**Rockin’ in the Garden State: Popular Music in the 1950s to today**

**Lesson Creator:** Rebecca DiBrienza, U.S. History Teacher, Scotch Plains-Fanwood High School, NJ

**Grade Level: 9-12**

**Objectives:** Students will be able to

* Identify, through an analysis of song lyrics from various time periods, evidence of “regional identity” in the works of local musical artists (in the form of specific quotes and phrases that refer to or describe life in New Jersey).
* Explain how the beliefs/values/attitudes expressed in each song relate to its historical climate.
* Describe certain recurring “themes” in local music and how those thematic elements come together to create a “Jersey sound”.
* Analyze why and how that sound has changed and evolved over time, citing examples to support their conclusion.

**New Jersey Core Content Social Studies Standards:**

6.1.12.D.13.d: Determine the extent to which suburban living and television supported conformity and stereotyping during this time period, while new music, art, and literature acted as catalysts for the counterculture movement.

6.1.12.B.14.b: Analyze how regionalization, urbanization, and suburbanization have led to social and economic reform movements in New Jersey and the United States.

6.1.12.D.14.f: Determine the influence of multicultural beliefs, products (i.e., art, food, music, and literature), and practices in shaping contemporary American culture.

**Common Core ELA Standards:**

[RH.9-10.1](http://www.corestandards.org/ELA-Literacy/RH/9-10/1/): Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

[RH.9-10.6](http://www.corestandards.org/ELA-Literacy/RH/9-10/6/): Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

[RL.9-10.1](http://www.corestandards.org/ELA-Literacy/RL/9-10/1/): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

[RL.9-10.4](http://www.corestandards.org/ELA-Literacy/RL/9-10/4/): Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

**Materials:**

* An informational packet for each student, containing song lyrics, background on the artists, and a short historical sketch of key events occurring at that time in American History (which packet each student gets will depend on whether they are put in the 1950s/1960s group, the 1970s/1980s group, or the 1990s-Present group).
* A song analysis handout for each student.
* Laptops and headphones for the students to listen to the playlists that the teacher created beforehand on either Spotify or YouTube).
* Large chart paper and markers for each group.

**Time required:** Three days or teachers may want to include one day of music as they teach the 1950-60s, the 1970-80s, and the 1990s-toay.

**Focus Questions:**

* What can popular music tell us about the social experience of living in a specific geographic locale at a certain time period?
* To what extent can music s*hape* culture and *impact* one’s attitudes, values, and ideals? To what extent is music shaped *by* culture, and in what ways does it *reflect* commonly-held attitudes, values, and ideals?
* How is New Jersey portrayed in popular media over time? What aspects of these portrayals do we feel are accurate, and why?
* To what extent can a specific geographic region be characterized by one “sound”? How might racial, ethnic, and socioeconomic diversity come into play? What can we determine from listening to different styles of music from the same place and time?

**Activities/Procedures:**

* 1. Do Now: Ask students to respond to the following question: Think about the music you enjoy listening to.
* If you played it for someone who was unfamiliar with it, what might they assume about you and your life?
* What generalizations could they make about your tastes, values, and attitudes? How and why might your musical preferences differ from others you know?
* Allow students to free-write for a few minutes, and then ask for volunteers to share their thoughts, provoking a brief group discussion.
* What can our music tell us about who we are and what we believe?
* How might someone from another time, or a different place, feel about the things we listen to?
  1. Background: Provide some brief background on New Jersey musicians (a PowerPoint with some images might be helpful here). Students should play a role in constructing this background knowledge. The teacher can ask probing questions like “What stereotypes do you think people hold about New Jersey music?” or “Which of these artists have you heard of? When were they popular? Are they still recording?”
  2. Listening Activity:
* Introduce students to the listening activity that they will be completing in order to draw conclusions about how New Jersey’s musical artists have portrayed New Jersey in song, and how those songs fit in with their times.
* Split the class into three groups, with each group looking at each paid of decades (1950s and 60s, 1970s and 80s, 1990s-present).
* Use the playlist of songs on <http://open.spotify.com/user/1215592859/playlist/0lX3sWFVk5ukrMGy6F91kj>
* Give students time to listen to the songs in their groups and discuss them, filling out the Song Analysis handout as they move through the different music selections.
* The listening could be accomplished in one of three ways, depending on the logistics of the particular classroom in question: Students could all be in the same room, but could use headphones so each group can clearly hear their music without it being drowned out by music from one of the other time periods. Alternately, each of the 3 groups of students could be sent to 3 different locations (a classroom, the hallway, and a nearby computer lab or other common space) so that they can listen to their songs without headphones. If neither of those scenarios work, the songs can be placed on a wiki, and for homework the night before, students will be asked to listen to the 6 songs for their time period and post or record their initial reactions to the music (both to get them thinking about the content, and to serve as evidence that they did the assignment).
* As the students work, the teacher should circulate and engage the groups in conversations about the songs, and should informally assess their understanding by seeing which details they zero in on.
  1. Group assessment task: As students complete the song analysis chart, they can move on to the group assessment task.
* They should pick one lyric out of the songs they listened to that they feel best sums up the “New Jersey experience” during that time period.
* They should write it out o a piece of chart paper, along with a sentence or two of background information about the song and artist.
* They should also write on the chart paper a brief explanation of why they chose that particular lyric, how it relates to its time, and how it is representative of the attitudes and values of our region.
* Directions for this part of the activity should be projected or written on the board.
  1. Each of the 3 groups will share with the whole class what they came up with, not only presenting what is on their chart paper, but also playing a clip of the lyric they chose so that students who listened to songs from other decades get a “sample” of the different sounds. The teacher can assess this “final product” by checking to see that the connections between the song and time period are relevant.
  2. Closure: wrap-up discussion that asks students’ opinions on the following points:
* Is there one “Jersey sound”? How has it changed over time? What are some of the most striking differences that you noticed between earlier songs and later songs?
* How have various societal and historical factors made their way into local popular music? What can this tell us about how space, place, and location shape the way we experience our surroundings?

**Homework/Extension**

Ask each student to find a primary source, such as an article from a New Jersey newspaper, and write a short response connecting it to one of the “recurring themes” in the songs they heard.

Alternatively, students could respond to the prompt “Do the local artists you listened to today convey a sense of ‘Jersey Pride’? Why or why not? Justify your answer with specific examples from your listening activity. If you don’t feel that the musicians are expressing pride in their surroundings, what emotion do you think more accurately describes how they feel about New Jersey? What factors do you think might account for some artists being more enthusiastic than others about their experience in our state?”

