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One Soul at a Time

*The tradition of rock-and-roll in small
communities of New Jersey.*

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Introduction

Rock-and-roll has often been conceived as the representation of protest, revolution and drastic change versus tradition. The aim of my dissertation is to prove that there is in fact a tradition of rock-and-roll, as we shall see for example within the small communities of New Jersey. I spent one academic year in Hamilton, NY, where I worked at Colgate University. While in the United States, I had the chance to travel quite often to New York City and New Jersey, meeting locals and also collaborators of the artists that I dealt with in my dissertation. I also visited many of the places that I mentioned. At Colgate I was able to refer to many sources that I wouldn't have had access to, in Italy – e.g. texts about the history of New Jersey or the history of rock-and-roll itself. Some Colgate students discussed with me about tradition, rock-and-roll and New Jersey, giving me useful information that I integrated in my dissertation.

The aim of the first chapter of my dissertation is to analyze the definition of 'tradition' to try and understand what can be defined as 'traditional' in regards to contemporary music, and how this definition may or may not apply to rock-and-roll. The chapter analyzed the concept of 'tradition' in different contexts in the United States, to focus eventually on the specific idea of 'tradition' in New Jersey and in music. I also took into consideration the evolution of the concept of tradition in today's globalized world.

In the second chapter I focused on three artists in particular: Southside Johnny, Bruce Springsteen and Jon Bon Jovi. By studying their personal and artistic biographies, together with their lyrics and musical influences, I analyzed how their connection to the local communities impacted on their music and, vice versa, how their songs changed the perception of rock-and-roll in the local communities from the 1970s to this day. I also showed aspects of their songs and live performances that contribute to create what can be considered as a 'tradition of rock-and-roll' in New Jersey, and more specifically on the Jersey Shore. One more aspect that is thoroughly analyzed is the charity effort of these artists to rebuild communities in New Jersey and Philadelphia.

Finally, in the third chapter I focused on the context of New Jersey and the Jersey Shore. I described the history of New Jersey and Asbury Park in particular, in order to give a clearer picture of the context into which Southside, Springsteen and Bon Jovi were born and raised. For this section, it was very interesting and useful to be able to read the history of Asbury Park written by Wolff¹. Furthermore, I discussed the results of a survey I conducted in 2012 among New Jersey residents and rock-and-roll fans from all over the world. Drawing on the answers to the survey, I focused on the aspects of the songs and of the performances which appear to be the most important to establish a tradition of rock-and-roll in New Jersey. I referred to the *Encyclopedia of New Jersey*² and the *Dictionary of American Regional English*³ for cultural and linguistic information related to some of the songs. I also described the efforts of these three artists in order to pass this tradition onto the future generations.

¹ Wolff, Daniel J. *4th of July, Asbury Park: A History of the Promised Land*. New York, NY: Bloomsbury, 2005. Print.

² Lurie, Maxine N., and Marc Mappen, eds. *Encyclopedia of New Jersey*. New Brunswick, NJ: Rutgers UP, 2004. Print.

³ Cassidy, Frederic G., ed. *Dictionary of American Regional English*. Cambridge, Mass.: Belknap of Harvard UP, 1985-2013. Print.

Chapter 1

Creating, spreading and breaking traditions

1. Meanings of 'tradition'

The literal meaning of the word 'tradition' derives from the Latin *traditio*, and it still bears its original legal meaning, referring to the inheritance that a person disposes upon his or her heirs, as in: “the act of formally transferring ownership of movable property.”⁴ In this context, *traditio* is something left to remind people of their past.

This is the main idea that the word 'tradition' bears to this day: the handing down of customs, habits and rituals from the past to be carried on generation after generation. With the exception of its religious meanings, tradition bears the characteristic of uncertain origins, as in “the body of customs, thought, practices, etc., belonging to a particular country, people, family, or institution over a relatively long period”⁵: usually, nobody knows when a tradition started, nobody can tell who started it and the tradition is handed down generation after generation either orally or physically.

As simple as the matter may seem, I will thoroughly analyze the contradictions that this idea of tradition creates in the American society.

American Tradition(s)

The United States was founded by Europeans and has experienced several immigration waves throughout the centuries; is it possible to talk about 'American' traditions or should we rather consider European – German, Italian, Spanish, Polish and so on – traditions, Mexican traditions, Colombian traditions and so on to be the 'American traditions'? Judging from my personal experience, many Americans apply the adjective 'traditional' to customs which originated in other

⁴ "Tradition." Def. 7. *Collins Concise English Dictionary*. N.d. *WordReference.com*. Web. 5 Mar. 2013. <<http://www.wordreference.com/definition/tradition>>.

⁵ "Tradition.", *Ibid.*, Def. 2.

countries. For example, eating pasta on Sundays is a tradition for Italian-Americans, celebrating St. Patrick's Day is a tradition for Irish-Americans, celebrating the Chinese New Year is a tradition for Chinese-Americans and so on. As Bluestein points out, this line of thinking “could actually lead to the conclusion that the United States was not a coherent and nationally mature culture, but, as folklorists have often maintained, a callow and derivative one”⁶. Being such a diverse nation, representing so many different cultures, racial factors must also be considered. Are there 'white', 'black', 'hispanic' traditions or are there customs common to all of these groups?

When I asked some American students which traditions they considered American traditions, the answers were mostly related to sports and festivities⁷: the Super Bowl is full of 'traditions' – eating chicken wings, watching all the ads and commenting on them, waiting for the halftime show, gathering with friends and family. The 4th of July, Thanksgiving and Christmas are full of 'traditions' as well – the fireworks, the turkey, the stuffing, the church suppers, the presents, the decorations, reuniting with family. One of the students suggested I watch the movie *Elf* on ABC Family as part of the “25 days of Christmas” series⁸. When I asked why, she was surprised to learn that I wasn't familiar with “such an important American tradition”.

Sometimes international elements can be adapted to the American environment, as I realized not long ago. When I was



Picture 1: an American Park

walking along 5th Avenue in New York City during the Christmas season, I noticed the windows of a jewelry shop: they displayed a sign reading “Wish For

⁶ Bluestein, Gene. *Poplore: Folk and Pop in American Culture*. Amherst: University of Massachusetts, 1994. 100-101. Print.

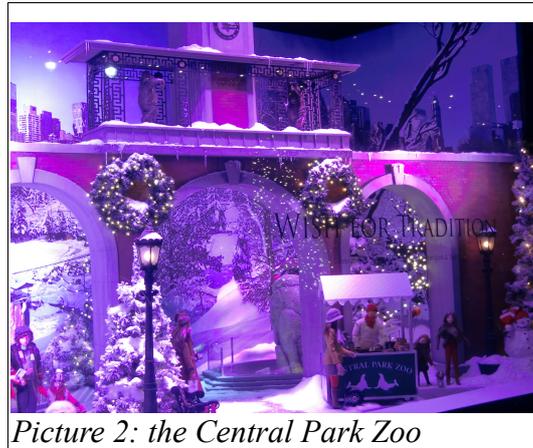
⁷ Bronner describes a similar situation in: Bronner, Simon J. *Following Tradition: Folklore in the Discourse of American Culture*. Logan, UT: Utah State UP, 1998. 47-55. Print.

⁸ "25 Days of Christmas." *25 Days of Christmas*. Abc Family. Burbank, CA, USA, 01 Dec. 2012. Television. The series has been aired since 1996, and it broadcasts Christmas-related movies and programming every year, from December 1st to Christmas Day.

Tradition” and each window showed a different traditional Christmas scene (See pictures 1 and 2).

One window displayed a Japanese garden covered in snow, with skyscrapers and the Empire State Building in the background; another one (Pic.1) displayed an American park, similar to Bryant Park in New York City, with concessions stands, German souvenir stands and an ice rink; a third one (Pic.2) showed the Central Park Zoo, with families hanging around and looking at the animals. Snow covered all of these scenes, as well as the other ones in other windows.

In conclusion, trying to define 'American traditions', we can say that: they're especially related to festivities and sports; they represent a moment in which people share experiences with dear ones, friends or family in particular and if they include



Picture 2: the Central Park Zoo

international elements, those elements are sometimes adapted to the American environment. Consider, for example, the Japanese garden and the German stand, both of which exist in American settings; while both maintain elements from their original nationalities, they have both been somewhat 'Americanized'.

New Jersey's Folklore

For the purpose of my work, it's important to consider the narrative and musical traditions orally transmitted from generation to generation in New Jersey – what is generally defined as 'local folklore'.

The first interesting element in Jersey's narrative folklore are the legends about the origins of Jersey people, in particular of the people from the Pine Barrens:

The story has often been told how the Pineys are descendants of runaway slaves, Hessian deserters, criminals, pirates, smugglers, and others who did not fit into conventional society.⁹

⁹ Gillespie, Angus K. "Folklore." *Encyclopedia of New Jersey*, op.cit., 278.

Similar legends are told about people from North Jersey. As I will later analyze in detail, Springsteen in particular wrote several songs and even dedicated an album to these people who were excluded from mainstream society. Southside Johnny and Jon Bon Jovi often wrote stories about these unconventional people too, sometimes turning them into everyday heroes. This is another characteristic of New Jersey's legends: common people turned into heroic figures. These legends are usually “greatly exaggerated stories that are fanciful and boastful.”¹⁰ The rock-and-roll artists that I am examining wrote a lot of songs in which the protagonists were common people, but were treated as heroes nonetheless.

New Jersey's folk music “is best described as occupational rather than regional,”¹¹ meaning that it usually describes specific professions rather than specific places. It's interesting to notice how, for many Americans, the three rock-and-roll artists, and Jon Bon Jovi in particular, represent the blue-collar working class rather than a specific place – as I will show in chapter 3. Indeed, they wrote many songs about the issues faced by the working class, sometimes, but not always, referring to local places. However, some Jersey folk singers in the 1970s decided to localize certain traditional songs by adding local references in the lyrics. The same is true for many of Springsteen's and Bon Jovi's songs, which contain implicit or explicit references to places in New Jersey and New York.

In conclusion, the three rock-and-roll artists I am analyzing are deeply rooted in the local traditions. This can be seen in those aspects of their songs that resound with local legends and local folk music. At the same time, as I will later describe, they fit into the idea of 'American traditions' that was previously analyzed, in the way they create a sense of community among fans all around the world.

Nonetheless, rock-and-roll has always been considered a rebellious music style, and for this reason it's worth analyzing the dialectics between tradition and innovation.

¹⁰ Gillespie, *Ibid.*, 279.

¹¹ Gillespie, *Ibid.*, 279.

Changing traditions

The first question to be asked regarding innovations in American tradition is whether American traditional values are compatible with innovation or not. Looking at the political ideologies for example, one can see how both Republicans and Democrats use the idea of tradition, but from a different point of view. Republicans present themselves as the defenders of tradition – meanwhile accusing the opponents of disrupting traditions – while Democrats urge for the use of tradition as a base for innovation – meanwhile accusing the opponents of considering only 'white' traditions and ignoring other cultures, as explained by Bronner:

Waving tradition as the banner of a national culture, a sensible mode of thinking, and a moral way of acting, several figures gained prominence by tainting liberalism with being against tradition in political campaigns of the 1980s and 1990s.

Meanwhile liberals regarded the conservatives as being stuck on tradition to the point of wearing blinders to modern-day social realities. Or they assailed the conservatives for misleadingly offering one kind of tradition as the only worthy kind, rather than allowing for many different traditions of separate communities, all legitimately American. Different sides argued over who would be the proper guardian of a reemerging American tradition, variously defined of course.¹²

We can infer that 'traditional values' have been used by American politicians to defend opposite positions, both in favor and against innovations.

In the late nineteenth century, American society used folklore studies to support the idea of 'progress' as it was then conceived: “it was led by industry, invention, and transportation and involved an adoption of rational science to understand and improve the world.”¹³ Along with this focus on progress, came the idea that anything that was not scientifically proven was a myth, a burden from the past fruit of ignorance, made to deceive people; 'traditional' became a synonym for 'false'. As a consequence, some societies – especially Asian societies – were considered underdeveloped and less advanced than Western societies because they were considered 'traditional'¹⁴. Even today, as shown for example in the shop

¹² Bronner, op. cit., 55.

¹³ Bronner, Ibid., 75.

¹⁴ See also Bronner, Ibid., 43-44.

window described above, Japan is considered a synonym of tradition in contrast with modern society. Nonetheless, no-one could deny the economic power and technological progress of Japanese society; can we infer then that tradition and innovation can live side by side within the society?

Japanese people themselves answered to this question when Bronner was there:

They perceived America as a place where the past gave way constantly to the future, where radical individualism prevented bonds to groups fostering tradition, and racial and ethnic diversity made it difficult if not impossible to reach consensus or represent a common tradition.¹⁵

The problem in America seems to be connected to the idea of society then – at least as seen from other countries. The idea seems to be that, being a constantly renovating society, non-homogeneous in terms of race and wealth, it's hard for America to combine innovations and traditions that can be shared by the whole country. But common traditions do exist, as we saw, and they were created and shared even through years of constant renovation.

As Bronner points out¹⁶, rebellion in the 60's and 70's meant a desire to go back to a simpler way of life, to find again a connection to Mother Earth; in other words, to go back to tradition. Tradition somehow seemed to offer a safe haven in a world that was getting crazier and faster day by day, just as shown in Isaac Bashevis Singer's analysis of the success of the musical *The Fiddler on the Roof*¹⁷:

[the musical] offered two themes that were timely during the American 1960s. One was the continuity of everyday folklife, even when great, potentially cataclysmic events of the day raged on. But when traditions change, he [Singer] argued, that is the really great change in life, and many audiences, whether or not they were Jewish, realized that. Related to this stabilizing factor of everyday tradition is the other theme of impending revolution caused by new ideas and old prejudices. The comfort of following tradition and feeling complacent in one's home and society is weighed against action forced by the injustices of the nation and the inevitability of

¹⁵ Bronner, *Ibid.*, 477.

¹⁶ Bronner, *Ibid.*, 23.

¹⁷ *Fiddler On The Roof*. By Jerry Bock. Lyrics by Sheldon Harnick. Dir. Jerome Robbins. Prod. Harold Prince. Perf. Zero Mostel. Broadway, 1964. Musical. Based on a Yiddish novel by Sholem Aleichem, it is centered on a poor Jewish family living in Russia in 1905 and in particular on the troubled relationship between the traditionalist father and the rebellious eldest daughter.

social change¹⁸.

Going back to the question we asked earlier, we could therefore answer that tradition and innovation can indeed live side by side within the society, as long as innovations can be recognized and connected with a set of common values: that is, as long as people feel safe in embracing the innovation because they can picture it in the context of a set of traditional values. The perspective is consequently reversed, compared to the Japanese people's view we saw above: innovation doesn't prevent Americans from creating traditions, in fact innovation is accepted as long as it fits into the traditions.

In the context of art, and more specifically literature, T. S. Eliot offered a pioneering analysis of the idea of tradition and rebellion; as he wrote in his 1919 essay "Tradition And The Individual Talent", we always tend to praise the artists who innovate, who show some novelty compared to what came before. What we often forget – Eliot argued – is that no work of art is independent from the time in which it was written and from the works that were written before; in fact, "we shall often find that not only the best, but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously"¹⁹.

As I will analyze in the next paragraphs, music has always been the example of the tension between traditions and innovations, with strong advocates for the first and equally strong advocates for the second. Modern music and rock-and-roll in particular have represented the rebellion of young people against rules and dogmas imposed by society, but in the end, artists such as Southside Johnny, Bruce Springsteen and Jon Bon Jovi have helped creating a tradition of rock-and-roll through themes, rituals and habits that I will further discuss later.

¹⁸ Bronner, op. cit., 36.

¹⁹ Eliot, Thomas S. "Tradition And The Individual Talent." *The Sacred Wood: Essays on Poetry and Criticism*. London: Methuen, 1953. 48. Print.

2. Spreading traditions

So far, I have only considered national traditions, but in fact, traditions can be local and even global. In this section I will explore how far traditions can spread and what kind of 'communities' traditions can spread to.

According to Bronner, traditions can define small groups of people²⁰: certain communities such as the Amish base their culture on the preservation of their traditions. To people outside these communities, these groups appear to be weird and anti-social, and they often become subjects of movies and TV shows; they can even represent a touristic attraction. As Bronner points out, the Amish follow tradition because it's a safe haven that provides structure for a quiet and happy life, in harmony with nature and religion, and because it creates a sense of belonging²¹. For example, in the little town in Upstate New York where I lived, the Amish community was perfectly integrated. They took part in the local farmers' market, used public transportation to go to nearby cities and had constant interactions with the locals, while still following their traditions and not using electricity or driving vehicles other than the horse-drawn buggies.

This is a good example of how traditions can strengthen relationships among members of the same community, creating a sense of belonging that can make other people outside the community uncomfortable, unless they make the effort to understand what traditions mean for each community.

Traditions can therefore create a stronger sense of community: what Bronner describes in relation to small communities of Pennsylvania – “residences are built close together and close to the street”, “Pennsylvania towns often mix dwellings, shops and offices in a single area and relegate churches, cemeteries and schools to peripheral locations”²² – could be easily applied to communities of New Jersey. As I will later discuss in chapter 3, New Jersey has long been considered a big suburbia of Philadelphia on one side and New York on the other; in fact, given

²⁰ Bronner, op. cit., 274-276.

²¹ As described in Bronner, *Ibid.*, 37-41.

²² Bronner, *Ibid.*, 276.

this location between two such large metropolises, it developed as a long series of small towns which in turn created their own local communities, independent from the big cities. Not too differently from what Bronner describes, these communities had their own way of life based on local shops, local churches, local schools; each community developed their own local traditions made up of linguistic elements, celebrations, even music.

Another line of thought further helps to define tradition. In the 1960s, scholars such as Dundes stated that any group of at least two people who shared some kind of commonality – whether it was racial or social – created their own tradition, unknown to other people, and those traditions strengthened the bond among members of the group²³.

Following this rationale, a tradition could be shared by as little as two people who can create their own rituals and habits and can therefore change them much more often than other, more widespread, traditions. Also, we can define as traditional any convention – whether linguistic, behavioral or social – between two people forming a group, as long as it strengthens the bond between those people. As we will see later, in the music field there are many rituals and conventions that can fall into this category.

The notion of 'community' today has changed consistently, and it is indeed necessary to reconsider the issue of tradition in light of these changes: what is the relationship between tradition and globalization? Is it possible to maintain traditions in a globalized world? Do traditions spread or are they damaged by globalization?

Tradition and globalization

Thanks to the exceptional development of the Internet in the last decades, contemporary society is connected in a way we would have never dreamt about just 30 years ago. This ability to communicate in real time with virtually any place around the world has generated new phenomena which have inevitable

²³ In Bronner, *Ibid.*, 41-42.

impacts on several aspect of our lives, including tradition.

One may think that the idea of 'tradition' as we've analyzed it so far – using memories from the past to build a sense of belonging to a smaller or larger group of people – is in contrast with the idea of 'globalization' – “the emergence since the 1980s of a single world market dominated by multinational companies”²⁴ – because it may seem harder to maintain local traditions in this multinational context. Furthermore, as Friedman indicated:

Unlike the Cold War system, globalization has its own dominant culture, which is why it tends to be homogenizing. [...] Culturally speaking, globalization is largely, though not entirely, the spread of Americanization – from Big Macs to iMacs to Mickey Mouse – on a global scale.²⁵

However, as Volkman points out²⁶, there would be no advantage for multinational companies to try and 'delete' local traditions while imposing their own: when exporting a product or brand, they mostly adapt to the local traditions and customs in order to be more easily accepted by local customers. One clear example of this tendency is that of McDonald's[®] fast food restaurants, which adapt their menus to each different country: Italian menus will include Italian ingredient, Greek menus will include Greek ingredients and so on.

This example also shows different effects of globalization on traditions; first of all, it creates new traditions in the local communities. Italians, for example, would have rarely considered having a birthday party at a fast food restaurant before the 1990s, but since McDonald's[®] opened their first restaurants, those have been chosen as a common location for children birthday parties over schools or private houses, not to mention how many young people choose fast food restaurants during festivities such as Christmas or New Year's Eve. These new traditions have

²⁴ "Globalization, globalisation." Def. 2. *Collins Concise English Dictionary*. N.d. *WordReference.com*. Web. 5 Mar. 2013. <<http://www.wordreference.com/definition/globalization>>

²⁵ Friedman, Thomas L. *The Lexus and the Olive Tree*. New York: Farrar, Straus, Giroux, 1999. 8. Print.

²⁶ Volkman, Richard. "Dynamic Traditions: Why Globalization Does Not Mean Homogenization." *CLACSO*. Consejo Latinoamericano De Ciencias Sociales, n.d. Web. 01 Mar. 2013. <http://168.96.200.17/ar/libros/raec/ethicomp5/docs/htm_papers/68Volkman,%20Richard.htm>

the characteristics of inclusion of elements of the country where they come from, while merging them with elements of their destination country. In the example above, Italian menus are specifically thought for Italian customers and they spend much more time than Americans at the fast food restaurants, but the general atmosphere is that of an American diner nonetheless.

Furthermore, globalization has to be given credit for spreading traditions out of their place of origin: American customers, for example, have begun to appreciate the quality of original Italian 'gelato' and Greek yogurt in recent years, and local Italian and Greek companies have experienced a growing success in the United States²⁷.

Globalization though didn't have an impact only on this kind of local traditions, but created a large number of 'social media' which changed the idea of interaction between people. Differently from what used to be, more and more people today decide to share their stories, ideas and personal information through the social networks, creating a new kind of 'community'. If – as seen above – a group of people able to create their own traditions can be formed by as little as two people sharing just one thing, then social networks are the ideal nest for new traditions.

Not too differently from the past, communities today are based on common interests, but the power of the Internet allows people to create communities on a much larger scale. As Friedman wrote, “this era of globalization is shrinking the world from a size 'medium' to a size 'small'.”²⁸ Users virtually meet online and share their passions and interests, including musical interests, therefore creating a strong bond with people they hardly ever met in person. Overcoming the language barrier, these communities become international and they connect people who

²⁷ For the Italian gelato see "Gelato: Italian Success Story of Ice Cream Makers." *CCTV News*. Ed. Wang Chuhan. China Central Television, 07 Nov. 2012. Web. 05 Mar. 2013. <<http://english.cntv.cn/program/cultureexpress/20120711/108165.shtml>>. For the Greek yogurt: Hill, Michael. "Greek Yogurt on a Marathon-like Growth Spurt." *USATODAY.COM*. Gannett Co. Inc., 27 Jan. 2012. Web. 05 Mar. 2013. <<http://usatoday30.usatoday.com/money/industries/food/story/2012-01-28/greek-yogurt-boom/52826382/1>>.

²⁸ Friedman, op. cit., xvi.

create their own habits. It can be something as little as a linguistic expression, as in the case of Italian Bon Jovi fans greeting each other on social networks by writing 'bon jorno' instead of 'buongiorno', or a virtual event²⁹, or something bigger like planning annual meetings or worldwide 'flash-mobs'³⁰ for specific occasions. In the next section, I will further discuss the evolution of the music market in relation to globalization, with all the issues and the controversies generated by that evolution.

The questions now are: given that the world is so well-connected and people create larger international communities, is it still possible to talk about local traditions? Can music constitute a local tradition? And if so, are these traditions eventually shared with the international communities? Do they change, once shared?

I will try and analyze this issues in the next section, as well as in the final chapter in relation to the specific case of New Jersey.

