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## The Lawyer as Poet Advocate: Bruce Springsteen and the American Lawyer, an Introduction

Randy Lee



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## **Symposium** **THE LAWYER AS POET ADVOCATE:** **BRUCE SPRINGSTEEN AND THE** **AMERICAN LAWYER**

### AN INTRODUCTION

Randy Lee\*

Some lawyers struggled to understand it: What is a *poet advocate*, and what could Bruce Springsteen have to offer lawyers?<sup>1</sup> What could bind law, the ultimate profession of undiluted reason,<sup>2</sup> with poetry, the bastion of unmitigated passion?<sup>3</sup> On what field could lawyers, the personification of restrained discipline, meet Bruce Springsteen, the articulator of engine-fired freedom?

Yet, on February 24, 2005, two-hundred lawyers and law students created a standing room only audience in Harrisburg,

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\* Professor of Law, Widener University School of Law, Harrisburg, PA. The author would like to acknowledge the efforts of Ms. Sandra Graeff, program coordinator, in making this program a reality and thank Dr. Robert Coles for his help in planning this conference. He would also like to acknowledge the contributions of Widener Dean Douglas Ray and Vice Dean Loren Prescott. Finally, he would like to thank his family both for their technical support and also for their love.

<sup>1</sup> See, e.g., Bernard Grimm, *Connecting With the Boss: Listening as a Person and Becoming the Lawyer I Ought to Be*, 14 WIDENER L.J. 935 (2005).

<sup>2</sup> PAGE SMITH, 1 JOHN ADAMS 125 (1962) (John Adams saying, "The law, in all its vicissitudes of government, fluctuations of the passions, or flights of enthusiasm, will preserve a steady undeviating course; it will not bend to the uncertain wishes, imaginations and wanton tempers of men.").

<sup>3</sup> JEROME J. SHESTACK, WILLIAM BUTLER YEATS: POET OF PASSIONATE INTENSITY 1 (1995) (recognizing the best poets are "full of passionate intensity").

Pennsylvania for Widener University School of Law's program *The Lawyer as Poet Advocate: Bruce Springsteen and the American Lawyer*. One-hundred-twenty lawyers came from seventeen states and the District of Columbia to attend. They came despite a bitter winter storm, which dropped more than twelve inches of snow on the area. They stayed even when the scheduled six-hour program ran an extra half hour, and they lingered despite the hour and the weather to discuss with one another the impact that Bruce Springsteen had on them both as people and as lawyers.

This symposium may well have represented the first time an American university had sponsored a program devoted exclusively to the consideration of the life and work of Bruce Springsteen. Certainly, it was the first time that any American law school had attempted such a program. Given its novelty, this program well might have devolved into nothing more than an aberration, an isolated blip on academic and professional radar screens. Instead, as events have unfolded, the program promises to open new forums for the discussion of Bruce Springsteen's work. In response to our program, for example, the Pennsylvania Bar Institute held two ethics CLE programs this spring on *Bruce Springsteen and the American Lawyer*<sup>4</sup> and then followed that by scheduling three more such programs during the summer. The American Bar Association also covered our Springsteen program and posted an article discussing the program in their electronic journal.<sup>5</sup> Monmouth University and Penn State, meanwhile, have decided to sponsor their own joint program on Bruce Springsteen later this fall, a program which will involve at least four of the speakers from our program.<sup>6</sup> Originally scheduled for two days, that program has mushroomed to three days to accommodate interest.<sup>7</sup>

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<sup>4</sup> The first was held on April 13, 2005, in Pittsburgh, and the second was held on April 20, 2005, in Philadelphia.

<sup>5</sup> Jill Schachner Chanen, *Hungry Hearts: Some Attorneys Are Born to Run to Seminar on Springsteen and the Law*, A.B.A. J., Mar. 4, 2005, at <http://www.abanet.org/journal/ereport/m4boss.html> (last visited May 20, 2005).

<sup>6</sup> See PA. STATE UNIV., BRUCE SPRINGSTEEN SYMPOSIUM, at [www.outreach.psu.edu/conf/Springsteen](http://www.outreach.psu.edu/conf/Springsteen) (last modified Apr. 25, 2005).