An interesting way to expand this lesson might be for the teacher to join forces with two other U.S. History classes, and make one class responsible for analyzing songs from the 50s and 60s, another class responsible for songs from the 70s and 80s, and another class responsible for songs from the 90s and today. Then, during another class period, the 3 classes could meet in a common area and have a sort of “teach-out” where they highlight the values/attitudes expressed in the music from each time period, and what the tone/mood/sound of each of the song sets can tell us about the different ways in which these local artists have experienced life in the Garden State.

Teachers can feel free to vary up the song choices. “Rosalita” and “My Hometown” would be good choices for Bruce Springsteen. “December 1963” by The Four Seasons also has a good Jersey vibe. Perhaps Lesley Gore could be used instead of Connie Francis, as both represent the experience of being young, privileged, white, and female in 1960s New Jersey. Since there are so many popular rock bands from New Jersey today, like Titus Andronicus or Lifetime, students may even be able to choose some of their own listening material. The Gaslight Anthem is probably the least esoteric and most explicit example, though: “the Diamond Street Church Choir”, “The Navesink Banks”, “The Patient Ferris Wheel”, and “We Came to Dance” all specifically reference lead singer Brian Fallon’s upbringing in Central Jersey.

A final topic to explore would be the extent to which local artists have influenced *each other’s* sound over time. Being raised in New Jersey means exposure to “Jersey music”; how might that aspect of one’s regional identity go on to shape a career? Students can read one of many articles that speculate as to whether The Gaslight Anthem is Springsteen’s “heir”: <http://www.nytimes.com/2012/07/29/magazine/is-gaslight-anthems-brian-fallon-the-true-heir-to-springsteen.html?pagewanted=all&_r=0>

***Song Analysis Handout 1: Local Musicians (1950s & 1960s)***

|  |  |  |  |
| --- | --- | --- | --- |
| Song and Artist | **What is the tone/mood of the song? How would you describe the sound?** | **Provide evidence from the lyrics that this artist has experienced NJ life. Explain your reasoning.** | **How does the song reflect or relate to its time? What values or ideals does it convey?** |
| **Frankie Valli & The Four Seasons, “Big Man in Town”, 1965** |  |  |  |
| **Dionne Warwick, “I Say a Little Prayer”, 1965** |  |  |  |
| **Ricky Nelson, “That Warm Summer Night”, 1961** |  |  |  |
| **Connie Francis, “Where the Boys Are”, 1961** |  |  |  |
| **Frank Sinatra, “Our Town”, 1955** |  |  |  |
| **Janis Ian, “Society’s Child”, 1967** |  |  |  |

**Corroboration (Putting it all together…)**

1. What generalizations can you make about the “New Jersey experience” in these decades after hearing the song selections?

2. What “themes” seem to reoccur, and what do you think might account for these similarities?

3. Which songs have a different sound or hint at a different New Jersey experience? What factors might cause such diverse outlooks (even though these artists were all famous around the same time)?

***Song Analysis Handout 2: Local Musicians (1970s & 1980s)***

|  |  |  |  |
| --- | --- | --- | --- |
| Song and Artist | **What is the tone/mood of the song? How would you describe the sound?** | **Provide evidence from the lyrics that this artist has experienced NJ life. Explain your reasoning.** | **How does the song reflect or relate to its time? What values or ideals does it convey?** |
| **Bon Jovi, “Livin’ on a Prayer”, 1986** |  |  |  |
| **Bruce Springsteen**  **“4th of July, Asbury Park”, 1973** |  |  |  |
| **Blondie, “Union City Blue”, 1979** |  |  |  |
| **The B-52s, “Deadbeat Club”, 1989** |  |  |  |
| **The Sugarhill Gang, “Rapper’s Delight”, 1979** |  |  |  |
| **Kool & the Gang, “This is You, This is Me”, 1973** |  |  |  |

**Corroboration (Putting it all together…)**

1. What generalizations can you make about the “New Jersey experience” in these decades after hearing the song selections?

2. What “themes” seem to reoccur, and what do you think might account for these similarities?

3. Which songs have a different sound or hint at a different New Jersey experience? What factors might cause such diverse outlooks (even though these artists were all famous around the same time)?

***Song Analysis Handout 3: Local Musicians (1990s - Present)***

|  |  |  |  |
| --- | --- | --- | --- |
| Song and Artist | **What is the tone/mood of the song? How would you describe the sound?** | **Provide evidence from the lyrics that this artist has experienced NJ life. Explain your reasoning.** | **How does the song reflect or relate to its time? What values or ideals does it convey?** |
| **The Gaslight Anthem, “Blue Jeans and White T-Shirts”, 2008** |  |  |  |
| **Lauryn Hill, “Every Ghetto, Every City”, 1998** |  |  |  |
| **Real Estate, “Suburban Dogs”, 2009** |  |  |  |
| **Promise Ring, “Jersey Shore”, 1999** |  |  |  |
| **John Gorka, “I’m From New Jersey”, 2006** |  |  |  |
| **Bouncing Souls, “So Jersey”, 2006** |  |  |  |

**Corroboration (Putting it all together…)**

1. What generalizations can you make about the “New Jersey experience” in these decades after hearing the song selections?

2. What “themes” seem to reoccur, and what do you think might account for these similarities?

3. Which songs have a different sound or hint at a different New Jersey experience? What factors might cause such diverse outlooks (even though these artists were all famous around the same time)?

**Historical Background, Song Lyrics & Artist Information Handout 1:**

**The 1950s &1960s**

***What Was Occurring in U.S. History (Political, Economic & Social)?***

The United States had recovered from WWII and the peacetime consumer economy was doing well. There was a mass exodus of middle-class white American families from the crowded cities to the cookie-cutter suburbs, which placed an emphasis on leisure, style, and achieving the “American Dream:, often enforcing strict gender roles or stereotypes. The “Red Scare” prompted many older Americans to be politically conservative and concerned with conformity. Very few people wanted to tackle sensitive social issues, as they feared being labeled “radical”. “Teen culture”, however, was hot: as America moved into the 60s, a rise in automobiles, dance halls, and drive-in movie theaters entertained growing “baby boomers”.

Like much of U.S. history, though, this time period was characterized by intense segregation. There was a wide gap between the rich and the poor. The Civil Rights movement begins to take off, characterized at first by boycotts and peaceful protests, and later by more intense race riots in the inner cities. Despite the landmark *Brown v. Board* decision, it was rare for black students and white students to share a school. In the later 60s, a clash in values will begin to emerge between those who subscribe to a “counterculture” and want more individual freedom of expression, and those who embrace more traditional social norms.