²⁹ One example of a virtual event is the habit of 'trending' topics on Twitter®: since this social network keeps track of the most popular topics among users – called 'TT's', abbreviation of 'Twitter Trends' – , some users agree to post the same sentence over and over, until it enters in the TT's list. This kind of event is very common to celebrate celebrities' birthdays by trending '#HappyBirthday' followed by the name of the celebrity.

³⁰ “Flash mob - A group of people coordinated by email and social media to meet to perform some predetermined action at a particular place and time and then disperse quickly”.
"Flash Mob." *Collins Concise English Dictionary*. N.d. *WordReference.com*. Web. 6 Mar. 2013. <<http://www.wordreference.com/definition/flash%20mob>>.

3.Tradition and music

If we consider whether or not music is an important factor when talking about tradition, we can find an easy answer just by thinking of African music. As described by Frith³¹, African music constituted the base for many genres that came after, including blues, jazz, r'n'b, and even rock. While black listeners were attracted to these genres because they could relate that music to their traditions, the reasons for the white audience attraction were different: e.g. “Young white musicians were attracted by jazz because it seemed to promise cultural as well as musical freedom.”³² Therefore, African music became an element that brought multiracial communities together; music allowed people to identify themselves and find a sense of belonging. In other words, it became a shared 'tradition'.

Music critics initially deemed jazz music as instinctive, free and less intellectual than other genres because it derived from African music, which was considered primitive in comparison to 'white' music. In 1938, Winthrop Sergeant wrote that “those who create [jazz] are the ones who know the least about its abstract structure. The Negro, like all folk musicians, expresses himself intuitively.”³³ African music was thus considered 'simpler' and a product of less civilized people. Following this reasoning – and acknowledging an underlying racism in considering European music more evolved than African music –, critics established the notion that folk music was the 'traditional' American music because it carried the same characteristics of simplicity and directness. In contrast with popular music – made for commercial purposes – and classical music – that only the intellectual elite can truly appreciate –, folk music shared with African music the purpose of sharing ideas in a easily comprehensible way without a primary commercial purpose. Furthermore, neither folk nor African music have a definitive written form, which applies even more to the idea of a tradition orally

³¹ Frith, Simon. *Performing Rites: Evaluating Popular Music*. Oxford: Oxford UP, 1998. 127-129. Print.

³² Frith, *Ibid.*, 128.

³³ Quoted in Frith, *Ibid.*, 128.

handed down generation after generation³⁴. Certainly, these two music genres have become traditional in America in two completely different ways: while some African-American music still bears the memory of protest against oppressions, folk music is considered the utmost patriotic music. Following Eyerman and Jamison's suggestion³⁵, I tried finding videos for “We Shall Overcome” – originally derived from a hymn, but also sung by African-Americans during the Civil Rights movement – and the folk song “This Land is Your Land”. Both belong to the American tradition and have been used in different contexts through the years, however the comments to the videos are pretty divided: for the first, they are exclusively about protests, solidarity and recent turmoils – with comments coming from Russian, Palestinian or Indian users; whereas for the second the comments are all centered on the political situation in the United States, with a few users connecting the song to memories of the 4th of July celebrations³⁶.

According to Eyerman and Jamison:

[...] we want to indicate that traditions are more than texts which carry ideas; they also involve practical activities, forms of ritualized practice in and through which meaning and significance are embedded. Music, in particular, embodies tradition through the ritual of performance.³⁷

And according to Frith:

Music, in other words, is defined by its performance, only exists *as it is performed*.³⁸

the thing that defines music is performance. If music exists “only *as it is performed*”, in tight connection to the audience, there must be rituals that build

³⁴ See also: Eyerman, Ron, and Andrew Jamison. *Music and Social Movements: Mobilizing Traditions in the Twentieth Century*. Cambridge [England: Cambridge UP, 1998. 40-41. Print.

³⁵ The authors describe different contexts associated with different traditional songs in *Music and Social Movements*, Ibid., 35-37.

³⁶ *Pete Seeger - We Shall Overcome*. Perf. Pete Seeger. *YouTube*. Google Inc., 24 Jan. 2008. Web. 01 Mar. 2013. <<http://www.youtube.com/watch?v=QhnPVP23rzo>>. *Woody Guthrie - This Land Is Your Land*. Perf. Woody Guthrie. *YouTube*. Google Inc., 29 Nov. 2008. Web. 01 Mar. 2013. <<http://www.youtube.com/watch?v=wxiMrvDbq3s>>.

³⁷ *Music and Social Movements*, op. cit., 35.

³⁸ Frith, op. cit., 137.

that connection and therefore create a sense of identity and community. On the one hand, the themes chosen for the songs and the context in which they are sung build meanings that the audience can relate to, as seen above with the comparison between the two songs. In the context of rock-and-roll, a simple choice like moving from one Coast to the other and changing themes within songs may break the connection between an artist and his audience, as we will see in the case of Bruce Springsteen. But other choices may have the same effect: performing in bigger venues, agreeing to play concerts in trendy contexts such as Times Square for New Year's Eve or at the Grammy Awards[®], may represent a betrayal for some fans, while gaining the respect of other new fans. Sure enough, in order to represent a community and connect to the fan base, a rock-and-roll artist must write lyrics that are relevant to his/her audience, and perform the songs in such a way that the audience can participate in the performance and feel like they are a necessary part of the creative process.

In summary, live performances are paramount to connecting with the fan base and building a sense of community – in other words, to becoming a tradition. In the context of live performances, fans create habits and rituals: whether it's a shared awareness of what to do during certain songs in terms of singing, replying to the artist, dancing or clapping; or an actual ritual, like tailgating outside the venue³⁹. Fans create bonds that go beyond the simple passion for the music, therefore creating a sense of community and tradition.

Tradition, innovation, rebellion and globalization in music

Analyzing the dialectics between tradition and innovation is definitely complicated when talking about music, even more so in the field of rock-and-roll. The name itself, 'rock-and-roll,' “held sexual connotations for American Blacks,”⁴⁰ and some of the first lyrics were sexually explicit. These characteristics seem to

³⁹ Tailgating is a common practice for sports fans, not so much for music passionates: spectators meet outside the venue, in the parking lot, hours before the event and set up barbeque grills, seats and tables. They spend some time eating together, playing, singing and dancing before entering to see the show. In the live music context I only saw it happening before a Bruce Springsteen's concert in New Jersey.

⁴⁰ Hamm, Charles. "Rock." *The New Grove Dictionary of American Music*. Ed. Wiley Hitchcock and Stanley Sadie. Vol. 4. London: Macmillan Limited, 1986. 62. Print.

indicate the rebellious nature of this genre. How then, can we consider the idea of a 'tradition of rock-and-roll'? The answer can be found in Hamm's analysis of Elvis Presley's early success:

one strain of popular music cut across racial, social and geographic lines in a way not seen in the USA since the days of Stephen Foster. [...] Notwithstanding their differences in style, the various types of rock-and-roll appealed to a common, youthful audience.⁴¹

Rock-and-roll therefore creates a sense of community that appeals to a large number of people, regardless of race or wealth. Rock-and-roll fans share common ideals and relate to the themes and styles of songs, and this is the base to create a tradition.

But in the field of music as in any other social context, some folklorists are adamant in defending traditions and rejecting any kind of innovation:

It is important to recognize, however, that there is a tension, or, better, an extremely fine line, between the dogmatic following of tradition, and, with it, the collection of the traditional, and the creative embodiment of tradition, or what might be termed innovation within tradition. But no artistic expression would be possible without a tradition to inform it, or enclose it. [...] "Traditionalists" like the Lomaxes tend to criticize, and at times angrily repudiate, those who would innovate within traditions, and, even worse, who would mix, or recombine different traditions for the purpose of individual commercial gain. [...] Traditions, we want to suggest, are constructed and reconstructed through a continuing dialogue between the upholders of the past and the spokespeople for the future, between traditionalists and innovators.⁴²

In order to create the "dialogue" that Eyerman and Jamison recommend, an artist should use element of traditions and apply them to the modern society. For example, it would be anachronistic to think that modern songwriters would not write their lyrics just because traditionally, folk music was orally transmitted. On the other hand, it would be more than acceptable if those lyrics changed according to the context in which a song was performed.

T.S. Eliot warned against the dull repetition of traditions, too:

Yet if the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind

⁴¹ Hamm, *Ibid.*, 62-63.

⁴² *Music and Social Movements*, op. cit., 29, 41.

or timid adherence to its successes, “tradition” should positively be discouraged. [...] and novelty is better than repetition. Tradition is a matter of much wider significance. [...]

What is to be insisted upon is that the poet must develop or procure the consciousness of the past and that he should continue to develop this consciousness throughout his career.⁴³

The impact of globalization on music has been problematic in some of the same ways previously discussed. Spreading music outside its country of origin makes local cultures known in foreign countries, but on the other hand, music is an artistic creation, and for that reason, it is different from other products that can be exported. First of all, there is a language barrier that must not be underestimated. Especially in the past – when English wasn't studied as broadly in Europe and Asia, – American artists sold discs to audiences who didn't fully understand their lyrics, but somehow related to their songs. Also, it was very common, especially in the 1960s and 1970s, to find American and British songs translated into other languages, not always respecting the original meanings. Even today, several artists record their albums in two or more languages – e.g. Laura Pausini, Shakira, Celine Dion and Enrique Iglesias⁴⁴ just to name a few. However, this choice is very controversial: sometimes the translation doesn't convey all the original meaning, thus downgrading the song.

The language barrier was a huge issue both for Springsteen and for Jon Bon Jovi. When they started going on world tours – as I will thoroughly analyze in the next chapter, – they realized the difficulties of confronting non-English speaking audiences. Springsteen especially had a hard time, since he often introduced his songs with long speeches, and had to change the structure of his concerts to deliver the messages in other ways. On one occasion, Jon Bon Jovi found a way to gain the attention of the audience when performing in Moscow by walking through the crowd wearing a Russian soldier uniform, and then undressing on

⁴³ Eliot, *op. cit.*, 49, 52.

⁴⁴ Laura Pausini published seven of her albums in double Italian and Spanish editions from 1996 to 2011; Shakira recorded several songs in double English and Spanish versions, and she also released two editions of the same album in 2005; Enrique Iglesias also published a bilingual Spanish-English album in 2010, while Celine Dion released French and English versions of her songs from 1981 to 2012.

stage⁴⁵.

Nonetheless, once the language barrier is overcome, audiences all around the world can relate to different kinds of music because they adapt those themes and lyrics to their own lives. Even genres that were initially intended for an American market such as country, rap or rock-and-roll, can reach people in South America as well as Japan or Italy, because those listeners can relate to the music or the lyrics in a different way than the American audience. When asked about the difference between Americans and Europeans, Jon Bon Jovi curiously replied that Americans only learn the chorus while Europeans sing along with the whole song⁴⁶: evidently, songs that were written to describe local realities and situations can represent different realities, distant in time and space, creating a larger community of people who share opinions, feelings and ultimately, traditions.

Globalization can also have negative effects on music and musical traditions. When Apple[®] launched the iPod[®] in 2001, hardly anybody foresaw the huge change in the music market that this new device would bring; it was a portable, powerful device that could store 5GB of music and it was also a fashionable status symbol. To say it with Jon Bon Jovi's highly controversial words, “[Apple's CEO] Steve Jobs killed the music business.”⁴⁷ Customers began to digitally download songs paying about \$1 a song, sometimes even less; the songs were easily stored in the new devices in the order decided by the listener. No more attention was paid to the artwork of the albums, the order of the songs – they could be mixed into 'playlists' or listened to in 'shuffle mode,' – the credits, or other information included in the booklets. Music, in conclusion, became one more product to be exported and consumed, not too different from a Big Mac[®].

The worst consequence of this phenomenon was that discovering new music and taking time to evaluate it – things that used to happen when wandering through the aisles of a record store – didn't happen anymore. New artists are now

⁴⁵ *Larry King Live*. CNN. Los Angeles, CA, USA, 12 Sept. 2010. Television.

⁴⁶ “Bon Jovi Tour 2011, Interview W Jon.” *YouTube*. Google Inc., 15 June 2011. Web. 6 Mar. 2013. <<http://www.youtube.com/watch?v=RqICstew!Ts&feature=share>>.

⁴⁷ Zakarin, Jordan. "Bon Jovi: 'Steve Jobs Is Personally Responsible For Killing The Music Business'" *The Huffington Post*. TheHuffingtonPost.com, 15 Mar. 2011. Web. 01 Mar. 2013.

discovered on reality shows and video websites, where the first impression is often the only criteria necessary to determine the success of an artist. As Jon Bon Jovi has often remarked, Bruce Springsteen or Bob Dylan would have never made it in a talent show⁴⁸. My own experience is an example of this evolution: my father used to let me listen to his collection of vinyls and cassettes – mostly Beatles, Pink Floyd and Italian songwriters from the 70's. In the 90's, when I was in high school, I had my own collection of Compact Discs and cassettes – some of them were original, some were compilations I made. Now I have about 500 songs on my iPod®, half of which I never even listen to. I have no physical collection of the music I listened to in the last ten years, since once I erase the songs from my iTunes® library, I don't have any way to retrieve those songs.

Clearly, this evolution of the music market makes it extremely hard for artists to dedicate themselves to an audience for a long time. Chances of creating a community that can share values, opinions and create musical traditions are very small. Nonetheless, live performances still play an important role in gaining the respect of local audiences, and the Internet and social networks help spread the word among virtual communities all over the world. In the next chapters, I will describe how rock-and-roll became a local tradition and how the Jersey Shore artists still help emerging local artists hand down this tradition, generation after generation.

⁴⁸ "Intervista Esclusiva a Jon Sulla CNBC - Parte 2/3." *YouTube*. Google Inc., 18 May 2012. Web. 06 Mar. 2013. <<http://www.youtube.com/watch?v=KPb4JGcKHrU>>.

Chapter 2

The Jersey Shore artists

1. Southside Johnny



Personal and professional biography

John Lyon was born on December 4th, 1948 in Neptune Township, New Jersey, and grew up in Ocean Grove. As he explained in a recent interview⁴⁹, Ocean Grove was a very safe and quiet place to grow up in. It was a little methodist town close to the ocean where cars were not allowed on Sundays, giving children the full freedom to play in the streets, go to the ocean and hang around. John's parents listened to black music, and from there he got the interest for different cultures, the will to go out of Ocean Grove and explore what the world had to offer. One of his brothers played the viola and the violin, another one played the guitar and their own father was a jazz musician turned postman because “if you had a job in the 30's, you took it!”⁵⁰. John started singing songs he learned from the radio, and was eventually called to sing in a band; he had never considered being a professional musician, but accepted anyway just for fun.

In 1968 the Upstage Club opened in Asbury Park; the club would play a central role for the Jersey Shore Sound history. It was the only club at the time that didn't sell alcohol, and could therefore admit young customers; there was a

⁴⁹ "Living Legends Music - Southside Johnny 1/8." Interview. *YouTube*. Google, Inc., 23 Mar. 2009. Web. 15 Apr. 2013. <http://youtu.be/z_SHBLqFL3o>.

⁵⁰ “Legends 1/8”, *Ibid.*, min.3:33.

stage equipped with drums, guitars, keyboards and microphones available for the customers to play. The venue became the meeting point for all the youngsters in the area, including John, Steve Van Zandt, Bruce Springsteen, Bobby Bandiera, Vini Lopez and many others that would eventually become very well-known artists. They would meet and jam, experimenting all different music genres just for the pleasure of playing – as John recalls “there was no money in music”⁵¹. It was around this time that all of them got their nicknames: Southside Johnny, Miami Steve, The Boss were the ones for John Lyon, Steve Van Zandt and Bruce Springsteen.

When Springsteen had his record deal all of his friends were genuinely happy for him and started hoping in a possible future in the music business. But it wasn't until 1975 and the *Born to Run* hype⁵² that music producers became interested in the Jersey Shore Sound and what it had to offer; they came and noticed Southside Johnny and his band, The Asbury Jukes. The band decided what kind of sound they wanted to achieve and recorded the songs without having the record company hear them before they even signed the contract. Miami Steve played with them and wrote most part of the songs, but he was about to leave any moment to go on the road with Springsteen; there was no time to waste. The record company signed them although they didn't really like the result, therefore Southside and The Jukes thought that their career was already over and went back to their daily jobs while playing at night, as usual. But quite unexpectedly, *I Don't Want to Go Home*, released in 1976, was often played on the radio and the record company planned for the band to go on tour.

The following two albums, *This Time Is for Real* (1977) and *Hearts of Stone* (1978) were also produced by Miami Steve and featured songs written by Miami Steve and Springsteen. The 'bar band' style was still their main feature, but the lyrics showed a new maturity and a different approach to themes such as love and friendship. They were fairly successful, although none of them was a hit

⁵¹ “Living Legends Music - Southside Johnny 2/8.” Interview. *YouTube*. Google, Inc., 23 Mar. 2009. Web. 15 Apr. 2013 <<http://youtu.be/EtbeF-8S7UQ>>.

⁵² See pp. 28-29.

record; in hindsight, said Johnny⁵³, that was lucky because they had the opportunity to keep making music for a job, but at the same time they were free to decide what to play, without the 'obligation' to play the same hits over and over again. Mainly due to Springsteen's growing success, the attention on the other Jersey Shore bands diminished; the poor results of *The Jukes* (1979) and *Love Is Sacrifice* (1980) led the record company to drop Southside and his band.

In the 80's Southside met Jon Bon Jovi and the two became great friends, with Jon often helping Southside and lending him his recording studio in New Jersey for free. Southside kept releasing new albums, changing record labels almost every time and touring in small venues around the States. In 1986 for *At Least We Got Shoes* Bobby Bandiera, the guitarist of The Jukes, started writing songs and also collaborated with Patti Scialfa (future E-Street band member and Springsteen's future wife). The Jukes maintained their popularity in the local areas of New Jersey, where the live gigs kept their relationship with their audience alive.

In 1991 *Better Days* was released and saw the relaunching of the band; the new Bandiera's lead, the songs written and performed in collaboration with Springsteen, Bon Jovi and Miami Steve helped giving The Jukes a new style and they started a worldwide tour to promote the album. The following year, Southside started feeling overwhelmed by several bad things happening in his life – his mother was dying, he was getting divorced – and decided to take a break from New Jersey. He moved to Nashville, Tennessee and lived there for a couple of years, going back to his origins playing in bars just for fun, jamming with local musicians and writing new music. He finally rediscovered the pleasure of making music and moved back to Ocean Grove, where in 2001 he founded his own independent record label named Leroy Records. In that same year he opened the European concerts of Bon Jovi's *One Wild Night Tour* with The Jukes.

Since 2002 Southside kept releasing new albums, now under his full control. The latest, *Pills and Ammo* (2010), has received the best critical acclaims

⁵³ “Living Legends Music - Southside Johnny 5/8.” Interview. *YouTube*. Google, Inc., 23 Mar. 2009. Web. 15 Apr. 2013 <<http://youtu.be/Zyo6RuzKkKQ>>.

since *Better Days* and sent The Jukes on a worldwide tour that began with a free show in New Jersey. Southside's fan base in New Jersey as well as the neighboring States and Europe too has always remained faithful, and a lot of new fans got to know their music during their tours and their collaboration with Bon Jovi.

Music style and live performances

The peculiarity of The Jukes since the beginning has always been the horn section which characterizes most of their albums with its distinct sound. The recording process is therefore very different from other rock bands, having to record live performances with all the instruments together at the same time. Southside isn't much of a perfectionist, and he often states that he looks for “expression, not perfection”⁵⁴. He often changes the lyrics while recording, he doesn't record more than twice the same song and he likes the 'natural' sound of the first takes on a song, rather than working on it for weeks and getting tired of hearing the same song over and over again.

This mentality of course affects the live performance, too; set lists are hardly ever followed, and depending on the audience's mood, the band decides what songs to play on their feet. Being such a big band with so many elements, the basic requirement is that every single member is a flexible musician, able to adapt to sudden changes and improvisations. As Southside often says, he doesn't play for money, he plays for the fun of it; “if that's a job, I can get a job!”⁵⁵. The audience is meant to feel as if their role in the show is as important as the band's, and they shouldn't have any expectations when it comes to the song selection, joining the band in a trip through rock-and-roll history. This was the original spirit in the Jersey Shore scene, and Southside keeps it alive these days. Among the three artists, he is the one who best represents the music and mentality of the 70's bar bands on the Shore.

Discography

⁵⁴ “Living Legends Music - Southside Johnny 4/8.” Interview. *YouTube*. Google, Inc., 23 Mar. 2009. Web. 15 Apr. 2013 <<http://youtu.be/IvPTlqXbui4>>.

⁵⁵ “Legends 5/8”, op. cit., min. 3:08.

Year	Southside & Jukes	Southside Johnny
1976	<i>I Don't Want to Go Home</i>	
1977	<i>This Time Is For Real</i>	
1978	<i>Hearts of Stone</i>	
1979	<i>The Jukes</i>	
1980	- <i>Love Is Sacrifice</i> - <i>Live: Reach Up and Touch the Sky</i> (Live compilation)	
1983	<i>Trash It Up!</i>	
1984	<i>In the Heat</i>	
1986	<i>At Least We Got Shoes</i>	
1988		<i>Slow Dance</i>
1991	<i>Better Days</i>	
1998		<i>Spittin' Fire</i>
2000	<i>Messin' With the Blues</i>	
2002	<i>Going to Jukesville</i>	
2004	<i>Missing Pieces</i>	
2005	<i>Into the Harbour</i>	
2007	<i>Jukebox</i>	
2008		<i>Grapefruit Moon: the Songs of Tom Waits</i>
2010	<i>Pills and Ammo</i>	

2. Bruce Springsteen



Personal and professional biography

Bruce Springsteen was born on September 9th, 1949 in Long Branch, New Jersey. Although he is often considered to be from Asbury Park, he actually grew up in Freehold, a small factory town in New Jersey. The town is divided into two parts straddling the railroad. Springsteen grew on the 'wrong side' of the railroad, the poorest side of town, which was mostly populated by immigrants. His family is of Italian and Dutch origins. He was sent to the local private school and later to the local college, but was eventually expelled at his classmates' request; he was too 'weird' for them, a long-haired loner who seemed to invite trouble. Seeing Elvis Presley on TV was his first inspiration to play music, and his mother bought him his first guitar when he was thirteen. He was never much of a student, therefore he just played whatever song he heard on the radio and developed an exceptional ear for melodies and arrangements. He soon started to write and compose his own songs, while learning how to play other instruments.

Around 1965, Springsteen was introduced to Marion and Tex Vinyard, a couple living in the neighborhood who were keen on letting youngsters in the area play music and rehearse in their home. He started playing with his first band, "The Castiles", and became their lead singer. The Castiles began playing at local venues and college fraternity parties, and people began to know them and their music. After avoiding the draft by claiming insanity, Springsteen went home even more determined to fulfill his dream of becoming a professional musician. His ambition surprised all of his friends at the Jersey Shore, who were playing with

him at the Upstage Club, and served as an inspiration for them to pursue music as well.

The other musicians of the Jersey Shore found daily jobs, but Springsteen refused to, pursuing his career even without constant support. It was in this 'solo' period that Mike Appel got to know Springsteen, becoming his manager. Appel introduced him to Columbia Records in 1972 as a folk solo singer; the new Bob Dylan. But as soon as he signed the record deal, he called all of his friends back in Jersey – who later got the name of E-Street Band – to help him record his first album. Both Appel and Columbia expected to produce a folk solo singer rather than a big rock band, and for that reason, the first two records lack a definite homogeneous style. Both *Greetings from Asbury Park, N.J.* (1973) and *The Wild, the Innocent and the E-street Shuffle* (1973) were acclaimed by critics and built a strong fan base in the area, but didn't sell well enough. Springsteen, though, was becoming more and more famous thanks to his live concerts. Against the standards of the time, he would perform for more than two hours playing his songs, new songs yet to be released – a decision that the company didn't like at all – and covers from every music era he could think of. The news of this new rock act spread quite fast, and in 1974, Jon Landau published a five column article on *Rolling Stone* after attending one of his concerts. His famous quote “I saw the future of rock 'n' roll, and its name is Bruce Springsteen”⁵⁶ caused the two to become friends, and sparked national curiosity.

