

## Title

### EVERY GIRL CAN BE A PRINCESS

## Admissibility

Yes: **Note**

## Reviewers' Notes

*Every Girl Can Be a Princess* is admissible because its lyrics and message are not racist or demeaning. The song is associated with these animated movies which feature official Disney princesses, many of which contain problematic elements.

- **Aladdin** (Jasmine, 1992) plays on stereotypes of Arabs and Muslims as barbaric, uncivilized "others" (see [Friend Like Me](#) research).
- **Mulan** (1998) dishonors the beloved Chinese folktale and presents a distorted Westernization of Chinese culture, though it features the first Asian Disney princess (see [Reflection](#) research).
- **Pocahontas** (1995) distorts the story of an actual historical figure and whitewashes the egregious treatment of the indigenous populations of North America (see [Colors of the Wind](#) research).
- **Color symbolism** in Disney's Snow White (1937) implicitly signals that "white" is good and "black" is evil or dangerous. Snow White's skin is white as snow, the mirror declares her the "fairest of them all," she is surrounded by white birds and asleep on a brier of white flowers while holding white flowers, and rescued by a prince on a white horse who takes her to his white castle. In contrast, the wicked queen is dressed in black, lives in a black castle that has black rats, a dangerous black forest containing black bats, and black owls.
- **Cinderella** (1950) contains similar color symbolism as, to varying degrees, do *Sleeping Beauty* (Aurora, 1959), *Beauty and the Beast* (Belle, 1991), *The Little Mermaid* (Ariel, 1989), and *Aladdin*.

Moreover, some non-White animated Disney princesses have been characterized and costumed more exotically and sexually than their White counterparts, resulting in a dichotomy where "early characters (read White), **Ariel** and **Belle**, are weaker, more pristine, and largely incapable of action, whereas the later heroines, all women of color, are depicted in such a way as to emphasize their bodies and physicality. The reader is encouraged, through this privileging of the body and the physical in the rendering of the physique and costuming, to look at **Jasmine**, **Pocahontas**, and **Esmeralda** in different and more voyeuristic manner than the White heroines. They embody the exoticized Other woman—one whose sexualized presence is privileged above all else."

References:

[Seeing White: Children of Color and the Disney Fairy Tale Princess](#)

[The Orientalization of Disney Cartoon Heroines](#)

**NOTE:**

The above scratches the surface of the voluminous literature about Disney princess films and princess culture. Significant gender, abusive relationship, and class issues beyond the scope of the SAT are also present (and briefly addressed in the Additional Questions section of research docs). Disney has attempted to address a number of issues (with varying success) in recent live-action remakes of some of the films, as exemplified by diverse casting.

**GENERAL NOTE RE: Innocuous Songs from Problematic Movies/Musicals or Source Material/Authors****Year written**

2005

**Lyricist**

Don Grady

**Lyricist Research**

**Don Grady** (b. **Don Louis Agrati**; 1944 – 2012) was an American actor, composer, and musician. He was best known as one of the Mouseketeers on [the Mickey Mouse Club](#), and as Robbie Douglas on the long-running ABC / CBS television series [My Three Sons](#). During his short-lived career in music, he was a solo singer and the drummer for the pop band [The Yellow Balloon](#). One of his songs was the theme for [Donahue \(1967\)](#). Don appeared in many other shows as a guest star but he will always be known as "Robbie Douglas," the second-eldest son from "My Three Sons". The show ran for 12 years and 356 episodes.

**Lyricist add'l material**

Yellow Balloon, A Good Man To Have Around, Mickey Mouse Club Theme, Mickey Mouse Alma Mater, A Broken Heart Knows Best

**Composer**

Marty Panzer

**Composer research**

**Marty Panzer** (b. 1945) is an American songwriter and first song-writing partner of [Barry Manilow](#). He is the author of over 30 songs recorded by Manilow and over a hundred songs for [Disney Pictures](#).

His songwriting contributed to 35 gold and platinum albums. He is a recipient of the 1999 [Annie Award for Music in a Feature Production](#). He also wrote songs to Disney's [Pocahontas II: Journey to a New World](#) and [The Lion King II: Simba's Pride](#)."

### **Composer add'l material**

All The Time, It's Just Another New Year's Eve, Through The Years, We Are One Disney, Love Will Find a Way, I Am Your Child, This One's for You, and more.

### **Lyrics**

<https://www.lyrics.com/lyric/8467825/Disney/Every+Girl+Can+Be+a+Princess>

### **What is the Song About**

The song is mainly about encouraging listeners to be princesses from the inside and being themselves by nodding to Disney Princesses. This song encourages listeners to simply be their beautiful selves.

