

**Pop Goes American:**  
**A Study of Language Features and Motivations in British Pop**  
**Music**

BA Thesis English Language and Culture, Utrecht University

Linguistics

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April 2013

7,043 Words

### ***Abstract***

*This paper examines the use of three language features in 16 songs of six British pop bands over the past 50 years. The analysed features are: intervocalic /t/, post-vocalic /r/ pronunciation and vowel usage.*

*The data are derived from songs as well as interviews with the bands concerned: The Rolling Stones, The Who, David Bowie, Blur, Kids in Glass Houses and Bloc Party.*

*The data and analysis of pronunciation patterns and tendencies showed that The Rolling Stones and Kids in Glass Houses use an American model of pronunciation in songs, whereas the other four bands use their native language model. This difference can be explained by the concept of convergence and divergence, overt and covert prestige, the globalisation of the American entertainment industry and the British Invasion.*

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## **1. Introduction**

It is impossible to ignore the role of pop music in society and social identity, especially for youth, in the past decades. Music and language are social phenomena; music as a social phenomenon is “a human product and a form of communication between composer, interpreter and listener” (Silbermann, 1963, p. 38). Bands often have a tendency to adjust their language to be affiliated with the target audience: Trudgill’s (1983) research has shown that many bands adapt their language and identity to mainstream standards. However, a major problem with his research is that it solely consists of data from the 1970s.

Previous studies on language change have only been carried out on a small number of bands. This paper attempts to increase the corpus of bands and show that aspects of language change are evident in pop music of several decades, with the main focus on three pronunciation features. The main features addressed in this paper are intervocalic /t/, post-vocalic /r/ pronunciation and vowel usage.

The prediction is that the analyses of the features mentioned above will reveal trends over the years. Presumably, different patterns of pronunciation will be found in the phonetic realisation of British pop bands in their singing compared to their normal speech. Trends might be found in the use of an American model among singers who do not use these features in their natural speech outside of music.

## **2. Theoretical Framework**

One of the developments in pop music was a trending American pronunciation (Kun, 2005). Unfortunately, previous data and corpuses are not big enough to indicate exactly what changed, and when this change of pronunciation began. In general, American English is a commonly emulated variety by British pop bands (Frith, 2001). Trudgill (1983) argues that “anyone with an interest in British rock and pop songs will have observed that there are ‘rules’ concerning the way in which the words of these songs are pronounced” (p. 141). To elaborate, bands may show pronunciation shifts deviating from their original British accents as a result of what is called appropriateness: different situations, genres and topics require different linguistic styles and registers (Trudgill, 1983). In addition, British bands that deviate from their original British accents end up using a hybrid accent. In this hybrid accent “British pop singers are attempting to modify their pronunciation in the direction of that of a particular group” (Trudgill, 1983, p. 144).

The sociolinguistic aspect of appropriateness is also seen during the British Invasion that originated in the 1960s. It is used to refer to a wave of English bands that made the crossover into the American market. The leaders of the British Invasion were the Beatles, and although not every group sounded exactly the same, the vast majority was heavily influenced by American rock & roll, blues and R&B (Allmusic). British bands conquered top spots in the American charts. The entire invasion lasted from 1964-1966. According to Trudgill there is a decline from 1964 in the use of American pronunciation among British singers (1983). After the success of the Beatles in the USA there was less motivation for British singers to adhere to an American model. A cultural dominance shifted from America to Britain, where the American model lost its strength. This pattern of dominance was reflected in the linguistic changes and behaviour of the bands.

Another important aspect of pop music is the globalisation of music, and that of British pop music in particular. The term globalised pop is used by Sweeting (1992) to indicate the cultural hegemonies that the mainstream American model pursues. Strinati (1995) describes cultural hegemonies as “dominant groups in society [that] maintain their dominance by securing the spontaneous consent of subordinate groups” (p. 166). This model is based on the dominance of the American entertainment industry and the increasing globalisation of entertainment. The British Invasion paved the way for the globalization of bands, which “eventually becomes suppression of the artists’ individuality and idiosyncrasy of bands in order to take advantage of growing markets” (Sweeting, 1992, p. 32). It has become important to repeat what has been done in the past: successfully copying an American style. Sweeting (1992) argues that the globalization of pop is connected to an American model. This model persuades musicians to accept an ideology that is put forward by the hegemony of the American model. Furthermore, it is argued that every singer concords to this model, since every singer sounds at least transatlantic when performing songs (Barthes, 1977). In addition, the use of an American style, or model, for performing songs is very common in pop (Barthes, 1977). What is more, bearing in mind the history of pop and its globalisation, the British Invasion made bands focus on the linguistics distinctions between Standard and American English (Bryson, 1990).

Furthermore, the communication accommodation theory, or CAT, argues that the role of formality and informality is connected to the attention of speech; speakers often modify their speech behaviour to express a relationship to the interlocutor (Giles, 1979). This modifying of characteristics might involve accent, speech rate, and dialect and pause changes (Street, Brady & Putman, 1983). CAT centres around two main principles called convergence and divergence. Convergence “shows a desire for social acceptance, integration, identification, and/or effective communication with another” (Giles, 1983). In contrast,

divergence results in dissociation between speakers, where their speech diverges from another. Speakers adjust their speech patterns to become distinct. In addition, “divergence expresses a feeling of separation, withdrawal, it draws a boundary around the in-group that a speaker belongs to and does not wish to share with their interlocutor” (Giles, 1983).

At the same time, Le Page argues that identity modification is part of the behaviourism perspective, wherein modifications in social behaviour patterns might even result in a “demonstration of the ramifications of attempting to identify with more than one group at a time, especially when each group has a different pattern of linguistic behaviour” (Le Page, 1985, p. 146). Le Page (1985) argues that groups and individuals undergo four phases before the modification of identity is complete. The first, “the extent to which we are able to identify our model group” seems to connect to the model group British singers use, which are Americans, and attempt to modify their language behaviour (Trudgill, 1983). However, studies suggest that British singers have not always been successful in identifying and copying exactly what they were trying to modify on (Le Page, 1985). This ties in with the second phase of “the extent to which we have sufficient access to [the model groups] and sufficient analytical ability to work out the rules of their behaviour” (Le Page, 1985, p. 148). Le Page also indicates that sufficient contact with the model group, the American group, might diminish the mistakes made by British singers. The third phase covers “our ability to modify our behaviour (probably lessening as we get older)” (Le Page, 1985, p. 154). The modifications made by British singers when imitating or using an American are “variable, irregular and inconsistent” (Trudgill, 1983, p. 148). These inconsistencies in their modification might be explained by the structure of songs; singers are unable to use consistent pronunciation due to the structure of songs. The fourth phase deals with “the strength of various (possibly conflicting) motivations towards one or another and towards retaining our own sense of our unique identity” (Le Page, 1985, p. 149). Although motivation to use an

American model has weakened after 1964, there was no conflict with the earlier one used. From 1976 onwards a new motivation arose among pop groups; this change of motivation was lead by punk rock and new wave groups and shows less motivation to adapt. The change in motivation was mainly due the themes of the songs, which entailed violence, alienation, underprivilege and rejection (Le Page, 1985).

The appeal and identification displayed by Le Page also connects to Labov's (1966) theory on prestige. The theory can be split up in overt prestige and covert prestige. Both are used in speech changes, and are applicable to singing; speakers change their speech to gain prestige such as a "high reputation, standing [or] success" (Eakin, 2013). Overt prestige is the result of a modification towards an accent or model that is generally used or widely recognised by a dominant group (Eakin, 2013). Covert prestige results in the opposite wherein speakers put on an accent to show allegiance and membership to an exclusive community. The dominant culture group will mainly see other communities or speech varieties as inferior and modifying or fitting one's accent or pronunciation would lead to earning respect from the desired in-group (Eaking, 2013). British singers are most likely aware of the superior speech forms and can therefore be used in their overt prestige to improve their own prestige and appear to belong to a socially higher group or their target group.

Earlier results of the research on the differences between American and British realisations of pronunciation in songs were based upon data over 30 years old, and thus it is not certain whether these differences still exist. The theory of convergence and divergence will show if British bands use an American model of pronunciation in songs to gain social acceptance, or to distinguish themselves from the interlocutors. Furthermore, the theory on overt and covert prestige will show if bands modify their speech patterns towards a model that is generally used, or if they put on an accent to show allegiance to a community. The theories on the British Invasion and globalisation will show if a crossover to the American market is



still of importance, and if the pressure of the entertainment industry has an influence on the pronunciation models used. Finally, Le Page's theory on identity will show if bands undergo the four phases of perception, accessibility, production and identification before the modification of identity is complete. The hypothesis is that the selected British bands will use their native accent in interviews and everyday conversation and will switch to an American model of pronunciation in songs.

### 3. Method

The method for data collection has partly been based on Trudgill's 1983 method. The bands were formed in five different decades: the 1960s, the 1970s, the 1990s and first decade of the new millennium. The bands used for analysis are The Rolling Stones, David Bowie, The Who, Blur, Bloc Party, and Kids In Glass Houses. These artists were selected because they produced commercial successful songs in several decades. Furthermore, they have released several albums and singles, which makes the analysis more reliable. Interviews were transcribed and analysed to compare the pronunciation of the singers in singing and conversational speech. The background of the bands is provided to indicate the relevance of these bands for the purposes of this study. David Bowie is selected as a comparison for multiple years because he has released music in all of the decades, which also allows a comparison of possible feature changes over time for one performer.

The Rolling Stones are an English rock band from London. The songwriter partnership between vocalist Mick Jagger and guitarist Keith Richards formed the basis for the group as a whole (Aces and Eights). The first recordings of the band were mainly covers of American R&B songs. After their first success in the U.K., they became popular during the British Invasion in the 1960's (Aces and Eights). The band have released 22 studio albums in the U.K., sold more than 200 million albums worldwide and received an honourable place in the Rock and Roll Hall of Fame in 1989.