<sup>7</sup> Four speakers from the Widener program, Dr. Robert Coles, the Honorable J. Michael Eakin, the Honorable John Facciola, and the author, have been invited to discuss at that program Springsteen's justice.

No doubt, given the response received by this program, such opportunities to study the vision, craftsmanship, and artistic approach of Mr. Springsteen will only continue to multiply.

It is a tribute to the legal profession that lawyers are so willingly embracing Bruce Springsteen and his work as a catalyst for us to identify and discuss the issues that matter most in our work. It would be easy enough for legal audiences to dismiss Bruce Springsteen superficially as nothing more than a kid in a t-shirt with a guitar or an uncompromising, middle-aged rock and roller—in either case certainly no one with anything to offer a learned profession.<sup>8</sup> The legal profession, however, is not one to judge by appearances.<sup>9</sup> Rather, lawyers are taught that justice must be blind and that truth and wisdom must be embraced wherever they are found, even if that requires giving deference to a high-octane song over a dusty monograph.

One must be careful, however, not to be overly self-laudatory here or to overstate the challenge in a professional community recognizing the importance of Bruce Springsteen's work. Long before the legal profession embraced Mr. Springsteen, the merits of his work had been identified by the likes of award-winning authors Dr. Walker Percy and Dr. Robert Coles.<sup>10</sup> Furthermore, Mr. Springsteen is hardly someone who just happens to have a guitar; Mr. Springsteen is as fluent in the works of Flannery

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<sup>8</sup> Randy Lee, *Springsteen's Hope and the Lawyer as Poet Advocate*, 14 WIDENER L.J. 867 (2005); see also ROBERT COLES, *Teaching and Learning, Strutting and Conniving*, in HARVARD DIARY 201, 203-04 (1989) (discussing reflections by a waitress in a Harvard dormitory and the Harvard Faculty Club):

Once, when talking about Harvard, she mentioned all the teaching and learning that took place there, and took pains to emphasize the importance and value of such achievements. But she saw a darker side to the life around her at work, which she once described to me this way: "I see lots of good folks here, kids trying to learn all they can, and teachers trying to teach the best they can; but there's lots of big-shot, stuffed shirt folks here, and boy, do they sell themselves hard, and boy, do they do lots of strutting and conniving, and boy, are they the worst to go near and try to serve."

<sup>9</sup> Perhaps the legal system has been inspired by Divine wisdom in this regard. See, e.g., 1 *Samuel* 16:7 (God saying to Samuel during the selection of David, "Not as man sees does God see because man sees the appearance, but God looks into the heart.").

<sup>10</sup> ROBERT COLES, *BRUCE SPRINGSTEEN'S AMERICA, THE PEOPLE LISTENING, A POET SINGING* 7-8 (Random House Trade Paperbacks ed. 2004).

O'Connor<sup>11</sup> as he is in the works of U2 and Bono and can persuasively communicate the wisdom in each.<sup>12</sup> In fact, for more than three decades, Bruce Springsteen has served as America's premiere poet advocate, and discussions of his work continue to pervade popular culture.<sup>13</sup>

The Bruce Springsteen America encounters today may appear a far cry from the kid in the t-shirt who, thirty-five years ago, was playing guitar in the Ink Well on the Jersey Shore, with the cover falling off his amplifier.<sup>14</sup> Today, Bruce Springsteen has assumed his place in the tradition of great American populist poets whose work emanates from the people while speaking of and for them.<sup>15</sup> In the thirty-three years since America first heard Bruce Springsteen's *Greetings From Asbury Park, N.J.*,<sup>16</sup> Mr. Springsteen has never stopped listening to the voices of his community, seeking connection with their lives, understanding their frustrations, and inviting their hopes. In his music, Mr. Springsteen has consistently embraced the lost, the left-out, and the passed-over, and he has never failed to recognize how much of him they are.<sup>17</sup>

America has come to understand Bruce Springsteen as one who observes life around him "with the sharp eyes of truth,"<sup>18</sup> those eyes that absorb every detail. In so doing, Mr. Springsteen

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<sup>11</sup> Dr. Robert Coles, *Bruce Springsteen and Staying on the Jersey Side: An Interview With Robert Coles on Human Connection and the Law*, 14 WIDENER L.J. 953 (2005).