***How Does All of That Relate to Life in the Garden State at This Time?***

The port cities of Newark and Elizabeth become increasingly vital to the economy at this time, providing jobs for lower-middle-class New Jerseyans. Many cities experienced urban decay as these decades wore on, though, mostly due to the increasing growth of the suburbs (which caused families with economic means to leave crowded urban areas, leaving behind a population of poor racial minorities who were neglected in terms of receiving needed social services and government attention). There were several clashes between minorities and the (mostly White) police forces in places like Jersey City and Plainfield.

***What Do I Need to Know About the Music Scene During This Time?***

The “crooners” of the late 1940s, like Frank Sinatra and Tony Bennett, were well-established. Rock & Roll, however, was beginning to take off, as kids hungered for something they could dance to. Themes of 1950s song lyrics were quite wholesome, but in the 60s, folk songs tried to explore “tough topics” like race. Minority youths created a market for soul music, which later influenced the musical tastes of White youths.

**Song 1: “Big Man In Town” by Frankie Valli and the Four Seasons**

The Four Seasons were a pop band founded in 1960 in Belleville, New Jersey. The fact that their male lead singer, Frankie Valli, had a falsetto voice set them apart. The movie/play *Jersey Boys* is based on their fame.



Each day as I grow older

The nights are getting colder

Some day the sun will shine on me

Money, I don't have any

I'm down to my last penny

But darlin' don't cry over me

I'll be a big man in town, honest honey

I'll be a big man in town, promise darlin'

I'll be a big man in town, just you wait and see

You'll be proud of me

Big man in town

They think that I'm a rover

But my rovin' days are over

Some day your folks will welcome me

I went away a small man

But I'll come home a tall man

Then what a pretty bride you'll be

[repeat chorus]

Coda:

(Big man in town)

I'm gonna make it, just wait and see

Oh, I'm gonna make it, just wait and see

Girl I'm gonna make it, just wait and see

**Song 2: “I Say A Little Prayer” by Dionne Warwick**

Dionne Warwick is a Soul and R&B singer from an ethnically-diverse neighborhood in East Orange, New Jersey. Here mother was a gospel singer at a church in Newark and her father floated from job to job. This song was conceptualized as a working-class woman’s worry about a boyfriend in the army.



The moment I wake up

Before I put on my makeup

I say a little prayer for you

While combing my hair, now,

And wondering what dress to wear, now,

I say a little prayer for you

Forever, forever, you'll stay in my heart

and I will love you

Forever, forever, we never will part

Oh, how I'll love you

Together, together, that's how it must be

To live without you

Would only be heartbreak for me.

I run for the bus, dear,

While riding I think of us, dear,

I say a little prayer for you.

At work I just take time

And all through my coffee break-time,

I say a little prayer for you.

Forever, forever, you'll stay in my heart

and I will love you

Forever, forever we never will part

Oh, how I'll love you

Together, together, that's how it must be

To live without you

Would only be heartbreak for me.

**Song 3: “That Warm Summer Night” by Ricky Nelson**

Ricky Nelson was a teenage pop superstar in the early 60s who focused on young love, very much like today’s Jonas Brothers. He was born in Teaneck, NJ, raised in a suburban environment until he got his start as a small-scale television actor in the late 1950s. He was known for his soft rock and heartthrob status.



The April walk through fields and farms

And then I held you in my arms

But most of all, I still recall

That warm summer night

The autumn hayride, the frosty breeze

The fading color of the trees

But through the fall, I still recall

That warm summer night

Through all my life, I can't forget

That moonlit picnic by the sea

We left the others far behind

And then you gave your love to me

The winter sleigh ride through falling snow

A kiss beneath the mistletoe

Through cold December, I still remember

That warm summer night

Through all my life, I can't forget

That moonlit picnic by the sea

We left the others far behind

And then you gave your love to me

The winter sleigh ride through falling snow

A kiss beneath the mistletoe

Through cold December, I still remember

That warm summer night

**Song 4: “Where the Boys Are” by Connie Francis**

Connie Francis was an Italian-American pop singer famous in the early 1960s. She was born in Newark, and in addition to her hits, she also recorded songs in Italian and Hebrew (because her neighborhood contained a mix of Catholics and Jews). Her songs had contemporary musical arrangements to encourage dancing.



Where the boys are

Someone waits for me,

A smiling face, a warm embrace,

Two arms to hold me tenderly.

Where the boys are

My true love will be,

He's walking down some street in town

And I know he's looking there for me.

In the crowd of a million people

I'll find my valentine,

Then I'll climb to the highest steeple

And tell the world he's mine.

'Til he holds me

I wait impatiently.

Where the boys are,

Where the boys are,

Where the boys are,

Someone waits for me.

'Til he holds me

I wait impatiently.

Where the boys are,

Where the boys are,

Where the boys are,

Someone waits for me.

**Song 5: “Our Town” by Frank Sinatra**

Frank Sinatra is a native of Hoboken, New Jersey. His wide appeal and easy-to-listen-to tunes made him one of the most famous male vocalists ever, although he couldn’t read music. He was arrested for adultery before he got his start singing in nightclubs. This song was inspired by a 1938 Thornton Wilder play.



You will like the folks you meet in our town,

The folks you'll meet on any street in our town.

Pick out any cottage, white or brown.

They're all so appealing, with that "lived-in" feelin'.

You will like the shady lanes in our town.

The music of the passing trains in our town.

You will lose your heart, I promise you,

In this, our "two by four" town,

"Welcome" on the door town,

If you'll make it your town, too.

(Musical interlude)

You will lose your heart, I promise you,

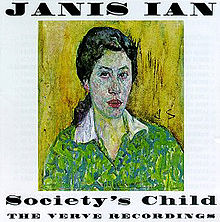
In this, our "two by four" town,

"Welcome" on the door town,

If you'll make it your town, too.

**Song 6: “Society’s Child” by Janis Ian**

Janis Ian, a folk singer, got her start in the 60s, so she was less mainstream than some of the artists heating up the Billboard charts in this era. Many of her songs tell stories about significant social issues at the time, so they’re not all “feel-good music”. This one, in particular, discusses the pain of an interracial relationship. Janis Ian lived in East Orange, New Jersey, and was actually one of very few White students at her school.



Come to my door, baby,

Face is clean and shining black as night.

My mother went to answer you know

That you looked so fine.

Now I could understand your tears and your shame,

She called you "boy" instead of your name.

When she wouldn't let you inside,

When she turned and said

"But honey, he's not our kind."

She says I can't see you any more, baby,

Can't see you anymore.

Walk me down to school, baby,

Everybody's acting deaf and blind.

Until they turn and say,

"Why don't you stick to your own kind."

My teachers all laugh, their smirking stares,

Cutting deep down in our affairs.

Preachers of equality,

Think they believe it,

Then why won't they just let us be?