David Bowie was born in Brixton, South London (Biography Channel). He achieved his musical success and his commercial breakthrough in 1969 with the song "Space Oddity". After this breakthrough his creative output grew weaker, only to make one of his many comebacks in 1972 with "Ziggy Stardust", which made him a "full-fledged superstar, in both England and the United States" (Biography Channel). He let go of the influences he had drawn from in the past in 1975 with "Young Americans" and a major film: *The Man Who*

*Fell to Earth* in 1976 (IMDB). After he moved to Europe, where he changed the course of his music, he successfully released another musical concept in 1983, called *Let's Dance* and before that in 1976-1979 his most musically acclaimed albums *The Berlin Trilogy*. In the late eighties Bowie “turned his back commercial success and his solo career, forming the hard rock band, Tin Machine who had a deliberate limited appeal” (IMDB). In 1992 David Bowie re-launched his solo career with *Black Tie White Noise*. All of the other albums released in the 1990s have shown reasonable success with the release of his final and latest album *Reality* in 2003. Furthermore, David Bowie can be seen as a musical chameleon, since his career features many guises. “Bowie has influenced the course of popular music several times and influenced several generations of musicians. His promotional videos in the 1970s and 80s are regarded as ground-breaking, and as a live concert act, he is regarded as the most theatrical of them all” (IMDB).

The Who are a rock band from the 1960s and 1970s from London, U.K. The band has been important in the British Mod movement; “a rock subculture fueled by Motown and R&B, zoot suits and motorbikes, not to mention heavy doses of amphetamines” (Bandbiographies). The band was mainly a singles band at first, and they scored various hits in the U.K.. After their success the band introduced the concept of the mini-opera. The Who relied heavily on their live performances, with a big influence of first generation British Invasion bands such as the Beatles and the Merseybeat sound (Bandbiographies).

Blur was formed in 1989. The band released their first CD in 1991 and eventually became one of the biggest British bands of the 1990s. As a result of an enormous debt, Blur toured the United States in 1992, where the group released a single called “Popszene”, which stimulated a turning point for the band: “We felt 'Popszene' was a big departure; a very, very English record” (Harris, 1993). The band had “put [themselves] out on a limb to pursue this English ideal a no-one was interested” (Harris, 1993). Additionally, the band started to miss

England and decided to write songs with an English atmosphere to compensate for the lack of it. “By that time, Blur had undergone an ideological and image shift intended to celebrate their English heritage in contrast to the popularity of American grunge bands like Nirvana” (Harris, 2003) Their single “For Tomorrow”, which was released in 1992, was a minor success. Financial fortunes were revived when the band released their album *Parklife* in 1994. The band released their fifth studio album, *Blur*, in 1997, which reviewers viewed as an acceptance of American values, contradicting their Britpop years (Collins, 1997).

Bloc Party are a British Indie-rock band from London, U.K. After their formation in 1999 they released their debut album, *Silent Alarm*, in 2005. The album was voted ‘Album of the Year’ for 2005 (NME, 2008). In addition, it reached number 13 in the British charts and eventually went platinum (Everyhit, 2008). Their music follows a retro art-rock pattern that is influenced by The Strokes and the Scottish Franz Ferdinand (Rolling Stone). The band’s second album, *A Weekend in the City*, was released in 2007 and reached the 12<sup>th</sup> spot in Billboard 200 chart (Rolling Stone). The lead singer, Kele Okereke, touches on important topics for Black British second-generation citizens of the U.K., for instance British racism and 9/11 paranoia, on their second album.

Kids in Glass Houses are a British rock band from Cardiff. The band got together in 2003, and their main influence is an American band called Glassjaw. In fact, Kids in Glass Houses were inspired by one of Glassjaw’s songs when they chose their band name. Two prominent singles by Kids in Glass Houses are “Give me what I Want”, (with a previous working title “Me, Me, Me”,) and “Saturday”. Both songs were taken off their 2008 debut album *Smart Casual*. BBC Radio 1 declared Kids in Glass Houses the next big thing in the U.K. rock scene. The band has been touring and sharing the stage with major American bands all over the world since 2006 (Tvtropes)

Two albums per band were selected: one from the early years and one from the later years of the earlier specified decade. Two songs, preferably hit records, were chosen from the albums and analysed on three phonetic features. In the case of David Bowie, only one song per decade was selected to function as a comparison for the other artists of that decade. The analysed features may show British and American features or solely an American realisation of pronunciation. The differences in phonetic realisation can be found in several predefined features: intervocalic /t/, post-vocalic /r/ and the vowels [ɑ:] and [æ]. As for the artists, David Bowie is taken to act as a comparison and to signal feature changes over time for one performer.

The Rolling Stones originate from London. This indicates that the accent of the singer is Southern British English in conversational speech. The songs “I Wanna Be Your Man” from *Not Fade Away* and “Come On” from *Let It Bleed* are used. The second band Blur originates from Essex, but their singer originates from London, which indicates a Southern British English accent in conversational speech. The singles “For Tomorrow” from *Modern Life’s Rubbish* and “Beetlebum” from *Blur* are used. The third band, Kids in Glass Houses, originate from Cardiff. The singer originates from Penpedairheol, a village near Cardiff, which indicates a Welsh variety of English. The singles “Me, Me, Me.” from *Smart Casual* and “Undercover Lover” from *Dirt* are used. The fourth band, Bloc Party, originate from London, which indicates a Southern British English accent. The singles “Helicopter” from *Silent Alarm* and “Hunting for Witches” from *A Weekend in the City* were used. The fifth band, The Who, originate from London, which also indicates a Southern British English accent. The singles “Who Are You” from *Who Are You* and “Won’t Get Fooled Again” from *Who’s Next* were used. The sixth artist, David Bowie also originates from London, which indicates a Southern British English accent in conversational speech. Six songs were used from different albums and different decades to act as a benchmark. The songs “Space Oddity”

from David Bowie, “Ziggy Stardust” from *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, “Fame” from *Young American*, “Let’s Dance” from *Let’s Dance*, “Outside” from *Outside* and “Reality” from *Reality* were used.

The number of occurrences of an American realisation of consonantal /t/, the vowels [ɑ:] and [æ] and post-vocalic /r/ used in the selected songs were recorded. Subsequently, the phonological variables were analysed in the songs performed by the selected artists. Firstly, the consonant /t/ was selected to systematically distinguish the pronunciation of the /t/ as pronounced in British English or in American English, where Peter is pronounced as /pi:tə/ in British English and as /pi:rər/ in American English. Secondly, the difference between British and American post-vocalic /r/ was analysed. In British English the /r/ is left out at the end of words, whereas in American English the /r/ is pronounced at the end of words. This results in the word ‘teacher’ being pronounced as /ti:tʃə/ in British English and as /ti:tʃər/ in American English. Thirdly, the difference in vowel use between Southern British English and American English in the keyword ‘bath’ was analysed (Wells, 2008). Speakers of Southern British English use the vowel [ɑ:], whereas speakers of American English use the vowel [æ] in words such as ‘glass’. In Southern British English the word glass is pronounced as /glɑ:s/, whereas in American English the word is pronounced as /glæs/.

The following points were taken into consideration when analysing the data:

1. Variables that appear in repeated choruses or couplets of the songs were only counted once per song.
2. The selected songs were taken from the respective albums. Remixes, bootlegs, or other special editions were not taken into account. The analysed versions are generally the most common versions performed by the artists. The music sources are specified at the end.

## 4. Results

### 4.1 General Results

From the three language features analysed, two of the six bands use an American realisation. The American realisation results in pronunciation of the post-vocalic /r/, the intervocalic /t/ and the /æ/. The Rolling Stones and Kids In Glass Houses were even observed to only use American pronunciations in their songs. Contrastingly, Blur and Bloc Party used a Southern British English pronunciation throughout their songs, whereas David Bowie and The Who use American and Southern British features in their songs. Table 1 shows the results obtained from preliminary analysis of the use of American and British features in the songs. The percentages shown indicate the use of the specified feature. The term ‘possible’ indicates the number of possible American English features, whereas ‘realised’ indicates the number of actual pronounced American English features.

TABLE 1:

	(r)	(t)	(æ)
Kids in Glass Houses	89%	100%	82.5%
Blur	0%	100%	50%
The Who	4.3%	50%	50%
David Bowie	0.05%	0.7%	100%
Bloc Party	9.5%	0%	66%
The Rolling Stones	90%	100%	90%

Table 2 shows the results obtained from the analysis of the usage of ‘American and British features’ in interviews with the artists.

TABLE 2:

	(r)	(t)	(æ)
Kids in Glass Houses	11%	0%	100%
Blur	0%	0%	0%
The Who	0%	0%	0%
David Bowie	0%	0.06%	0%
Bloc Party	10%	0%	0%
The Rolling Stones	0%	40%	0%

## 4.2 Songs

Table 3 shows the occurrences per band and song.