<sup>12</sup> Bruce Springsteen, Address at U2's Induction Into the Rock and Roll Hall of Fame (Mar. 17, 2005), available at [http://www.u2station.com/news/archives/2005/03/transcript\\_bruc.php](http://www.u2station.com/news/archives/2005/03/transcript_bruc.php) (last visited May 20, 2005).

<sup>13</sup> COLES, *supra* note 10, at 44-45; see also Chris Murray, *Forward* to FRANK STEFANKO, *DAYS OF HOPE AND DREAMS: AN INTIMATE PORTRAIT OF BRUCE SPRINGSTEEN* 6 (2003) (recognizing Springsteen's "artistry has become part of the great American cultural landscape").

<sup>14</sup> Grimm, *supra* note 1, at 936-37.

<sup>15</sup> COLES, *supra* note 10, at 36 (linking Springsteen to Carl Sandburg and Woody Guthrie).

<sup>16</sup> BRUCE SPRINGSTEEN, *GREETINGS FROM ASBURY PARK, N.J.* (Columbia Records 1972).

<sup>17</sup> Bruce Springsteen, *Introduction* to FRANK STEFANKO, *DAYS OF HOPE AND DREAMS: AN INTIMATE PORTRAIT OF BRUCE SPRINGSTEEN* 10 (2003).

<sup>18</sup> FRANK STEFANKO, *DAYS OF HOPE AND DREAMS: AN INTIMATE PORTRAIT OF BRUCE SPRINGSTEEN* 83 (2003).

can be strikingly candid and painfully honest. Yet, we also trust there to be an understanding, a kindness and gentleness, in that vision. Mr. Springsteen has retained the ability to see himself in his clients, his fans, and to see his clients in himself.<sup>19</sup> Because Mr. Springsteen's work consistently has embraced questions that matter, questions about work and family and about the internal struggle of the individual,<sup>20</sup> his work has required Mr. Springsteen to confront, along with all of us, those basic questions of "Who am I?" and "Where do I go now?"<sup>21</sup> Perhaps because Mr. Springsteen has not allowed success to insulate him from life, his songs have remained committed to discerning what is real and what matters. He has, therefore, despite the appearances, remained in many ways the relentless kid on the Jersey Shore with the eager guitar, the battered amp, and the inexhaustible supply of questions.

Bruce Springsteen has an unbelievable work ethic and can work from early morning to late at night.<sup>22</sup> A tireless artist, Mr. Springsteen will rework a performance over and over again until he gets it "right," and nothing goes out until it is right. As photographer and friend Frank Stefanko has noted, "For Bruce, it was all about the package, the art. It was all about making it right, and if it wasn't right, he would go back and do it over again until it was."<sup>23</sup> Since 1973, Mr. Springsteen has released eighteen albums, all of which have gone gold, platinum, or multi-platinum. Six of his albums have gone to number one. He has won eleven Grammy Awards, four American Music Awards, two MTV Music Video Awards, the People's Choice Award for Favorite American Male Musical Performer, and an Academy Award for Best Achievement in Music (Original Song) for "Streets of Philadelphia" (from

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<sup>19</sup> HANK BORDOWITZ, *THE BRUCE SPRINGSTEEN SCRAPBOOK* 157 (2004) (Springsteen saying, "I believe the life of a rock 'n' roll band will last as long as you can look down into the audience and can see yourself, and your audience looks up at you and see themselves—and as long as those reflections are human, realistic ones.").

<sup>20</sup> *Id.* at 64-66.

<sup>21</sup> Springsteen, *supra* note 17, at 10.

<sup>22</sup> STEFANKO, *supra* note 18, at 28.