They say I can't see you anymore baby,

Can't see you anymore.

One of these days I'm gonna stop my listening,

Gonna raise my head up high.

One of these days I'm gonna raise up my glistening wings and fly.

But that day will have to wait for a while.

Baby I'm only society's child.

When we're older things may change,

But for now this is the way they must remain.

I say I can't see you anymore baby,

Can't see you anymore.

No, I don't want to see you anymore, baby.

**Historical Background, Song Lyrics & Artist Information Handout 2:**

**The 1970s &1980s**

***What Was Occurring in U.S. History (Political, Economic & Social)?***

The 1970s was a time of dissatisfaction. The second-wave feminist movement pushed for changes in the role of women. Young people on college campuses protested involvement in the Vietnam War, which ended in 1975. The period was characterized by an increasing sense of distrust in the government, brought about partly by frustration that men were sent off to die in unnecessary foreign conflicts that the United States got involved in for immoral reasons. The Watergate scandal, which led to President Nixon’s resignation, did not help matters much. Two rather weak and unpopular presidents, Gerald Ford and Jimmy Carter, followed him, so when Ronald Reagan took office in the 80s, patriotism was rather low.

The 1970s economy was stagnant; as evidenced by an oil crisis with the Middle East that led to terrible fuel shortages, the beginnings of outsourcing production to developing nations where it could be done more cheaply even if it meant the closing of American factories and the laying off of American workers, and pervasive inflation that no president could seem to fix. The consumer economy picks back up in the 80s because of “trickle-down economics”, but the people who benefited from that were the wealthy. Society is becoming more racially integrated, so African-Americans find fame in music and television.

***How Does All of That Relate to Life in the Garden State at This Time?***

At this politically-active time, women are granted further equal-protection rights by the state legislature, and the voting age is lowered to 18. To fight the growing economic crisis, New jersey mandated a state income tax and legalized privately-owned casinos so that the tax revenue could be used to fund education and social welfare. In the 1980s, as the Cold War “heated up” again under Ronald Reagan, and defense spending took up government money that had previously gone toward the funding of social welfare programs, New Jersey actually became a key missile defense site (maintained, but never utilized).

***What Do I Need to Know About the Music Scene During This Time?***

These decades saw in increase in musical genres and styles, namely rap, disco and reggae, although rock & roll, (now recorded increasingly by women as well as men!) reigned supreme in terms of popularity. The sound grew louder and more electronic, speaking to an increase in recording technology, or perhaps the general public mood of dissatisfaction that pervaded the time. Glam rock and “urban” music were born.

**Song 1: “Livin’ on a Prayer” by Bon Jovi, 1986**

This song describes a fictional couple enduring economic hardship. It was the first number one hit for this popular rock band formed in Sayreville, New Jersey. Jon Bon Jovi was working at a shoe store when he got a chance to be an opening act for another popular New Jersey band, Southside Johnny & the Asbury Jukes.



Tommy used to work on the docks

Union's been on strike

He's down on his luck

It's tough, so tough

Gina works at a diner all day

Working for her man

She brings home her pay

For love, for love

She says

We've gotta hold on

To what we've got

It doesn't make a difference if we make it or not

We've got each other

And that's a lot

For love, we'll give it a shot

Oh, they're halfway there

Oh, living on a prayer

Take my hand

We'll make it I swear

Oh, living on a prayer

Tommy's got his six-string in hock

Now he's holding in when he used to make it talk

So tough, it's tough

Gina dreams of running away

She cries in the night

Tommy whispers 'baby it's okay, someday...'

We've gotta hold on

To what we've got

It doesn't make a difference if we make it or not

We've got each other

And that's a lot

For love, we'll give it a shot

Oh, they're halfway there

Oh, living on a prayer

Take my hand

We'll make it I swear

Oh, living on a prayer

Living on a prayer

Oh, we've gotta hold on

Ready or not

You live for the fight

When that's all that you've got

Oh, they're halfway there

Oh, living on a prayer

Take my hand

And we'll make it I swear

Oh, living on a prayer

**Song 2: “4th of July, Asbury Park” by Bruce Springsteen**

Bruce Springsteen, raised in Freehold, is the artist who is most commonly associated with New Jersey. His songs, particularly the earlier ones, have a clear “bar band” sound that has influenced many Jersey-Shore-area artists. The imagery in his lyrics refers to specific places, experiences, and memories. “Little Eden” is a nickname for the boardwalk section of Asbury Park. Today, it’s the name of a recording studio there.



Sandy, the fireworks are hailin' over Little Eden tonight

Forcin' a light into all those stoney faces left stranded on this warm July

Down in town the circuit's full with switchblade lovers so fast, so shiny, so sharp

As the wizards play down on Pinball Way on the boardwalk way past dark

And the boys from the casino dance with their shirts open like Latin lovers on the shore

Chasin' all them silly New York virgins by the score

Sandy, the aurora is risin' behind us

This pier lights our carnival life forever

Love me tonight for I may never see you again

Hey Sandy girl, my baby

Now the greasers they tramp the streets or get busted for sleeping on the beach all night

Them boys in their high heels, ah

Sandy, their skins are so white

And me I just got tired of hangin' in them dusty arcades bangin' them pleasure machines

Chasin' the factory girls underneath the boardwalk where they promise to unsnap their jeans

And you know that tilt-a-whirl down on the south beach drag

I got on it last night and my shirt got caught

And they kept me spinnin'

I didn't think I'd ever get off

Oh Sandy, the aurora is risin' behind us

This pier lights our carnival life on the water

Runnin', laughin' 'neath the boardwalk with the boss's daughter

I remember, Sandy girl, now baby

Sandy, that waitress I was seeing lost her desire for me

I spoke with her last night, she said she won't set herself on fire for me anymore

She worked that joint under the boardwalk, she was always the girl you saw boppin' down the beach with the radio

The kids say last night she was dressed like a star in one of them cheap little seaside bars and I saw her parked with Loverboy out on the Kokomo

Did you hear the cops finally busted Madam Marie for tellin' fortunes better than they do

For me this boardwalk life's through, babe

You ought to quit this scene too

Sandy, the aurora is rising behind us

This pier lights our carnival life forever

Oh love me tonight and I promise I'll love you forever

**Song 3: “Union City Blue” by Blondie, 1979**

This song was written by Blondie’s female frontwoman, Debbie Harry, to go along with a movie that had the same name. The movie was filmed on location in Union City, NJ, and it was about a man who became obsessed with finding and attacking the person who is drinking from the milk bottles delivered to his home. Debbie Harry grew up in Hawthorne, New Jersey, worked as a waitress, and formed a popular punk band.



