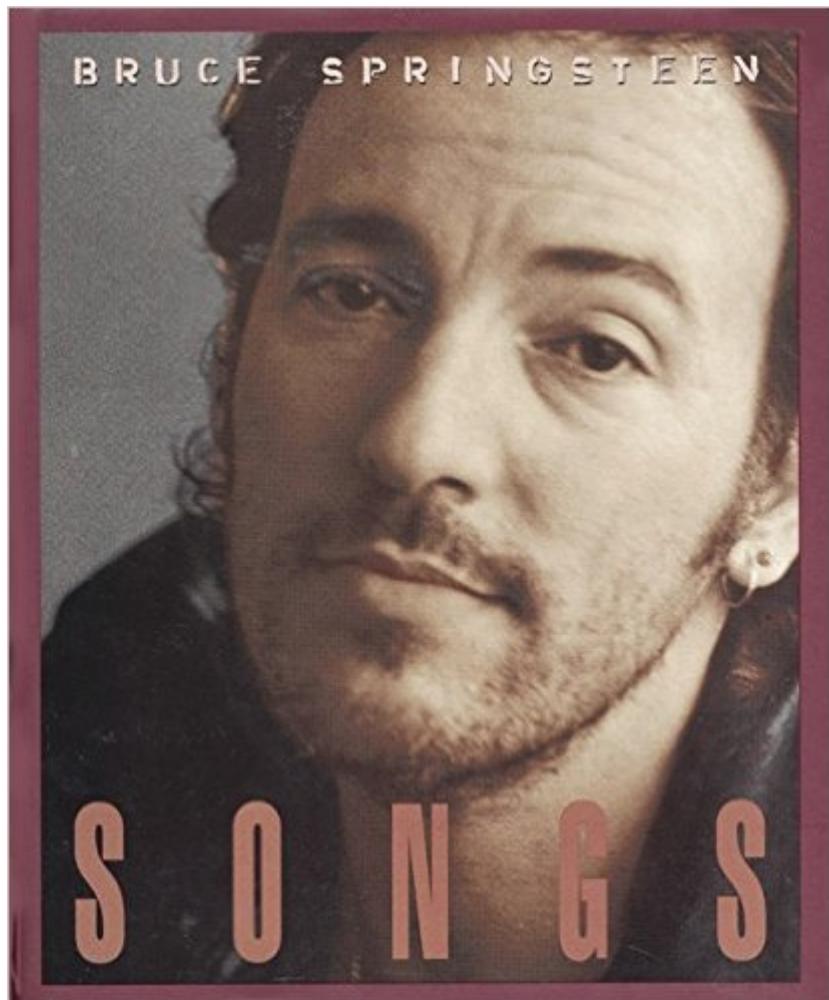


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Bruce Springsteen: Songs



Synopsis

Commemorating Bruce Springsteen's twenty-five years as a recording artist, here is a panoramic view of his career in a form never seen before. This is the complete collection of Bruce Springsteen's recorded lyrics, illustrated with hundreds of never-before-published images from some of rock & roll journalism's greatest photographers, including Annie Leibovitz, David Gahr, Lynn Goldsmith, Bruce Weber, and many others. From Jim Marchese's informal backstage shots during the European leg of the 1980 The River tour to Neal Preston's amazing documentation of the Born in the U.S.A. days to Pam Springsteen's portraits showing a side of the musician rarely seen by the public, this is the most intimate look at Bruce Springsteen ever published. The photos and lyrics are accompanied by original commentary by Springsteen, in which he reflects on the songs, the performances, and the quarter-century career that for many defines the American dream. In words and in pictures, here is the one book no Bruce Springsteen fan can afford to be without.

Book Information

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Customer Reviews

"Songs" is available in both softcover and hardcover formats, with very different prices for each. If you want to spend a higher amount for a beautiful hardcover, here it is, or if you want to own the book for more of the content and to save money, there is a softcover version. I own the hardcover and am enjoying it very much. The paper is thick and glossy. This is a very hefty tome. The hardcover with its' large format pages does make for a great coffee table book. As a preface to each album's lyrics, Bruce provides a short essay about what was going on with his life and what his idea

for the message of the album was. There are great photographs throughout. Sometimes there are color photocopies of his handwritten lyrics, taken from the spiral notebooks that are his "blank slates". I really enjoyed reading the songs whose original lyrics were different, and the places where he inserted 2 or 3 different adjectives as he tried to find the best one for what he was trying to convey. I especially enjoyed "Candy's Room" as it is one of my favorite songs, and I was surprised to see that the original lyrics were quite a bit different and I got a gist for the original intent of the meaning of the song vs. my own interpretation of the final product, which were two different things. Artistically, the book could use some improvement; after all, this is a coffee table book! The font is very plain for the lyrics of the songs, and the same font is used for every song, and every page of lyrics has a plain white background. I assumed since this is a coffee table book that the text would have been stylized a bit, perhaps with different fonts for each album or for every song, to match the mood of the song or such.

Unlike the brilliant *Tracks* album that was also released this week, *Songs* is a disappointment. With chapter lead-ins written by Bruce, it was billed as an inside look at the creative process of one of rock's greatest songwriters. It is an inside look, but a safe and sanitized one. The intro sections are quite short, with the bulk of the book devoted to reprinting the lyrics to Springsteen's recorded work. With the exception of Springsteen's second album, "The Wild, The Innocent..." all these lyrics have been included with the albums and hence have been available for years. There are a small number of handwritten pages from Springsteen's songwriting notebook, two of which are intriguing (in the sense that they are more than just the published lyrics in Bruce's handwriting): pages of notes and drafts that evolve into the song "Prove It All Night" and a couple of pages of song title ideas, which give a brief peak into Bruce's actual process of starting with the germ of an idea and then building on it or incorporating it into other ideas. Those who have watched and studied Bruce for years will be left yearning for more: for instance, there is scant reference to how Springsteen takes the words that he has written and sets them to music. Perhaps the most glaring omission, on first read, is the failure to reference how the turmoil of his failed first marriage and divorce affected his songwriting. The reader is taken from the *Tunnel of Love* chapter (whose songs were written toward the end of his first marriage) straight into the middle of his next relationship with Patti Scialfa.

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