<sup>23</sup> *Id.*

*Philadelphia*).<sup>24</sup> In 1999 he was inducted into the Rock and Roll Hall of Fame.<sup>25</sup>

Also a remarkable storyteller with great sensitivity to detail, Mr. Springsteen is able, in the duration of a single song, to draw his listeners into the life of his subject and then to invite those listeners to comprehend and embrace the essential truths contained in that life.<sup>26</sup> Those closest to him recognize Mr. Springsteen for his integrity, humility, and honesty: as Mr. Stefanko has put it, "honesty in the music, honesty about his sense of self-worth, and honesty in his dealings with people."<sup>27</sup>

Thus, as the legal community encounters Bruce Springsteen as America has embraced him, Mr. Springsteen cannot be passed off as just any kid with a guitar or as some middle-aged rocker. Cutting beneath the surface, Bruce Springsteen is, and has always been, a voice for the voiceless; a scholar; a poet; a keen, uncompromising, and uncompromised observer of the state of being human; a relentless worker; and a gifted storyteller. In this light, the legal profession should be proud to claim that Mr. Springsteen has always been at heart the lawyer his father dreamed he would be.<sup>28</sup>

In conceiving of this program on the lawyer as poet advocate, we have sought to bring Bruce Springsteen, this ironic combination of incorruptible searching and worldly success, to bear on the legend of the American lawyer. The legend of the American lawyer is a character part Perry Mason, part Don Quixote, and part Atticus Finch. Confronted with the most important problems in people's lives, the American lawyer performs in a universe in which failure is not an option. As the American lawyer battles the real giants of his world, having no need to invent false ones from windmills,<sup>29</sup> he calls to mind Melville's spirit destroyed but

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<sup>24</sup> BORDOWITZ, *supra* note 19, at 165-66.

<sup>25</sup> *Id.* at 140-43.

<sup>26</sup> STEFANKO, *supra* note 18, at 133.

<sup>27</sup> *Id.*

<sup>28</sup> BORDOWITZ, *supra* note 19, at 16.

<sup>29</sup> MIGUEL DE CERVANTES, DON QUIXOTE 70-71 (Charles Jarvis trans., Oxford World Classics ed. 1999) (1605). Don Quixote's "giants" were not so much the illusions of a madman as the intentional self-deceptions of someone who longed to encounter a more beautiful world than the one that surrounded

unconquered.<sup>30</sup> From our English heritage, he is a member of Shakespeare's profession called to stand in the breach protecting his neighbors from tyranny.<sup>31</sup> And he is, as Harper Lee described him, that person "we trust to do right."<sup>32</sup> The American Bar Association describes the American lawyer simply as "a public citizen having a special responsibility for the quality of justice."<sup>33</sup>

The American lawyer goes into battle not with the tools of the soldier but with the tools of the poet. Like the poet, as the American lawyer encounters his world, words are his only weapon, and his blade can cut only as deeply as the truth contained in those words.

As the American lawyer does battle, he may find that, also like the poet, his most heroic battles are not with his world but with himself. The pressure to please others tempts him to sacrifice the candor that integrity requires. The prestige of his profession invites him to feel distinct from the people he represents. And promises of wealth call him to compromise in his commitment to his craft.

him. As Don Quixote described his approach to perceiving the world as that approach applied to the not so perfect Aldonza Lorenzo, or, as Don Quixote called her, Dulcinea del Toboso,

"Dulcinea del Toboso for the purpose I intend her, deserves as highly as the greatest princess on earth.

"The poets, who have celebrated the praises of ladies under fictitious names imposed at pleasure, had not all of them real mistresses. Thinkest thou that the Amaryllises, the Phyllises, the salvias, the Dianas, the Galateas, the Alidas, and the like, of whom books, ballads, barber-shops, and stage-plays, are full, were really mistresses of flesh and blood, and to those who do, and have celebrated them? No, certainly; but they are for the most part feigned, on purpose to be subjects of their verse, and to make the authors pass for men of gallant and amorous dispositions. And therefore it is sufficient that I think and believe that the good Aldonza Lorenzo is beautiful and chaste; and as to her lineage, it matters not; for there needs no inquiry about it, as if she were to receive some order of knighthood; and, for my part, I make account that she is the greatest princess in the world. . . .