TABLE 3:

Kids in Glass Houses	(r)	(t)	(æ)
Possible	12	1	8
Realised	12	1	6
‘Me, Me, Me.’	100%	100%	75%

Kids in Glass Houses	(r)	(t)	(æ)
Possible	28	0	10
Realised	22	0	9
‘Undercover Lover’	78%	0%	90%

Blur	(r)	(t)	(æ)
Possible	5	7	0
Realised	0	7	0
‘Beetlebum’	0%	100%	0%

Blur	(r)	(t)	(æ)
Possible	11	0	1
Realised	0	0	1
‘For Tomorrow’	0%	0%	100%

The Who	(r)	(t)	(æ)
Possible	26	3	1
Realised	11	0	0
‘Won’t Get Fooled Again’	42%	0%	0%



The Who	(r)	(t)	(æ)
Possible	30	3	1
Realised	2	3	1
‘Who Are You’	0,06%	100%	100%

David Bowie	(r)	(t)	(æ)
Possible	29	4	1
Realised	3	0	1
‘Space Oddity’	10%	0%	100%

David Bowie	(r)	(t)	(æ)
Possible	17	0	3
Realised	0	0	3
‘Ziggy Stardust’	0%	0%	100%

David Bowie	(r)	(t)	(æ)
Possible	11	0	0
Realised	1	0	0
‘Fame’	0,1%	0%	0%

David Bowie	(r)	(t)	(æ)
Possible	19	0	8
Realised	0	0	8
‘Let’s Dance’	0%	0%	100%

David Bowie	(r)	(t)	(æ)
Possible	2	0	0

Realised	0	0	0
‘Outside’	0%	0%	0%

David Bowie	(r)	(t)	(æ)
Possible	14	3	0
Realised	0	1	0
‘Reality’	0%	33%	0%

Bloc Party	(r)	(t)	(æ)
Possible	43	8	1
Realised	0	0	0
‘Hunting for Witches’	0%	0%	0%

Bloc Party	(r)	(t)	(æ)
Possible	33	2	2
Realised	8	0	2
‘Helicopter’	24%	0%	100%

Rolling Stones	(r)	(t)	(æ)
Possible	10	1	6
Realised	8	1	5
‘Come on’	80%	100%	83%

Rolling Stones	(r)	(t)	(æ)
Possible	22	0	12
Realised	22	0	12
‘I Wanna Be Your Man’	100%	0%	100%

Table 3 shows that patterns can be recognised in the selected songs. A comparison with the percentages in table 3 shows that the percentages of American realisations are significantly higher in the songs of Kids In Glass Houses and The Rolling Stones, than in songs of Blur and Bloc Party. Interestingly, Blur and Bloc Party use their native accent in the analysed songs. Contrastingly, the other two bands use non-native and American features in their singing; the data in table 3 also shows that David Bowie and The Who seem to switch between American realisations and their native accent.

An interesting pattern can be observed in the data of The Rolling Stones. Studies from the 1960s show a great deal of realisation of American features, as shown in Trudgill's study (1983). What is more, Kids In Glass Houses seem to do the same during the first decade of the new millennium, whereas Blur do not change their speech features at all during the 1990s; the latter band uses its regional accent in the selected songs. A possible explanation could be the spread of a more British nationalistic consciousness in the 1990s; Blur were seen as the revivers of the Britpop movement (Harris, 2004). Table 3 seems to show that bands from the 1990s show a preference for a southern realisation of British English, which was a stereotypical realisation for the working class of British society in the 1990s (Savage, 1995). Blur can be seen as a mainstream band, although they started out as an Indie band, but interestingly merely uses British working class speech features instead of the American model. In addition, Blur is seen as one of the initiators of the Britpop movement (Harris, 2004). If we turn to the most apparent feature, the post-vocalic /r/, the data shows that not all the possible r's are pronounced in the songs. This is, however, a small percentage, but worth noticing. It appears that there is a tendency for The Rolling Stones and Kids In Glass Houses to adapt their speech towards an American model in their songs; they pronounce almost every feature with an American pronunciation. Bloc Party seems to show affiliation with Blur; although Bloc Party is a band formed after the Britpop movement, they structurally use their

native accents throughout their songs. If we turn to the vowel use presented in table 3 for the song “Helicopter”, the American realisation is used in words such as ‘can’t’. In the Southern British English variety /ɑ:/ would have been used, whereas /æ/ is used. In the latter case the word is pronounced as /kænt/. What is more, Bloc Party does not only lack the pronunciation of /t/ pronounced as /d/ in words such as ‘better’, but they use a glottal sound to pronounce ‘better’ as /beʔə/. This use of glottal stops distances the band even more from an American realisation, which might indicate a preference for the use of their native accents in their songs.

If we turn to The Who, the data in table 3 shows that there is not a clear correlation to be found in pronunciation in their songs. In the song ‘Won’t Get Fooled Again’ they pronounce 42% of the possible post-vocalic /r/, whereas in the song ‘Who Are You’ they only realise two out of the thirty possible post-vocalic /r/’s. Furthermore, out of the three possible realisations of the /t/ none were pronounced with an American pronunciation in ‘We Won’t Get Fooled Again’, whereas three out of the three possible occurrences were realised with an American pronunciation. Their use of an American realisation and their native accent seems to differ per song, and does not seem to show a clear correlation. Furthermore, David Bowie is an interesting artist concerning his pronunciation. As mentioned earlier, David Bowie functions as a comparison for the other bands: several songs of him are selected from different decades. David Bowie’s first song ‘Space Oddity’ can be compared with the results of The Rolling Stones. The latter realise almost every possible pronunciation of post-vocalic /r/, whereas in ‘Space Oddity’ only 10% is realised with an American pronunciation.

Contrastingly, David Bowie does pronounce the /æ/ as used in an American model in certain songs, for example ‘Let’s Dance’, which can be compared with the results of The Who. In ‘Let’s Dance’ all of the possible occurrences of /æ/ are realised, whereas the word ‘dance’ is pronounced as /dæns/, where it would be pronounced as /dans/ in his native accent. There is hardly any correlation to be found in the data of ‘Let’s Dance’ and the songs of The Who.

‘Won’t Get Fooled Again’ shows a realisation of post-vocalic /r/, whereas ‘Who Are You’ does not, as mentioned earlier. David Bowie hardly shows any realisation of post-vocalic /r/ during his songs, which seems to indicate that over the years his target accent became a mixture of American realisations and his native accent. A similar pattern can be seen in the songs of The Who, where their realisation of possible American features differs per song and is a similar mixture to the one of David Bowie.

### 4.3 Interviews

Table 4 shows the occurrences per band and interview.

TABLE 4:

Kids in Glass Houses	(r)	(t)	(æ)
Possible	26	1	1
Realised	3	0	1
‘Interview Pitcam’	11%	0%	100%

Blur	(r)	(t)	(æ)
Possible	17	0	0
Realised	0	0	0
‘Interview fragment’	0%	0%	0%

Blur	(r)	(t)	(æ)
Possible	17	0	0
Realised	0	0	0
‘Interview O-zone’	0%	0%	0%

The Who	(r)	(t)	(æ)
Possible	15	0	1
Realised	0	0	0
‘Interview Super Bowl’	0%	0%	0%

David Bowie	(r)	(t)	(æ)
Possible	11	3	0
Realised	0	0	0
‘Interview’	0%	0%	0%

David Bowie	(r)	(t)	(æ)
Possible	37	12	3
Realised	0	1	0
‘Interview Parkinson BBC’	0%	0,08%	0%

Bloc Party	(r)	(t)	(æ)
Possible	39	4	2
Realised	4	0	0
‘Interview’	10%	0%	0%

The Rolling Stones	(r)	(t)	(æ)
Possible	18	4	4
Realised	0	2	0
‘David Letterman’	0%	50%	0%

The Rolling Stones	(r)	(t)	(æ)
Possible	8	1	1
Realised	0	0	0
‘Interview fragment’	0%	0%	0%

Turning now to the interviews, there is a contrast between pronunciation in songs and the interviews. All of the bands use their native accents in the interviews. The occurrences of ‘possible’ and ‘realised’ American features are divided per interview and band in table 4. The Rolling Stones are the only band that seem to realise one American English feature in both their songs and interviews: the use of the consonantal /t/. In their song ‘Come On’ the /t/ is pronounced with an American realisation, whereas 40% of the possible American

pronunciation is realised in the interviews. Furthermore, it can be seen from the data in table 2 that Kids in Glass Houses also use the American vowel /æ/ and pronounce post-vocalic /r/ in some sentences. Interestingly, this correlation might be related to their realisation in their songs. A similar pattern can be discerned with Blur and Bloc Party; there is almost no realisation of the post-vocalic /r/ in their speech used during the interviews, as tables 2 and 4 show. Furthermore, Bloc Party also drops their consonantal /t/ in their conversational speech, which shows a correlation with the pronunciation during their songs. For the vast majority of occurrences both Blur and Bloc Party seem to hold on to their native accent during both speech and singing. David Bowie seems to mainly adjust his vowel use in the song 'Let's Dance' towards an American realisation, whereas no American pronunciation is realised for the vowel /æ/ in his BBC interview. In addition, David Bowie seems to be consistent in his lack of realisation of the post-vocalic /r/, in the same manner as The Who do in their interviews, as tables 2 and 4 show.

These findings are interesting and provide support for the thesis proposed in this paper, because some language features change and move towards an American model. As an additional analysis to Trudgill's research (1983), his arguments show a relation with the outcomes shown in this paper. Two out of the six bands analysed show a preference for the use of an American model, whereas Blur and Bloc Party use a British model in their songs. David Bowie and The Who seem to adopt some features from the American model and seem to combine them with features from their native accent.