When an interviewer asked: “What were you pushing for with *Born to Run*?” Springsteen's answer couldn't be more straightforward: “I think we were pushing mainly for not get dropped by the record label, which I had a 3-record contract and that was my third record”⁵⁷. The production process of the third record was long and complicated, with exhausting studio sessions that seemed hopeless until Landau and Miami Steve came by to help Springsteen reach a new level of expression. Finally, *Born to Run* was released in 1975, launching Bruce

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Marsh, Dave. *Born to Run: The Bruce Springsteen Story Volume I*. New York: Thunder's Mouth, 1996. 103. Print.

⁵⁷ "Bruce Springsteen: Kennedy Honoree." Interview by Julie Chen. *YouTube*. Google, Inc., 22 Dec. 2009. Web. 15 Apr. 2013. <http://youtu.be/_NbStRWKoBo>.

“The Boss” Springsteen into the stardom. The record was a huge hit, with the title track and “10th Avenue Freeze Out” as singles, and various musical influences throughout. Many songs received massive radio airplay, and it's still considered one of the best rock albums in history. It was the first successful rock album from a Jersey artist to celebrate those aspects of New Jersey that were usually criticized, as I will explain in the next chapter. That same year, Springsteen was on the cover of *Time* and *Newsweek* during the same week⁵⁸.

An international tour in 1975 brought Springsteen and the E-streeters overseas. The fame was so overwhelming that Springsteen couldn't take it anymore, tearing down advertising posters for his London concert and playing with unusual anger during that same show. He started feeling as if the whole project was out of his control, and started questioning the people he was working with. Although his upbringing had led him to think that 'once you're in, you're in' and therefore he wouldn't consider firing anybody, he found out things that forced him to act otherwise. He discovered that not only the record company and his manager were keeping most of the royalties from his records, but also, that they shared equal propriety rights over his own material. As soon as he found out, he fired Appel and began a legal battle. The trial kept Springsteen out of the studio for more than a year and ended with an agreement, the terms of which have never been disclosed. Landau became his new manager and Springsteen went straight back to the studio.

Darkness on the Edge of Town was released in 1978 and showed darker lyrics, less optimism and a raising political awareness. A long tour in 1978 helped construct the legend surrounding his concerts, which were exceptional in length and energy. The following year, he decided to take part in M.U.S.E., a concert in Madison Square Garden featuring various artists who wanted to protest against nuclear power after the Three Mile Island accident.⁵⁹ This was the first time

⁵⁸ *TIME Magazine* 106.17 27 Oct. 1975. Print.
Newsweek 27 Oct. 1975. Print.

⁵⁹ Three Mile Island is an island in Pennsylvania where the nuclear plant had a major failure in March 1979, causing the release of unknown quantity of radioactive material in the atmosphere. Nonetheless, the plant is still active today.
"Backgrounder on the Three Mile Island Accident." *NRC.gov*. United States Nuclear Regulatory Commission, 11 Feb. 2013. Web. 03 Mar. 2013. <<http://www.nrc.gov/reading->

Springsteen showed any kind of active political involvement, although he was the only artist not to release official declarations about the event or about his position on the matter; he thought that his presence and his music would speak louder than words.

In 1980, Springsteen took a risk, releasing the double album *The River*. It sold well and showed a more mature approach to songwriting and a closer look at social themes; on the other hand, it opened up his sound to a more pop-rock style in hits like “Hungry Heart”. The following worldwide tour confirmed the legend constructed during the previous tours, and strengthened his relationship with his European fans. *Nebraska* was released in 1982 without the E-Streeters because the acoustic demo that Springsteen had recorded sounded right for those songs, and any subsequent attempt at changing the arrangement proved to be unsuccessful. The album wasn't a hit, but gained the critics approval nonetheless. It explored social themes such as the growth of the unemployment rate and the subsequent despair of unemployed people.

Springsteen's second, big success after *Born to Run* came in 1984. After recording some new songs and others that were cut off *Nebraska*, *Born in the U.S.A.* was released and became one of the best selling albums in history, with hits like “Dancing in the Dark”, “Glory Days” and of course the title track. The latter in particular instantly became a Springsteen's signature song, and more often than not it was misinterpreted. The title and triumphant jingle that accompany the song lead the listener to think that it's a patriotic, celebrating song. If you pay attention to the lyrics though, you soon find out that both the title and the music are misleading. It is in fact a ferocious critique of the treatment of veterans returning from the Vietnam war. Forgotten by society and attacked by anti-war activists, they found themselves stranded and lost in their own country. This situation inspired constant repetition of the title in an aggressive, angry style:

Down in the shadow of the penitentiary
Out by the gas fires of the refinery
I'm ten years burning down the road
Nowhere to run, ain't got nowhere to go
Born in the U.S.A., I was born in the U.S.A.!

rm/doc-collections/fact-sheets/3mile-isle.html>

Ronald Reagan was one of the people who misinterpreted the song. During a campaign stop in New Jersey, he quoted Springsteen's song and then used it as his jingle until required to stop by Springsteen himself – Reagan thought that there were no anti-war messages in the song. When the press and the fans insisted on an official statement on the matter, Springsteen realized for the first time that the 'music speaks for itself' logic wasn't always going to work. He then dedicated to Reagan a song in his next concert; the song was “Johnny 99”, from *Nebraska*, a song about an unemployed desperate man who turns to murder.

In 1986, Springsteen's long-awaited live compilation was released, breaking multiple records. The 40-song *Live / 1975-85* debuted at #1, was the highest selling box set of all time and saw fans queueing for days before the official release date. In 1987 Springsteen, with only partial help from the E-Streeters, released *Tunnel of Love*, an album about love in all its aspects, anticipating the issues that brought his marriage to an end. In 1989, Springsteen dissolved the E-Street Band. Two years later his relationship with E-Streeter Patti Scialfa went public and they got married. They moved to Los Angeles – a choice many Jersey fans frowned upon – and in 1992 he released two albums, *Human Touch* and *Lucky Town*, that explored the happiness of love and marriage. The fans didn't appreciate the new mood, and Springsteen realized this later on, talking about it during his Rock and Roll Hall of Fame acceptance speech:

[...] Now my dad, he passed away this year, but I've gotta thank him because -- what would I conceivably have written about without him? I mean, you can imagine that if everything had gone great between us, we would have had disaster. I would have written just happy songs -- and I tried it in the early '90s and it didn't work; the public didn't like it.⁶⁰

In 1994 Springsteen won an Academy Award for “The Streets of Philadelphia”, theme song for the movie *Philadelphia* starring Tom Hanks that dealt with prejudices surrounding AIDS⁶¹. This was the first sign of Springsteen's return to social themes in his songs. *The Ghost of Tom Joad*, released in 1995,

⁶⁰ "Bruce Springsteen's Speech." *Loose Ends*. N.p., n.d. Web. 15 Apr. 2013. <<http://www.loose-ends.it/halloffame.html>>.

⁶¹ *Philadelphia*. Dir. Jonathan Demme. By Ron Nyswanger. Perf. Tom Hanks, Denzel Washington, Antonio Banderas, and Joanne Woodward. TriStar Pictures, 1993. Videocassette.

dealt with the lives of poor people, and in general with the lives of those rejected from society. It didn't have much success, but was appreciated for the attempt at giving voice to those who rarely have their own.

In 1999, after being inducted into the Rock and Roll Hall of Fame, Springsteen officially reunited the E-Street Band and brought them on a long worldwide tour. The tragic events on 9/11 called for some sort of action⁶²: after spending time with the victims' families, Springsteen released *The Rising* in 2002. The album was acclaimed by critics and fans, and the title track became a hit worldwide. The tour followed, with a record breaking 10-nights residency at the Giants Stadium in New Jersey. One of the songs in the album, "My City of Ruins" sounded especially apt for the situation, but was in fact written about Asbury Park:

There's a blood red circle on the cold dark ground
and the rain is falling down
The church doors blow open, I can hear the organ's song
but the congregation's gone
My city of ruins

Asbury Park had suffered an economic collapse and Springsteen had been trying to help the situation by playing some gigs there and calling other Jersey Shore acts to join him. Especially with the help of Southside Johnny and The Asbury Jukes, the attempts were successful and the Shore has partially recovered also thanks to these artists.

The Rising was followed in 2005 by *Devils & Dust*, an acoustic solo album followed by a solo tour, and in 2006, by *We Shall Overcome: The Seeger Sessions*, a folk rendition of Pete Seeger's songs. The full E-Street Band went back on tour in 2007 to promote *Magic*, the new album; during the tour the historic organist Danny Federici left the band to seek treatment for cancer, and he eventually died in 2008.

Springsteen officially supported a politician for the first time in 2009, when he

⁶² Cullen sums up the concept quite clearly: "In the immediate aftermath of September 11, 2001, Bruce Springsteen was in his car, pulling out of a beach parking lot in the town of Sea Bright, New Jersey, when a fellow motorist drove by. The man rolled down his window. 'We need you!' he shouted from the moving vehicle, and disappeared without awaiting a reply." Cullen, Jim. *Born in the U.S.A.: Bruce Springsteen and the American Tradition*. Middletown, CT: Wesleyan UP, 2005. 193. Print.

played to raise funds for Obama's campaign; "The Rising" was the first song played on the night of the election.

In 2009, *Working on a Dream* was released, and there were speculations that the following tour would be the last E-Street Band tour. Two years later, further speculations of this type were made when Clarence Clemons, one of the founders of the E-Street Band and Springsteen's pillar since 1972, died of a stroke at the age of 69. Clarence had a special influence on Springsteen and had always been his reference point, with their first meeting described in "10th Avenue Freeze Out", the hit song from *Born to Run* (1975). But against all speculations, the E-Street Band did not dissolve and *Wrecking Ball* was released in 2012. Springsteen's angriest album yet, as it has been defined by critics⁶³, dealt with the economic crisis and with social themes dear to Springsteen. He explained the genesis of the album in a recent interview:

My work is always been about judging the distance between American reality and American dream, how far is that at any given moment. [...] Every song introduces you to a slightly different character: and at the end, I've got to find some way to mend their stories together, not necessarily to answer the question that I asked, but to move the question forward. The genesis of the album was after 2008, there was no accountability... [...] If you listen to the record I used a lot of folk music, gospel music and the idea was that the music kinda contextualizes historically that this is happened before over, and over and over again.⁶⁴

The album also included a long, heartfelt tribute to Clemons:

[...] Standing next to Clarence was like standing next to the baddest ass on the planet. You were proud, you were strong, you were excited and laughing with what might happen, with what together, you might be able to do. You felt like no matter what the day or the night brought, nothing was going to touch you. [...] It was a story were the Scooter and the Big Man not only busted the city in half, but we kicked ass and remade the city, shaping it into the kind of place where our friendship would not be such an anomaly. And

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See, among others: Fricke, David. "Wrecking Ball - Album Review." *Rollingstone.com*. Rolling Stone, 6 Mar. 2012. Web. 3 Mar. 2013.

<<http://www.rollingstone.com/music/albumreviews/wrecking-ball-20120306>>

"Bruce Springsteen's 'Wrecking Ball': Track-By-Track Review." *Billboard*. Billboard, 1 Mar. 2012. Web. 03 Mar. 2013. <<http://www.billboard.com/articles/review/1067090/bruce-springsteens-wrecking-ball-track-by-track-review>>

64 "Bruce Springsteen discusses "Wrecking Ball"." Interview. *YouTube*. Google, Inc., 17 Feb. 2012. Web. 14 Oct. 2012 <<http://youtu.be/cEdX2IT41eE>>.

that... that's what I'm gonna miss. The chance to renew that vow and double down on that story on a nightly basis, because that is something, that is the thing that we did together... the two of us. Clarence was big, and he made me feel, and think, and love and dream big.⁶⁵

The tour soon followed, with Clemons' nephew Jake at the saxophone and a long photographic tribute paid to Clarence every night, during “10th Avenue Freeze Out”. In Helsinki, Finland, Springsteen played for almost five hours, the longest concert yet. In Hyde Park, London, the curfew cut the electricity at 10 pm sharp, while the band and Paul McCartney were still on stage – initiating a lot of jokes and comments from the band management during the following days⁶⁶. In the last MetLife Stadium night, in New Jersey, the concert was delayed for two hours because of the rain, but Springsteen refused to reschedule it and played from 10.30 pm to 2 am while celebrating his 63rd birthday.

Reasons behind the success

The ambition that caused Springsteen, the only one among his friends, to pursue this career without considering any other job must be acknowledged as the first and main reason for his breakthrough. Since the beginning, he was praised by critics and experts for his songwriting ability and his astounding capacity to learn pieces of music just by listening to them; he taught himself to play a wide number of instruments – as anybody can verify by looking at the credits of his albums.

In the studio and during concerts, Springsteen has always been a perfectionist. From the sound to the artwork of his albums, from the rehearsals to the hours spent examining every venue in which he performed, he never left anything to chance. At the same time, his extraordinary ability to 'read' the audience provided exceptional concert experiences, with set lists decided on stage or during the break. The concerts are definitely the element that created his fan

⁶⁵ Bruce Springsteen. *Wrecking Ball*. Columbia, 2012. CD.

⁶⁶ See Meikle, James. "Bruce Springsteen's Microphone Switched off at Hyde Park Gig." *The Guardian*. Guardian News and Media, 14 July 2012. Web. 03 Mar. 2013. <<http://www.guardian.co.uk/music/2012/jul/15/bruce-springsteen-microphone-switched-off>> and *RDS Dublin 2012 - Bruce Springsteen - Curfew? What Curfew?!?* Perf. Bruce Springsteen. *YouTube*. Google, Inc., 17 Aug. 2012. Web. 03 Mar. 2013. <<http://www.youtube.com/watch?v=20ySbMdaYGM>>.

base, secured a longtime friend and manager in Landau, and eventually confirmed his position in stardom. The need to repay the audience for the price of the ticket causes Springsteen to perform long, energetic concerts full of audience interaction. In his latest tours, Springsteen often played songs on request, reading the fans' signs. Opposite to what happens to Southside Johnny, Springsteen has *too many* hits; many times he chooses to play less popular songs instead of hits, if the mood of the night allows. For example, on his birthday concert in New Jersey in 2012 he didn't play "Born in the U.S.A.," but played "In the Midnight Hour" and "Jungleland" instead, two songs he hadn't performed in decades.

The E-Street Band

Almost all of the E-Streeters are originally from New Jersey, and most of them belong to the Asbury Park music scene where Southside Johnny and the Boss met and grew up. They're all extremely talented musicians, and although few of them can be called 'friends' of Springsteen's – Miami Steve, Clarence Clemons for example –, they all work together in mutual respect knowing that Springsteen is actually the boss, deciding who and when to call – they're his band, he is and will always be the leader. This leads to very different personalities touring together, but rarely hanging out outside the studio or concert. Springsteen in particular has always been a loner, and never wanted to establish close friendships with his band members, but on the other hand he always lived by the rule that 'once you're in, you're in' and hardly ever fired his collaborators, trusting everybody to do the best job they could for him.

American and local icon

There's no doubt that Bruce Springsteen represents America to the eyes of the world; his upbringing in Freehold, though, has played a central role in his interests in American society. First of all, Freehold showed him the condition of the immigrants. Living in the poorest side of town, with the only choice of working in a factory or enrolling in the army, fueled his will to find a way out of the life his own father – a World War veteran – had led. When he moved away to California, his fans felt betrayed and 'forgave' him only when he decided to move

back to Jersey, for reasons he explained during his induction in the New Jersey Hall of Fame:

[...] It was a place also that really protected me, you know... it's been... very nurturing. I could take my kids out on Freehold, throw them upon my shoulders, walk along the streets with thousands of other people on cruise nights and everybody just going 'hey, Bruce!' you know... that was something that meant a lot to me, the ability to just go about my life. I was protected here, by the people here and I really appreciated that. [...] That's what New Jersey is for me: a repository now of my time on Earth, my memory, the music I've made, my friendships, my life... it's all buried here in a box somewhere in the sand down at the Jersey Shore, and can't imagine having it any other way.⁶⁷

Last but not least, his hands-on interest in charity efforts to help Vietnam veterans, but also local communities has helped people realize the importance of helping each other in their local communities, as I will thoroughly analyze later in this chapter.

Discography

Year	Springsteen & E-Street Band	Solo albums
1973	- <i>Greetings from Asbury Park, N.J.</i> - <i>The Wild, the Innocent & the E-Street shuffle</i>	
1975	<i>Born to Run</i>	
1978	<i>Darkness on the Edge of Town</i>	
1980	<i>The River</i>	
1982		<i>Nebraska</i>
1984	<i>Born in the U.S.A.</i>	
1985	<i>Live / 1975-85</i> (Live compilation)	
1987		<i>Tunnel of Love</i>
1992		- <i>Human Touch</i> - <i>Lucky Town</i>
1995		<i>The Ghost of Tom Joad</i>
2002	<i>The Rising</i>	
2005		<i>Devils & Dust</i>

⁶⁷ "NJOF 2008 – Bruce Springsteen." *Youtube*. Google, Inc., 1 June 2009. Web. 14 Oct. 2012. <http://youtu.be/Wt7TKLqX_SE>

Year	Springsteen & E-Street Band	Solo albums
2006		<i>We Shall Overcome: the Seeger Sessions</i>
2007	<i>Magic</i>	
2009	<i>Working On A Dream</i>	
2012	<i>Wrecking Ball</i>	

3. Jon Bon Jovi



Personal and professional biography

John Francis Bongiovi Jr. was born on March 2nd 1962 in Perth Amboy, New Jersey, son of John Francis Bongiovi Sr. and Carol Sharkey, two formal Marines. He has two younger brothers, Matthew and Anthony; their grandfather was Italian, from Sciacca (Sicily).

At the age of seven, Carol bought John his first guitar, but – as he often recalls in his interviews – the first attempts at guitar lessons weren't successful, and he only got interested into playing music at the age of thirteen, when Al Parinello moved into the neighborhood and started teaching him⁶⁸. Inspired by Southside Johnny and the Jersey Shore music scene, Bongiovi started playing in several different bands during his teenage years, often with his childhood friend and pianist David Bryan Rashbaum.

Tony Bongiovi, one of Bongiovi's cousins, was one of the owners of The Power Station recording studios in New York, where rock icons such as Rolling Stones and Bruce Springsteen used to record their albums. Thanks to John Bongiovi Senior's mediation, in 1980 Bongiovi was allowed to go to the studio to run errands and do some cleaning; in exchange, he could use the studio during the night to record his demos. During one of these recording sessions, Mick Jagger

⁶⁸ As recalled in Winfrey, Oprah, prod. "Oprah's MasterClass Presents: Jon Bon Jovi." *Oprah's MasterClass*. OWN. Chicago, IL, 25 Mar. 2012. Television.

showed his appreciation for Bongiovi's attempts, encouraging him even more to pursue his dream⁶⁹.

Once the demo was ready, Bongiovi tried to send it to every record company, but all ignored him; therefore, he had the original idea of trying to have a radio DJ listen to the demo, as he explains:

I thought to myself: 'I'm frustrated, no-one's picking up on this cassette that I'm distributing in the mail with my «Dear Sir/Madam» letter' and I thought 'who's the loneliest man in the music business? The DJ! Here's a guy that has no clue if anybody's listening to him, hasn't a clue of what his influence is... but he still had a lot of influence. How do I contact the DJ?' So there was a brand new radio station starting here in New York City, just on the outskirts; they were so new that – fortunately for me – they didn't have a receptionist. I went to that radio station, I walked in the door and the DJ was literally on the air so he looked through the window and he hesitated and he gave me you know the 'one second' sign, span the record, put his head out like 'what?!?' and I said 'I'm here, I have a cassette..' I told him who I was and what I had done, why I was frustrated and he said 'hang around, we'll talk when I'm done' and he did. And he said 'we're doing a home-grown record' and I thought to myself 'it's not enough for me, I don't wanna be part of a home-grown record, I don't want a singles deal!' and reluctantly I agreed.⁷⁰

After the record was distributed, it caught the attention of Mercury Records, which signed Bongiovi in 1983 and required that he formed a band. Bongiovi immediately called David Bryan – who dropped the Julliard School in New York to follow him – and another friend from Jersey, Alec John Such (bassist), who in turn knew Tico Torres (drummer); David Sabo was initially called to be the lead guitarist, but when Richie Sambora – also from Jersey – heard the band not long after he had auditioned for Kiss, he approached John Bongiovi and told him that he wanted to be in the band. Soon after that, Sambora replaced Sabo – who later founded Skid Row.

Mercury suggested that, since John Bongiovi was already known thanks to “Runaway”, his name was to be used for the band. With a little change in the spelling to make it more 'hip', Jon Bon Jovi became the leader of Bon Jovi in 1984, and the album with the same name was released that year.

⁶⁹ Also in “Oprah's MasterClass”, Ibid.

⁷⁰ “Oprah's MasterClass”, Ibid.

The album *Bon Jovi* had a large success, launching the band and giving them the chance to open for the U.S. tour of Scorpions and the European tour of Kiss. Soon after that, the record company pressured Jon and the band to release a new record right away in order to take advantage of the huge popularity. As Bon Jovi often recalls, when you have plenty of time and no pressure to write the first record, and a few weeks to write the second, the results are not as good. *7800° Fahrenheit* was released in 1985, reaching a considerable success, but gaining the hatred of Bon Jovi who never liked it⁷¹. These first albums focused on themes such as love, friendship and living in small towns while dreaming of running away to some city to follow one's dreams.

For their third album, Jon and Richie changed their approach and sought the collaboration of the professional songwriter Desmond Child, spending six months in the recording studio. *Slippery When Wet* was released in 1986, becoming one of the best selling albums in history. “Livin' on a Prayer”, “You Give Love a Bad Name”, “Wanted Dead or Alive”, “Wild in the Streets”, “Never Say Goodbye” were all included in this album, and are still signature songs for the band today. This album showed a more mature approach to social themes such as unemployment and strikes. Love was presented as the only means to salvation from depression and despair, while friendship was mostly included in a context of nostalgic memory of the past. Bon Jovi began a nationwide tour that brought them to perform in 130 dates across the United States and Europe.

Determined to prove that *Slippery* wasn't just a lucky coincidence, the band went back into the studio soon after the end of the tour. Having written about 60 songs, they had enough material for a double album, but the record company didn't approve the idea and demanded that just 12 songs were to be chosen for the album. *New Jersey* was released in 1988; much more experimental than the previous one, it had 5 singles in the top 10 – the first and only hard rock album to reach this record in history. “I'll be there for you”, “Bad medicine”, “Born to be my baby”, “Lay your hands on me”, “Livin' in sin” and “Blood on blood” are all included in this album. Once again, the main theme throughout the

⁷¹ See “Bon Jovi – Inside the Actors Studio.” *YouTube*. Google, Inc., 07 July 2012. Web. 14 Oct. 2012. <<http://youtu.be/DCPAnbwdyGM>>.

album was love as a means to escape from reality and find relief from hard times. But unlike the previous album, in *New Jersey* friendship also became one of the main focuses. Bon Jovi immediately went back on the road for an extensive worldwide tour that lasted until 1990, reaching more than 22 countries with 232 shows. In 1989 they were the first American rock band to perform in Russia, with a huge cultural clash that Bon Jovi still recalls in his interviews⁷². In 1987, due to the stress of the tour, Bon Jovi started using steroids to improve his vocal performance; by the end of the tour everybody was so stressed that they hardly talked to each other, and when the tour was over they decided to take a break from the band.