Oh, oh, what are we gonna do?

Union, Union, Union City blue

Tunnel to the other side

It becomes daylight

I say he's mine

Oh power, passion plays a double hand

Union, Union Union City man

Arrive, climb up four flights

To the orange side

Rearrange my mind

In turquoise Union, Union, Union City blue

Skyline, passion, Union City blue

Power, passion plays a double hand

Union, Union, Union City man

I say he's mine

I have a plan

I say he's my Union City man

Oh, oh, what are we gonna do?

Union, Union, Union City blue

**Song 4: “Deadbeat Club” by The B-52’s, 1989**

This song is about a group of musicians who have been labeled “deadbeats” by their parents because they are waiting to make it big but don’t have jobs and can’t support themselves. Their lead singer, Kate Pierson, was born in Weehawken, New Jersey. Their style is “new wave”: electronic pop with punk influences.



Huh, Get a job, what for, I'm trying to think

I was good, I could talk

A mile a minute,

On this caffeine buzz I was on

We were really hummin'

We would talk every day for hours

We belong to the deadbeat club

Anyway we can,

We're gonna find something

We'll dance in the garden

In torn sheets in the rain

We're the deadbeat club

We're the deadbeat club

Going down to Allen's for

A twenty-five cent beer

And the jukebox playing real loud,

"Ninety-six tears"

We're wild girls walkin' down the street

Wild girls and boys going out for a big time

Let's go crash that party down

In Normaltown tonight

Then we'll go skinny-dippin'

In the moonlight

We're wild girls walkin' down the street

Wild girls and boys going out for a big time

Anyway we can

We're gonna find something

We'll dance in the garden

In torn sheets in the rain

Chorus

Oh no! Here they come

The members of the deadbeat club

**Song 5: “Rapper’s Delight” by the Sugarhill Gang, 1979**

This group was formed in Englewood, New Jersey, and they are known for recording the first rap single that became a top-40 hit, showing that mainstream America was “ready” for this style of music. [Michael "Wonder Mike" Wright](http://en.wikipedia.org/wiki/Wonder_Mike), [Henry "Big Bank Hank" Jackson](http://en.wikipedia.org/wiki/Big_Bank_Hank), and Guy "Master Gee" O'Brien were assembled by producer Sylvia Robinson. This song is one of their only hits, but it gave credibility to the hip-hop genre.



now what you hear is not a test

i'm rappin to the beat

and me, the groove, and my friends

are gonna try to move your feet

see i am wonder mike and i like to say hello

to the black, to the white,

the red, and the brown, the purple and yellow

but first i gotta bang bang the boogie to the boogie

say up jump the boogie to the bang bang boogie

let's rock, you dont stop

rock the riddle that will make your body rock

well so far youve heard my voice

but i brought two friends along

and next on the mike is my man hank

come on, hank, sing that song

check it out, i'm the c-a-s-an-the-o-v-a

and the rest is f-l-y

ya see i go by the code of the doctor of the mix

and these reasons i'll tell ya why

ya see i'm six foot one and i'm tons of fun

and i dress to a t

ya see i got more clothes than muhammad ali

and i dress so viciously

i got bodyguards, i got two big cars

that definitely aint the wack

i got a lincoln continental and a sunroof cadillac

so after school, i take a dip in the pool

which really is on the wall

i got a color tv so i can see

the knicks play basketball

hear me talkin bout checkbooks, credit cards

more money than a sucker could ever spend

but i wouldnt give a sucker or a bum from the rucker

not a dime til i made it again

ya go hotel motel whatcha gonna do today (say what)

ya say im gonna get a fly girl gonna get some spankin

drive off in a def oj

everybody go, hotel motel holiday inn

say if your girl starts actin up,

then you take her friend

master gee, am I mellow

its on you so what you gonna do

well it's on n on n on on n on

the beat dont stop until the break of dawn

i said m-a-s, t-e-r, a g with a double e

i said i go by the unforgettable name

of the man they call the master gee

well, my name is known all over the world

by all the foxy ladies and the pretty girls

i'm goin down in history

as the baddest rapper there could ever be

now i'm feelin the highs and ya feelin the lows

the beat starts gettin into your toes

ya start poppin ya fingers and stompin your feet

and movin your body while youre sittin in your seat

and the damn ya start doin the freak

i said damn, right outta your seat

then ya throw your hands high in the air

ya rockin to the rhythm, shake your derriere

ya rockin to the beat without a care

with the sureshot m.c.s for the affair

now, im not as tall as the rest of the gang

but i rap to the beat just the same

i dot a little face and a pair of brown eyes

all im here to do ladies is hypnotize

singin on n n on n on n on

the beat dont stop until the break of dawn

singin on n n on n on on n on

like a hot buttered a

pop da pop da pop dibbie dibbie

pop da pop pop ya dont dare stop

come alive yall gimme what ya got

i guess by now you can take a hunch

and find that i am the baby of the bunch

'but that's okay i still keep in stride

cause all i'm here to do is just wiggle your behind

singin on n n on n on n on

the beat dont stop until the break of dawn

singin on n n on n on on n on

rock rock yall throw it on the floor

im gonna freak ya here im gonna feak ya there

im gonna move you outta this atmosphere

cause im one of a kind and ill shock your mind

ill put t-t-tickets in your behind

i said 1-2-3-4, come on girls get on the floor

a-come alive, yall a-gimme what ya got

cause im guaranteed to make you rock

i said 1-2-3-4

tell me wonder mike what are you waitin for?

