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.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods.
6.1.12.HistoryUP.13.a: 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.HistoryCA.14.c: Determine the influence of multicultural beliefs, products (i.e., art, food, music, and literature), and practices in shaping contemporary American culture.
6.1.12.HistoryUP.16.a: Analyze the impact of American culture on other world cultures and determine the impact of social media on the dissemination of American culture.

Common Core ELA Standards:

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: 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: 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: 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 shape 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?

2. **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?”

3. **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/0lX3sWFVkJ4y6F91kj

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.

4. 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 on 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.

5. 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.

6. 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”:

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

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

<table>
<thead>
<tr>
<th>Song and Artist</th>
<th>What is the tone/mood of the song? How would you describe the sound?</th>
<th>Provide evidence from the lyrics that this artist has experienced NJ life. Explain your reasoning.</th>
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<td>Bon Jovi, “Livin’ on a Prayer”, 1986</td>
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<td>Bruce Springsteen “4th of July, Asbury Park”, 1973</td>
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<td>Blondie, “Union City Blue”, 1979</td>
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<td>The B-52s, “Deadbeat Club”, 1989</td>
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<td>The Sugarhill Gang, “Rapper’s Delight”, 1979</td>
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<td>Kool &amp; the Gang, “This is You, This is Me”, 1973</td>
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**Song Analysis Handout 3: Local Musicians (1990s - Present)**

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<td>Lauryn Hill, “Every Ghetto, Every City”, 1998</td>
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<td>Real Estate, “Suburban Dogs”, 2009</td>
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<td>Promise Ring, “Jersey Shore”, 1999</td>
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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.
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**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 an 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 spinin'
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, Henry "Big Bank Hank" Jackson, 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 don't stop
rock the riddle that will make your body rock
well so far you've 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 ain't 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 wouldn't 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 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 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 boyfriend 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 can't 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
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 don't 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 jus t 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 n on n on...
like a hot buttered de pop de pop de pop
a saying on n n on n on n on n on
cause i'm a helluva man when i'm on the mike
i am the definite feast delight
cause i'm a helluva man when i'm on the mike
i am the definite 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
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 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