"To conclude, I imagine that everything is exactly as I say, without addition or diminution; and I represent her to my thoughts just as I wish her to be both in beauty and quality."

*Id.* at 240-41.

<sup>30</sup> HERMAN MELVILLE, *MOBY-DICK* 519 (Bantam Classic ed. 1967).

<sup>31</sup> WILLIAM SHAKESPEARE, *THE SECOND PART OF KING HENRY THE SIXTH* act 4, sc. 2 (In an effort to facilitate tyranny, Dick the Butcher recommends, "The first thing we do, let's kill all the lawyers.").

<sup>32</sup> HARPER LEE, *TO KILL A MOCKINGBIRD* (1960).

<sup>33</sup> MODEL RULES OF PROF'L CONDUCT pmb. [1] (2005).



Although most lawyers may never face a defining moment, as did Atticus Finch,<sup>34</sup> each must still struggle, as did Atticus, with the day to day challenges of transcending one's self and not getting lost in one's world.<sup>35</sup> Stripped of the myth, the American lawyer can resemble that poet from Bruce Springsteen's "Jungleland" who reaches "to make an honest stand" haunted by the fear that ultimately he may "wind up wounded, not even dead."<sup>36</sup>

To help us to consider all the parallels presented by Mr. Springsteen, the poet advocate, and the American lawyer, Widener University assembled for this program panels of America's leading lawyers, judges, professors, and public servants. Some, like Pennsylvania State Attorney General Tom Corbett, Pennsylvania Supreme Court Justice J. Michael Eakin, and Duquesne law professor Ken Gormley, chose to focus on the lessons that Mr. Springsteen had to offer lawyers as writers. Attorney General Corbett, for example, noted that although a poet, unlike a lawyer, is free to invite his desired response from his audience through the creation of his own reality,<sup>37</sup> both a good lawyer and a good poet "work to make [the] message clear and compelling" and both must be "enthusiastic and authoritative in his or her delivery."<sup>38</sup> Justice Eakin, meanwhile, showed how lawyers can make their writing more compelling by following Mr. Springsteen's example of careful word choice,<sup>39</sup> "short and simple phrases,"<sup>40</sup> and visual imagery.<sup>41</sup> Professor Gormley even showed how Mr. Springsteen's example had taught Professor Gormley, himself, how to "translate ordinary words into more powerful images that convey ideas and emotions much more forcefully" than does the writing that comes

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<sup>34</sup> LEE, *supra* note 32.

<sup>35</sup> Randy Lee, *Lawyers and the Uncommon Good: Navigating and Transcending the Gray*, 40 S. TEX. L. REV. 207, 209 (1999).

<sup>36</sup> BRUCE SPRINGSTEEN, *Jungleland*, on BORN TO RUN (Columbia Records 1975).

<sup>37</sup> Tom Corbett, *The Lawyer-Advocate vs. the Poet-Advocate*, 14 WIDENER L.J. 737, 739 (2005).

<sup>38</sup> *Id.* at 738.

<sup>39</sup> Honorable J. Michael Eakin, *What an Advocate Can Learn From Springsteen*, 14 WIDENER L.J. 743, 750 (2005).

<sup>40</sup> *Id.* at 748.

<sup>41</sup> *Id.* at 748-49.

from "just sitting at a keyboard hacking out dry sentences according to some accepted formula."<sup>42</sup>

Other speakers chose to deal with Mr. Springsteen's insights into the more relational aspects of lawyering. The Model Rules of Professional Conduct invite lawyers to embrace "a special responsibility for the quality of justice,"<sup>43</sup> and one group of speakers responded to this invitation by addressing Mr. Springsteen's images of the way in which society and the criminal justice system impact those accused of crimes. In this light, Professor Samuel J. Levine of Pepperdine acknowledged that Mr. Springsteen, "[d]efying simplistic judgments and categorizations, confronts us with an uncompromising examination of, and, consequently, a more truthful and realistic reflection upon the complexities of crime, criminals, and our justice system."<sup>44</sup> Professor Abbe Smith of Georgetown expanded on this sentiment when she pointed out that "[b]y getting into his [criminal] characters' hearts and minds, Springsteen provides depth and complexity to people largely depicted as one-dimensional in this culture," and "has given voice to people typically denied expression."<sup>45</sup> Armed with Mr. Springsteen's deeper and more complex view of those people we label "criminals," Washington University professor Samuel R. Bagenstos concluded that while the law is hopefully not as "bleak" and "pernicious" as Mr. Springsteen often portrays it, "[t]he law too often loses track of the flesh-and-blood people whose interests it purports to protect."<sup>46</sup>