Bon Jovi married his high-school sweetheart, Dorothea Hurley, in 1989; later they will have four children. In 1990 Emilio Estevez, the main actor starring in *Young Guns*, approached Bon Jovi to ask for permission to use “Wanted Dead or Alive” in the sequel of that movie.⁷³ Bon Jovi felt that the theme of the song didn't have much to do with the movie – since it compares cowboys' to rockstars' lives – and offered to write a new song instead. Eventually he ended up writing the whole soundtrack, *Young Guns II: Blaze of Glory*. The solo album was released in 1990 and the title song won a Golden Globe. The context of a western movie gave Jon Bon Jovi the opportunity to explore the theme of friendship and brotherhood among outlaws, as I will analyze later.

Focused on reuniting the band, Bon Jovi was tired of his management and the media and their obsessive attention to his looks rather than his music. He decided to fire the manager and all the staff and created the Bon Jovi Management, and later called the band for a therapy session to talk their issues through. The band members decided to trust his vision and went back to the recording studio; the result was *Keep the Faith*, released in 1992, with a more mature sound and a different image – Bon Jovi's new haircut made headlines on CNN. “Keep the Faith”, “In These Arms” and “Bed of Roses” were all hit singles

⁷² See *Larry King Live*, op. cit.

⁷³ See Dougherty, Steve. "Jon Bon Jovi's Solo Debut Leads Him to the Brink of An Abyss." *People* 16 July 1990: n. pag. *People*. Time Inc. Web. 17 Apr. 2013. <<http://www.people.com/people/archive/article/0,,20118248,00.html>>.

from the album. Among the themes of the album, there was a more mature approach to social themes with a focus on work ethics and a general attempt to inspire optimism through the songs. The worldwide tour following the album touched 37 countries in 177 shows, but started from small clubs on the Jersey Shore where the members of the band had started playing in their youth.

In 1994 the band released *Crossroad*, a greatest hits collection that included two new songs, “Someday I’ll Be Saturday Night” and “Always”. The latter had originally been written as a soundtrack for a B-movie called *Romeo is Bleeding*; after refusing to let it be used for the movie, Jon and Richie put it aside and forgot about it. When the collection was being put together, a friend suggested that they recorded the song with a different arrangement and that they included it in the compilation. It became the best selling single of the band, their signature ballad and one of the most famous songs of the 90's.

1994 was also the year of the first – and to this day, only – change in the band line-up; bassist Alec John Such left the band for personal reasons, and was replaced by Hugh McDonald, who had previously collaborated with Bon Jovi for “Runaway” (1983). Hugh has never been included as an official member of the band, though; the reasons for that and for Alec's departure were only recently addressed by Bon Jovi:

[...] But while we were all dumb, young and having fun, we started getting serious about it and we were five albums in and releasing the greatest hits with a couple of new songs and he [Alec] couldn't even play on them... like, wait a minute man, we're not some kids' band anymore, this is for real. [...] He knew that we were gonna get.. I already had somebody else playing on the record and... I let him go. Uhm, God bless him, he never wrote a book, he never told the tales in the media, he quit the business. And he said to us: “If I can't be in the Rolling Stones or Bon Jovi, I quit.” and he did. But that slot will remain vacant, that slot will not be filled 'coz Al was there in the beginning and that meant a lot to me: the stories I have with these guys... we lived more of our lives together than we did apart!⁷⁴

In 1995 Bon Jovi released *These Days*, a much more mature album that didn't have a huge success in the States, but was instead very appreciated worldwide. “This Ain't a Love Song”, “These Days”, “Something for the Pain” and “Hey God” are some of the best known songs of the album. The album was

⁷⁴ “Oprah's MasterClass”, op. cit.

much less optimistic than the previous ones and featured songs inspired by social injustices that Bon Jovi witnessed on the streets of New York such as homelessness, poverty and segregation. The following tour saw three sold-out nights at the historic Wembley Stadium in London, that were recorded for the *Live in London* documentary. After the successful tour, the band decided to take a break – a peaceful decision this time, unlike in 1990.

Bon Jovi spent this time trying to pursue an acting career; he landed several leading roles, starting with *Moonlight & Valentino* in 1995. In the meantime he also wrote songs for a solo album that was released in 1997, *Destination Anywhere*. He also released a short movie based on the songs and on the tragic death of Katherine Korzilius⁷⁵, daughter of Bon Jovi's tour manager Paul Korzilius. The movie featured Demi Moore, Kevin Bacon, Whoopi Goldberg and Jon himself⁷⁶.

The acting career inspired Bon Jovi to write a set of new songs based on the idea that one must pursue every dream one has, even if this means starting all over again. He regrouped the band in 1999 in his home recording studio in New Jersey and they started working on the new album. *Crush* was released in 2000, and the collaboration with Luke Ebbin (producer) and Max Martin (songwriter) proved to be a lucky one, since the album featured a brand new commercial sound that gained the band a larger audience, especially among teenagers. The first single “It's My Life” was an international hit, and one of the best selling single of the band's history. It represents the idea that Bon Jovi wanted to express, as he explained:

I had just come back from Rome and Malta shooting *U-571* [...]: I really wanted to pursue acting, found a great humility in the craft. It gave me all the exuberance of youth with the knowledge of the experiences that I had had in the music business. [...] I said 'I got this one' and I was really caught up in Frank Sinatra who just passed, and I said 'Frankie said «I did it my way»' knowing full well that it was Frank Sinatra saying 'I did it my way: I did movies when

⁷⁵ The little girl was dropped off by her mother at the post office and should have walked back home, but was later found dead in a ditch. The case has never been solved. The mysterious death was the subject of *Unsolved Mysteries*. CBS. New York, NY, 22 May 1998. Television.

⁷⁶ *Destination Anywhere: The Film*. Dir. Mark Pellington. Perf. Jon Bon Jovi, Demi Moore, Whoopi Goldberg and Kevin Bacon. PolyGram Video, 1997. Videocassette.

I wanted to, I made records when I wanted to'.⁷⁷

In August 2000 the band was the last to play in the Wembley Stadium before its demolition. During the tour they released their first ever live compilation, *One Wild Night Live 1985-2001* and they sold out two shows at the New Jersey Giants Stadium in June 2001.

Although the band had planned to take a break after the tour, after 9/11 they changed their plans.⁷⁸ They took part in several fundraising events in New York and New Jersey and soon went back to the studio to work on their next album. *Bounce* was released in 2002. Heavily influenced by the 9/11 events, the album featured a strong rock sound and optimistic lyrics on the ability to 'bounce back' from those dark times. The first song "Undivided" was especially dedicated to the men and women who lost their lives during that tragic event:

That was my brother, lost in the rubble
That was my sister, lost in the crush
That was our mothers, those were our children
That was our fathers, that was each of us.
A million prayers to God above,
a million tears make an ocean of

2003 and 2004 marked two different experiments for Bon Jovi. In 2003 they released *This Left Feels Right*, a collection of some of their hits reinvented in an acoustic, more intimate version. In 2004 they released the box set *100,000,000 Bon Jovi Fans Can't Be Wrong*, a collection of B-sides and never before released songs to celebrate the band's twentieth anniversary and the record of 100 million copies sold. The 2003 experiment was appreciated as such by the fans, but in most cases people didn't like to hear the songs played in the new version during live concerts. The 2004 box set was a totally different initiative; 4 CDs and one DVD collected demos and original versions of songs such as "Always", and it was conceived as a tribute and a gift to the fans, who seemed to appreciate it a lot. The box set was sold at about \$70 in a time of economic recession, but still topped #53 on Billboard 200.

The band released *Have a Nice Day* in 2007; the title track was another

⁷⁷ "Oprah's MasterClass", op. cit.

⁷⁸ See *Jon Bon Jovi's Legacy. Oprah's MasterClass*. OWN, 25 Mar. 2012. Web. 15 Apr. 2013. <<http://www.oprah.com/own-master-class/Jon-Bon-Jovi-on-His-Legacy-Video>>.

international hit, while the album had strong country influences. The single “Who Says You Can't Go Home?” was recorded in two versions, one featuring the country singer Jennifer Nettles. This latter version won a Grammy Award for Best Country Duo and reached #1 on the Billboard Country chart, both results were unprecedented records for a rock band. Once again, the album featured lyrics on social themes and optimism during hard times. During the following tour, Bon Jovi were the first band to play at the London O₂ Arena in 2007.

In 2006 Jon Bon Jovi founded the Jon Bon Jovi Soul Foundation. Moved by the sight of homeless people in Philadelphia, he started to collaborate with Project H.O.M.E., a Philadelphia based organization to help the homeless. Later, he founded his own foundation to help not only the homeless, but more specifically people in need in local communities. The Foundation motto is “Rebuilding pride in one's self and one's community – one soul at a time.”

In 2007 the band released *Lost Highway*, a strongly country-influenced album that wasn't conceived as a mainstream album, but due to the success in Europe and worldwide, the band went back on tour once again. The album included themes that were familiar to the band such as love, the desire to run away and friendship. It also included a song that Jon Bon Jovi dedicated to Richie Sambora, “Whole Lot of Leaving”.

In June 2009 Jon and Richie were inducted into the Songwriters Hall Of Fame, a huge recognition of their talent and success. Later that year the band released *The Circle*, a return to rock after the country-influenced previous album. The lyrics saw a more mature approach to love and marriage, while still focusing on optimism and encouraging to rely on love as salvation in desperate times. In February 2010 the new tour began. In May they played the first ever show at the New Meadowlands Stadium in New Jersey – now renamed MetLife Stadium –, bound to replace the demolished Giants Stadium. To start off the 10 nights residency at the O₂ Arena in London, the band played on its roof in June 2010 – one more record breaking performance. During the tour a new *Greatest Hits* was released, featuring four new songs and adding a new leg to the tour, the 2011 *Open Air Tour*. The band was on the road for more than 18 months, playing in

countries they had never been to and changing the set lists to include songs that hadn't been played in 20 years.

The latest album *What About Now* was released in March 2013. It featured powerful lyrics focused on social issues such as unemployment, the veterans' conditions and poverty. The band set off on another world tour in February 2013.

The reasons behind the success

Jon Bon Jovi often declares that the first reason for his success has to be found in his ambition to avoid leading a 'normal' life in New Jersey. His dream of becoming a rockstar never found an obstacle in his parents and family, who always supported him from the start. He has a special charisma on stage that many people have noticed since the very beginning, and his appearance helps a lot, too. In an era of music videos and hair metal bands, Bon Jovi's members' image certainly played an important role in launching them into the stardom, nevertheless the initial breakthrough wouldn't have lasted for more than 30 years if talent wasn't there. Even Miami Steve made a remark about that during his tribute to the band at the UK Hall of Fame⁷⁹.

Jon Bon Jovi's choices in life as well as in his career – the stable relationship with his wife and the stable although at times troubled relationship with the band – payed off by building an also stable and long-lasting relationship with his fandom, who appreciated his personal life and humble attitude as much as his music and performance. Finally, his connection with the local communities through charity and specific references in the songs contributed to his image of a humble, personable individual far from the typical exhibitionism of rockstars.

The band

Jon Bon Jovi has often been criticized by fans who accuse him of overcontrolling the management of the band. Replying to the criticism, Bon Jovi states that he signed the first contract and the following contracts too, he called and chose the band members in the first place and eventually rearranged the whole management after 1990. After Bon Jovi Management was created, he basically

⁷⁹ “Bon Jovi UK Hall of Fame Introduction.” *YouTube*. Google, Inc., 18 Nov. 2006. Web. 14 Oct. 2012. <<http://youtu.be/99P7sTMGe8o>>.

asked the other band members to trust his vision as long as it worked; they all agreed, and up to this day his vision has proved to be a successful one. On the other hand, he always declared himself to be the biggest fan of the other members, who are three of the most talented musicians alive – four if we count Alec Such. Whenever Sambora released his solo records, Bon Jovi fully supported him as well as when David Bryan released his multi-Tony Awards winner musicals. They consider themselves as close as brothers, and it definitely shows on stage – it showed quite strikingly in those occasions when Richie had to go to rehab and Jon wrote “Whole Lot of Leaving” for him (2007) or dedicated “I’ll Be There for You” to him during some concerts in the 2011 tour.

The live

Compared to a concert of the Jersey Shore bands, a Bon Jovi concert has things in common and many differences. The first and most important commonality is the length. Drawing from Springsteen's and Southside's experiences, Bon Jovi soon learned the importance of a long, energetic performance to build a strong reputation and widen their fan base. Their concerts rarely last less than two and a half hours and often go beyond three hours without any break. Another thing in common is the mix of old covers and new songs, that in Bon Jovi's case has resulted in some standard medleys often including “Bad Medicine” and “Shout”. The big difference in a Bon Jovi concert – probably to be ascribed to Jon Bon Jovi's perfectionism – is the lack of improvisation. While Springsteen and Southside decide the set lists on their feet, Bon Jovi decide them beforehand and usually stick to it, with very rare exceptions⁸⁰. This entails that fans requests are seldom if never taken into consideration, and during one or more tours many of the same songs are known to be played every night.

Nonetheless, a Bon Jovi concert is extremely energetic and fans are meant to feel

⁸⁰ During the 2010-2011 tour, for example, Jon Bon Jovi tore his calf while performing in New Jersey and the following year he broke his knee while performing in Helsinki. Both times he not only continued singing without losing the pitch, but went on for the rest of the concert as decided and never missed the following shows. The two exceptions to his commitment and perfectionism have been the performance of “Stick to your guns” as of fans' request, with the first row fans holding up signs with the lyrics for him to read, and the Udine (Italy) concert, where 40,000 fans organized a choreography that involved the whole stadium. Bon Jovi stopped singing in awe and later added songs to the set list as of fans' request.

involved in it as if they were partying with an old friend, expecting some signature songs to be performed and hoping to hear some of the other favorites. Another aspect that Bon Jovi never overlooked was that of the visual effects; from the flight over the audience in the 80's to the giant inflated dolls in the 90's up to the wide-screens choreographies of the latest tour, fans are never disappointed by what they hear or what they see, even from far away.

Discography

Year	Bon Jovi	Jon Bon Jovi	Richie Sambora
1984	<i>Bon Jovi</i>		
1985	<i>7800° Fahrenheit</i>		
1986	<i>Slippery When Wet</i>		
1988	<i>New Jersey</i>		
1990		<i>Young Guns II: Blaze of Glory</i>	
1991			<i>Stranger in This Town</i>
1992	<i>Keep the Faith</i>		
1994	<i>Crossroad</i> (compilation)		
1995	<i>These Days</i>		
1997		<i>Destination Anywhere</i>	
1998			<i>Undiscovered Soul</i>
2000	<i>Crush</i>		
2001	<i>One Wild Night Live: 1985-2001</i> (live compilation)		
2002	<i>Bounce</i>		
2003	<i>This Left Feels Right</i> (acoustic compilation)		
2004	<i>100,000,000 Fans Can't Be Wrong</i> (box set)		
2005	<i>Have a Nice Day</i>		
2007	<i>Lost Highway</i>		
2009	<i>The Circle</i>		

Year	Bon Jovi	Jon Bon Jovi	Richie Sambora
2010	<i>Greatest Hits</i> (compilation)		
2012			<i>The Aftermath of the Lowdown</i>
2013	<i>What About Now?</i>		

4. Inspirations and role models

As far as musical inspirations go, the three artists have different backgrounds and role models. Southside Johnny explained that his parents used to listen to black music a lot, and he thought that that upbringing was perfectly normal, which was not:

My parents always listened to black music, they were big fans of Louis Armstrong and Count Basie [...] so that's the kind of music I grew up listening to and I – in my naiveté, when I was young – thought that that was what every parent came home and did. [...] In a small quiet town like Ocean Grove – my brother Tom and I shared a room – when we listened to black radio at night, r'n'b radio, it sounded like there was something happening in the world, like there's a big party goin' on... And in Ocean Grove there was no parties goin' on! It was dead, they used to call it Ocean Grave!⁸¹

The influence of black soul and blues can still be found in many of The Jukes' songs, with the horns section making the sound much more powerful and energetic, bringing back that feeling of “big party goin' on” mentioned by Southside Johnny. Southside's singing style sometimes resembles that of the crooners, first of all Sinatra, but the jazz vibe is gone, to give space to a bar-band style performance; the bar band experience comes out clearly, giving the band its distinct mark.

Although the bar band was also part of Springsteen's initial training as a musician, his main inspiration was Elvis Presley, in the very beginning. He was a role model for everything that represented a chance of rebellion, from his moves on stage to the style of his songs. Springsteen's musical and physical resemblance to Bob Dylan when he signed his first record deal had the consequence of introducing him to the audience as a new Bob Dylan. Although they have things in common and Springsteen admired Dylan, their music is quite different and Springsteen struggled a lot to detach himself from this comparison that everybody would make. A role model that the two certainly share is Woody Guthrie, the folk singer that inspired both of them to focus on the real problems of the working class. “This Land Is Your Land”, his most famous song, was a major source of

⁸¹ Legends 1/8, op.cit.

inspiration for Springsteen's "Born in the USA" (1984), but also for a whole string of songs where the American Dream is compared to its reality. Also in the folk music area, Pete Seeger was another major influence for Springsteen, especially in more intimate albums like *Nebraska* and *The Ghost of Tom Joad*.

The fact of being ten years younger puts Jon Bon Jovi in a different position. He started playing at thirteen, when Springsteen published *Born to Run* (1975); as Bowler and Dray point out:

John readily acknowledges the debt that he owes to The Boss and Southside Johnny: 'The fiction became reality... five or ten miles south from here Johnny was making records, Bruce was making records... they'd sing a song about this certain road, it was right out in my back yard... that intrigued me, that it could just maybe happen.'⁸²

The role models were not distant in space and time, they were just around the corner for Bon Jovi; and they represented a feasible perspective for what he wanted to do with his life and career. Southside in particular was a major influence, since Bon Jovi had the chance to play with him in the Asbury Park scene, learning how to deal with the audience and how to make a show successful. Southside's influence is especially clear in one of the outtakes included in *100,000,000 Bon Jovi Fans Can't Be Wrong*, "Love Ain't Nothing But a Four Letter Word" (1990). There are two versions of the same song in the box set, the first one recorded during a tour with The Jukes and the second one afterwards. The first demo includes the horn section and reminds a lot of the bar-band style, while the second version is much harsher and reminds of some *Keep the Faith* (1992) era songs. As far as life role models are concerned, Frank Sinatra played a big role for Bon Jovi. Also from Jersey, he conquered the world with his talent in music and acting and set an example for Bon Jovi in several aspects, as he explains:

One of my few regrets is never having met Frank Sinatra. When you read the obituaries, the articles, and the books – and you hear the songs – you start to really realize what he stood for. That made such an impact on me. What he stood for in the civil rights movement – walking in the front door with Sammy in Vegas. What he did when

⁸² Bowler, Dave, and Bryan Dray. *Bon Jovi: Runaway*. London [England]: Boxtree, 1995. 10. Print.

he was at his lowest. He didn't have a record deal, didn't have a movie deal. That's when he won the Academy Award. He ended up owning the record company.⁸³

⁸³ In Griffin, Phil. *Bon Jovi: When We Were Beautiful*. New York, NY: Collins Design, 2009. 65. Print.

5. Themes

Although all three artists have written about a wide scope of topics during their careers, they shared some common themes that are worth analyzing more in detail as I will try and do in this section by providing examples of relevant songs for each theme. As I will show in the next chapter, the fans consider the themes of the songs to be one of the main reasons for their passion for these artists.

Work ethics – work as slavery

In a post war era dominated by consumerism, especially in a country like the USA, the concept of work assumed a whole different social meaning. Work was the means to get a better life, to make enough money to allow people to have leisure time and luxuries or to afford a better education. This attitude translated into the need to work not for the pleasure of it, but either to buy products or to guarantee a stable future to the next generations.

These are the general values in which Springsteen, Southside and Bon Jovi were raised: the ethics of working not for the pleasure of it, but to reach some other purpose, especially family stability. All three of them had the only alternative of enrolling in the army if they didn't want to find a regular job. All three of them rebelled to this fate and – with different degrees of support from their families – decided to live their own life.

Some of their songs reflect on this subject; in “Have A Nice Day” (2005), Bon Jovi says “my daddy lived a lie, it's just the price that he paid / sacrificed his life just slavin' away” and the theme of not ending up like his father is a common one in other songs like the outtakes “Walk Like a Man” (2007) and “I Don't Want to Live Forever” (2000):

I said 'it's my life, I'm gonna do what I want
I'm not gonna crawl, I'm gonna walk
Walk right out that door'
[Bon Jovi, “Walk Like a Man”, 2007]

I see my daddy in his chair, he sits there night and day
The TV's still as good as new, my dad is old and grey
And it's scaring me to death, that I don't wanna go that way
[Bon Jovi, “I Don't Want to Live Forever”, 2000]

A similar approach is to be found in Springsteen's "Adam Raised a Cain" (1978), as Cullen points out⁸⁴, while the topic is treated from a different angle in the recent "Shackled and Drawn" (2012). Singing with bitter irony, Springsteen describes the work ethics of the blue collar working class that says "freedom, son, is a dirty shirt / the sun on my face and my shovel in the dirt" while being "shackled and drawn" by the rich bankers whose parties are always on. The topic of work as slavery becomes therefore the chance to protest against the growing power of finance over middle class workers, as much as the topic of unemployment became the chance to talk about social issues in "Johnny 99" (1982) and in "The River" (1980). In the first one, the protagonist becomes a murderer for despair after losing his job; in the second, unemployment and an unplanned pregnancy ruin the relationship between the protagonists:

Well they closed down the auto plant in Mahwah late that month
Ralph went out lookin' for a job but he couldn't find none
He came home too drunk from mixin' Tanqueray and wine
He got a gun shot a night clerk now they call him Johnny 99
[Bruce Springsteen, "Johnny 99", 1982]

I got a job working construction for the Johnstown company
but lately there ain't been much work on account of the economy
Now all them things that seemed so important
well, Mister, they vanished right into the air
Now I just act like I don't remember, Mary acts like she don't care
[Bruce Springsteen, "The River", 1980]

The work ethics of the musicians are another interesting topic. Both Bon Jovi and Southside sang about the job of the rockstars, often with irony. In "Blame It on the Love of Rock 'n' Roll" (1992), Bon Jovi described the multiple attempts of his parents and other adults to bring him back to the right path, while all he wanted to be was a rockstar. The same is true for "I'll Sleep When I'm Dead" (1992), where he compared the normal, boring lives of other people to that of a rockstar with all its clichés about sex and partying. On the same note, Southside's "I've Been Working Too Hard" (1991) – where Bon Jovi sings as well – complains about the long hours spent singing, but without an adequate amount of money in exchange. When trying to settle down with a girl, her parents are

⁸⁴ Cullen, op. cit., 103.

horrified at learning what he does for a job so she ends up by marrying the preacher's son. This is another recurrent theme, the loss of love due to excessive dedication to music, that makes the singer not good enough to marry the love of his life.

On a more intimate note, Bon Jovi co-wrote songs on the meaning of his job and lifestyle where he showed the contradiction between doing what he always dreamed to do, breaking free of the local conventions while at the same time feeling oppressed by the life on the road and insecure on his decisions. The most iconic of these songs is “Wanted Dead or Alive” (1986), where he compared the life of rockstars to that of outlaws, always on the run, worn out by the life on the road, but unable to think of any other lifestyle that would suit them. Similarly, “Stick to Your Guns” (1988) and “Ride, Cowboy Ride” (1988) give a picture of the loneliness of this job that brings the rockstar not to trust anybody except for his band, just like a group of outlaws.