## 5. Discussion

This analysis was undertaken to further the study on changes in identity and pronunciation among six British pop bands. This was, however, done on a small scale, with a small selection of bands and songs. Additionally, this paper builds on the small amount of research carried out in this area. The results of this study indicate that there is a correlation to be found in some bands between their pronunciation in singing and their speech. In addition, two of the six analysed bands seem to show a preference for an American model in their singing, while their speech uses Southern British features. The Rolling Stones and Kids in Glass Houses provided the largest set of significant clusters of an American realisation in pronunciation during their songs. The most interesting finding was that Bloc Party contrasts with Kids in Glass Houses in their realisation of an American model of pronunciation, although their albums were released in the same decade. Furthermore, this analysis did not detect any evidence for a significant marker in the analysed songs of David Bowie. Although he was selected as a comparison for other bands, he showed little realisation of an American model, but stayed fairly close to his native accent. David Bowie seems to adopt some of the American features to create a mixture of both native and American features used in his songs. In addition, the use of different features seems to differ per song as well. David Bowie is, however, consistent in his interviews, which indicates his overall use of his native accent in his interviews and conversational speech. It may be the case that he uses a mixture of American features and native features that work for a song at that moment. In addition, it seems that he does not modify his accent towards one that is generally used, or recognised by a dominant group. It may be the case that he tries to show allegiance to a less dominant community, such as the British, instead of an American one. What is more, David Bowie even indicates in one of the transcribed interviews that he is a language or accent collector, which might validate his mixture of American and British in his songs. Prior studies have noted the

importance of an American realisation among British pop bands; for two of the six bands analysed, the findings seem to support previous research in that British bands express their preference for an American model concerning their pronunciation during singing. An interesting point about this analysis is that there seem to be several trends towards American realisations of language features. In particular, the 1990s seem to show a trend towards a more nationalistic and therefore British identity and language use in songs (Harris, 1993). There are several explanations for this result; in the 1990s there was an overall tendency to use working class English in songs, providing a nationalistic point of view. This British identity can be found in Blur, as they are one of the pioneers of the Britpop movement (Harris, 1993). Blur use the working class variety, but can interestingly be seen as a mainstream band, although they started as an Indie band. The analysis shows that Blur almost exclusively use their native accent and that they can be connected to covert prestige because of the Britpop movement during the 1990s (Harris, 2003). It may be the case that they wanted to distance themselves from the American model and create divergence: speakers, or singers, would adjust their speech patterns to distinguish themselves. The use of a non-American model of pronunciation creates a boundary around a new in-group that the speakers belong to, but do not want be connected with their interlocutors. What is more, Blur seem to distance themselves from the first phase of Le Page's theory. The model group in this study are the Americans, or their pronunciation features, and Blur do not attempt to modify their language behaviour. However, they seem to have gone through the fourth phase of Le Page's theory: Blur seem to show a motivation towards retaining their own unique identity instead of adopting an American one. If we turn to the theory of prestige, Blur seem to use covert prestige wherein speakers, or singers, put on an accent to show allegiance to an exclusive community. It seems that they do not want to be part of the dominant culture group, or in-group, and therefore use their native accent to create distance. It may be the case for other

bands that in the 1990s there was no such trend towards an American realisation of language features, whereas during the first decade of the millennium some bands seem to turn towards an American model again. This might be explained by the globalisation of music and prestige. The globalisation of pop is connected to an American model according to Sweeting (1992). This model links to the domination of the American entertainment industry and the increasing globalisation of entertainment. It might be important for some bands to copy that distinctive American style, which also involves copying language features. Kids in Glass Houses and The Rolling Stones seem to follow that principle, since the greater part of their pronunciation during their performances of songs results in language features that belong to an American model. Furthermore, They may benefit from overt prestige, which is the result of a modification towards an accent or model that is generally used or widely recognised by a dominant group (Eakin, 2013). There are, however, other possible explanations. The use of overt prestige might be connected to the globalisation of pop music. The American model seems to be the dominant group for Kids in Glass Houses and The Rolling Stones, wherein the American model for pronunciation is their target model. In addition, the British Invasion made bands aware of the linguistic distinctions between British and American English (Bryson, 1990). It seems that the Rolling Stones are aware of these distinctions and the domination of the American entertainment industry. Globalisation may be the reason for the Rolling Stones and Kids in Glass Houses to adopt an American model of pronunciation. What is more, both bands seem to undergo the four phases of Le Page: they identify the target or model group, they have access to the model groups and are able to modify their behaviour and pronunciation, and they seem to have the motivation to use an American model of pronunciation. What is even more interesting, Kids in Glass Houses show the same motivations as The Rolling Stones for an American model, although the overall motivation to use such a model has weakened after 1964. It may be the case that the globalisation and the

dominance of the American entertainment industry motivated Kids in Glass Houses to adopt an American model of pronunciation. Furthermore, it seems that both bands change their pronunciation in songs to gain prestige, such as a “high reputation, standing [or] success” (Eaking, 2013). They seem to use overt prestige, in which they modify their pronunciation towards a model that is generally used by a dominant group. Both bands are most likely aware of the dominant speech forms and therefore use overt prestige to improve their own prestige and appear to belong to their target group, or model. However, Bloc Party seem to follow a similar pattern to Blur: they distinguish themselves from the mainstream pattern by realising native language features in songs. It seems that Bloc Party put on an accent to show allegiance and membership to an exclusive community instead of gaining prestige by modifying their pronunciation model to a dominant one. They do not realise an American English pronunciation model during their singing, but show allegiance to their native accent, indicating the use of covert prestige. It is, however, hard to define whether or not the reasons lie within the boundaries of allegiance and membership to an exclusive community. In addition, Bloc Party might use covert prestige in a similar way as Blur, and even for the same reasons. It may be the case that Bloc Party also want to create divergence to dissociate between their native accent and an American model of pronunciation; their use of native features in songs might indicate a boundary around an own in-group to express a feeling of separation from a dominant model. The Who seem to show a similar pattern to David Bowie. It appears to be the case that The Who are not able to identify their model group correctly. As the first phase of Le Page’s theory indicates: British singers have not always been successful in identifying and copying exactly what they were trying to modify on (Le Page, 1985). Another reason might be that The Who do not have sufficient access to their model group. It is, however, hard to say if they want to modify their pronunciation in songs or use a mixture of a native and an American pronunciation that is suitable for the song. Both David Bowie

and The Who use their natural speech in interviews, but tend to use their ability to modify their pronunciation in songs. What is more, the inconsistencies in pronunciation may also be explained by the structure of the songs, as the third phase of Le Page's theory indicates (1985). In addition, British singers seem to produce a "variable, irregular and inconsistent" pronunciation when imitating or using an American model of pronunciation (Trudgill, 1983, p. 148). It may be the case that David Bowie and The Who deal with "various, possibly conflicting, motivations towards" retaining a sense of a unique identity and adopting a different one, as shown in the fourth phase of Le Page's theory (1985).

Although two of the six bands show realisations of an American model and a connection to previous research, these results should be interpreted with caution. Furthermore, the results of this study did not show that every British pop band realises an American pronunciation during singing. In addition, the findings might not be representative and transferable due to the small sample size. However, it seems that the selected bands from the 1960s and the first decade of the millennium show a movement towards an American realisation of identity and phonetic representations in their songs.

## **6. Conclusion**

This paper has given an account of and the reasons for the possible use of an American language model for British pop singers. The purpose of the current study was to determine whether or not language features change and move towards an American model. The study has shown that in two out of the six bands a movement towards an American realisation can be found. However, the other four analysed bands showed a mixture of an American realisation and their native accent or a performance of solely native accent features in both their singing and speech. In addition, one of the more significant findings to emerge from this study is that out of the analyzed bands the vast majority uses their native accent instead of an American model, whereas the contrary was to be expected. Taken together, these results suggest that the present study has not shown that British pop bands mainly use an American realization of pronunciation during their singing. The findings might enhance our understanding of different language features used pronunciation during performances of songs. In addition, this research might serve as a base for future studies and to enhance the size of a corpus. Finally, a number of important limitations need to be considered. Firstly, more data needs to be collected. For example, bands from different regions in England could be compared. Though this study shows some patterns of language use and adaptation of identities, the size of the corpus is not sufficient enough to indicate a general trend for all bands of the selected decades.

Further research might explore a bigger set of phonological features and gather more recordings. Additionally, a comparison of phonological features over multiple albums and interviews from different decades could improve the results. With regard to collecting data for this study, a second listener would be beneficial for validating the results. All in all, some bands seem to express affiliation to an American model in their singing. It, however, cannot be said with certainty that social identity and affiliation are the main reasons for Kids in Glass

Houses and The Rolling Stones to realise American features in their pronunciation on the basis of this analysis.

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## Appendix A. Lyrics

### The Rolling Stones<sup>1</sup> “I wanna be your man”

I wanna be your lover,  
baby,  
I wanna be your man  
I wanna be your lover,  
baby  
I wanna be your man  
Tell me that you love me,  
baby  
Tell me you understand  
Tell me that you love me,  
baby  
Tell me you understand  
I wanna be your man  
I wanna be your man  
I wanna be your man  
I wanna be your man

I wanna be your man  
I wanna be your man  
I wanna be your man  
I wanna be your man

Tell me that you love me,  
baby  
Tell me you understand  
Tell me that you love me,  
baby  
Tell me you understand

I wanna be your lover,  
baby  
I wanna be your man  
I wanna be your lover,  
baby  
I wanna be your man

---

<sup>1</sup> From:  
<http://www.elyrics.net/read/r/rolling-stones-lyrics/i-wanna-be-your-man-lyrics.html>

### The Rolling Stones<sup>2</sup> “Come on”

Everything is wrong since  
me and my baby parted  
All day long I'm walkin'  
'cause I couldn't get  
my car started  
Laid off from my job and  
I can't afford to check it  
I wish somebody'd come  
along and run into  
it and wreck it

Come on, since me and  
my baby parted  
Come on, I can't get  
started  
Come on, I can't afford to  
check it  
I wish somebody'd come  
along and run into  
It and wreck it

Everything is wrong since  
I've been without you  
Ev'ry night I lay awake  
thinkin' about you  
Ev'ry time the phone rings  
it sounds like thunder  
Some stupid guy tryin' to  
reach another number

Come on, since I've been  
without you  
Come on, always thinkin'  
about you  
Come on, phone sounds  
like thunder  
Some stupid guy tryin' to  
reach another number

Everything is wrong since  
I last saw you, baby

---

<sup>2</sup> From:  
<http://www.elyrics.net/read/r/rolling-stones-lyrics/come-on-lyrics.html>

I really wanna see you  
and I don't mean maybe  
I'm doin' ev'rything tryin'  
to make you see  
That I belong to you, hon,  
and you belong to me

Uh, come on, I wanna see  
you, baby  
Come on, I don't mean  
maybe  
Come on, I'm tryin' to  
make you see  
That I belong to you and  
you belong to me

Uh, come on, I gotta see  
you, baby  
Come on, I don't mean  
maybe  
Come on, I've gotta make  
you see  
That I belong to you and  
you belong to me (belong  
d'me)

Uh, come on, come on,  
come on, come on

### Kids In Glass Houses<sup>3</sup>

#### “Me, Me, Me”

We take 3 steps forward  
and 3 steps back  
She says "I don't like the  
way you're dressed"  
So then 4 words later, she  
takes 4 back  
To say "I don't like the  
way you try your best to  
impress"  
You win.