i said a hip hop the hippie to the hippie

the hip hip hop, a you dont stop

the rock it to the bang bang boogie

say up jumped the boogie

to the rhythm of the boogie, the beat

skiddlee beebop a we rock a scoobie doo

and guess what america we love you

cause ya rock and ya roll with so much soul

you could rock till you're a hundred and one years old

i dont mean to brag i dont mean to boast

but we like hot butter on our breakfast toast

rock it up baby bubbah

baby bubbah to the boogie da bang bang da boogie

to the beat beat, its so unique

come on everybody and dance to the beat

i said a hip hop the hippie the hippie

to the hip hip hop, a you dont stop

rock it out baby bubbah to the boogie da bang bang

the boogie to the boogie da beat

i said i cant wait til the end of the week

when im rappin to the rhythm of a groovy beat

and attempt to raise your body heat

just blow your mind so that you cant speak

and do a thing but a rock and shuffle your feet

and let it change up to a dance called the freak

and when ya finally do come in to your rhythmic beat

rest a little while so ya dont get weak

i know a man named hank

he has more rhymes than a serious bank

so come on hank sing that song

to the rhythm of the boogie da bang bang da bong

well, im imp the dimp the ladies pimp

the women fight for my delight

but im the grandmaster with the three mcs

that shock the house for the young ladies

and when you come inside, into the front

you do the freak, spank, and do the bump

and when the sucker mcs try to prove a point

we're treacherous trio, we're the serious joint

a from sun to sun and from day to day

i sit down and write a brand new rhyme

because they say that miracles never cease

i've created a devastating masterpiece

i'm gonna rock the mike til you cant resist

everybody, i say it goes like this

well i was comin home late one dark afternoon

a reporter stopped me for a interview

she said she's heard stories and she's heard fables

that i'm vicious on the mike and the turntables

this young reporter i did adore

so i rocked a vicious rhyme like i never did before

she said damn fly guy im in love with you

the casanova legend must have been true

i said by the way baby what's your name

said i go by the name of lois lane

and you could be my boyfiend you surely can

just let me quit my boyfriend called superman

i said he's a fairy i do suppoose

flyin through the air in pantyhose

he may be very sexy or even cute

but he looks like a sucker in a blue and red suit

i said you need a man who's got finesse

and his whole name across his chest

he may be able to fly all through the night

but can he rock a party til the early light

he cant satisfy you with his little worm

but i can bust you out with my super sperm

i go do it, i go do it, i go do it, do it , do it

an i'm here an i'm there

i'm big bang hank, im everywhere

just throw your hands up in the air

and party hardy like you just dont care

let's do it dont stop

yall a tick a tock yall you dont stop

go hotel motel what you gonna do today (say what)

i'm gonna get a fly girl

gonna get some spank drive off in a def oj

everybody go hotel motel holiday inn

you say if your girl starts actin up

then you take her friend

i say skip, dive, what can i say

i cant fit em all inside my oj

so i just take half and bust them out

i give the rest to master gee

so he could shock the house

it was twelve o'clock one friday night

i was rockin to the beat and feelin all right

everybody was dancin on the floor

doin all the things they never did before

and then this fly fly girl with a sexy lean

she came into the bar, she came into the scene

as she traveled deeper inside the room

all the fellas checked out her white sasoons

she came up to the table, looked into my eyes

then she turned around and shook her behind

so i said to myself, its time for me to release

my vicious rhyme i call my masterpiece

and now people in the house this is just for you

a little rap to make you boogaloo

now the group ya hear is called phase two

and let me tell ya somethin we're a helluva crew

once a week we're on the street

just a-cuttin' the jams and making it free

for you to party ya got to have the movies

so we'll get right down and give you the groove

for you to dance you gotta get hype

so we'll get right down for you tonight

now the system's on and the girls are there

ya definitely have a rockin affair

but let me tell ya somethin there's still one fact

that to have a party ya got to have a rap

so when the party's over you're makin it home

and tryin to sleep before the break of dawn

and while ya sleepin ya start to dream

and thinkin how ya danced on the disco scene

my name appears in your mind

yeah, a name you know that was right on time

it was phase two just a doin a do

rockin ya down cause ya know we could

to the rhythm of the beat that makes ya freak

come alive girls get on your feet

to the rhythm of the beat to the beat the beat

to the double beat beat that it makes ya freak

to the rhythm of the beat that says ya go on

on n on into the break of dawn

now i got a man comin on right now

he's guaranteed to throw down

he goes by the name of wonder mike

come on wonder mike do what ya like

like a can of beer that's sweeter than honey

like a millionaire that has no money

like a rainy day that is not wet

like a gamblin fiend that does not bet

like dracula with out his fangs

like the boogie to the boogie without the boogie bang

like collard greens that dont taste good

like a tree that's not made out of wood

like goin up and not comin down

is just like the beat without the sound no sound

to the beat beat, ya do the freak

everybody just rock and dance to the beat

have you ever went over a friends house to eat

and the food just aint no good

i mean the macaroni's soggy the peas are mushed

and the chicken tastes like wood

so you try to play it off like you think you can

by sayin that youre full and then

your friend says momma he's just being polite

he aint finished uh uh that's bull

so your heart starts pumpin and you think of a lie

and you say that you already ate

and your friend says man there's plenty of food

so you pile some more on your plate

while the stinky foods steamin

your mind starts to dreamin

of the moment that it's time to leave

and then you look at your plate

and your chickens slowly rottin

into something that looks like cheese

oh so you say that's it i got to leave this place

i dont care what these people think

im just sittin here makin myself nauseous

with this ugly food that stinks

so you bust out the door while its still closed

still sick from the food you ate

and then you run to the store for quick relief

from a bottle of kaopectate

and then you call your friend two weeks later

to see how he has been

and he says i understand about the food

baby bubbah but we're still friends

with a hip hop the hippie to the hippie

the hip hip a hop a you dont stop the rockin

to the bang bang boogie

say up jump the boogie

to the rhythm of the boogie the beat

i say hank can ya rock

can ya rock to the rhythm that just dont stop

can ya hip me to the shoobie doo

i said come on make the make the people move

i go to the halls and then ring the bell

because i am the man with the clientele

and if ya ask me why i rock so well

a big bang, i got clientele

and from the time i was only six years old

i never forgot what i was told

it was the best advice that i ever had

it came from my wise dear old dad

he said sit down punk i wanna talk to you

and dont say a word until i'm through

now there's a time to laugh a time to cry

a time to live and a time to die

a time to break and a time to chill

to act civilized or act real ill

but whatever ya do in your lifetime

ya never let a mc steal your rhyme

so from sixty six til this very day

ill always remember what he had to say

so when the sucker mcs try to chump my style

i let them know that i'm versatile

i got style finesse and a little black book

that's filled with rhymes and i know you wanna look

but there's a thing that separates you from me

and that's called originality

because my rhymes are on from what you heard

i didnt even bite and not a god d--m word

and i say a little more later on tonight

so the sucker mc's can bite all night

a tick a tock yall a beat beat yall

a lets rock yall ya dont stop

ya go hotel motel whatcha gonna do today (say what)

ya say im gonna get a fly girl gonna get some spankin

drive off in a def oj

everybody go hotel motel holiday inn

ya say if your girl starts

actin up then you take her friends

a like that yall to the beat yall

beat beat yall ya dont stop

a master gee am I mellow?