Parenthood

The work ethics were often a topic that both Springsteen and Bon Jovi used to deal with other topics, their troubled relationships with their parents above all. The idea of many of their songs is that their fathers wasted their lives working while not being able to enjoy the fruit of their jobs; their rebellious spirit is often expressed by contrast with this traditional lifestyle. In their first albums, parents are generally represented as obstacles of some kind; whether they're trying to stop their musical career (Bon Jovi's “Blame it on the Love of Rock 'n' Roll”, 1992) or the protagonist's love life (Bon Jovi's “Wild in the Streets”, 1986, and “Livin' in Sin”, 1988), they always represent everything that the artists want to run away from. For example, Springsteen's “Born to Run” (1975), while not actually referring to parents, implies the will to run away from the traditional society and lifestyle in which parents live. The conflictual relationship between Springsteen and his father is widely analyzed by Cullen, who points out the importance of Springsteen's monologues – used to introduce his songs during concerts – to

understand the underlying meanings of songs such as “Growin' Up” (1973)⁸⁵.

Parenthood is also a topic that is used to write about social issues, such as unemployment and economic crisis in Springsteen's “The River” (1980) or Bon Jovi's “Lie to Me” (1995). In the first one, the young protagonists are dealing with an unplanned pregnancy and the bad economic situation eventually ruins their dreams and their relationship, as previously mentioned. In the second one, the two lovers are dealing with a crisis caused by unemployment and the singer begs his girlfriend not to accept her father's economic help, implying that the father is trying to persuade her to break up with the singer and go back to her parents' house. In the previously mentioned “Shackled and Drawn” (2012), the singer is a father trying to explain his work ethics to his son – not realizing that they are nothing but slaves, in the end. The apparently preaching song about work ethics and values becomes a sarcastic depiction of the present economic situation.

Both artists evolved to a deeper analysis of their parents' behaviors in later songs. In Springsteen's “Factory” (1978) and in Bon Jovi's recent “Live Before You Die” (2009), they showed a different degree of acceptance of their fathers' lifestyle, and a greater understanding of the reasons behind their choices:

Through the mansions of fear, through the mansions of pain
I see my daddy walking through them factory gates in the rain
Factory takes his hearing, factory gives him life
The working, the working, just the working life
[Bruce Springsteen, “Factory”, 1978]

I was a little boy of nine years old, the whole world in my hand
Trying to toss that ball across the yard, a game of catch with my old
man
He would always say 'I'm sorry' every time he had to leave
I was much too young to understand what he would say to me [...]
Take these words, promise me you'll live before you die
[Bon Jovi, “Live Before You Die”, 2009]

Adulthood seems to bring a better awareness of their relationships with their fathers, as can be seen in two songs with the same title, “Walk Like a Man”⁸⁶. In Springsteen's, a son talks to his father on his wedding day, recalling a life of struggles and contrasts, but finally coming to terms with it. In Bon Jovi's, the

⁸⁵ See Cullen, op. cit., 148.

⁸⁶ Springsteen's is included in *Tunnel of Love*, 1987, while Jovi's is an outtake from *Lost Highway*, 2007.

father tries to give wise advice to his son when the latter is about to leave to be independent and follow his dreams. In the second part, the son realizes how difficult it is to be in the other position: “now, I even got a kid of my own / starting to sound a lot like me”. In the end, he recycles his father's advice to his own son:

It isn't easy, standing on the other side
I said 'Sit down son, we gotta talk.
Hey, it's your life, you're gonna do what you want
I won't say «crawl before you walk»
Cause I heard my old man in my mind sayin'
«Stand tall when you stumble, stay proud when you're humbled [...]'
[Bon Jovi, “Walk Like a Man”, 2007]

Well I was young and I didn't know what to do
when I saw your best steps stolen away from you
Now I'll do what I can, I'll walk like a man
[Bruce Springsteen, “Walk Like a Man”, 1987]

Becoming a parent seems to be a sort of watershed moment for both artists, who realized first hand the value and importance of the most important of bonds, the one between a parent and their children. Bon Jovi's *Crush* in 2000 followed the births of Jon's daughter Stephanie Rose in 1993, his son Jesse James in 1995 and Richie Sambora's daughter Ava in 1997. Not surprisingly, three of the album love songs are dedicated to their children – “I've Got the Girl”, “She's a Mystery” and “Save the World”. Just as in Springsteen's “Living Proof” (1992), in these songs the bond between father and child is represented as the strongest ever, assuming a sort of sacred value:

Crying like he swallowed the fiery moon
in his mother's arms it was all the beauty I could take
Like the missing words to some prayers that I could never make
in a world so hard and dirty, so fouled and confused
Searching for a little bit of God's mercy, I found living proof
[Bruce Springsteen, “Living Proof”, 1992]

Run Away

The natural follow-up to the rebellion against their parents was the will to run away from New Jersey. As Bon Jovi would put it:

When you're young, you believe you can do something seemingly impossible, like making a record. Jersey was in the shadows

between Philadelphia and New York. It was suburbia, yet you had access to the worlds of art and theater, radio and television. It was incredible to live in the periphery of all that.⁸⁷

Therefore, New Jersey was at the same time the suburbs to run away from, but also the only place where these artists had the chance to grow up and artistically develop. Yet, the myth of the American Dream was based on movement, figuratively and literally. The 'dream' was that of being able to move up the social ladder, to reach the level of wealth that granted some sort of stability. For Springsteen and Southside's generation, the 'dream' was that of being able to do what they wanted to, without being restricted to a regular life with a daily job. This implied a more practical idea of movement, of getting out of New Jersey to explore what was going on in the rest of the country. By the time Bon Jovi was starting to have the same dream, he had plenty of evidence that the dream was feasible.

This set of ideas was expressed in different ways in their songs. Southside sang a series of songs about endless partying, not only to follow the tradition of bar bands and rock 'n' roll classics, but also to imply the will to keep partying with his band and friends rather than going back to normal life. Talking about one of his signature songs, "I Don't Want to Go Home" (1976), he said:

Well, we got to record an album. A few white guys fooling around with black R & B! Unthinkable. [...] But they gave us a break, and then they had us go on tour. [...] I fought hard to be sensational every night. Because I really didn't want to go back home again.⁸⁸

The desire of running away from a claustrophobic New Jersey where everybody knew him is instead expressed in the recent "A Place Where I Can't Be Found" (2010):

Every time I hit the street, so many friends I'm bound to meet
Pleasant smiles, polite exchange... so close till I derange
I hate all this hangin' around, small talk gets me down
I need a place where I can't be found

Both Springsteen and Bon Jovi relate this theme to the consequences on love: while the restless protagonist of Springsteen's "Hungry Heart" (1980) finds

⁸⁷ In Griffin, op. cit., 28.

⁸⁸ Mårtensson, Anders, and Jörgen Johansson. *Local Heroes: The Asbury Park Music Scene*. New Brunswick, NJ: Rutgers UP, 2008. 146. Print.

freedom from his family duties when taking a wrong turn and not turning back, the dreams of running away are haunting the protagonists of Bon Jovi's "Hollywood Dreams" (1982) and "Radio Saved My Life Tonight" (1988), putting their relationships on the line. The archetypal image of young people running away on cars towards unknown destinations – the dream being in the trip itself rather than in its results – is exemplified in Springsteen's "Thunder Road" (1975) and in his masterpiece "Born to Run" (1975), but also in Bon Jovi's "Lost Highway" (2007), where the road becomes a metaphor of life itself just like in "Fast Cars" (2009), where the lovers are compared to cars running on the highway.

Hey, what else can we do now?
Except roll down the window and let the wind blow back your hair
Well, the night's busting open, these two lanes will take us anywhere
[Bruce Springsteen, "Thunder Road", 1975]

We are fast cars on a long ride
take your foot off the brake, let's just put it in drive
We are fast cars on the inside
there's no turning back on the highway of life
[Bon Jovi, "Fast Cars", 2009]

Bon Jovi often depicted the failure of that dream, firstly and most importantly in his breakthrough song "Runaway" (1983), where an abused and neglected girl dreams of finding true love and a better life in the City, but ends up in the streets working as a prostitute and doing drugs. Bon Jovi stated that the inspiration for that song came from all the young people he saw trying to follow their dreams in New York City but ending up stranded and lost instead. The same aspect is found in "Someday I'll Be Saturday Night" (1994), where one of the protagonists says:

Hey, my name is Jim where did I go wrong?
My life's a bargain basement, all the good shit's gone
I just can't hold a job, where do I belong?
But sleeping in my car my dreams moved on

A different approach brought both Springsteen and Bon Jovi to reflect on the people whose will and dreams brought them to go or go back to America and New Jersey. In "Who Says You Can't Go Home?" (2007), Bon Jovi came to terms

with his restlessness and accepted the fact of being able to find a sort of stability in “the only place they call me one of their own”, during the same months that saw him starting his Foundation and his fight against homelessness. In his recently recorded “American Land” – which used to be performed live, but is included only in his latest album – Springsteen depicted a powerful picture of the immigrants in New Jersey. Rich in traditional Irish sounds, the song is written from the point of view of a young immigrant who leaves his family in Europe to go to the promised land where:

There's diamonds in the sidewalk, the gutters lined in song
Dear, I hear that beer flows through the faucets all night long
There's treasure for the taking, for any hard working man
Who'll make his home in the American land

In the end though, Springsteen took the chance once again for an harsh description of the failed American Dream:

They died building the railroads, they worked to bones and skin
They died in the fields and factories, names scattered in the wind
They died to get here a hundred years ago, they're still dying now
Their hands that built the country we're always trying to keep out!

Evolution of Love

The approach of these three artists to the theme of love and relationships changed considerably according to three main factors: their musical styles and genres; the historical frame they were living in; finally, their age and maturity. Southside, for example, followed the musical model of bluesmen and classic rock 'n' roll artists, singing several songs about painful breakups, cheating women, and relationships made impossible by class differences. Examples can be found in songs like “Gladly Go Blind” (2002), “Love on the Wrong Side of Town” (1977) or “Walk Away René” (1986). Bon Jovi's songs that follow this lead are, among others, “Bed of Roses” (1992), “This Ain't a Love Song” (1995) and “Always” (1994):

I would gladly go blind
if I could see you one more time
[Southside Johnny & The Asbury Jukes, “Gladly Go Blind”, 2002]

I should have seen it when the roses died

should have seen the end of summer in your eyes
I should have listened when you said 'goodnight'
yeah, you really meant 'goodbye'
[Bon Jovi, "This Ain't a Love Song", 1995]

One more aspect Southside shares with both Springsteen and Bon Jovi is the idea of the necessity of love, expressed in his "Without Love" (1977) and Bon Jovi's song with the same title (1986). In Springsteen's "Hungry Heart" (1980) the protagonist runs away from his family and responsibilities, but can't help looking for love. Jovi's recent "What Do You Got?" (2010) and "Love's the Only Rule" (2009) expressed the same idea – the latter was sometimes introduced in live concerts by a speech that explained the concept even better, as I will show later.

The young Southside and Springsteen were living in a period in which the feminist movement was growing, with all the conventions constantly changing and evolving. This evolution of power in the relationships is represented by several female characters in Springsteen's songs, who show determination and strength without losing their femininity. Nevertheless, his first albums are much more about men and their dreams and desires than about women, who are often just secondary characters. The feminist movement generated also a greater openness on the topic of sex; many of Springsteen's songs are sexually explicit, not to mention Bon Jovi's. The latter started his career in the 80's in a band that was introduced as a hair metal band; the ideal circumstances to guarantee a series of sexually explicit songs, often with a slight chauvinist note to them. Examples of this can be found in hit songs like "You Give Love a Bad Name" (1986), "Bad Medicine" (1988) and "Lay Your Hands on Me" (1988):

I need a respirator, 'cause I'm running out of breath
and you're an all-night generator wrapped in stockings and a dress
[Bon Jovi, "Bad Medicine", 1988]

Everything you want is what I need, satisfaction's guaranteed
But the ride don't never ever come for free
If you want me to lay my hands on you, lay your hands on me
[Bon Jovi, "Lay Your Hands on Me", 1988]

As time goes by, a different kind of approach emerged from these artists' songs; the analysis on their relationships got deeper, focusing on the woman as much as on the man. The need to break from conventions and traditional ideas of

relationships is expressed in Springsteen's "Real World" (1992) as much as in Bon Jovi's "Livin' in Sin" (1988), where the protagonist compares his happy and satisfactory relationship with his girlfriend to the unhappy, but legally approved marriages of both their parents:

Ain't no church bell ringing, ain't no flags unfurled
Just me and you and the faith we're bringing
into the real world
[Bruce Springsteen, "Real World", 1992]

Is it right for both our parents, who fight it out most nights
then pray for God's forgiveness when they both turn out the lights?
[...]
Or is it right to hold you and kiss your lips goodnight?
[Bon Jovi, "Livin' in Sin", 1988]

The need to deal with real life and its problems has strong consequences on some characters. The protagonists of Springsteen's "The River" (1980) reminisce their carefree love before the unplanned pregnancy. The protagonists of Bon Jovi's "Born to Be My Baby" (1988), "Lie to Me" (1995), "Because We Can" (2013) or the best known Tommy and Gina from "Livin' on a Prayer" (1986) try to hold on to their love for each other to go through rough times of unemployment and scarce money:

Gina dreams of runnin' away
when she cries in the night, Tommy whispers 'baby it's ok,
someday...
We've got to 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'

Tommy and Gina became so iconic that they came back 14 years later in the hit "It's My Life" (2000). A tribute to their strength and will not to give up on the love for each other, the lyrics address love in much the same way as the recent "This Is Love, This Is Life" (2010), a very mature idea of love as not only a young fleeting passion, but mainly as a combination of many elements that help build a lifelong relationship. Marriage seems to be the watershed moment for all the three artists to begin singing about love in an adult and conscious way. While Springsteen's albums *Tunnel of Love* (1987) and *Human Touch* (1992) delved into the problems that brought him to his divorce and the subsequent love that brought

him to marry Patti Scialfa, Southside's "Hearts of Stone" (1978) is a heartfelt phone conversation between two adults who used to be lovers as kids and are full of regrets for what could have been: "And you cry because things ain't like before / well, don't you know it can't be that way anymore?". The long lasting marriage to Dorothea Hurley had Bon Jovi write some mature love songs as well, e.g. "All About Loving You" (2002), "Thank You for Loving Me" (2000), "You Had Me From Hello" (2002) and "Pictures of You" (2013).

Friendship and brotherhood

The idea of friendship is very present in all of the three artists' first albums, where the world depicted is a typical boys' world, filled with parties fast cars and chasing girls. Examples of this can be found in Southside's "I Don't Want to Go Home" (1976) and "Havin' a Party" (1979), as well as in many others classic bar-band songs. Other examples are Bon Jovi's "Wild in the Streets" (1986) and "Never Say Goodbye" (1986), both filled with memories of the band's teenage years in New Jersey. On the same wavelength is Springsteen's "Spirit in the Night" (1973):

Well, Billy slammed on his coaster brakes
and said, 'Anybody wanna go on up to Greasy Lake?
It's about a mile down on the dark side of Route 88
I got a bottle of rosé so let's try it
We'll pick up Hazy Davy and Killer Joe [...]'

Women are confined to a secondary role when the gang spirit prevails, as one can easily see in Springsteen's "10th Avenue Freeze Out" (1975) – where the girls are distant, part of the audience – and in two Bon Jovi's songs, the iconic "Blood on Blood" (1988) and the more recent "Joey" (2002). In the first one – a tale about three childhood friends vaguely resembling Jon Richie and David –, the only woman is the "white trash girl", a prostitute who "turned us into men" as Bon Jovi sings; she is just a means for the boys to reach an illusionary adulthood through sex. In "Joey" instead, the close friendship between the protagonist and Joey puts his relationship on the line when his girlfriend states that "I might learn to like him / but love ain't built for three!".

The shift of focus from the gang mentality to an independent mentality is what turns Springsteen's characters into mature and adult people. The protagonist of “The Promised Land” (1978) considers the fact of separating from his gang the first step to adulthood, a way to show that a grown-up man has to make it on his own. On the contrary, Bon Jovi's “Just Older” (2000) describes an adult man going back to his childhood neighborhood and reminiscing about old times, but valuing the true friendships that he still has from that time – all the references are clearly directed to Bon Jovi's and Sambora's friendship, even clearer when performing the song live. In “Blood on Blood” (1988) too, although the friends have grown up they're still as close as ever

Now, through these years and miles between us
it's been a long and lonely ride
but if I got that call in the dead of the night
I'd be right by your side... Blood on blood...

For both Springsteen and Bon Jovi, friendship ends up merging with brotherhood, either literally or figuratively. The examples of Springsteen's “Highway Patrolman” (1982) and Bon Jovi's “Never Say Die” (1990) show how brotherhood can be more important than ethic or legality. In the first case, a brother looks the other way to protect his sibling from accusations of felony; the latter tells the story of a gang of outlaws in which everybody protects each other like a family:

Once I was afraid of love
but when it's your brother those things change,
'cause love is just another word for trust
[Jon Bon Jovi, “Never Say Die”, 1990]

“Blood Money” is also included in *Blaze of Glory* (1990); it is an ideal act of accusation by Billy the Kid to Pat Garrett, who turned into a sheriff for money, thus forgetting his bonds of brotherhood with his gang.

The theme of being outlaws, allied against the system, comes up again in Springsteen's “Sinaloa Cowboys” (1995) where two brothers became drug dealers only to pay a high toll – one of them being killed –, and also in Bon Jovi's “Right Side of Wrong” (2002), where the despair for the economic recession brought two

friends to plan a bank robbery that ended with the police breaking in and arresting them both.

A last aspect of brotherhood is the relationship between members of the band: two songs that are closely related in this area are Springsteen's "Bobby Jean" (1984) and Bon Jovi's "Whole Lot of Leaving" (2007), the first probably written for Miami Steve and the second declaredly written for Richie Sambora. "Bobby Jean" was released in *Born in the U.S.A.*, around the time Miami Steve left the band; it's a heartfelt goodbye that can be initially mistaken for a love song, but, as the lyrics go by, it becomes clear that it is in fact about a band mate. Jon Bon Jovi's song was included in *Lost Highway* (2007). 2006 had been a tragic year for Richie Sambora, since he had divorced from Heather Locklear and just a few days later lost his beloved dad; he later turned to alcohol and got into troubles for DUI. Jon Bon Jovi wrote the song which can also be mistaken for a love song, but both the lyrics and the video that accompanies it make the meaning clear. The video is a mix of images of Jon and Richie on and off stage, while the lyrics mention that "I think it's warm in California / I think it's time to hit the road", referring to the Californian rehab centre where Richie was hospitalized. While Bon Jovi's idea of the band as a band of brothers has always been a key concept from the beginning, the E-streeters are not famous for their bonds between each other; nevertheless, as Marsh explains:

Perhaps they came together with such force onstage because they were pulled in so many directions off it. What they had in common was a belief in Bruce Springsteen's music that led to an unwavering willingness to follow his direction.⁸⁹

The trust in their leader's vision is also what kept Bon Jovi united as a band, although they sold themselves to the public as peers rather than hired musicians on Bon Jovi's payroll; the E-street and Bon Jovi share the same kind of relationships and to certain degrees the same idea of brotherhood.

⁸⁹

Marsh, Dave. *Glory Days: The Bruce Springsteen Story Volume II*. New York, NY: Thunder's Mouth, 1996. 20. Print.

Good ol' times?

As previously recalled, Springsteen declared that his job has always been to analyze the distance between the American Dream and its reality. As the quotation in Marsh shows⁹⁰, the ideal of a country based on fairness crashed pretty soon when Springsteen started touring around the States and realizing how much unfairness dominated everywhere. This realization brought him to seek a greater sense of community, which in turn generated his interest in local charities, as I will discuss later. However disappointing, the episodes of unfairness and abuse of power are not an exception in modern society, according to Springsteen; life shows that every negative episode has happened before and keeps happening again and again. That's the main concept of his latest album *Wrecking Ball* (2012), whose title track invites the listeners to destroy – hence the title – any bad aspect of their lives, to reject bullying to then be able to rebuild a new world based on fairness; another close look to the current economic situation is included in “This Depression”. As much as the already mentioned “Shackled and Drawn”, other songs in the album are rich in folk sounds to underline the recurrence of economic and social situation through history: “Rocky Ground” is rich in gospel sounds, “American Land” in traditional Irish sounds.

While Springsteen always tried to stimulate discussions and reactions by means of harsh complaints about the current situations, Bon Jovi always preferred to encourage his listeners to be optimistic and never give up hope to be able to change things. His was a conscious choice, as he explained:

What I try to do – and I realize that I do this to a fault – is I try to find the optimism. I don't like to write the downer song. I have, but I don't typically because I want to use the moment for the people who are listening to find something to lift them up.⁹¹

Although this attitude has always been a trademark of Bon Jovi's songs – e.g.

⁹⁰ “ 'The one thing I always remembered from when I was young, that if somebody asked me what the flag meant... I guess even when I was a kid, I used to think, well, it means fairness – that this was a place where the fair thing was supposed to happen. And we've been all over this year – and we've been just about all throughout the States – and I've gotta say I learned some things that have given me a lotta hope, and I've learned some things that have made me sad. I guess that fair America was not that I found there often enough for most people.' ”
Quoted in *Glory Days*, Ibid., 351.

⁹¹ Quoted in Griffin, op. cit., 84.

“Livin' on a Prayer” (1986), “Born to Be My Baby” (1988), “Someday I'll Be Saturday Night” (1994) –, in the last decade this purpose has become gradually clearer. Songs like “It's My Life” (2000) and “Bounce” (2002) only paved the way for the recent “We Weren't Born to Follow” (2009), “Because We Can” (2013) or “Love's the Only Rule” (2009); the latter was recently introduced by Bon Jovi with this speech:

The world we're living in is getting crazier every day. [...] Nothing's getting easier these days. [...] And I decided I'm living my life just one way: the n.1 rule at the top of the list, bottom line, is to love everybody. That's it, love everybody. Now, imagine that! Just for a second... if love was the only rule...⁹²

Southside chose to take this direction as well in the 1991 title track for the album *Better Days*; ironically describing a nightmare he had, he's actually giving a metaphoric description of modern society, deciding that only love can save us and hoping for better days to come:

Sometimes the dream seems so real,
comes to me over and over again
Last night I swear I saw America sleepin' in the streets
When does this nightmare end?
I got to find my baby, maybe I'll find salvation in her kiss

Optimism doesn't prevent Bon Jovi to share with Springsteen a less bright vision of modern society especially in the 1995 album *These Days*, where the title track as well as the opening song “Hey God” are matter-of-fact descriptions of social issues such as criminality, poverty, unemployment and homelessness. The mind easily goes to Springsteen's albums *Nebraska* (1982) and *The Ghost of Tom Joad* (1995) for the social focus that these songs have in common with tracks such as “Johnny 99”. Another Bon Jovi's signature song in this field is the 1992 “Dry County”. Inspired by a cross-country motorbike journey that Bon Jovi undertook during the 1990 break, it described the dramatic condition of oil fields workers who were about to lose their jobs because the wells were running dry. The song became once again the chance to send the message of living one's life to the fullest without passively waiting for it to get better.

⁹² “Bon Jovi – Love's the only rule.” *YouTube*. Google, Inc., 9 Jan. 2012. Web. 16 Nov. 2012. <<http://youtu.be/PLux8ZFojas>>.