---

<sup>3</sup> From:  
[http://www.lyricsmania.com/me\\_me\\_lyrics\\_kids\\_in\\_glass\\_houses.html](http://www.lyricsmania.com/me_me_lyrics_kids_in_glass_houses.html)

Everything you do makes  
me wanna run  
Home, will you get me  
going home  
Please just get me going  
home

Give me what I want

Your glass half empty,  
your glass half full  
I think you've got some  
catching up to do  
Your glass half empty,  
your glass half full  
I'd say you've got some  
catching up to do  
Best to impress, you win  
Everything you do makes  
me wanna run  
Home, will you get me  
going home  
Please just get me going  
home

Give me what I want

What is it you want me to  
know?  
I give up on you

Give me what I want

#### **Kids In Glass Houses<sup>4</sup> "Undercover Lover"**

These things I've heard  
about you  
In your stars  
They tear you apart  
I've lied so hard to fool  
you  
All these things come  
back to haunt  
You in the dark  
They tear you apart

---

<sup>4</sup> From:  
[http://www.lyricsmania.com/undercover\\_lover\\_lyrics\\_kids\\_in\\_glass\\_houses.html](http://www.lyricsmania.com/undercover_lover_lyrics_kids_in_glass_houses.html)

I've had a good day  
Doing things the wrong  
way  
Had a good day doing  
things the wrong way  
Had a good day doing  
things the wrong way

You're my undercover  
lover  
You get your kicks for  
free  
And you won't ever find  
another  
Who's even half as good  
as me  
You're my undercover  
lover  
You get your kicks for  
free  
Now get away cause this  
is killing me

The heat under your collar  
A waistband made of  
dollars  
Chills your heart  
It's somewhere to start  
You save to be a scholar  
And you read your books  
and squalor  
In the dark  
We walk in the park  
I've had a good day  
Doing things the wrong  
way  
Had a good day doing  
things the wrong way  
Had a good day doing  
things the wrong way

You're my undercover  
lover  
You get your kicks for  
free  
And you won't ever find  
another  
Who's even half as good  
as me  
You're my undercover

lover  
You get your kicks for  
free  
Now get away  
Away

Just forget about it

You're my undercover  
lover  
You get your kicks for  
free  
And you won't ever find  
another  
Who's even half as good  
as me  
You're my undercover  
lover  
You get your kicks for  
free  
Now get away oh this is  
killing me  
Oh this is killing me

You're my undercover  
lover  
You get your kicks for  
free  
And you won't ever find  
another  
Who's even half as good  
as me  
You're my undercover  
lover  
You get your kicks for  
free  
And you won't ever find  
another  
Who's even half as good  
as me

#### **Blur<sup>5</sup> "For Tomorrow"**

He's a twentieth century  
boy,

---

<sup>5</sup> From:  
[http://www.lyricsfreak.com/b/blur/for+tomorrow\\_20021033.html](http://www.lyricsfreak.com/b/blur/for+tomorrow_20021033.html)

With his hands on the  
rails.  
Trying not to be sick  
again  
And holding on for  
tomorrow.

London ice cracks on a  
seamless line,  
He's hanging on for dear  
life.  
And so we hold each  
other tightly,  
And hold on for  
tomorrow.

Singing,  
La, la la l-la. La, la la, l-la  
l-la la-la-la.  
La, la la l-la. La, la la, l-la  
l-la la-la-la.  
La, la la l-la. La, la la, l-la  
l-la la-la-la.  
Holding on for tomorrow.

She's a twentieth century  
girl,  
With her hands on the  
wheel.  
Trying not to be sick  
again,  
Seeing what she can  
borrow.  
London's so nice back in  
your seamless rhymes  
But we're lost on the  
Westway.  
So we hold each other  
tightly,  
And we can wait until  
tomorrow.

We're trying not to be sick  
again,  
And holding on for  
tomorrow.

She's a twentieth century  
girl,  
Holding on for dear life.

And so we hold each  
other tightly,  
And hold on for  
tomorrow.

(Jim stops and get out of  
the car, goes to a house in  
Emperor's Gate,  
Through the door and to  
his room and then he puts  
the TV on.  
Turns it off and makes  
some tea, says Modern  
Life is Rubbish)  
I'm holding on for  
tomorrow.

Then Susan comes into  
the room, she's a naughty  
girl with a lovely smile,  
Says let's take a drive to  
Primrose Hill, it's windy  
there, and the view's so  
nice.  
London ice can freeze you  
toes, like anyone, I  
suppose.  
You're holding on for  
  
tomorrow.

#### **Blur<sup>6</sup>** **"Beetlebum"**

Beetlebum  
What you've done  
She's a gun  
Now what you've done  
Beetlebum  
Get nothing done  
You beetlebum  
Just get numb  
Now what you've done  
Beetlebum  
And when she lets me slip  
away  
She turns me on

---

<sup>6</sup> From:  
[http://www.lyricsfreak.com/b/blur/beetlebum\\_20020985.html](http://www.lyricsfreak.com/b/blur/beetlebum_20020985.html)

All my violence is gone  
Nothing is wrong  
I just slip away and I am  
gone  
Nothing is wrong  
She turns me on  
I just slip away and now I  
am gone  
Beetlebum  
Because you're young  
She's a gun  
Now what you've done  
Beetlebum  
She'll suck your thumb  
She'll make you come  
Coz, she's your gun  
Now what you've done  
Beetlebum  
And when she lets me slip  
away  
She turns me on  
All my violence is gone  
Nothing is wrong  
I just slip away and I am  
gone  
Nothing is wrong  
She turns me on  
I just slip away and now I  
am gone  
He's on, he's on, he's on it.

#### **Bloc Party<sup>7</sup>**

##### **"Hunting for Witches"**

I was sitting, on the roof  
of my house  
With a shotgun  
And a six pack of  
beers, six pack of beers, six  
pack of beers.  
The newscaster says,  
"The enemy is among us"  
As bombs explode on the

---

<sup>7</sup> From:  
<http://www.azlyrics.com/lyrics/blocparty/huntingforwitches.html>

30 bus,  
Kill your middle class  
indecision,  
Now is not the time for  
liberal thought,

So I go hunting for  
witches  
I go hunting for witches  
Heads are going to roll  
I go hunting for..

90's, Optimistic as a teen.  
Now its terror  
airplanes crash into  
towers, into towers, into  
towers.

The Daily Mail says the  
enemies among us,  
Taking our women and  
taking our jobs,  
All reasonable thought is  
being drowned out by the  
non-stop baying, baying,  
baying for blood

So I go hunting for  
witches  
I go hunting for witches  
Heads are going to roll..  
I was an ordinary man  
with ordinary desires  
I watched TV, it informed  
me  
I was an ordinary man  
with ordinary desires  
There must be  
accountability  
Disparate and  
misinformed  
Fear will keep us all in  
place

So I go hunting for  
witches  
I go hunting for witches  
Heads are going to roll

I was an ordinary man

with ordinary desires  
I watched TV, it informed  
me  
I was an ordinary man  
with ordinary desires  
There must be  
accountability  
Disparate and  
misinformed  
Fear will keep us all in  
place

### **Bloc Party<sup>8</sup>**

#### **"Helicopter"**

North to south  
Empty  
Running on  
Bravado  
As if to say, as if to say  
As if to say, he doesn't  
like chocolate  
He's born a liar, he'll die a  
liar  
Some things will never be  
different  
  
Stop being so American  
There's a time and there's  
a place  
So James Dean  
So blue jeans  
Gonna save the world  
He's gonna

Are you hoping for a  
miracle?  
Are you hoping for a  
miracle?  
Are you hoping for a  
miracle?  
Are you hoping for a  
miracle?

Three out of five, three

---

<sup>8</sup> From:  
<http://www.azlyrics.com/lyrics/blocparty/helicopter.html>

out of five (it's not  
enough)  
Six out of ten  
Better luck next time  
Just like his Dad, just like  
his Dad (the same  
mistakes)  
Some things will never be  
different  
Hungry and dumb, hungry  
and dumb (so wait in line)  
Queuing up for some  
more junk food  
It's not my fault, it's not  
my fault (just this once)  
They're getting so much  
younger

Why can't you be more  
European  
Bastard child of guilt and  
shame  
Bury your head in the  
sand  
I'm thinking six, six, six  
I'm thinking six

Are you hoping for a  
miracle?  
Are you hoping for a  
miracle?  
Are you hoping for a  
miracle?  
Are you hoping for a  
miracle?

It's not enough.