### **Song History**

*Every Girl Can Be a Princess* was written from the perspective of Cinderella, sung by Tami Damiano, to encourage listeners to only try to be themselves. To be a princess we have to be our beautiful selves, not someone else. This song is to uplift others and bring courage in finding the beauty within. The song was published in 2005 and features on the CDs [Disney Princess Tea Party](#), and [Songs & Story: Tangled](#).

### **Earliest Performance**

[https://youtu.be/61KfaiEwxM0?si=6mx95VkN\\_-mIUDxt](https://youtu.be/61KfaiEwxM0?si=6mx95VkN_-mIUDxt)

**Original Sheet Music contains inappropriate theme?**

Song written after 1960.

**Racially/Ethnically Problematic?**

No

**Research References**

[https://en.wikipedia.org/wiki/Marty\\_Panzer](https://en.wikipedia.org/wiki/Marty_Panzer)

<https://www.namm.org/library/oral-history/marty-panzer>

<https://secondhandsongs.com/artist/5035/all>

[https://en.wikipedia.org/wiki/Don\\_Grady](https://en.wikipedia.org/wiki/Don_Grady)

<https://www.nytimes.com/2012/06/29/arts/television/don-grady-robbie-on-my-three-sons-dies-at-68.html>

[https://www.imdb.com/name/nm0333589/bio/?ref\\_=nm\\_ov\\_bio\\_sm](https://www.imdb.com/name/nm0333589/bio/?ref_=nm_ov_bio_sm)

<https://www.lyrics.com/lyric/8467825/Disney/Every+Girl+Can+Be+a+Princess>

<https://mojim.com/usy160876x18x59.htm>

<https://genius.com/Tami-damiano-every-girl-can-be-a-princess-lyrics>

<https://apps.microsoft.com/store/detail/every-girl-can-be-a-princess/XM8D6KGWXWKWBQ>

[https://disney.fandom.com/wiki/Every\\_Girl\\_Can\\_Be\\_a\\_Princess](https://disney.fandom.com/wiki/Every_Girl_Can_Be_a_Princess)

<https://mojim.com/usy160876x18x59.htm>

**Additional Questions to Consider (do not pertain to Admissibility)**

The remaining questions pertain to Diversity, Equity & Inclusion issues other than those of race. As such, **THESE QUESTIONS DO NOT AFFECT A SONG'S ADMISSIBILITY**. They are provided to encourage your group to consider factors that may affect members of your audience and/or your performers with regard to religion, gender, sexual orientation, age, disability, and more. ***Please refer to the Music Choices section of [Chapter Choices to Address Diversity, Equity, and Inclusion](#) (in the [Chorus Toolkit](#)) for details and strategies related to these factors.***

Could the message/lyrics of the song, original or subsequent, limit any singer or audience member's ability to engage, related to the following? A listed category does not imply that the song is demeaning or exclusionary. [Please see instructions here](#).

## DEI Categories

Gender, Sexual Orientation

### Reasoning for DEI Category Selection(s)

**Gender:** The lyrics focus on a traditional version of a princess, which may not be accessible to all singers or listeners. The "you" of the song is gendered female by the lyrics. "Every girl can be a princess..." excluding other gender identities.

The lyrics also ascribe to gender norms that are limiting in that it is implied a girl can't be complete without her prince -- "Every girl can be a princess, *all that's left to do is find a prince for you*" -- which contradicts the song's purported message of empowerment.

**Sexual Orientation:** The original lyrics put an emphasis on the princess finding a prince. Though this does not have implications for the orientation of the narrator, it does uphold [heteronormativity](#).

### Lyric Adjustments to Increase Inclusivity?\*

Yes

### Suggested changes to lyrics or why lyric changes will not address identified categories\*

To be more inclusive, ensembles might discuss and consider changing "Every *girl* can be a princess" to "Anyone can be a princess" and omitting or rewriting "all that's left to do is find a prince for you."

\***These decisions are left to the discretion of ensembles based upon their assessment of member and audience sensibilities.** Please consult the *Music Choices* section of [Chapter Choices to Address Diversity, Equity, and Inclusion](#) (in the [Chorus Toolkit](#)) for details and strategies related to these factors.

- For information on **important considerations for lyric changes**, especially in contest songs, see Topic II. D. in the Music Category section of the [Judging Category Description Book](#).
- *To be inclusive, it is not necessary for 100% of an ensemble's songs to be gender neutral.*