Even when compared to modern society, the memory of the past is rarely a nostalgic one. History repeats itself according to Springsteen, as we already saw, and the memories of the good old times partying and having careless fun are something that belongs to losers without much to live for – as in “Glory Days” (1984). Nostalgia is part of Bon Jovi's songs just in relation to the naivety of teenagers before becoming rockstars, as described in “When We Were Beautiful” (2009) and somehow in “Never Say Goodbye” (1986), songs in which one can hear the conflict between the desire to be normal down-to-earth people and the impossibility to keep in touch with their roots because of the overwhelming fame:

Now am I blessed? Or am I cursed?
'Cause the way we are ain't the way we were
Back... When we were beautiful,
before the world got small, before we knew it all
[Bon Jovi, “When We Were Beautiful”, 2009]

The dominant idea seems to be that as good as the past may have been, the future holds a lot of promises that we should be willing to fulfill. Bon Jovi's “Just Older” (2000) suggests it, as well as Springsteen's and Southside's previously mentioned songs. As can be seen in Springsteen's introduction to his rendition of “This Land is Your Land”⁹³, this idea finds a way of impacting on reality through charity work, as I will discuss later.

⁹³ “ 'This is, I guess, the greatest song that's ever been written about America. It's by Woody Guthrie and it gets right to the heart of the promise of what our country was supposed to be about. And, as we sit here tonight, that's a promise that is eroding for many of our fellow citizens every day, with thirty-three million livin' at or below the poverty line.' ”
Quoted in *Glory Days*, op. cit., 350.

6. Rockers and politics

Although the themes of rock 'n' roll music can be often related to the causes of the Democrats – the struggles of the middle class, the will to find a better life etc.– neither Springsteen nor Bon Jovi expressed their political views publicly until recently. To say it with Waldman:

In the 1980s, rockstars discussed politics even when they weren't asked. They *volunteered* their opinions, and urged us to join their causes. [...] the inclusion of politics made rock music and rock stars *seem* vital in the 1980s [...] Springsteen is the quintessential figure in what could be regarded as the golden era of rock and politics.⁹⁴

Springsteen never endorsed a specific candidate, but expressed his views persistently and coherently in his songs, urging for a change in the middle class' living conditions through his poignant lyrics. His participation in the M.U.S.E. concert in 1979 was his first signal of political involvement, yet he didn't release any declaration, but rather let his music speak for itself.

Given the growing importance of Springsteen's music for the younger generations in the 70's, it's no surprise that Reagan would try and use his music as a representation of American values during his campaign in 1984. It's no surprise either that he misinterpreted the lyrics of “Born in the U.S.A.” as much as many people did at the time, mistaking it for a patriotic anthem rather than an anti-war protest. Springsteen's reaction was mainly urged by the fans in that case, and he then realized how music doesn't always speak for itself. By endorsing the veterans' cause and by urging people to take care of their own communities, he started trying to make an impact on the real world through his music and his words; his participation in “We Are the World” in 1985 followed that line of thinking.

Lately, for the first time in his career, Springsteen has explicitly supported Obama during his campaign for reelection in 2012. Not all the fans approved of this choice, therefore he decided to post a note on his website to explain his decision:

The election is coming up on all of us and we all have strong

⁹⁴ Waldman, Tom. *We All Want to Change the World: Rock and Politics from Elvis to Eminem*. Lanham, MD: Taylor Trade Pub., 2003. 243-245. Print.

feelings about it. I've been getting asked a lot about where I stand, so for those who are interested, here goes. [...] Right now, there is a choice going on in America, and I'm happy that we live in a country where we all participate in that process. For me, President Obama is our best choice because he has a vision of the United States as a place where we are all in this together. We're still living through very hard times but justice, equality and real freedom are not always a tide rushing in. They are more often a slow march, inch by inch, day after long day. I believe President Obama feels these days in his bones and has the strength to live them with us and to lead us to a country '...where no one crowds you and no one goes it alone.'⁹⁵

Jon Bon Jovi didn't have the same kind of political involvement from the beginning, and although he wrote critical lyrics in the 90's, they were never as strong as Springsteen's. His first political act was the support of Al Gore during the Presidential campaign in 2000. Gore lost against Bush for a handful of votes, but after the campaign Bon Jovi, Gore and Clinton became close friends, with the latter actively supporting Bon Jovi's charity efforts in New Jersey and Philadelphia.

Bon Jovi also supported Obama's campaign in 2008 and 2012, and was also appointed at the White House Council for Community Solutions to focus his efforts on the disenfranchised youth. When asked if he had ever considered a political career, his answer was:

Politics is a very tough business, mine is a very cushy business in comparison. I don't have the skin for it, I don't have the desire to do it... I do feel that if you're passionate about something, in the private sector it's easier to raise funds for it, it's easier to be specific about something. It's very difficult, and I applaud those who do it for the right reasons in politics.⁹⁶

⁹⁵ Springsteen, Bruce. "A Message from Bruce." *The Official Bruce Springsteen Website*. N.p., 17 Oct. 2012. Web. 15 Apr. 2013. <<http://bruce.springsteen.net/news/2012/a-message-from-bruce>>

⁹⁶ "Intervista esclusiva a Jon sulla CNBC - Parte 3/3." Interview. *YouTube*. Google, Inc., 16 May 2012. Web. 16 Nov. 2012. <<http://youtu.be/DjazLRUbjGs>>.

7. The impact on local communities

Tourism and cultural impact on New Jersey

As a result of my research and of the survey that I will thoroughly analyze in the next chapter, I found out that the impact of these artists at a local level is wider than one would think, and doesn't necessarily imply that all the people from New Jersey like their music or listen to it. The first, clearest effect they had on New Jersey was the increase in the number of tourists that every year are drawn to the Shore or other places in the State just to visit their idols' hometowns, their current homes or other iconic places in their career. As some responses to my survey pointed out, these artists and Springsteen in particular helped putting New Jersey and the Jersey Shore on a map for many people. The State that was often victim of nasty jokes around the States was now home to one of the most successful rockstars in history, and gained even more respect when the Jersey Shore scene widened with other artists.

On a complete opposite note, the Jersey Shore was recently made famous – or infamous, depending on which point of view is considered – by TV reality shows such as MTV's *Jersey Shore* and *The Real Housewives of New Jersey*. After years spent to rebuild the reputation of this State, shows like these exploited all the prejudices and jokes against New Jersey to create a misleading representation of the local people and places. The first one followed a group of young people living on the Jersey Shore, while the second one followed the lives of rich housewives living in the New Jersey suburbs; they both represent the locals as loud, vulgar, ignorant and opinionated. Bon Jovi were recently asked about it in an interview, and this was Jon Bon Jovi's answer:

I'm aware of the *Jersey Shore* cast, but the day that I sit down to waste five minutes of my life watching that shit... you gotta go read a book, man, you gotta do something before... no, I'm sorry that's not my thing [...] You know, Jersey had to fight for a long time to be.. to not bear the brunt of jokes [...] all that kind of stuff that we went through... and then [Richie speaking] all get thrown down the toilet!⁹⁷

⁹⁷ “Private Sessions Part 8.” Interview. *YouTube*. Google, Inc., 15 Nov. 2010. Web. 16 Nov. 2012. <<http://youtu.be/YkSynMtmNdg>>.

An important part of the Jersey Shore musicians' fame is connected with Asbury Park. The Upstage Club where Springsteen and Southside began playing was there, and in 1974 the Stone Pony opened. The Stone Pony was one of the first clubs where Bon Jovi played and it became the most popular rock club of the east coast. Asbury Park, though, never completely recovered after the 1970's riots, as I will describe in the next chapter; a large part of the seaside buildings were destroyed and the city was widely considered an unsafe place to live in. Springsteen, Bon Jovi, but especially Southside Johnny combined their efforts to revitalize Asbury Park, playing charity events to renovate several neighborhoods and to keep the Stone Pony open. Southside's Asbury Jukes became the residential band at the pub, drawing fans from all around the region and therefore contributing to the massive revitalization of Asbury Park. The Stone Pony also actively helped the community in the process of renovation, hosting concerts of local bands and promoting art exhibitions by local artists.

Not all the local musicians were enthusiast about the Asbury Park's new look, for example Vini Lopez, an E-Streeter:

Asbury never recovered after the riots in 1970. Attempts have been made before, and those who are investing in the city today seem to be in it for real. But how can we get it back to the way it was thirty or forty years ago when the plan is to build beachfront condos? They sure have some work to do. The Fastlane was closed after some shootings, so who's gonna buy condos if there's a chance getting shot?⁹⁸

In the aftermath of Hurricane Sandy in 2012, the Stone Pony is still standing and didn't have major damages, on the other hand the Jersey Shore and Asbury Park were severely damaged and lost most of the buildings that had been only recently renovated, together with the famous boardwalk and the piers. Seaside Heights, not far from Asbury Park, famous thanks to the show *Jersey Shore*, but also for being the location of one of Bon Jovi's videos, was completely devastated by the hurricane. As already happened after 9/11, Springsteen Bon Jovi and other artists performed for a fundraising concert to help New York and New Jersey to recover. This event was even more tragic because it directly affected

⁹⁸ *Local Heroes*, op. cit., 99.

these artists' hometowns and the places where they grew up, personally and artistically.

Charity

All three artists have often spent money, time and efforts in different charities, but they chose different ways to do it. Southside Johnny played for different charity events in New York and New Jersey, and had a fundamental role in the revitalization of Asbury Park by playing there for free, from time to time, to attract people to the shore.

Springsteen began considering charity when he met the Vietnam veterans in the 80's; as Marsh recounts:

It would still be years before Vietnam veterans began to get the respect they deserved, and when they did, it was often for all the wrong reasons: as an attempt to deny that the war had been lost for good reason, as a setup for the nation to wage similar battles once again. But in the music made that night [his first Veteran benefit concert, ndr] you could hear a different process beginning – the wounds starting to heal. So believe Bobby Muller [founder of Vietnam Veterans of America, ndr] when he says “Without Bruce Springsteen, there would be no Vietnam veterans movement.”⁹⁹

Meeting the veterans was a sort of watershed moment for Springsteen; he realized at once the power of music not only to touch people's lives, but to actively make a change in local communities. He didn't limit his efforts to the veterans' movement, but he decided to direct his attention to another kind of charity organizations too: the food banks. Starting from the 1984 tour, he asked a member of his staff to get in touch with local food banks in every city they were traveling to during the tour. He would donate a substantial amount of money to the charity and then ask, during the concert, the fans to do the same in order to help local organizations rather than unknown charities far from their communities.¹⁰⁰ This tradition hasn't died, in fact it has evolved. During his latest tour, a truck from the local food bank was parked outside each venue before the concert started and for

⁹⁹ *Glory Days*, op. cit., 64.

¹⁰⁰ “Many other performers made charitable gestures part of their shows by collecting canned goods or writing a check. Springsteen's approach was different. He plugged into ongoing processes. [...] He not only wrote a check, he made a speech placing local problems in a national context and prodded his listeners to do something themselves. Often, those things were worth more than the check.”
Glory Days, Ibid., 249.

every five products that the fans donated, they would receive a lottery ticket for a chance to see the concert from the front rows. This confirms the importance to Springsteen of using music and fame to make an impact on the real world, starting from local communities and realities he and his fans are familiar with.

This is exactly the idea that inspired Jon Bon Jovi to get involved in the charity world in 2004. The sight of a homeless man on the streets of Philadelphia, not far from the luxury hotel where he was staying, had him thinking about the huge number of people that were homeless or below the poverty level in the U.S., and more specifically around the areas where he was born and raised.

He was then introduced to Sister Mary Scullion, responsible for “Project H.O.M.E.”, a Philadelphia-based organization that helped homeless people; with her help, he founded the “Jon Bon Jovi Soul Foundation” whose motto is “Rebuilding pride in one's self and one's community – one soul at a time.” The idea is to help local communities and specifically homeless people in these communities to rebuild their lives. As of 2012, the foundation has built more than 300 houses and several playgrounds, collaborating with “Habitat for Humanity” and other organization and has taken interest in the disenfranchised youth problem, collaborating with Covenant House in New York City for new plans on finding jobs and opportunities for young people.

In 2011 the foundation opened the “JBJ Soul Kitchen” in Red Bank, New Jersey. This pilot project of a community restaurant is meant to help local communities come together by recreating a typical situation of conviviality. The guests of the restaurant can choose between two options: they can either pay as much as they can – \$10 is the recommended offer for a full meal – or they can offer to volunteer some of their time in the restaurant or in other charities, if they can't afford to pay. The food is donated by the local food bank, by the Bongiovi family – they produce pasta sauce – and partially grown in the restaurant garden. The staff is mainly constituted of volunteers, with the exception of the main chef and three managers – including Bon Jovi's wife, Dorothea. In the aftermath of Hurricane Sandy, the Soul Kitchen distributed meals to the local population in need and collected donations for the local charities.

Chapter 3

Impact of rock-and-roll on New Jersey

1. History and culture of New Jersey

Brief history of New Jersey

The first Swedish and Dutch settlers arrived in the New Jersey area in the 1630s, occupying the land where the Native Lenapes were living. In 1664, the British seized the land; the city of New Amsterdam was renamed New York and the colony of New Netherland was renamed New Jersey. In 1676, the State was divided into two parts: the British-Dutch East Jersey and the Quaker West Jersey. In 1702, the State was reunified. Notwithstanding the reunification, many of the public offices remained in both capitals, Perth Amboy and Burlington, leaving the State without one political center. Given its vast availability of productive agricultural terrains, New Jersey represented a desirable destination for new immigrants; the population quickly rose from about 4,000 in 1680 to more than 60,000 in the 1750s. In 1776, during the Revolutionary War, the first State Constitution was adopted. It served the purpose of providing a governmental framework and preventing anarchy in a period of turbulence. New Jersey was also the only State among the original thirteen to allow unmarried women and African Americans to vote¹⁰¹.

Many of the main battles of the Revolution were fought in New Jersey – e.g. the battle of Monmouth in 1778 – and New Jersey politicians contributed greatly to the Constitution. New Jersey revised the post-revolutionary Constitution in 1844; later than the other twelve original States.

In the 19th and 20th centuries, New Jersey gradually evolved to an industrial society, and the evolution of the transportation system made it easier for workers to commute to factories. Politically, there has never been a central power, and responsibilities have been shared among the different counties. During his short

¹⁰¹ Clemens, Paul. "History." *Encyclopedia of New Jersey*, op. cit., 376.

mandate as a governor (1910-1912), future President Woodrow Wilson passed a series of progressive reforms – such as a reform of the State's election practices, a corrupt practices act and local options for the use of referendum –, but he didn't manage to limit the power of local politicians or to end corruption. Following governors such as Hague, who was in office for 30 years, favored the expansion of political corruption to maintain their power.

After World War II, the transportation system was improved by the completion of the New Jersey Turnpike in 1952 and the Garden State Parkway in 1957. The population kept growing, making New Jersey the most densely populated State in the US. One of the consequences of this population growth was the expansion of the suburbs and the reduction of agricultural terrains; as Gale describes:

Post-suburbanites live in far-flung, loosely structured communities and are largely, if not entirely, dependent on motor vehicles to shop, work, attend school, recreate and run errands. [...] [...] Then there is North Jersey's community life. [...] Today, granulated government and post-suburbanism aside, one can find dozens of small communities with attractive downtowns, friendly shopkeepers, interesting topography, pleasant homes, and congenial neighbors. Jazz, folk, rock and classical music concerts and festivals abound.¹⁰²

Today the political situation is still decentralized, with centers such as Trenton, Jersey City and Newark sharing equal cultural and political relevance. One consequence of this decentralization is the lack of a definite identity, which I will discuss later.

The high immigration rate, together with the high number of slaves brought to the State in the 17th and 18th centuries from Africa, created cultural clashes during several periods of New Jersey's history. Asbury Park, the centre of the Jersey Shore Sound, was also the centre of many racial controversies throughout the centuries, and is therefore an emblematic example of this part of New Jersey's history.

Immigration and racial issues in Asbury Park

James Bradley, a New York brush manufacturer, founded Asbury Park in 1874 to fulfill his vision of a methodist, white, middle-class seaside resort. The

¹⁰² Gale, Dennis E. *Greater New Jersey: Living in the Shadow of Gotham*. Philadelphia: University of Pennsylvania, 2006. 66, 146. Print.

railroad service began in 1875, bringing thousands of visitors every day from New York and Philadelphia. The city had several hotels, morally suitable amusements – e.g. a carousel, a ferris wheel, a movie theatre – and a lively commercial district.

On the west side of the tracks, though, there was a whole different section of the town, called West Park, home to the African American population. The African American working-class population kept growing, as more workers were hired to support the tourism industry. They worked in hotels and businesses, but they were not allowed on the beach or in the amusement district. This situation was similar to other towns in New Jersey, where the African American population was mainly kept in separate, poorer areas of town. New Jersey finally recognized some rights of the African American population in 1804, later than the other northern States, and it was the last northern State to have slaves – as late as 1860.

It's no surprise then, to learn that the Ku Klux Klan had a wide success in New Jersey between the two world wars, influencing the politics and holding parades in several towns, including Asbury Park. The Klan promoted white supremacy, taking its inspiration from anti-Catholic Nativism, anti-Semitism and other racial theories. Some of the main ideas included the need to limit immigration and the need for white Protestants to fight alien forces such as African-American, Catholic and Jewish immigrants.

But in towns like Asbury Park, the growing attitude in the 1920s was to hide “these deep streams of hate. They weren't, after all, good for business.”¹⁰³ The solution was – at least for local governments – to ignore the problem. In Asbury Park, segregation was maintained and West Park was left alone, while none of the renovation plans were actually fulfilled. West Park began fostering a series of 'morally unsuitable' activities as seen from the other side of the tracks – such as prostitution, alcohol bootlegging, but also jazz music.

After World War II, the situation hadn't changed much, but Asbury Park had to come to terms with the growing success of a new music genre that was appealing to white listeners as well as black: rock-and-roll. In 1956 a mixed-race

¹⁰³ Wolff, op. cit., 105.

rock-and-roll band was invited to play at the Convention Hall, in front of a mixed-race audience of teenagers from Asbury Park and nearby towns. Shortly after the beginning of the concert, some people in the audience started fighting, and others followed. The concert was interrupted and the riot continued outside, until the policemen managed to stop it. The general view on the cause of the riot was that rock-and-roll had stirred people up and should therefore be banned, especially since it was a genre that appealed to different races.

After the ban, the only location where rock-and-roll was still played was – not surprisingly – West Park, and especially Springwood Avenue where the Upstage Club opened in 1968. Although the musicians who gathered at the Club were mainly white, it was a place where race didn't matter anymore, as explained by the black E-Streeter David Sancious:

'There was a sense of,' he says, groping for words, 'a little sense of community, actually. [...] We just thought: we're all here, we're all together, let's have a damn good time! And all that stuff you put up with out in the world – if you just went out in the street... being called a name or being disrespected in a store or being suspected of something or whatever – that stuff went on all the time, every day. But amongst that scene of people, especially the musicians... there was no funky racial vibe at all. Not at all.'¹⁰⁴

Nonetheless, in the outside world the racial issues existed and were getting worse. The growing discontent over the segregation and the lack of jobs due to the expansion of the suburbs was exploding in riots in Jersey City and Newark, and it eventually exploded in Asbury Park, too. On July 4th, 1970, riots erupted on Springwood Avenue and soon extended to the commercial district, which was almost completely destroyed. The town was soon considered 'unsafe' and many business owners left. Entire areas were abandoned and some of the fancy hotels by the beach were turned into centers for the mentally ill.

Asbury Park became the “suicide trap” Bruce Springsteen describes in “Born to run” (1975), in a mix of nostalgia for what the town used to be and the desire to run away from it as soon as possible. The town has never capitalized on the success of local rock-and-roll, even though local artists have helped in many ways to try and revitalize Asbury Park in the last 30 years, as I will discuss later. In the

¹⁰⁴ Wolff, *Ibid.*, 179-180.

2000s, the town was widely renovated and became a hip resort for the LGBTQ community, featuring many gay bars and night clubs. The boardwalk and the buildings on the ocean front have been extensively renovated and are currently under reconstruction after Hurricane Sandy in 2012. The 2010 census showed a population of about 16,000 people, 36% white, 52% black and 26% hispanic¹⁰⁵; most of the black population still lives in West Park, where some areas are still under renovation following the 1970 riots.

New Jersey stereotypes

New Jersey residents have always suffered from an identity crisis. New Jersey is the most densely populated State in the US – more densely populated than India –, yet people mostly live in suburbs and small communities; it is called the 'Garden State' but it's heavily polluted. It is an extremely diverse State in terms of landscape and population, and to say it with Rockland:

Most states have something characteristic about them: Maine, the rockbound coast; Iowa, corn. New Jersey is immensely diverse, but it is difficult to name something that typifies it, unless it is the New Jersey Turnpike.¹⁰⁶

Furthermore, the State has been divided since the beginning of its history into two colonies, one under the influence of Philadelphia and the other under the influence of New York; a remark attributed to Benjamin Franklin defines New Jersey as a “barrel, tapped at both ends.”¹⁰⁷ To this day, New Jersey is still widely considered as just a passage between the two metropolises, thus the most common punch-line in jokes about New Jersey is 'Which exit?', suggesting that the State is nothing more than a highway between Philadelphia and New York.

Another stereotype about New Jersey is the idea that the government is corrupted and under the control of organized crime. Many jokes refer to the hypothetical natural instinct of people from New Jersey to commit crimes, get rid of corpses or respect the code of silence¹⁰⁸. As Mappen informs us, the first

¹⁰⁵ "Asbury Park (city) QuickFacts." *United States Census Bureau*. U.S. Department of Commerce, 10 Jan. 2013. Web. 13 Apr. 2013.
<<http://quickfacts.census.gov/qfd/states/34/3401960.html>>.

¹⁰⁶ Rockland, Michael A. "Image." *Encyclopedia of New Jersey*, op. cit., 401.

¹⁰⁷ Quoted in Rockland, *Ibid.*, 401.

¹⁰⁸ See Genovese, Peter and Marc Mappen, “Jersey Jokes.” *Encyclopedia of New Jersey*, op. cit.,

recorded episode of corruption dates back to 1703, but New Jersey is not much different from other States regarding this specific issue¹⁰⁹. Some organized crime families were based in New Jersey in the 20th century, but it was probably the 1929 convention of the most important mobsters in Atlantic City that sparked the myth of New Jersey-based organized crime. Today, the HBO TV series *The Sopranos* is centered on the family of a New Jersey mobster, while people from New Jersey joke about this reputation – e.g. Richie Sambora defines himself as 'Bon Jovi Consigliere', using one of the common titles of mafia gang members.

In the last decades, though, rock-and-roll artists have helped give New Jersey a new identity and gain more respect in the eyes of other Americans. In particular:

In his songs, Springsteen has celebrated New Jersey as it is rather than as one might wish it to be. He has made it fashionable to hail from a place 'where the great black rivers flow,' from which one might be 'Born to Run.' His songs have found beauty in those very aspects of New Jersey which once gave rise to the Jersey joke.¹¹⁰

and as a journalist pointed out:

'Jersey is the only state that so overpowers its namesake that you can drop the *New* when referring to it. Try that with Hampshire, York, or Mexico. No one has heard of those places. Other than Texas, Jersey is the only state to have a cohesive, distinct personality.'¹¹¹

TV shows such as the previously mentioned *Jersey Shore* and *The Real Housewives of New Jersey* exploit a lot of stereotypes about people from New Jersey – e.g. the idea that locals are loud, very opinionated and not very smart nor educated –, but they contribute to the image of a State with a very distinct personality that can be criticized or celebrated, but certainly can't be ignored.