### **The Who<sup>9</sup>**

#### **"Won't Get Fooled Again"**

We'll be fighting in the  
streets  
With our children at our  
feet

---

<sup>9</sup> From:  
<http://www.azlyrics.com/lyrics/who/wontgetfooledagain.html>

And the morals that they  
worship will be gone  
And the men who spurred  
us on  
Sit in judgement of all  
wrong  
They decide and the  
shotgun sings the song

I'll tip my hat to the new  
constitution  
Take a bow for the new  
revolution  
Smile and grin at the  
change all around  
Pick up my guitar and  
play  
Just like yesterday  
Then I'll get on my knees  
and pray  
We don't get fooled again

The change, it had to  
come  
We knew it all along  
We were liberated from  
the fold, that's all  
And the world looks just  
the same  
And history ain't changed  
'Cause the banners, they  
are flown in the next war

I'll tip my hat to the new  
constitution  
Take a bow for the new  
revolution  
Smile and grin at the  
change all around  
Pick up my guitar and  
play  
Just like yesterday  
Then I'll get on my knees  
and pray  
We don't get fooled again  
No, no!

I'll move myself and my  
family aside  
If we happen to be left

half alive  
I'll get all my papers and  
smile at the sky  
Though I know that the  
hypnotized never lie  
Do ya?

There's nothing in the  
streets  
Looks any different to me  
And the slogans are  
replaced, by-the-bye  
And the parting on the left  
Are now parting on the  
right  
And the beards have all  
grown longer overnight

I'll tip my hat to the new  
constitution  
Take a bow for the new  
revolution  
Smile and grin at the  
change all around  
Pick up my guitar and  
play  
Just like yesterday  
Then I'll get on my knees  
and pray  
We don't get fooled again  
Don't get fooled again  
No, no!

Yeah!

Meet the new boss  
Same as the old boss

### **The Who<sup>10</sup>**

#### **"Who Are You"**

Who are you?  
Who, who, who, who?  
Who are you?  
Who, who, who, who?  
Who are you?

Who, who, who, who?  
Who are you?  
Who, who, who, who?

I woke up in a Soho  
doorway  
A policeman knew my  
name  
He said "You can go sleep  
at home tonight  
If you can get up and  
walk away"

I staggered back to the  
underground  
And the breeze blew back  
my hair  
I remember throwin'  
punches around  
And preachin' from my  
chair

Well, who are you? (Who  
are you? Who, who, who,  
who?)  
I really wanna know  
(Who are you? Who, who,  
who, who?)  
Tell me, who are you?  
(Who are you? Who, who,  
who, who?)  
'Cause I really wanna  
know (Who are you?  
Who, who, who, who?)

I took the tube back out of  
town  
Back to the Rollin' Pin  
I felt a little like a dying  
clown  
With a streak of Rin Tin  
Tin

I stretched back and I  
hiccupped  
And looked back on my  
busy day  
Eleven hours in the Tin  
Pan  
God, there's got to be

<sup>10</sup> From:  
[http://www.azlyrics.com/lyrics/  
who/whoareyou.html](http://www.azlyrics.com/lyrics/who/whoareyou.html)



another way

Who are you?  
Ooh wa ooh wa ooh wa  
ooh wa ...

Who are you?  
Who, who, who, who?  
Who are you?  
Who, who, who, who?  
Who are you?  
Who, who, who, who?  
Who are you?  
Who, who, who, who?

I know there's a place you  
walked  
Where love falls from the  
trees  
My heart is like a broken  
cup  
I only feel right on my  
knees

I spit out like a sewer hole  
Yet still receive your kiss  
How can I measure up to  
anyone now  
After such a love as this?

**David Bowie<sup>11</sup>**  
**“Space Oddity”**

Ground Control to Major  
Tom  
Ground Control to Major  
Tom  
Take your protein pills  
and put your helmet on  
Ground Control to Major  
Tom  
Commencing countdown,  
engines on  
Check ignition

---

<sup>11</sup> From:  
[http://www.azlyrics.com/lyrics/  
davidbowie/spaceoddity.html](http://www.azlyrics.com/lyrics/davidbowie/spaceoddity.html)

and may God's love be  
with you

Ten, Nine, Eight, Seven,  
Six, Five, Four, Three,  
Two, One, Liftoff

This is Ground Control  
to Major Tom  
You've really made the  
grade  
And the papers want to  
know whose shirts you  
wear  
Now it's time to leave the  
capsule  
if you dare

This is Major Tom to  
Ground Control  
I'm stepping through the  
door  
And I'm floating  
in a most peculiar way  
And the stars look very  
different today

For here  
Am I sitting in a tin can  
Far above the world  
Planet Earth is blue  
And there's nothing I can  
do

Though I'm past  
one hundred thousand  
miles  
I'm feeling very still  
And I think my spaceship  
knows which way to go  
Tell my wife I love her  
very much  
she knows

Ground Control to Major  
Tom  
Your circuit's dead,  
there's something wrong  
Can you hear me, Major  
Tom?

Can you hear me, Major  
Tom?  
Can you hear me, Major  
Tom?  
Can you....

Here am I floating  
round my tin can  
Far above the Moon  
Planet Earth is blue  
And there's nothing I can  
do.

**David Bowie<sup>12</sup>**  
**“Ziggy Stardust”**

Ziggy played guitar,  
jamming good with Wierd  
and Gilly,  
And The Spiders from  
Mars.  
He played it left hand, but  
made it too far,  
Became the special man,  
Then we were Ziggy's  
Band.

Ziggy really sang,  
screwed up eyes and  
screwed down hairdo  
Like some cat from Japan,  
he could lick 'em by  
smiling  
He could leave 'em to  
hang  
Here came on so loaded  
man, well hung and snow  
white tan.

So where were the spiders  
while the fly tried to  
break our balls?  
Just the beer light to guide  
us.

So we bitched about his  
fans and should we crush

---

<sup>12</sup> From:  
[http://www.azlyrics.com/lyrics/  
davidbowie/ziggystardust.html](http://www.azlyrics.com/lyrics/davidbowie/ziggystardust.html)

his sweet hands?  
 Ziggy played for time,  
 jiving us that we were  
 Voodoo  
 The kids was just crass,  
 He was the naz  
 With God given ass  
 He took it all too far  
 But boy could he play  
 guitar.  
 Making love with his ego  
 Ziggy sucked up into his  
 mind  
 Like a leper messiah  
 When the kids had killed  
 the man  
 I had to break up the band  
 Ziggy played guitar

**David Bowie<sup>13</sup>**  
**"Fame"**

Fame, makes a man take  
 things over  
 Fame, lets him loose, hard  
 to swallow  
 Fame, puts you there  
 where things are hollow  
 Fame  
 Fame, it's not your brain,  
 it's just the flame  
 That burns your change to  
 keep you insane  
 Fame  
 Fame, what you like is in  
 the limo  
 Fame, what you get is no  
 tomorrow  
 Fame, what you need you  
 have to borrow  
 Fame  
 Fame, "Nein! It's mine!"  
 is just his line

<sup>13</sup> From:  
<http://www.azlyrics.com/lyrics/davidbowie/fame.html>

To bind your time, it  
 drives you to, crime  
 Fame  
 Could it be the best, could  
 it be?  
 Really be, really, babe?  
 Could it be, my babe,  
 could it, babe?  
 Really, really?  
 Is it any wonder I reject  
 you first?  
 Fame, fame, fame, fame  
 Is it any wonder you are  
 too cool to fool  
 Fame  
 Fame, bully for you,  
 chilly for me  
 Got to get a rain check on  
 pain  
 Fame  
 Fame, fame, fame, fame,  
 fame, fame, fame, fame,  
 fame,  
 fame  
 Fame, fame, fame, fame,  
 fame, fame, fame, fame,  
 fame  
 Fame, fame, fame  
 Fame  
 What's your name?

*[whispered:]*

Feeling so gay, feeling  
 gay?  
 Brings so much pain?

**David Bowie<sup>14</sup>**  
**"Let's Dance"**

Let's dance put on your  
 red shoes and dance the  
 blues

<sup>14</sup> From:  
<http://www.azlyrics.com/lyrics/davidbowie/letsdance.html>

Let's dance to the song  
 they're playin' on the  
 radio  
 Let's sway  
 while color lights up your  
 face  
 Let's sway  
 sway through the crowd  
 to an empty space  
 If you say run, I'll run  
 with you  
 If you say hide, we'll hide  
 Because my love for you  
 Would break my heart in  
 two  
 If you should fall  
 Into my arms  
 And tremble like a flower  
 Let's dance for fear  
 your grace should fall  
 Let's dance for fear  
 tonight is all

Let's sway you could look  
 into my eyes  
 Let's sway under the  
 moonlight,  
 this serious moonlight

If you say run, I'll run  
 with you  
 If you say hide, we'll hide  
 Because my love for you  
 Would break my heart in  
 two  
 If you should fall  
 Into my arms  
 And tremble like a flower

Let's dance put on your  
 red shoes  
 and dance the blues

Let's dance to the song  
 they're playin' on the  
 radio

Let's sway you could look  
into my eyes  
Let's sway under the  
moonlight,  
this serious moonlight

**David Bowie<sup>15</sup>**  
**"Outside"**

Now. Not tomorrow.  
Yesterday  
Not tomorrow

It happens today  
The damage today  
They fall on today  
They beat on the outside  
And I'll stand by you

Now. Not tomorrow  
It's happening now  
Not tomorrow

It's happening now  
The crazed in the hot-  
zone  
The mental and diva's  
hands  
The fisting of life  
To the music outside  
To the music outside

It happens outside  
The music is outside  
It's happening outside  
The music is outside  
It's happening now  
Not tomorrow  
Yesterday  
Not tomorrow

The music is outside  
It's happening outside  
The music is outside  
The music is outside  
Outside

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<sup>15</sup> From:  
[http://www.azlyrics.com/lyrics/  
davidbowie/outside.html](http://www.azlyrics.com/lyrics/davidbowie/outside.html)