Professor Garrett Epps of the University of Oregon School of Law and I both considered the insights Mr. Springsteen offered on how we as lawyers impact the lives of our clients. Professor Epps noted in this regard that

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<sup>42</sup> Ken Gormley, *The Lawyer as Artist*, 14 WIDENER L.J. 753, 756 (2005).

<sup>43</sup> MODEL RULES OF PROF'L CONDUCT pmbl. [1] (2005).

<sup>44</sup> Samuel J. Levine, *Portraits of Criminals on Bruce Springsteen's Nebraska: The Enigmatic Criminal, the Sympathetic Criminal, and the Criminal as Brother*, 14 WIDENER L.J. 767, 769 (2005).

<sup>45</sup> Abbe Smith, *The Dignity and Humanity of Bruce Springsteen's Criminals*, 14 WIDENER L.J. 787, 835 (2005).

<sup>46</sup> Samuel R. Bagenstos, *The Promise Was Broken: Law as a Negative Force in Bruce Springsteen's Music*, 14 WIDENER L.J. 837, 845 (2005).

[l]awyers have a unique double role in dealing with "criminals"—we must ourselves remain compliant and law-abiding; but we must—even to prosecute those criminally accused, much less to defend them—let ourselves feel the pressures and imperatives that have led them to cross the line between "good" and "bad" behavior.<sup>47</sup>

In my own article, I observed that Mr. Springsteen's music frequently deals with the interplay between despair and hope just as a lawyer's relationship with a client often must confront despair with hope. Furthermore, as lawyers, we need to understand, both for our sakes and for our clients', that the hope we provide is not an ability to undo the damage of the past. Rather, that hope must arise out of an ability to get our clients to a present from which they can seek a better future than they currently can anticipate.<sup>48</sup>

In their articles, Professors Charles Geyh of Indiana and Russell Pearce of Fordham considered the lessons Mr. Springsteen offers to lawyers as members of judicial and professional communities. Professor Geyh drew on Mr. Springsteen's song "My Beautiful Reward" to explain how the "rule of law story . . . has given life to the secular faith-based institutions that . . . protect and preserve constitutionalism, public confidence in the courts, and the substantial kernel of truth that lies at the myth's core by furnishing us with an all important 'reason to believe.'"<sup>49</sup> In his two works, one a traditional article and the other an enclosed visual display on DVD, Professor Pearce considered how the Bar must begin to relate to society and concluded that the Bar must relinquish its fascination with the illusory "Glory Days"<sup>50</sup> of its past and start "to rock."<sup>51</sup>

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<sup>47</sup> Garrett Epps, *Meanness in This World*, 14 WIDENER L.J. 847, 848-49 (2005).

<sup>48</sup> Lee, *supra* note 8, at 871.

<sup>49</sup> Charles Gardner Geyh, *The Judgment of the Boss on Bossing the Judges: Bruce Springsteen, Judicial Independence, and the Rule of Law*, 14 WIDENER L.J. 885, 905 (2005).

<sup>50</sup> BRUCE SPRINGSTEEN, *Glory Days, on BORN IN THE U.S.A.* (Columbia Records 1984).

<sup>51</sup> Russell G. Pearce, *Revitalizing the Lawyer-Poet: What Lawyers Can Learn From Rock and Roll*, 14 WIDENER L.J. 907 (2005).