its on you so whatcha gonna do

well like johnny carson on the late show

a like frankie croker in stereo

well like the barkay's singin holy ghost

the sounds to throw down they're played the most

its like my man captain sky

whose name he earned with his super sperm

we rock and we dont stop

get off yall im here to give you whatcha got

to the beat that it makes you freak

and come alive girl get on your feet

a like a perry mason without a case

like farrah fawcett without her face

like the barkays on the mike

like gettin right down for you tonight

like movin your body so ya dont know how

right to the rhythm and throw down

like comin alive to the master gee

the brother who rocks so viciously

i said the age of one my life begun

at the age of two i was doin the do

at the age of three it was you and me

rockin to the sounds of the master gee

at the age of four i was on the floor

givin all the freaks what they bargained for

at the age of five i didnt take no jive

with the master gee its all the way live

at the age of six i was a pickin up sticks

rappin to the beat my stick was fixed

at the age of seven i was rockin

in heaven dontcha know i went off

i got right on down to the beat you see

gettin right on down makin all the girls

just take of their clothes to the beat the beat

to the double beat beat that makes you freak

at the age of eight i was really great

cause every night you see i had a date

at the age of nine i was right on time

cause every night i had a party rhyme

goin on n n on n on on n on

the beat dont stop until the break of dawn

a sayin on n n on n on on n on...

like a hot buttered de pop de pop de pop

a saying on n n on n on on n on

cause i'm a helluva man when i'm on the mike

i am the definate feast delight

cause i'm a helluva man when i'm on the mike

i am the definate feast delight

come to the master gee you see

the brother who rocks so viciously

**Song 6: “This is You, This is Me” by Kool and the Gang**

This band was formed in Jersey City, NJ, and it took its influences from rap, soul, and funk. This song was not a huge hit for the band, hinting that perhaps people might have been uncomfortable with the idea of racial/socioeconomic inequality. It does, however, mirror styles that were popular in dance halls in the 70s.



Cryin' baby's on the doorstep

Helpless as can be

Lady of the evenin', set your mind free

Growin' up in a ghetto, never seen a tree, oh

If you don't understand the words to the song

It's all you, it's all me

If you don't understand the words to the song

It's all you, it's all me, yeah

If you try to make it better, try to fold 'em in

You'll take it from your pocket, you take it from within, yeah

You take it from your bride y'all, you're right back where you've been

It's sort of like a see saw, up and down again

Your key is indication, yeah

If you don't understand the words to the song

It's all you, it's all me

If you don't understand, don't get me wrong

It's all you, it's all me, yeah

Get down y'all, oh yeah

If you don't understand the words to the song

It's all me, it's all you

If you don't understand, don't get me wrong

It's all me, it's all you

Get down y'all

While you made it on the doorstep

Growin' up in a ghetto, never seen a tree

Don't understand the words to the song

It's all me, it's all you

Don't understand, don't get me wrong

It's all me, it's all you

**Historical Background, Song Lyrics & Artist Information Handout 3: The 1990s – Present**

***What’s Happening in U.S. Society?***

After the fall of the Soviet Union, the United States was an unchallenged superpower. Increased globalization brought increased conflict, however, particularly with Middle Eastern countries. These decades saw a rise in terrorism and long-lasting military engagements. Domestic social policy grew more liberal in many ways: some states legalized gay marriage, increased access to healthcare, and reformed the public education systems. America continues to be a nation of immigrants, many of whom are refugees from war-torn nations. The United States government dealt with national disasters, like Hurricane Katrina in 2005, with varying degrees of success.

The rise of the Internet created a huge economic boom, but the dot-com bubble burst, kicking the economy into a recession, so the early 2000s became synonymous with unemployment. More Americans than ever before pursue higher education, despite rising costs. “Urban decay” that plagued previous decades has been replaced in many areas with “gentrification” (i.e. rebuilding downtrodden neighborhoods to make them appeal to high-income renters, leaving the poor with nowhere affordable to go). As pointed out by the “Occupy Wall Street” movement that made their name criticizing the “one percent” that profit at the expense of the “ninety-nine percent”, there’s still a large, noticeable gap between rich and poor.

Popular culture has grown more risqué, with sex scandals featured in tabloid headlines, revealing clothing dominating runways, and reality television devaluing the idea of privacy. Entertainment “pushes the envelope” a bit more, but also seems more reflective of America’s diversity (with blended families like those on *Modern Family*, and upper-middle-class African-Americans, like on *The Fresh Prince of Bel-Air*).

***How Does it Relate to the Garden State?***

With its geographic proximity to New York City, New Jerseyans were deeply affected by the attacks of September 11th, 2001, and many Americans became more fearful of “outsiders”, a dangerous notion in place that has so much religious and cultural diversity. The economic recession did not seem to hurt local tourism: rather than take vacations abroad, many families flock to popular Jersey Shore points. Towns like Hoboken and Jersey City recently earned their “hipster” reputation by catering to an upscale clientele.

***What Do I Need to Know About the Music Scene During This Time?***

“Alternative rock” dominates the 1990s, meaning that it gets harder and harder to classify and categorize rock & roll, except to say that it’s more of a gritty lifestyle and a powerful avenue for sending one’s message to the world. Lyrics become deeper and more complex across all styles of music, and Internet outlets like MySpace and iTunes allow small local bands to start up and build a following.

**Song 1: “Blue Jeans and White T-Shirts” by Gaslight Anthem, 2008**

Gaslight Anthem is a current punk rock band formed in New Brunswick, New Jersey. The lead singer and songwriter, Brian Fallon, grew up in Red Bank. This song makes numerous references to Jersey Shore hot spot Asbury Park, including Cookman Avenue, the main street full of live music venues.



We are the boys from Little Eden

We are the heart of Saturday night

We drink from the fountains off the fireworks

Sweat and bone for a better life

We like our choruses sung together

We like our arms in our brothers' arms

Call every girl we ever met Maria

But I only love Virginia's heart

Still we sing with our heroes, 33 rounds per minute

We're never going home until the sun says we're finished

I'll love you forever if I ever love at all

Wild hearts, blue jeans, & white t-shirts

Some things baby never told you

Some things papa done ain't right

Spent a lifetime just to get over

You always said my mama tried

Still we sing with our heroes, 33 rounds per minute

We're never going home until the sun says we're finished

I'll love you forever if I ever love at all

With wild hearts, blue jeans, & white t-shirts

So tonight I'll call you from a Fourth Street payphone

We'll sleep on the beach if we ain't got a ride

Someday I'll buy you that house on Cookman

We could sleep on the beach all night

Sleep on the beach if we ain't got a ride

Sleep on the beach all night

Sleep on the beach all night

Sleep on the beach if we ain't got a ride

**Song 2: “Every Ghetto, Every City” by Lauryn Hill, 1998**

Lauryn Hill is from East Orange, and she recorded this song in New Jersey as part of her most famous album, *The Miseducation of Lauryn Hill*, having recently had a child out of wedlock with Rohan Marley (Bob Marley’s son). This song makes numerous references to her childhood experiences in urban NJ.