Outside  
Outside

**David Bowie<sup>16</sup>**  
**"Reality"**

Tragic youth was looking  
young and sexy  
The tragic youth was  
wearing tattered black  
jeans  
Bearing arms and  
flaunting all her mischief  
The tragic youth was  
going down on me

And I swear  
Woo hoo  
Yes I swear

I built a wall of sound to  
separate us  
And hid among the junk  
of wretched highs  
I sped from Planet X to  
Planet Alpha  
Struggling for reality

Ha ha ha ha  
Woo hoo  
Ha ha ha ha  
Whoo hoo

Hey, now my sight is  
failing in this twilight  
Da da da da da da da  
da  
Now my death is more  
than just a sad song  
Da da da da da da da  
da

And I swear  
Woo hoo  
Yes I swear  
Woo hoo

I still don't remember how

---

<sup>16</sup> From:  
[http://www.azlyrics.com/lyrics/  
davidbowie/reality.html](http://www.azlyrics.com/lyrics/davidbowie/reality.html)

this happened  
I still don't get the  
wherefores and the whys  
I look for sense but I get  
next to nothing  
Hey boy welcome to  
reality

Ha ha ha ha  
Woo hoo

I've been right and I've  
been wrong  
Now I'm back where I  
started from  
Never looked over  
reality's shoulder

Ha ha ha ha  
Huh ha ha ha  
Woo hoo

Huh ha ha  
Wooh  
Woo hoo  
Woohoo

## Appendix B. Interviews

Artist	Bloc Party
Description	Interview
Duration	6 minutes
Link	<a href="http://www.youtube.com/watch?v=yAH4Kb9yz8g">http://www.youtube.com/watch?v=yAH4Kb9yz8g</a>
Type	Pure transcription

Interviewer:

They have been around in various guises from 2002 by the names diet or union, or even superheroes BMX. They are since 2003 known as Bloc Party. And their rise seemed fairly rapid after Kele, their front man who I'm sitting with here, gave Franz Ferdinand a demo CD; things really took off for them.

Kele, would you say that there were, obviously years of working behind that, working really hard, but from that point would you say that things happened pretty quickly for you?

Kele:

From that point on, I guess it was the end of the summer that we started to bring out CD's. And then at the start of the following year we became a signed band. It was a quick procedure.

Interviewer:

And in terms of recording the album Silent Alarm was that from a base of songs you guys already had or was it time for you to write a whole set of new songs?

Kele:

We had eight songs that we kinda rotated and played. Some of them made their way onto the record and there are some songs we wrote before entering, a song we recorded before we recorded the album, so here we are.

Interviewer:

Ok, Paul has produced that album. There is obviously a very distinct difference between Silent Alarm and Weekend in the City. You know for me Silent Alarm is very contrasting between its harder moments and its more mellow ones. A Weekend in the City seems to be more melodic and polished. Was that because it was just the direction the band was hitting in? Trying out something new, or was that because of the new producer.

Kele:

He affected the songs we chose to write. And I think, we were just writing different songs. You know, we're a different band. In 2006 when we were writing this record, which wasn't to be expected really because we wrote Silent Alarm in the summer of 2004. We hadn't toured the world, we hadn't played live, we hadn't that extensive tour in the USA. We had a lot to learn about composition and performance and our abilities. And I think with subsequently a Weekend in the City, we wanted to express more kind of frantic side of the band. And that's just what happened really. It's really about, for us as a band it's really about trying to explore as much as we can. We wouldn't feel happy if we weren't pushing against. Pushing it, it was we perceive is being in a band.

Interviewer:

And, do you feel some kind of engenders you to your fans? Because you do write these songs that mean a lot to you and that the rest of the guys can really feel some sort or associate more with you.

Kele:

Perhaps, I think the emotional content of the music is something that has really attracted people throughout the world. A handful of British bands can go into the world and meet people that are excited to see us play and that doesn't happen to many of your peers back home in London and the U.K.

Interviewer:

Ok, now let's talk about one of your songs, the recent single for us over here, Hunting for Witches. It's about the sort of terrorism, you know, this fear that's being pushed upon people.

Kele:

The idea for this song came whilst we were touring Silent Alarm and London was hit in 2005 with a terrorist attack, and we were out the country at the time, we were touring in Sweden at the time. When I was returning to the U.K. last week, I was really amazed by the reaction of the mainstream press how vigilance and phobic the press had suddenly become. And I guess I just wanted to try and explore you know, effects of that swing in a way that, if I was perhaps living in the UK, how the newspapers would affect my perception on people from other backgrounds. And that's what the songs about.

Interviewer:

Well, ok Kele, thank you very much. Take some time out. We're gonna go to the video now for Hunting for Witches.

Artist	The Rolling Stones
Description	TV show David Letterman
Duration	4:49 minutes
Link	<a href="http://www.youtube.com/watch?v=joi6G1wTyEk">http://www.youtube.com/watch?v=joi6G1wTyEk</a>
Type	Pure transcription

David Letterman:

I'm very excited about this. The category of tonight: the top ten thing that I, Mick Jagger, have learned after 50 years of rock 'n roll. It's an exciting evening for us, for me.

The legendary Mick Jagger!

How about that guy.

Mick:

Thank you very much; I don't deserve that, but thank you!

David:

Mick Jagger!

Mick:

Where can I start.

David Letterman:

The Rolling Stones is celebrating their 50<sup>th</sup> anniversary in rock 'n roll, they appeared six times here and the Salomon theatre and five times on this very stage ladies and gentlemen; their first appearance October the fifth 1964.

Mick:

1964.

David:

All right, here we go ladies and gentlemen. Top 10 things I, Mick Jagger, have learned after 50 years in rock 'n roll. Be ready, I'm ready, here we go for number ten.

Mick Jagger:

10. Nobody wants to hear anything from your new album.
9. Never take relationship advice from Phil Spector
8. Before shouting: 'Hi Seattle!' Make sure you're in Seattle.
7. You don't earn a cent when someone does a song about having moves like jagger.
6. Everybody you meet after you become famous is only interested in you as a person.
5. Song royalties are great, but even they can't match the guaranteed cash flow from a reverse mortgage.
4. A good way too keep yourself entertained is to sign every tenth autograph "Doris Goldblatt".
3. Be considerate of other hotel guests, trash your room by 10PM
2. You can't always get what you want, like a good joke on the top 10 list.
1. You start out playing rock n' roll so you can have sex and do drugs, but you end up doing drugs so you can still play rock n' roll and have sex.

Artist	The Rolling Stones
Description	Interview fragment
Duration	0:23 minutes
Link	<a href="http://www.youtube.com/watch?v=F7hyRPg702U">http://www.youtube.com/watch?v=F7hyRPg702U</a>
Type	Pure transcription

Mick:

Because you work together, you work together, you see a lot. People expect when you go out, like, when we go shopping or something, they expect to see five of you and they're always like: where are the others.

Interviewer:

Has there ever been a time in the crowds and getting things into theaters and away from them that you've really had the wind up your sails on occasion, that you really were going to be off from, you know, get caught in the crowd, virtually?

Mick:

Last night was bad. It was pretty bad, 'cause we all got pulled down at one stage or another, in Long beach.

Artist	Blur
Description	Interview fragment
Duration	4:51 minutes
Link	<a href="http://www.youtube.com/watch?v=F7hyRPg702U">http://www.youtube.com/watch?v=F7hyRPg702U</a>
Type	Pure transcription

Presenter:

Blur, Modern life is rubbish. Quite true really, isn't it.

Damon: very, very well actually. Thursday in Paris. Yes, more so than America. I suppose I feel more European than American. Number twelve. It's your sort of thing.

Graham:

Apparently, I'm not sure, I might've; That's not a very good answer, eh? I don't know, I've heard it stick to the ceiling and look at yourself, but that has never really happened to me. Oh all right, you tell 'm your answer, you answer it.

Damon:

Oh, well. 'cause I've never had one. Oh, I would.

Graham:

It's a bit scary though, 'cause you get demons and things come after ya.

Damon:

Oh, being on telly is a bit of an outer body experience. I'm here, but am i? Am i?

Graham: Seeing yourself on the monitors is a bit like that innit?

Damon:

I wouldn't necessarily ask for money, but I'm quite happy to take my clothes off. Well, you know, in the right situation. Sometimes.

Graham:

Not very much money. But when I was in the right state of mind.

Damon:

Yes. I fancy Graham. He's very nice.

Graham:

Oh yes, I'm sure I have.

Damon:

Somebody who wasn't anybody and worked on a farm somewhere. No, no, I wouldn't wanna be anyone who, you know, I sort of admire or know. It would be more interesting to sort of, there's a great program, isn't there, what's it called, where this alien travels into people's bodies and has contemn leap. It's all right.

Graham:



If you could trade places with anyone, right, I don't know, lennon or so, 'cause he's al preserved an' all. Perhaps not. Eric Morgan.

Damon:

This is Gray Day by Madness.

Artist	Blur
Description	Interview O-zone
Duration	2:41 minutes
Link	<a href="http://www.youtube.com/watch?v=NH8tWzYVblU">http://www.youtube.com/watch?v=NH8tWzYVblU</a>
Type	Pure transcription

Video voice:

Not long ago, Blur were written of as just another Indie pop band, but with the success of the album Parklife they'd become one of the most hyped bands of the year. So lead singer Damon took time out from shopping to meet the O-zone and separate the facts from the fiction.

Interviewer:

You've been under immense pressure in this country, but you've just been to America. How did that go over there?

Damon:

Well, very surprisingly well actually this time, I mean it's been four years of hell in America, just despairing, a sort of, not lack of interest but a lack of understanding of what we're doing. This time it was different.