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¹⁰⁹ Mappen, Marc. "The First Bribe." *Jerseyana: The Underside of New Jersey History*. New Brunswick: Rutgers UP, 1992. 17-21. Print.

¹¹⁰ Rockland, op. cit., 402.

¹¹¹ Quoted in Rockland, *Ibid.*, 402.

2. Jersey Shore artists and New Jersey

Survey

In October 2012 I started distributing a survey¹¹² about the Jersey Shore artists via email and social media. The survey was intended for New Jersey residents and for fans of the three artists, regardless of their home town. The nine questions of the survey are presented below, along with possible answers.

1. Where did you grow up?
 - a) New Jersey
 - b) Other: _____
2. What is your age group?
 - c) 15-21
 - d) 22-26
 - e) 27-35
 - f) 36-45
 - g) 46-55
 - h) 56-65
 - i) >65
3. Are you a fan of... (more than one answer possible)
 - a) Southside Johnny & The Asbury Jukes
 - b) Bruce Springsteen & The E-Street Band
 - c) Bon Jovi
 - d) none

¹¹² The results of the survey can be viewed at: <https://docs.google.com/spreadsheet/ccc?key=0AtM-x6Yj43UpdHhoaXNkcjBoa0N4SG9ONVdleFM5bnc&usp=sharing> and in Appendix 1.

4. How long have you been a fan of these artists?
 - a) not a fan
 - b) less than 10 years
 - c) about 10 years
 - d) about 15 years
 - e) about 20 years
 - f) from the beginning

5. What's the thing you like the most about their music? Why?
 - g) Open answer

6. Do you think New Jersey was impacted by these artists? And if so, how?
 - h) Open answer

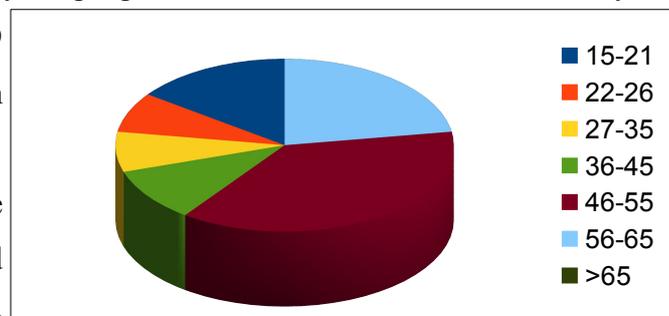
7. Has New Jersey changed a lot in the past 30 years, as far as you know?
What would you say are the biggest changes that happened?
 - i) Open answer

8. Do these artists represent New Jersey, in your opinion? Why?
 - j) Open answer

9. If you had to choose three adjectives to describe New Jersey and three to describe the people from NJ, what would they be?
 - k) Open answer

The survey was completed by 40 people in total; 13 were from New Jersey, 10 from other parts of the US, 9 from Europe and 8 from other places.

As shown in the chart, the largest age group represented was 46-55, followed by 56-



65 and 15-21.

The musical preferences indicated by New Jersey residents showed 2 “none”, 8 “Southside Johnny”, 8 “Bon Jovi” and 7 “Bruce Springsteen”. The general preferences were quite balanced too, with 22 “Southside Johnny”, 25 “Bon Jovi” and 19 “Bruce Springsteen”. Although the preferences are well distributed among the different age groups, it's interesting to notice how 17 out of 22 preferences for Southside Johnny came from people aged 46 to 65.

As far as the elements that people like about the artists, we can find 27 references out of 40 to the lyrics and to the stories told in their songs, while 23 people mentioned the live concert experience. Some of them underlined the importance of Southside's horn section and others commented on the experience of sharing this passion with other fans. Here are some examples:

When I listen to a song and feel it's been written just for me, I want to follow that band. Can't count the number of songs Bon Jovi have released that make me feel that way. Live shows are the best. I always find myself comparing other concerts to Bon Jovi concerts and they never reach the same level of enjoyment for me. [Answer 20, from Toronto, Canada, Bon Jovi fan]

the magic, the lyrics, and well the fans: finally a group and a family i can call friends [Answer 18, fan of all three]

All three, great songs, stories to empathise with, high energy total commitment shows. [Answer 31, fan of Springsteen and Southside]

Out of 22 people who were able to answer question number 7 about the evolution of New Jersey, 13 indicated positive changes such as the revitalization of the Jersey Shore, the increase of tourism and the pride stemming from being recognized as the birthplace of the three Jersey Shore artists. However, the other 9 people complained about the growing unemployment rate, the negative impact of immigration, the loss of the sense of community and the bad government. Here are some examples:

I am only 20, so I cannot say for sure, but things have been up and down. On the one hand, the tourism industry has always been growing. On the other, an influx of poor and often illegal immigrants has brought down property values and increased crime, to my knowledge. [Answer 1, from New Jersey, not a fan]

NJ has changed a lot in the past 30 yrs. The state has seen a migration of different ethnicities (lets just use Italians) from the cities like Newark and the surrounding towns, to central/southern NJ and to north/western NJ. The cities are now comprised of different immigrants. [...] The cost of living is very high and unfortunately, the job market is difficult. Add

to that the fact that many manufacturing jobs have moved out of state since the businesses can't make a profit and that has added to the high unemployment rate. [Answer 6, from New Jersey, Bon Jovi fan]
Years ago, Jersey was the butt of many jokes. Now it's a tourist destination. People are surprised to get off the turnpike and discover a beautiful state. The charm of the Jersey Shore is like no other. I bring my kids to the shore to experience that same happiness and joy. [Answer 28, from New Jersey, fan of all three]

Concerning the impact of the artists on New Jersey (question 6), 27 out of 40 people replied positively, some of them referring to the positive impact on the State's image and reputation, others referring mainly to the tourism industry and the economy of places such as Asbury Park. Furthermore, 29 out of 33 people who could answer question 8, agreed to the assumption that the three artists represent New Jersey. The main reasons for that were the fact that they are proud of their roots, the fact that they sing about places in New Jersey and the fact that they represent the spirit of the people from New Jersey. It's interesting to notice that both people who were not fans of any of the three artists replied positively to both questions. The four disagreeing answers stated that they represent America rather than New Jersey alone, or that they represent the working class in general rather than a specific place. Here are some examples:

Bruce put the Jersey Shore on the map. The venue he started playing at before he hit the big time, The Stone Pony, is a must visit on a lot of tourist's to-do-list. Bruce also lives at The Shore, his house is a huge draw, lots of folks take a drive past his home. [Answer 5, from New Jersey, fan of Springsteen and Southside]
I think that those artists changed the way NJ was perceived within the US: i don't remember Who said this, but this is the quote: 'bruce Made it Ok Being from NJ, and JBJ Made it cool'. [Answer 3, from Italy, Bon Jovi fan]
There is definitely a huge following of Jersey artists and a respect for the great things they have done, so I'd say they represent the best of Jersey. [Answer 4, from New Jersey, not a fan]
They not only represent New Jersey, but represent anyone who has been an outsider and struggling to fit in. [Answer 24, from New York, fan of all three]

Finally, 30 people gave some adjectives for the State and its people; the most frequent was “diverse” or “diversified” (8 occurrences), followed by “hardworking” (5) and “loud” (3). These adjectives seem to confirm the answers to some of the other questions. In particular, as we saw in question 7, many answers mentioned the rising number of immigrants as one of the major changes

in New Jersey, thus the adjective “diverse”. Also, when answering to question 8, some people mentioned the fact that the artists represent the New Jersey hardworking middle class.

In conclusion, we can see how the survey confirmed much of the information about New Jersey and the Jersey Shore artists that we have analyzed so far. The age groups show how rock-and-roll appeals to different generations; fans mostly relate to themes and lyrics of the songs, and enjoy the live concerts as a unique experience; fans, but also people from New Jersey who are not fans, recognize the artists' impact on the State and its evolution in the last decades. The artists' connection with their home State and their truthful representation of the people from New Jersey help spread an image of the State in every aspect of its distinct personality, with its values and flaws.

New Jersey in the songs

One common trend throughout the answers to the survey was the connection that people felt between the artists and New Jersey in their songs. Judging from the answers and from the analysis of the songs, I came to the conclusion that the artists mainly establish this connection in three ways: through language, explicit references or implicit references. I will focus my analysis on Bruce Springsteen's and Bon Jovi's songs because Southside Johnny didn't write most of his songs, and furthermore, most of the answers to the survey highlighted his relevance as a singer and performer rather than songwriter.

When analyzing the language of the songs, there are a few expressions that belong to the specific area of New Jersey or North-Eastern US as described in the *Dictionary of American Regional English* (DARE). Some of these expressions are highlighted in italics in the following quotations from the songs:

They're gonna *boogaloo* down Broadway and come back home with the *loot* [Bruce Springsteen, “New York *Serenade*”, 1973]
The autumn wind is *creepin' in* [Bon Jovi, “Whole Lot of Leavin’”, 2008]
I left you *tea from China* waiting in your sacred tower [Bon Jovi, “Pictures of You”, 2013]
You and me, *thick as thieves* [Bon Jovi, “*Thick as Thieves*”, 2013]

Furthermore, the use of 'merry-go-round' instead of 'carousel' is typical of the

North-Eastern US as well¹¹³, while calling the beach 'Shore' is specific of New Jersey:

Many citizens of New Jersey, this highly industrialized and most densely populated state, gleefully load up their cars each summer and head 'down the Shore' to repeat a version of this ritual day-at-the-beach (the Shore has such prominence in the New Jersey imagination that Shore is conventionally capitalized).¹¹⁴

Other uses of language which are usually related to New Jersey – judging from jokes about New Jersey and from conversations I had with some students – are the exaggerate use of 'ain't' and 'got' and the disappearance of 'doesn't', replaced by 'don't'. The first is used in place of 'isn't', 'am not', 'aren't', 'haven't' and 'hasn't'. The second is used in place of 'have', as in Bon Jovi's “What Do You Got?” (2010)¹¹⁵.

Explicit references to New Jersey and New York are very frequent in the early Springsteen's records, on the contrary they're more frequent in more recent Bon Jovi's albums. Here are some examples, including solo songs by Bon Jovi's guitarist Richie Sambora:

I got the Garden State Parkway Blues (I do) [Bruce Springsteen, “Garden State Parkway Blues”, 1970]
And my machine, she's a dud, out stuck in the mud somewhere in the swamps of Jersey [Bruce Springsteen, “Rosalita (Come Out Tonight)”, 1973]
Sprung from cages out on highway 9 [Bruce Springsteen, “Born to Run”, 1975]
Raise you hands, from New Jersey to Tokyo [Bon Jovi, “Raise your Hands”, 1986]
Getting washed away by the Harlem rain [Richie Sambora, “Harlem Rain”, 1998]
Born down by the factories, cross the Jersey City line [Richie Sambora, “Made in America”, 1998]
On the New Jersey turnpike, counting the headlights [Bon Jovi, “The Fighter”, 2013]

The artists make other explicit references to places in New Jersey and New York, which often only the locals can understand. In his “4th of July, Asbury Park

¹¹³ See Bruce Springsteen's “Blinded by the Light” (1973) and Bon Jovi's “Two Story Town” (2000).

¹¹⁴ Ard, Patricia M. “Jersey Shore.” *Encyclopedia of New Jersey*, op. cit., 426.

¹¹⁵ Jon Bon Jovi and Richie Sambora joked about this peculiar use of 'got', considering it a typical expression from New Jersey, in this interview: “Bon Jovi - Greatest Hits: Track by Track.” Interview. *YouTube*. Google, Inc., 10 Sept. 2011. Web. 13 Apr. 2013. <<http://youtu.be/dSdOEjczwGs>>.

(Sandy)” (1973), Springsteen mentioned the “Circuit” and “Pinball Way”, two attractions on the Asbury Park boardwalk. The famous Springsteen's “10th Avenue Freeze Out” (1975) was referred to the border between downtown Asbury Park and West Park, which is precisely on 10th Avenue. In Springsteen's “Blinded by the Light” (1973), the line “And now in Zanzibar, a shootin' star was ridin' in a side car” was referred to an amusement center in Asbury Park called “The Zanzibar”. In a special Halloween release, Springsteen sang about the legend of the 'Jersey Devil'¹¹⁶ in “A Night With the Jersey Devil” (2008). In Bon Jovi's latest album (2013), “What's Left of Me” contained a reference to the “C.B.G.B.'s”, a historic New York punk-rock club that has recently been sold.

While only locals often understand that kind of references, fans in general can understand some implicit references when they know the inspiration for a song or the context in which it was written. One example is the connection between Springsteen's “My City of Ruins” (2002), Bon Jovi's “Undivided” (2002) and the terrorist attacks of 9/11. Although there are no explicit references to the event, the context and the time slot in which the songs were performed made their meaning clear to the fans. The same is true for several Bon Jovi's songs, that can be related to the New Jersey-New York area only by knowing the history of the band. We find in this category the description of a “city” across the “bridge” in “Runaway” (1983), or in Jon Bon Jovi's solo song “Little City” (1997). We also find descriptions of the life by the “shore” on the “boardwalk” or in little towns in “Never Say Goodbye” (1986), “99 in the Shade” (1989), “Two Story Town” (2000) and “I Love This Town” (2007). New York City was the inspiration for “Hey God” (1995) and “Beautiful World” (2013), but only the fans who know that can make the connection when listening to these lyrics:

Born into the ghetto in 1991 / just a happy child playing beneath the
summer sun / A vacant lot his playground, by 12 he's got a gun / the
odds are bet against him, junior don't make 21 [Bon Jovi, “Hey God”,
1995]

¹¹⁶ “A legendary creature of South Jersey, native to the Pine Barrens, the Jersey Devil is said to have the head of a horse, the torso of a man, the wings of a bat, the legs and hooves of a goat, and a long serpentine tail. The story, which exists in different versions, has been in oral circulation since the devil's reputed birth in 1735.”

Gillespie, Angus K. “Jersey Devil.” *Encyclopedia of New Jersey*, op. cit., 424.

The Pretzel man's wearing Gucci glasses [Bon Jovi, "Beautiful World", 2013]

Another example of implicit references is Springsteen's "Tunnel of Love" (1992), where the comparison between the amusement park ride and the love story was inspired by one of the Asbury Park rides.

The impression I had from this analysis is that both artists use authentic language that can be sometimes related to their home State. As far as references are concerned, Springsteen evolved from a local focus in his first albums to a more general, American context in his latest album. On the contrary, Jon Bon Jovi probably wanted to reach a larger audience with his first albums, representing characters and places that were American rather than local. After some years, though, he came to terms with his origins and was able to make explicit references to some places while still being able to relate to people from all over the world. As some of the answers to the survey showed, both artists are sometimes connected to the United States in general or to specific groups of people, rather than just to New Jersey and its residents. The fact that many of the references are implicit makes it possible for the fans to relate to the songs regardless of their origins, while at the same time giving the chance to locals to relate the songs to real places.

Legacy

Southside Johnny, Bruce Springsteen and Jon Bon Jovi were the first and most famous representatives of what is locally known as 'Jersey Shore Sound' or 'Sound of Asbury Park'. The characteristics of this genre are the themes of the songs – focused on everyday people and their struggles – and the main role of keyboards and horns during live concerts. These three artists were not the only representatives, though. Today, several local bands keep playing rock-and-roll following in their footsteps and bringing on this tradition. Local radio shows, the most famous being *Beyond the Palace*¹¹⁷, broadcast their songs on a daily basis, giving the listeners background information about every artist. Miami Steve Van Zandt owns a record company and he is devoted to launching local rock-and-roll

¹¹⁷ Wien, Gary. N.d. *Beyond the Palace*. The Penguin Radio. Web. 13 Apr. 2013. <www.asburymusic.com>.

bands.

The Stone Pony, the most important music club in Asbury Park, hosts several concerts and events to promote local artists, while both Springsteen and Southside often played there for charity or to help revitalize the city. The club – unlike most of Asbury Park – wasn't damaged by Hurricane Sandy in October 2012, and for that reason it hosted some charity events to raise money for the reconstruction.

One way in which Jon Bon Jovi helps local artists is by taking them on tour as opening acts for his band. In 2001 he helped Southside Johnny to promote his music during Bon Jovi's European tour. In his 2010-2011 tour instead, he had a longtime friend from New York, Billy Falcon, as a regular opening act, but he also held a contest to select local rock-and-roll bands in every city of the tour to perform as opening acts.

Finally, all three artists and the members of their bands are involved in charity organizations. As previously described, the mission of the Jon Bon Jovi Soul Foundation is to build affordable houses for homeless people, while the Jon Bon Jovi Soul Kitchen in Red Bank, NJ, offers meals in exchange for volunteer work. Richie Sambora has also contributed to several foundations, from Feeding America to MusiCares.

MusiCares has awarded Bruce Springsteen as Person of the Year 2013 for his philanthropic efforts towards several organizations. He donated money to the New Jersey Food Bank, to MusiCares and other organizations that help musicians in economic troubles, to veterans' associations and also to research funds dedicated to the memory of some of his friends.

Southside Johnny and The Asbury Jukes are probably the most involved with New Jersey's local associations. Besides performing for free at the Stone Pony to raise money for local associations and the revitalization of Asbury Park, guitarist Bobby Bandiera holds a show every Christmas in Red Bank to benefit local charities. Jon Bon Jovi, Southside Johnny and Gary U.S. Bonds – another local celebrity – are often invited on stage as special guests.

This connection with their roots and local communities is the element that the fans relate the most to, as seen in the survey as well. Whether from New Jersey or

from anywhere else, the fans appreciate how these three artists celebrate their roots and the places where they come from, giving New Jersey new pride and a distinct identity.

Appendix 1

Survey results

Questions 1-5

Answer number	1.Where did you grow up?	2.What is your age group?	3.Are you a fan of...	4.How long have you been a fan of these artists?	5.What's the thing you like the most about their music? Why?
1	New Jersey	15-21	None	Not a fan	I am glad that they give Jersey a cultural heritage.
2	Italy	36-45	Bon Jovi	From the beginning	Lyrics Melodies Concerts I love John Francis Bongiovi..... He is a true frontman, They were able to integrate with the times
3	Italy	36-45	Bon Jovi	about 20 years	Difficult to say... I think the mix between music and lyrics. I mean that the music is probably the first thing, but so often you go back to a song you've heard a thousand Times and suddenly it talks about YOU: your personal experience is framed in that lines... Amazing!
4	New Jersey	15-21	None	Not a fan	Not really a fan of rock music from before my birth.
5	New Jersey	46-55	Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	From the beginning	Melodies first. Lyrics second, they all have made songs about New Jersey, specifically places I have been to, such as The Jersey Shore, where I grew up. Seeing Bruce in concert is well worth the admission price and so much more!
6	New Jersey	46-55	Bon Jovi	From the beginning	1. Lyrics- stories that can be related to, being they are from "home". 2. Melodies- they are the kind that remain with you all day long- but not in a bad way. 3. Concerts- just can't explain the energy, fun and love when seeing them in their home state. (I have seen them out of state, and although they rocked the house, you could see the difference in their demeanor and presence when they are home.)
7	New Jersey	46-55	Southside Johnny & Asbury Jukes	about 20 years	I've been to several of the band's concert and they are great. The Horn section is always on. They play with justo and always make the audience happy
8	Italy	22-26	Bon Jovi	From the beginning	I like everything but especially the lyrics, because they fit my life perfectly.
9	Melbourne Australia	27-35	Bon Jovi	about 20 years	Their live shows the way it makes me feel at the show....I get a sense of belonging and feel like I am in important fan and part of the machine...as JBJ acknowledges me and makes u feel like we belong there....
10	california	46-55	Bruce Springsteen & E Street Band	about 15 years	Bruce is authentic, Raw, Real, soulful, and believable. His talent feels inspired. He relates to people on levels that they are not conscience of. He makes me want to Dance, Sing, and or Cry. When an artist is in love with there craft, and respect themselves it comes out in there music. Bruce makes love with his voice. I feel like I am having an intimate conversation when I listen to his music.
11	New Jersey	46-55	Bon Jovi, Bruce Springsteen & E Street Band	about 20 years	The lyrics are what hook me on a song. I want to know the words, why they wrote the words, what it means to them, how it relates to me and my life - all of it. And then I love to see and hear it live at concerts.

Answer number	1.Where did you grow up?	2.What is your age group?	3.Are you a fan of...	4.How long have you been a fan of these artists?	5.What's the thing you like the most about their music? Why?
12	New Jersey	15-21	Bon Jovi	less than 10 years	The positive attitude in their music, the lyrics, they always put on a good show. And they are an inspiration to keep me going every day.
13	Southern California	46-55	Bon Jovi, Southside Johnny & Asbury Jukes	about 10 years	Bon Jovi: They have the best live performances and the I love the lyrics. SSJ: They are a fun band and I love all the horns.
14	7 years Nevada 11 year New Jersey	15-21	Bon Jovi, Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	less than 10 years	Bon Jovi: Lyrics, live experience, the community service that each band members do. The bands reputation. Bruce: The lyrics, the effort he puts into his four hour shows. His love of his fans. Southside&The Jukes: The songs, and instruments.
15	New York	46-55	Bon Jovi, Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	about 20 years	I really enjoy their music. Especially their romantic ballads and rock songs. However, what's kept me interested in the band all these years is Jon. He's a "fantasy guy". Jon performances on stage or in front of a camera, project a sexual availability and confidence which I find very seductive. He's successfully maintained his rocker cool image with out any of the unpleasant side effects that come with being a "super star". .
16	Australia	46-55	Bon Jovi	From the beginning	Every album has had something in it that was relevant to my life at the time. Jon & Richie seem to be able to get inside my head sometimes. The concerts are amazing, I feel so energized after seeing them play.
17	London England	56-65	Bon Jovi, Bruce Springsteen & E Street Band	about 20 years	Attitude, melodies, lyrics, live appearances, and they play for longer than most live acts.
18		15-21	Bon Jovi, Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	less than 10 years	the magic, the lyrics, and well the fans: finally a group and a family i can call friends
19	Lisbon	22-26	Bon Jovi	about 10 years	Everything. They can touch my soul like no one can. I feel the lyrics. I have found amazing people over the band. I travel a lot to see them. I experienced things that no one can understand.
20	Toronto Ontario Canada	56-65	Bon Jovi	From the beginning	When I listen to a song and feel it's been written just for me, I want to follow that band. Can't count the number of songs Bon Jovi have released that make me feel that way. Live shows are the best. I always find myself comparing other concerts to Bon Jovi concerts and they never reach the same level of enjoyment for me.
21		56-65	Bon Jovi, Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	From the beginning	the meaning of the lyrics and music "the soundtrack of our lives"
22	Washington State	22-26	Bon Jovi	less than 10 years	The lyrics, I can always find a song for whatever mood I am in. Also, the amazing concert experience, it is unlike anything else.
23		15-21	Bon Jovi	less than 10 years	Everything..they are my idols,my gods everything,their lyrics are masterpieces I just love them.
24	New York	46-55	Bon Jovi, Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	From the beginning	Their music speaks to me in a way that other artists' music doesn't. Like me, they're from humble, working class beginnings and through their music, they've bared their dreams, struggles and disappointments - something that we all can relate to.
25	New Jersey	36-45	Bon Jovi, Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	about 20 years	Lyrics. They speak to us as New Jerseyans and to all Americans. The music can be up tempo or could bring you to tears. Phenomenal concert experience.