The Honorable Judge John M. Facciola and Attorney Bernard Grimm turned their attention to the question of how who we are as a person impacts how we practice law. Judge Facciola examined how the experience of growing up Catholic has shaped both Mr. Springsteen and himself in their work, up to and including the recognition that "[w]hen we touch a man's job, we are touching his soul."<sup>52</sup> Mr. Grimm, meanwhile, insisted that Mr. Springsteen cannot "teach me how to do my job as a lawyer,"<sup>53</sup> and, yet, Mr. Grimm acknowledged that "as I listen [to Mr. Springsteen's music] as a person, perhaps the person I am does use Springsteen's music to help me become the lawyer I ought to be."<sup>54</sup>

Serving as bookends for the program are pieces by William Doyle, In-house Counsel for the Marine Engineers' Beneficial Association (AFL-CIO), and Dr. Robert Coles, Pulitzer Prize winning author and a recipient of the Medal of Freedom, America's highest civilian honor. To open the program, Mr. Doyle poignantly brought flesh to the words in Mr. Springsteen's song "Jungleland"<sup>55</sup> as he told the intertwined stories of two people, a lawyer and a fourteen-year-old boy called to place his life in the hands of the legal system.<sup>56</sup> Dr. Coles, meanwhile, closed our program with a wide-ranging discussion of Mr. Springsteen, legal education, professionalism, and the art of being human.<sup>57</sup>

At the program's outset, Attorney General Corbett correctly noted that the poet is free to create his own reality,<sup>59</sup> but, as the subsequent presentations proved, this does not necessarily distinguish the poet from the lawyer. When poets of a broken world write, they choose either to write of the brokenness or to write to paper over the brokenness. If they choose to write of the

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<sup>52</sup> Honorable John M. Facciola, *Bruce Springsteen and the Remnants of a Catholic Boyhood*, 14 WIDENER L.J. 923 (2005).

<sup>53</sup> Grimm, *supra* note 1, at 950.

<sup>54</sup> *Id.* at 951.

<sup>55</sup> BRUCE SPRINGSTEEN, *Jungleland*, on BORN TO RUN (Columbia Records 1975).

<sup>56</sup> William P. Doyle, *Rats and Wounds in Bruce Springsteen's "Jungleland": A Prelude to The Lawyer as Poet Advocate*, 14 WIDENER L.J. 731 (2005).

<sup>57</sup> Coles, *supra* note 11.

<sup>59</sup> Corbett, *supra* note 37, at 739.

brokenness, then they must choose either to call justice to that brokenness, to seek to change the world to make it as it ought to be, or to justify that brokenness, to explain why the world can never be changed.<sup>60</sup> Lawyers exercise the same options. Some lawyers see the same broken world of which Bruce Springsteen sings, and some do not. Some lawyers who see that brokenness resign themselves to it: they may complain about it, but ultimately they accept it and even offer reasons to justify its inevitability. Other lawyers, however, use their words to heal, to defeat, or even to transcend that brokenness. These are the lawyers who seek justice rather than seeking merely consolation.

Ultimately, some will continue to struggle to understand this program: that so many lawyers came, that they came so far, that they ignored such bitter weather, that they stayed so insistently, that it all seemed to be about a kid with a guitar who refuses to grow up. But to those who understand it, the program makes perfect sense because to them it was never about distances nor weather nor credits nor growing up. In the end it was not even about Springsteen or poets or rock and roll.<sup>61</sup> In the end it was about seeing the world as it is; it was about healing, defeating, and transcending brokenness; and it was about understanding that that is what justice requires and that justice is what being a lawyer is all about. To those who understand, the program was about standing knee deep in the worst winter could throw at you and still believing, as Springsteen would say, that "[s]omeday girl, I don't know when / we're gonna get to that place / [w]here we really want to go / and [we will] walk in the sun."<sup>62</sup>

Of course, "till then, tramps like us / baby we were born to run."<sup>63</sup>

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<sup>60</sup> Jeffrey Lipshaw, Speech at the Widener University School of Law Harrisburg Campus on A Philosophy of Leadership (May 17, 2005).

<sup>61</sup> *But see* Pearce, *supra* note 51, at 915-18 (arguing that it all comes down to embracing a spirit inherent in rock and roll).

<sup>62</sup> BRUCE SPRINGSTEEN, *Born to Run*, on BORN TO RUN (Columbia Records 1975).

<sup>63</sup> *Id.*