Interviewer:

You were tipped to win the Mercury Music Price, were you disappointed when you didn't win that?

Damon:

I don't think that any sane human being wouldn't be a little bit disappointed. We've spent all evening at a war ceremony, where everyone was saying: oh, you're gonna win. And then you don't. I knew I wasn't gonna win as soon as we got there because it was a tip off, terribly corrupt.

Interviewer:

But you're not bitter.

Damon:

No, not at all. All of these things are a bit of a scam, whoever wins.

Interviewer:

Does it annoy the rest of the band that you've become a bit of a hard rock?

Damon:

Oh, it slightly annoys Alex, cause you know, he should be it as well, he was born to be a hard rock.

Interviewer:

Does it annoy you?

Damon:

It's not something to get annoyed about, is it?

Interviewer:

You're heavily associated with being a band from London. What is it about London that you like so much.

Damon:

Well, I live here, I was born here. I like the way you can be such of a comedian here. You can get in a taxi as one person and go out as another. The only reason why London is an issue is because I like to place my characters. I like the idea of them and a place to go.

Artist	Kids in Glass Houses
Description	Interview Pitcam.TV
Duration	2:05 minutes
Link	<a href="http://www.youtube.com/watch?v=DAF-8dQSLzc">http://www.youtube.com/watch?v=DAF-8dQSLzc</a>
Type	Pure transcription

Aled:

We are Kids in Glass Houses on pitcam.tv.

And we are in Berlin today, in the venue's called magnet, I think its called.

The magnet, yes. And we're playing with you me at six, we're currently on a European tour with them and it's going pretty well, right?

Lain:

No, it's been wicked; especially all the German shows. Not just saying that, but uh. No we've played like cologne so far and I think Munich. Hamburg as well. And I think we're doing uh, is it Munich tomorrow?

Aled: It's Munich tomorrow.

Lain:

And it's just been awesome, cause we haven't been back since we did a simple plan tour almost 2 years ago now. And its good to come back and see people still know who we actually are, I guess.

Aled:

We kind off, we kind off released our, our second album Dirt. I think it came out in Germany, like a month ago. And it's cool to see people sort of familiar with the songs and it's been a lot of fun to play, play those songs over again and to revisit all these places. We went into Berlin today and there was an Oktoberfest thing going on; we had some beer and some curry worst, which was nice. And it's just that, it's been just a lot of fun. And the You me at six boys are wicked and second epic as well, they're really nice guys; so we're having a lot of fun as well really, and I'll be sad when its over.

Lain:

Well, it's always good to come over to Europe. Obviously it's so close that it feels like we should've done that more often. But we've been here twice now and each time has been amazing and I don't really know what else to say; thank you I guess.

Aled:

Thank you, and danke schon. I would say, I shouldn't say it but I think all of the German shows are the best of all the other shows. Germany beat France and Denmark, so good work.

Artist	David Bowie
Description	Interview
Duration	1:44
Link	<a href="http://www.youtube.com/watch?v=_ZtHxP4EMV0">http://www.youtube.com/watch?v=_ZtHxP4EMV0</a>
Type	Pure transcription

Interviewer:

What did David Bowie think about David Bowie?

David Bowie:

Oh well, all right, I find that I'm a person who can take on the guises of different people that I meet. I can switch accents in seconds of meeting somebody and I can dub their accent. I've always found that I collect, I'm a collector. And I've seemed to just always been collecting personalities, ideas. I have a hotchpotch philosophy, which really is very minimal.

Interviewer:

Do you believe in God?

David Bowie:

I believe in an energy form, but I'm not, I wouldn't like to put a name on it.

Interviewer:

Do you indulge in any form of worship?

David Bowie:

Life. I love life very much indeed.

Interviewer:

You split people down the middle, don't you? That is to say that people are hostile to you, or they're totally indifferent.

David Bowie:

Absolutely.

Interviewer:

What kind of reaction do you get from the people who are violently in favour of you? I mean do you get fan mail?

David Bowie:

Yes, a lot.

Interviewer:

Is it scabrous or dangerous, or interesting or exciting?

David Bowie:

It's very sexy.

Interviewer:

In what way?

David Bowie:

I seem to draw a lot of fantasies out of people. A lot of fan mail I get, a lot of it is awfully nice: they say how's your baby and how's your wife and what's your mums name and things like that. But some of them are framing.

Interviewer:

Can you tell us one or two of the framed ones?

David Bowie:

No, I couldn't really. They really are quite heavy. Heavy duty letter they are.

Interviewer:

Heavy due?

David Bowie:

Heavy duty, sorry I drop me t's sometimes.

Artist	David Bowie
Description	Interview Parkinson BBC
Duration	2:41 minutes
Link	<a href="http://www.youtube.com/watch?v=-uhX39t3ys8">http://www.youtube.com/watch?v=-uhX39t3ys8</a>
Type	Pure transcription

Interviewer:  
How old are you now?

David Bowie:  
I've got to seventy in three weeks time, something like that. So I'm better than both of you. You know I've thought about that, it's only thirteen years from here to turn seventy and that's only as long as I've been married to my wife, that's thirteen years. And I thought how long's that gonna feel from now to seventy. So I kind off went back through time thirteen years to when I first met her. Do you know, it's not long, it's really just around the corner.

Interviewer:  
As you get older, things gallop away from you? Like the years?

David Bowie:  
They certainly do, like friends and everything.

Co-host:  
There's one big advantage that he's not gonna need. There's one big advantage and you're not going to admit to and that's bus pass. I just got my, you know. I can travel freely.

David Bowie:  
When you have your own bus it's easier.

Interviewer:  
How very rock 'n roll.  
Doesn't it remind you of your touring? As long as you've been touring, I mean, then what.

David Bowie:  
No, I had this kind of romantic juvenile idea that I would be dead by thirty, because all artists think: I'll be dead by thirty. I'm gonna get TB and die, loss of blood and all that. But you don't you know, you get past it and suddenly you're thirty and you're forty and then you're fifty and then you're 57 and all that. And it's a new land, you know. I pioneer, me and my kind. Just scraping the edge of what this things is of a kind, being a rock 'n roller at 57. But my revenge is, that all these bands that are below us, they gotta do this. So they say: they're like really old. But secretly they're thinking: I better watch how he does it because I'm gonna get this. Travis: I bet he dies his hair, that's never natural.

Interviewer:  
There's two of you, the first generation of course.

David Bowie:

That's funny that we're talking about toupees. I wonder if I should name, no I better not. It's a celebrity, but I can't do that, it's not my thing. My hairdresser used to work for him and was sacked because he didn't glue his toupee down properly for stage one night and he has a fan in front, like we all do, to keep us cool you know. And the fan was going, he was doing something very attractive and highly sensitive on the guitar and his toupee is like a dancing and furry animal on the top of his head. And the audience were like infests; they were falling into the isles from the sensitive socially kind of serious writer and he went ape shit.



Artist	The Who
Description	Interview Super Bowl
Duration	3:47 minutes
Link	<a href="http://www.youtube.com/watch?v=Ft9yL1p_RI4">http://www.youtube.com/watch?v=Ft9yL1p_RI4</a>
Type	Pure transcription

Interviewer:

So the press conferences are over and all that's left is the singing and of course the playing of the Superball 44 The Who. Roger Daltrey and Pete Townshend and we are honored and thrilled to have those two gentlemen here on NFL live. A pleasure.

Roger:

It's an honour to be here.

Interviewer:

Thank you very much Roger. Pete, thanks so much it's a real honour and a pleasure to have you guys here. Where does this stage rank? The superbowl stage rank in your list of rock 'n roll careers?

Roger:

Extreme, to say the least. It's the biggest stage I've ever seen in my life. It's amazing. And the quickest. It's truly amazing how you do this. I'm completely stunned by the amount of organization, to put the show on in the middle of a football pitch. You know, and you've twenty minutes to do it. Get off and get the match started. It's ridiculous. And they're doing it and it works. What you should've done, you see, you should've sent your roadies to war and the mess would be cleared up by then.

Interviewer:

12 minutes. How do you create the energy you normally create in an entire concert in just 12 minutes?

Peter:

Well I'm planning live, and that's kind off, I don't know what's happening to me. You know, I'm kind off mild mannered man and watch what happens when I get up on the stage with a guitar something happens, something triggers, an adrenaline rush and I can pretty much rely on it. It's like turning on a switch. The experience that had at the 9/11 concert that we did way back now, was that we had a short stretch and I remember saying to Rog: you know we've got to go on and immediately get on fire. On that occasion, you set the audience and we're relying to some extend on the audience to bring a big roar.

Interviewer:

I think you will, I think the energy, you'll definitely be able to feed of the energy, the super bowl energy for sure. You know, a lot of the football players have the same mentality; most modest mannered people, most NFL players take a nap a big game. True story, and then do you take a nap? You take a nap before a concert too? Well maybe you can play the super bowl and hit somebody. It sounds like you've got football players

mentality right there. And you go out there and do your work. How many guitars have you destroyed in your life?

Pete:

I've got no idea. I can't, probably far less than you imagined. In the early days, when I used to do a lot I used to rebuilt them. Roger is a practical man and when we were kids we couldn't afford expensive guitars so Roger used to make them and he taught me how to repair wood and replace guitars and make guitars. So through the early sixties, I must have repaired as many guitars as I've broke if not more.

Interviewer:

Were you like, there goes Pete again, we'll have to fix another guitar? Do you have the setlist already?

Roger:

We've got it kind of sorted. We're not giving it away.

Interviewer:

Oh, I wouldn't ask you then. You guys, before you go on you might think to change it up.

Roger:

No no, it's very difficult, it's been very difficult to do this because most of our songs are at least six minutes long. And we wanna do more than one or two songs. So we made a kind of medley, but it works. It works as a cohesive piece of music.