Answer number	1.Where did you grow up?	2.What is your age group?	3.Are you a fan of...	4.How long have you been a fan of these artists?	5.What's the thing you like the most about their music? Why?
26	Worcester, Massachusetts	46-55	Southside Johnny & Asbury Jukes	From the beginning	Southside has such a unique and highly emotional voice that adds incredible character to his performance. The tightness of his band(s) is matched by very few others and makes his songs so listenable. There is nothing like a live Southside Johnny experience. The guy works hard during every gig and leaves his guts on stage. Also, I love underdogs. He's never made it REALLY big and for that, I am truly thankful.
27	New Jersey	56-65	Southside Johnny & Asbury Jukes	about 15 years	The energy.....passion.....live shows.....fun.....soul.....lyrics.... They can take a cover and make an arrangement and performance that beats the original. Every member of the band is strong.....
28	New Jersey	36-45	Bon Jovi, Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	From the beginning	First off...great concerts. Saw Southside at various venues and he is always fun. His ramblings always make me laugh. Bruce is my favorite. Love him! He puts on great shows. His songs are always deep and at times spiritual. Growing up in Jersey, it is easy to relate to Bruce's songs. Bon Jovi is more of a bubble gum concert to Bruce's meat and potatoes. John is fun and quite the cutie. I do love seeing Bobby Bandiera playing guitar with Bon Jovi. He is a great guy...heart of gold!
29	New Jersey	56-65	Bon Jovi, Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	From the beginning	concerts are always awesome! brings back a lot of memories! they relate to their fans and really enjoy playing to the "back of the stage"!
30	Connecticut	46-55	Southside Johnny & Asbury Jukes	From the beginning	
31		56-65	Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	about 20 years	All three, great songs, stories to empathise with, high energy total commitment shows.
32	New York	46-55	Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	From the beginning	Both the artists and their music depict an Everyman quality.
33	UK	56-65	Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	From the beginning	Real music over style, no pretensions.
34	Massachusetts	46-55	Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	From the beginning	Their music just makes me feel good!!!!
35	NY	46-55	Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	about 20 years	
36	New Jersey	46-55	Bon Jovi, Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	From the beginning	LYRICS
37	Greater London	56-65	Bruce Springsteen & E Street Band, Southside Johnny & Asbury Jukes	about 20 years	^^^^^^^^^^^^^^^^ All of the above.
38		56-65	Southside Johnny & Asbury Jukes	From the beginning	It's all of it - great songs with power, heartbreaking ballads, rnb standards, but mostly and always horns and an exceptional singer. The key word is integrity - they don't play covers, they play songs. And they can pull any one of a couple of hundred out of the bag, perfectly each time. I like seeing the set lists afterwards - they never bear any relation to what the band just played. Southside calls it out, and it comes blasting out. Every time. They are the live band of forever.
39	Italy	27-35	Bon Jovi	about 15 years	At the beginning it was the melody that got my attention, when I became able to understand the lyrics, I found one more reason to love those songs!
40	Russia	27-35	Bon Jovi	about 10 years	Music

Questions 6-7

Answer number	6. Do you think New Jersey was impacted by these artists? And if so, how?	7. Has New Jersey changed a lot in the past 30 years, as far as you know? What would you say are the biggest changes that happened?
1	Asbury Park especially has seen a huge boom. The Boardwalk area, where Bruce got his start at the Stone Pony, has become a thriving economic zone. People from Jersey are united, in a way, by supporting these people.	I am only 20, so I cannot say for sure, but things have been up and down. On the one hand, the tourism industry has always been growing. On the other, an influx of poor and often illegal immigrants has brought down property values and increased crime, to my knowledge.
2	tourism.....	now I do not know I will tell you as soon as I will arrive in New Jersey
3	I think that those artists changed the way NJ was perceived within the US: i don't remember Who said this, but this is the quote: "Bruce Made it Ok Being from NJ, and JBJ Made it cool".	No idea....
4	I know for sure that my friends in Jersey love some of these artists, and I know that a lot of their songs are based off places and things that are unique to Jersey. I know that people definitely go to Jersey to drive by where Springsteen and Bon Jovi lived because my friends have done it.	Jersey is definitely a bigger tourist attraction now, especially with the influx of people visiting the shore after MTV's Jersey Shore.
5	Bruce put the Jersey Shore on the map. The venue he started playing at before he hit the big time, The Stone Pony, is a must visit on alot of tourist's to-do-list. Bruce also lives at The Shore, his house is a huge draw, lots of folks take a drive past his home. Southside Johnny is also a huge "Down the Shore" attraction. He never disapoints. Jon Bon Jovi is not a "Local Son" to The Jersey Shore. Bruce and Southside Johnny are far more popular. Altho Bon Jovi has property here and gets a huge tax break beacuse he has honey bees! Folks are not too happy about that!	Its has changed, growing by leaps and bounds every year. Some of the biggest changes have been the cost of the tolls on our major highways, they have gone up drastically while the roads dont improve.
6	1. Community Life- Soul Kitchen in Red Bank, NJ is bringing so many things to those less fortune in the area. You can go there and eat for free with many food items coming from their on site organic garden. They ask that you volunteer 1 hr and you will receive a voucher for 5 people to each for free. Or you can be a paying customer and pay as much as you want. Check out their website. 2. Tourism, Economy and Lifestyle- maybe to some degree these have been affected, people trekking to see places of interest the band may have hung at, eaten at, etc. Economy- with those fans coming to NJ, they are purchasing goods and services in and around the state. Lifestyle maybe not as much of an impact- would be hard to define.	NJ has changed a lot in the past 30 yrs. The state has seen a migration of different ethnicities (lets just use Italians) from the cities like Newark and the surrounding towns, to central/southern NJ and to north/western NJ. The cities are now comprised of different immigrants. Some have a high percentage of Asians, some with large Indian populations (Iselin & Edison), and some have seen an influx of latino populations. This isn't unlike what took place 100 yrs ago, with the migration of people- the nationalities were just different. Central/Southern NJ have seen their populations increase at a rapid pace over the last 30 yrs. The cost of living is very high and unfortunately, the job market is difficult. Add to that the fact that many manufacturing jobs have moved out of state since the businesses can't make a profit and that has added to the high unemployment rate. Incomes have not kept pace with inflation and it has become harder to even maintain the same type of living environment that people of the prior generation.
7	Very little. At most New Jersey resident can identify with these people. When I think about economy, tourism, community life and lifestyle in general I've seen very little impact by these artist. For example my younger son Louis Tamburro is a Music Major and his influences Mars Volta, Gorillaz, etc. Quit frankly He stated to me many times he dislikes Bon Jovi and Bruce Springsteen	Yes Biggest changes are economy. Many more people. New Jersey is now considered a suburb of New York and Philadelphia
8	I think it's obvious that New Jersey was impacted by them: first of all, their country becomes more famous and worldwidely known thanks to them, and it's an obvious consequence the increase in tourism, since many people who like them are more interested in visiting the places that gave birth to these special artists.	I'm not well-informed about it.
9	it was impacted as they were home grown superstars and bought NJ music to the world..... Thus bringing loads of tourists fans to there home towns to watch shows and check out there child hood homes etc..... Of course NJ tourism has benefited in MAY Bamboozle by hundreds of fans from all over the world descended on NJ to watch JOVI	got modern moved with the times
10	I can only speculate, but it seems that the pride of this community would soar, having a native son, or sons impact music to this degree. I would imagine that tangible benefits are enjoyed but the intagables are what I enjoy reflecting on. When people are proud they treat themselves and life with more respect.	I really don't know but I was listening to a program about the new reality TV shows depicting Jersey as some what bafooish. I believe that the majority of the people took a great deal of pride in there community and resented the characterization.
11	Absolutely! They are part of the fabric of the identity of New Jersey and they in turn have ideas and values that reflect the State. It's a 2 way street. And they are influential in music as a whole and in artists coming up from New Jersey who might be inspired by them.	The state hasn't changed all that much except the population has grown, especially in northern and central NJ.

Answer number	6.Do you think New Jersey was impacted by these artists? And if so, how?	7.Has New Jersey changed a lot in the past 30 years, as far as you know? What would you say are the biggest changes that happened?
12	Not really. Bon Jovi is just connected to the pop culture of New Jersey. Most of the time if you ask people the first celebrity/band they think of when they hear New Jersey, most likely they are going to say Bon Jovi.	I live in South Jersey and not much has changed here. Same old beaches, same old cities, just some newer things. They redid the Meadowlands Stadium (Bon Jovi opened that up), they're always redoing Atlantic City etc. Other than that not much has changed.
13	Yes, to some extent, I think the economy and tourism have been impacted. I have spent a lot of money in New Jersey that I would not have spent if not for Bon Jovi. I have traveled all over the world and New Jersey continues to be one of my favorite places to visit. I know many people who have traveled to NJ just to visit the old stomping grounds of Jon and the band.	I can't answer because I have only been visiting NJ since 2004.
14	Of course, thanks to these bands Asbury Park had such a great musical influence. It used to attract so many because all the Jersey bands would play there. Everyone at least knows Bruce and Jovi.	I'm only 17...the weather has been different.
15	I think artists like Bon Jovi and Bruce Springsteen have greatly improved the image of state of New Jersey. 30+ years ago, New Jersey was perceived as a toxic industrial wasteland. A old expression comes to mind based on the bridge toll when exiting NJ. "They'll let you in to NJ for free but you have to pay to get out". Intimating everybody wanted to get out. NJ was a place where people were "stuck", unable to better themselves or improve their livelihoods unless they left. Springsteen in particular highlighted the plight of New Jersey blue collar workers in his songs. These "working man" songs were related to by all blue collar communities accross the country. The huge commercial success of Springsteen albums put NJ on the map so to speak. New Jersey had a new claim to fame, "home of Bruce Springsteen". (Birthplace of Frank Sinatra has been long forgotten or dismissed by a younger generation.) As other NJ artists emerged, ie; Southside Johnny and Bon Jovi, it lead to a turning point for the image of NJ. The perception of being a wasteland was changed.	Real estate development! New Jersey has become a housing alternative for many people working in Manhattan. There has been a cultural blending of NY and NJ.
16	I think Bon Jovi certainly put New Jersey on the map for people outside the United States. They all seem very proud of their roots.	I've been to New Jersey twice. Didn't grow up there so I don't know how its changed.
17	I think the Jersey shoreline was impacted by these artists, but I don't think the entire State was impacted.	
18	don't know, never been in New Jersey yet	don't know, never been in New Jersey yet
19	Yes. I thing they are a 'banner' for the cities. so many talented people grew up there	yes, i think programs like jersey shore had an impact on jersey. but i think its essence stil the same
20	Definitely...if you are a fan, it makes New Jersey a cool place to visit, especially since the state does seem to be a but of media jokes quite often. From what I've seen they all give back a a generous level to thier home areas.	I first travelled to NJ in the early 2000's and drove up the coast from Atlantic City to Sandy Hook. When I reached Asbury Park I was totally shocked by what I saw. Last summer I went to Bamboozle. As I walked down the boardwalk I just shook my head and smiled. I would never have imagined back in 2002 that I would ever see the improvement in that area. It has come SO far.
21	New Jersey should be proud!! Also many people go to see New Jersey because of them	
22	Bon Jovi definitely had an impact on New Jersey. He always stayed true to his roots and proved how important New Jersey was to him through his music. In that way I personally learned a lot about New Jersey even though I've never even been to that side of the county.	The biggest changes that have happened in New Jersey in the past 30 years has been through the music and the media. New Jersey has put out some of the most amazing artists and more recently some of the trashiest tv.
23	Yeah cause they are from jersey and it helped to the economy	Don't know lol I don't live there:/
24	Absolutely. They provided the voice of what life is like here. They provided a glimpse of how someone could have a dream and make it come true.	The world has changed a lot in the past 30 years. New Jersey is no exception.
25	Put Jersey, and especially Asbury on the map.	A lot more immigrants have moved in since the 70s. Not entirely a bad thing.

Answer number	6.Do you think New Jersey was impacted by these artists? And if so, how?	7.Has New Jersey changed a lot in the past 30 years, as far as you know? What would you say are the biggest changes that happened?
26	Yes, for certain. Without the "Jersey Sound" Asbury Park would have never recovered.	My first and only visit to Asbury Park was in 1997 and it was so sad to see such a run-down town. Although I've yet to go back I hear the resurgence has been amazing. Other than that I really can't speak to it.
27	Hard to say....I would say the music scene in Jersey and NYC impacted the artists as much as the artists impacted the state of NJ.....	The current governor has changed, in my mind, the whole perception of the state in a negative way. I feel that he is an embarrassment an egomaniac just out for his own political career.....and that has not helped the state in any way.
28	Of coarse! Put us on the map. The music coming out of Jersey is great. Love the fact they let everyone know where they are from. When in Jersey, I always make my pilgrimage to Asbury. Love the place despite it's slow growth. When it comes to charity and raising money for Jersey, they always step up to the plate. Their generosity and love for the state speaks volumes.	Years ago, Jersey was the butt of many jokes. Now it's a tourist destination. People are surprised to get off the turnpike and discover a beautiful state. The charm of the Jersey Shore is like no other. I bring my kids to the shore to experience that same happiness and joy. New Jersey has been through some hard economic times and of coarse the hurricane has wrecked havoc on the state. The amazing thing is that it always bounces back. I love the Jersey spirit!
29	They sing about what is was like to grow up in the "garden state", the highs, the lows and everything in between. They talk about how hard it was for us when the factories started closing and how it effected the younger generation as they watched their families struggle. They honor our veterans at a lot of their events and that makes me really proud!	It has lost a lot of it's "family" feeling. Growing up in the early 60's you felt like everyone was part of your family and that seems to be going away.
30	Thev remind kids to always follow their dreams and never give up!	
31	Yes, positively.	more populated, crowded, busy, diverse, less prosperous, I first visited in 1974.
32	As bury park is the new jersey equivalent of Liverpool or Motown .	Instead of being the butt of late night comedians jokes nj has carved out its own identification. The sounds of as bury park, the sopranos , housewives of no,cake boss and jersey shore. Not all illustrious but certainly all jersey.
33	Dunno, never been	Dunno, never been
34	Well, they live in Jersey don't they?	I couldn't tell you, since I avoid the place like the plague!!
35		
36	When you first learn that NJ turned out artists such as Frank Sinatra and the later Jon,Bruce and Johnny doesn't it make you think that our small state was the perfect landscape to encourage talent to rise....live small dream big and the world is your oyster.	Progress like age is unstoppable but we as a nation lose our innocence too quickly and with that our love of small,simple and or easier living goes out with it....
37	I have never visited NJ	I have never visited NJ but my hometown sure has changed during that time.
38	It impacted me. I've taken 2 vacations in New Jersey to see the Jukes (2006, 2008) and would have been there again in 2011 had it not been for Hurricane Irene shutting the NY airports to all flights. Great place, great people, big up to Point Pleasant Beach, home of Martell's Tiki Bar, just the best place to see the Jukes on a summer night.	I couldn't really say. NJ strikes me as a state in change. Heavy industry gone, shore not really making the most of itself.
39	I think these artists brought a lot of attention on NJ; whereas before it was considered just a suburb of New York, these celebrities contributed to the rise of community awareness and local specificity in that area.	Unfortunately I only know what I can see from movies and tv-show about NJ, I don not have first-hand experience.
40		I have been to NJ only once.

Questions 8-9

Answer number	8.Do these artists represent New Jersey, in your opinion? Why?	9.If you had to choose three adjectives to describe New Jersey and three to describe the people from NJ, what would they be?
1	I am not as familiar with their music as I probably should be, but I think that they do. Bruce especially is a point of pride in NJ. We are proud to have a native son be so successful.	misunderstood, crowded, confusing. loud, fast, angry
2	Sorry I can not help you in this....	Sorry I can not help you in this....
3	Being born, raised, and still living there with there families they probably feel a very deep connection with NJ, so they probably share some life values: hard work, belief in the family, mutual aid	No idea
4	There is definitely a huge following of Jersey artists and a respect for the great things they have done, so I'd say they represent the best of Jersey.	Jersey can be described as diverse, beautiful, and hectic. People from Jersey can be described as crazy, active, and bad-drivers.
5	Yes Bruce does as well as Southside Johnny. I guess Bon Jovi does as well, more so during thier hayday in the 80s	Touristy Beautiful Diverse Elderly Foreign Transplanted
6	I think these artists paint a picture of different people throughout the state and draw upon their experiences of themselves and those of family and friends to make statements that are important or relevant to them. I do not think they speak for the NJ society as a whole, but they do capture a picture of some of the people. Of the three, Southside Johnny & Asbury Jukes represents New Jersey . Bon Jovi and Bruce Springsteen became famous and moved on to a more national level. While Southside Johnny & Asbury Jukes still play at the local level.	NJ: 1. Diversified. 2. Unique 3. Jaded People: 1. Diversified 2. Tough 3. Resilient busy competative I can't think of a third, I gotta go back to work. maybe "sfacchim"
8	I think it could be said so, because they give a picture of the place where they come from, thanks to their style, their way of being and even thanks to their lyrics, which are often about the places where they grew up.	I'm not well-informed about New Jersey, but I think the NJ people can be described as simple, real and easy-going.

Answer number	8.Do these artists represent New Jersey, in your opinion? Why?	9.If you had to choose three adjectives to describe New Jersey and three to describe the people from NJ, what would they be?
9	yes..... The are all ICONS of NJ as thenare home grown and famous for coming from NJ..... They have all kept there roots and are proud of coming from NJ	NJ - ROCK N ROLL, AWESOME , VIBRANT PEOPLE- FRIENDLY , ROCKERS, SUPER
10	Yes at least Springsteen in my opinion Jersey seems to be a place were people are hard working, family oriented, down to earth, no non sense people. They know who they are. and Springsteen to me says, real is real, you know it, and relate. and I know it.	No apology, Rough, Uncompromising
11	Yes they do - they aren't all Hollywood and full of themselves. They are down to earth in their daily lives (just with more money than the rest of us) - lol. But people in NJ are regular hardworking people - and so are they.	NJ - diverse, entertaining, suburban people - multicultural, hardworking, self-assured
12	Bon Jovi is a big staple in New Jersey history. Most people think if you live in New Jersey you automatically have to like Bon Jovi (which in my case is completely true but not for most people). I think they represent New Jersey in a good light, and I think other people would say the same.	New Jersey: diverse, temperate, historical People: arrogant (to be completely honest), family oriented, loud
13	I think these artists all do a good job of representing the working class people. I guess that would be a good representation of New Jersey too. The bands give a much more positive spin on representing New Jersey than television shows such as the Sopranos, Jersey Shore, and the Real Housewives of NJ.	New Jersey: fun, multifaceted, entertaining People: hard-working, loyal, dedicated
14	I think they do. Bruce and specifically Jon Bon Jovi have also been very strong spoken about their opinions in general, and politics. Jersey is known for being tough people who will always speak their minds. Just like these artist, people in Jersey also have soft side, a side that is always trying to help others out in any way possible.	Jersey: Boring, Music-oriented, uhhh Rich People; Hard working, dedicated, attitude oriented
15	Hmmm...very hard to say. Such diversity on many levels exisit within communities. Also, I'm not sure if the question refers to individually or muscially representing NJ. I'll try to answer from a musical perspective. There was a time when a particular "sound" could uniquely identify an artist to a region. I think Springsteen would have been the personification of the Jersey sound. I associate Bon Jovi with the '80s sound more than NJ.	spacious, communal and quaint unguarded, diverse and placid

Answer number	8.Do these artists represent New Jersey, in your opinion? Why?	9.If you had to choose three adjectives to describe New Jersey and three to describe the people from NJ, what would they be?
16	I don't know.	I've only been there twice but here goes... Cold!! (it was minus 5C when I was last there) Pretty (I loved driving around seeing tree lined streets) Kind Friendly Talented
17	I think they do - they have strong family and community values, they aren't the same as many big city bands who only care about themselves and about having a good time, they all have strong humanitarian values, which from my experiences of travelling around much of New Jersey does seem to reflect the Garden State, but coastal areas do seem to attract a harsher attitude than other parts.	Fun, lively, friendly Family, tradition, humanitarian.
18	don't know, never been in New Jersey yet	don't know, never been in New Jersey yet
19	Yes, they represent longevity, strength, nature force, fidelity	New Jersey- Culture, pride, strength People- commitment, happiness, diverse
20	Anyone who is in the public eye represents their own home area. I've attended the New Jersey Hall of Fame Induction ceremonies each year that they have taken place. I've seen JBJ, Bruce, SSJ on stage at the event and all represent their state proudly.	beautiful progressive changing friendly attitude passionate
21	They represent the things that matter to real people of all ages.	Real Hard Working Lasting
22	I do feel that Bon Jovi represents New Jersey because he represents hometown pride and appreciation in your roots and always being true to where you came from.	Bon Jovi Rock n Roll Community
23	Yes,because they are proud to be from jersey and they help whenever they can;)	Don't know:: sorry
24	They not only represent New Jersey, but represent anyone who has been an outsider and struggling to fit in.	Tough, resilient, smart. Jersey- proud, underrated, home
25	Yes, there is a Jersey soul/shore sound that is distinct.	Jersey people- opinionated, true, tough

Answer number	8.Do these artists represent New Jersey, in your opinion? Why?	9.If you had to choose three adjectives to describe New Jersey and three to describe the people from NJ, what would they be?
26	I think all 3 of them represent Jersey in a very postive way, unlike those clowns on "Jersey Shore".	<p>New Jersey: 1.) Beautiful (beaches). 2.) Grungy (Newark, Patterson etc.) 3.) Lucky (to have produced Southside Johnny)</p> <p>The People: 1.) Tough 2.) Defensive (having their state referred to as an "armpit") 3.) Lucky (to be able to claim Southisde Johnny as their own)</p>
27	The Jersey shore and music scene.....yes....down to earth, looking for a good time, working class type of band.....	NJdiverse, People from NJ.....diverse, tough, hyper
28	Springsteen is a great example of New Jersey. He sings proudly of the state. The songs may not always be happy and upbeat but they give a glimpse into life in New Jersey. Driving the turnpike, enjoying summer at the shore, running from the "Jersey Devil", or falling in love with a "Jersey Girl", it's the core of so many Bruce songs. I can't listen to too many songs and not think of New Jersey.	NJ-proud, productive, and resilient NJ People- supportive, fun-loving, and deep rooted
29	Of course! They talk about how it was growing up there.	Kind....giving....fun
30		
31	totally	opinionated, humourous, hard working,, direct,generous, passionate
32	Yes because they have all left at some point but return singing the praises of the garden state.	Beautiful expensive fun. Loud proud and loyal.
33	Dunno, never been	Dunno, never been
34	They represent Jersey thru their music. They use the Jersey landscape to write and supply the "soul" to their sound.	
35		

Answer number	8.Do these artists represent New Jersey, in your opinion? Why?	9.If you had to choose three adjectives to describe New Jersey and three to describe the people from NJ, what would they be?
36	These artists are individuals...their upbringing in a gentler time gave them a venue to thrive.,they represent the little engine that could...all the way to the top	individuals,fun loving and proud
37	They have created an image of NJ in my mind's eye.	NJ: atmospheric inviting vibrant People: talented charismatic grounded
38	Yes. Real songs, real people, real lives. It's not about superstardom and glitz, it's about music and playing it to people so they can feel it and jump, not look at it or talk about it.	Hard-wearing, unaffected, friendly. Straight-talking, open, helpful.
39	From outside the US, they are perceived as "American" in general rather than belonging to a specific state; they might be representative of NJ, but on a larger scale this feeling get lost.	I can not in good conscience answer, because, like I said, I have no first-hand experience what-so-ever in NJ, I do not even know anyone from there (except mr Bon Jovi). Sorry.
40		

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