I was just a little girl

Skinny legs, a press and curl

My mother always thought I'd be a star

But way before my record deal,

The streets that nurtured Lauryn Hill

Made sure that I'd never go too far

Every ghetto, every city and suburban place I've been

Make me recall my days in the New Jerusalem

Story starts at Hootaville grew up next to Ivy Hill

When kids were stealing quartervilles for fun

"Kill the guy" in Carter park

Rode a Mongoose 'til it's dark

Watching kids show off the stolen ones

Every ghetto, every city and suburban place I've been

Make me recall my days in New Jerusalem

You know it's hot, don't forget what you've got

Looking back,

Looking back, looking back, looking back

You know it's hot, don't forget what you've got

Looking back

Thinking back, thinking back, thinking back

A bag of Bontons, twenty cents and a nickel

Springfield Ave. had the best popsicles

Saturday morning cartoons and Kung-Fu

Main street roots tonic with the dreds

A beef patty and some coco bread

Move the patch from my Lees to the tongue of my shoe

'Member Frelng-Huysen used to have the bomb leather

Back when Doug Fresh and Slick Rick were together

Looking at the crew, we thought we'd all live forever

You know it's hot, don't forget what you've got

Looking back

Thinking back, thinking back, thinking back

You know it's hot, don't forget what you've got

Looking back

Thinking back, thinking back, thinking back

Drill teams on Munn street

Remember when Hawthorne and Chancellor had beef

Moving Records was on Central Ave.

I was there at dancing school

South Orange Ave. at Borlin pool

Unaware of what we didn't have

Writing your friends' names on your jeans with a marker

July 4th races off of Parker

Fireworks at Martin stadium

The Untouchable P.S.P., where all them crazy niggers be

And car thieves got away through Irvington

Hillside brings beef with the cops

Self-Destruction record drops

And everybody's name was Muslim

Sensations and '88 attracted kids from out-of-state

And everybody used to do the wop

Jack, Jack, Jack ya body

Nah, the Biz Mark used to amp up the party

I wish those days, they didn't stop

Every ghetto, every city and suburban place I've been

Make me recall my days in New Jerusalem

You know it's hot, don't forget what you've got

Looking back

Welcome back, welcome back, welcome back

You know it's hot, don't forget what you've got

Looking back

Thinking back, thinking back, thinking back

**Song 3: “Suburban Dogs” by Real Estate, 2009**

Real Estate is an indie rock band from Ridgewood, NJ. All of the members come from relatively privileged backgrounds, and many of their songs reference life in the suburbs.



Suburban dogs get afraid when it rains

Suburban dogs bark at slow moving trains

They'll run from your house and come back the same day

Suburban dogs are in love with their chains

Carry me back to sweet Jersey, back where I long to be

By the fumes of the yellow and green, next to my darling lady

Under the spell of a buzzing street light

I walked alone through the humid black night

The water was cold from the sprinkler down the road

So I walked on through, I was feeling alright

Suburban dogs get afraid when it rains

Suburban dogs bark at slow moving trains

They'll run from your house and come back the same day

Suburban dogs are in love with their chains

Carry me back to sweet Jersey, back where I long to be

By the fields of the yellow and green, next to my darling lady

Back home

Back home

Back home

**Song 4: “Jersey Shore” by Promise Ring, 1999**

Not all of the members of this emo band with a strong cult following are from New Jersey, but a large segment of their fan base is, and they have spent time touring and recording here. They wrote this song just as certain Jersey Shore towns were beginning to become “trendy” summer party spots.



Bored walking on the boardwalk, New Jersey Shore.

If I come to New York, can I sleep on your floor?

I've been living out of a suitcase on the motel floor

And running up tabs at the corner store.

I'm barely walking on the boardwalk anymore.

When summer gets along,

Your hair gets too long.

I'm picking up the habit of drinking long before four,

When July is gone, I'll be twenty-four

And then not anymore.

New Jersey shore, New Jersey shore,

Then not anymore.

**Song 5: “I’m From New Jersey” by John Gorka, 2006**

John Gorka is a modern folk singer from Edison, New Jersey, with an old sound. *Rolling Stone* magazine has credited him with sparking the success of the “New Folk Movement”. Many of his songs tell his own stories about living in the Garden State, but his sound doesn’t have a stereotypical “hard rock” or “bar band” vibe.



I'm from New Jersey, I don't expect too much

If the world ended today, I would adjust.

I'm from New Jersey, no I don't talk that way

I watched too much TV when I was young

I'm from New Jersey, my mom's Italian

I've read those mafia books, we don't belong.

Girls from New Jersey who have that great big hair

They're found in shopping malls, I will take you there

I'm from New Jersey, it's not like Texas

There is no mystery, I can't pretend

I'm from New Jersey, it's like Ohio,

But even more so, imagine that

I know which exit, and where I'm bound,

Tolls on the parkway they will slow you down.

New Jersey people, they will surprise you

'Cause they're not expected to do too much

They will try harder, they may go further,

'Cause they never think that they are good enough

I'm from New Jersey, I don't expect too much

If the world ended today I would adjust

**Song 6: “So Jersey” by Bouncing Souls, 2006**

Bouncing Souls were a punk band founded in New Brunswick in 1988, where a local hardcore music scene was really beginning to take off. They were quite popular in the 90s, and they have recently enjoyed a comeback. Most of the members grew up in Basking Ridge (an affluent suburb) and went to college at Rutgers. They are characterized by a fast-paced sound and a strong beat accompanying lighthearted lyrics.



The sun shines brightly on a Jersey afternoon

He walked in his parents footsteps on his way home from school

Those ties that were so sweet also burned under his feet

Now he is ready to walk a path that is new

Yet he can't turn back

He can't turn back

Running through the crowds

He made it out alive.

Betting everything on himself tonight

She's driving down the shore on a Jersey afternoon

She's driving down the same old roads her parents took her through

Hypnotized by those broken lines, broken records lost in time

She's turning down the road that is new

She can't turn back.

She can't turn back

Stepping through the darkness

It's a new day light

Betting everything on herself tonight

Stepping out of the Asbury Lanes in a midnight snow

Skeletons of this old town, feels like it's coming alive

Riots and corruption, New Jersey roots

This songs for the keys to the engines of our growing up

And we wanna say thanks to the music in our lives

Forgive ourselves for all those lies.

Send some notes to all the lonely

Don't forget we're all one family

Thanks to the music in our lives

For helping us to survive

Lost in one lonely dream

Born to run and live free

The sun shines brightly on us this afternoon

Walking in our own footsteps

A search for something new

We can't turn back

Stepping through the darkness into the light

We're betting everything, we're betting everything

We're betting everything on ourselves tonight