ship Building" - Elvis Costello  
"Short Supply" – Tracy Chapman  
"Siberian Nights" - Twilight 22  
"Signs" - The Five Man Electric Band - 1971  
"Silicon on Sapphire" - The Clash  
"Silver and Gold" - U2  
"Smog" - The Miracles  
"So Long It's Been Good to Know You" - Woody Guthrie  
"Solace of You" - Living Colour  
"Solution for Pollution" - Charles Wright & Watts 103rd St. Band - 1971  
"Song for America" - Kansas - 1978  
"State of the World" - KRS One & Michael Stipe  
"Summer in Paradise" – Beach Boys  
"Sunshine is Dangerous" - Timbuk 3  
"Swans" - Lisa Gerrard  
"Take Me Home, Country Roads" – John Denver  
"Talking Dust Bowl Blues" – Woody Guthrie  
"Thank God I'm A Country Boy" - John Denver - 1975  
"The Crude Oil Blues" - Jerry Reed - 1974  
"The Family of Man" - Three Dog Night – 1972  
"The Faucets Are Dripping" – Malvina Reynolds  
"The Flowers of Guatemala" – R.E.M.  
"The Great American Eagle Tragedy" - Earth Opera  
"The Great White Buffalo" - Ted Nugent  
"The People Are Scratching" – Pete Seeger  
"The Promise (the dolphin song)" – Olivia Newton-John  
"The Rape of the World" – Tracy Chapman  
"The Trees" - Rush  
"The World is a Ghetto" - War - 1972  
"Third Stone from the Sun" - Jimi Hendrix  
"Three Mile Smile" - Aerosmith  
"To the Last Whale" - David Crosby/Graham Nash  
"Treat her like a lady" – Jimmy Buffett  
"Trout" - Nena Cherry & Michael Stipe  
"Uranium Rock" - Warren Smith  
"Voodoo Medicine Man" - Aerosmith  
"War at 331/3" - Public Enemy

"Wars of Armageddon" – Funkadelic  
"Waste Not Want Not" – The Pretenders  
"We almost lost Detroit" - Gil Scott-Herron - 1979  
"Whale" - Electric Light Orchestra  
"Whale Meat Again" - Jim Capaldi  
"What Have They Done to the Rain?" – Malvina Reynolds  
"When You Gonna Learn" - Jamiroquai  
"Where Do the Children Play" - Cat Stevens  
"Where Have All The Flowers Gone?" - Peter, Paul & Mary  
"Where Have All The Flowers Gone?" - Pete Seeger  
"Will the Wolf Survive?" – Los Lobos  
"Whoops" – Blues Traveler  
"Whose Garden Was This?" - Tom Paxton  
"Windsong" – John Denver  
"Woodstock" - Crosby, Stills, Nash & Young - 1970  
"Wooden Ships" - Crosby, Stills, Nash and Young  
"World Destruction" - Afrika Bambaataa and Johnny Lydon  
"You Can't Clear-cut Your Way to Heaven" – Darryl Cherney