

# 6

## POCKET NOTEBOOK

Four Subjects — 11" x 8½"  
Tear-out perforated sheets  
College ruled — 120 sheets

← Perforated



### DARKNESS ON THE EDGE OF TOWN

After "Born to Run" I wanted to write about life in the close confines of the small towns I grew up in. In 1977 I was living on a farm in Holmdel, New Jersey. It was there that I wrote most of the songs for "Darkness on the Edge of Town."

I was twenty-seven and the product of Top 40 radio. Songs like the Animals' "It's My Life" and "We Gotta Get Out of This Place" were infused with an early pop class consciousness. That, along with my own experience - the stress and tension of my father's and mother's life that came with the difficulties of trying to make ends meet - influenced my writing. I had a reaction to my own good fortune. I asked myself new questions. I felt a sense of accountability to the people I'd grown up alongside of. I began to wonder how to address that feeling. Also, at that time, I was in a battle with my former manager for the rights and control of my music. I stood the chance of losing much of what I had worked for and accomplished. All of this led to the turn my writing took on "Darkness."

I began to listen seriously to country music around this time. I discovered Hank Williams. I liked the fact that country dealt with adult topics, and I wanted to write songs that would resonate down the road. Film, always important to my writing, became an even greater influence on this album. I always liked the flash and outlaws of B pictures - Robert Mitchum in "Thunder Road" and Arthur Ripley's "Gun Crazy." I'd recently seen John Ford's "The Grapes of Wrath" for the first time. I sought out '40s and '50s film noir such as Jacques Tourneur's "Out of the Past." It was the feeling of men and women struggling against a world closing in that drew me to those films. Even the title, "Darkness on the Edge of Town," owed a lot to American noir.

Musically I wanted the record to sound leaner and less grand than "Born to Run." That sound wouldn't suit these songs or the people I was now writing about. Chuck Plotkin, an LA record man, came in near the end of the album and helped us get a tighter, more modern mix. He helped us focus the songs in a way we'd been unable to and allowed us to bring the record to completion. There was a lot of variation in the material we recorded, but I edited out anything I thought broke the album's tension. After "Born to Run," I wanted to ensure that my music continued to have value and a sense of place.

The songs were difficult to write. I remember spending hours trying to come up with a single verse. "Badlands," "Prove It All Night," and "Promised Land" all had a chorus but few lyrics. I was searching for a tone somewhere between "Born to Run's" spiritual hopefulness and '70s cynicism. I wanted my new characters to feel weathered, older, but not beaten. The sense of daily struggle in each song greatly increased. The possibility of transcendence or any sort of personal redemption felt a lot harder to come by. This was the tone I wanted to sustain. I intentionally steered away from any hint of escapism and set my characters down in the middle of a community under siege. Weeks, even months went by, before I had something that felt right.

The songs came together slowly, line by line, piece by piece. The titles were big: "Adam Raised a Cain," "Darkness on the Edge of Town," "Racing in the Street." "Adam Raised a Cain" used biblical images to summon up the love and bitterness between a father and son. "Darkness on the Edge of Town" dealt with the idea that the setting for personal transformation is often found at the end of your rope. In "Racing in the Street" I wanted my street racers to carry the years between the car songs of the '60s and 1978 America. To make "Racing" and those other big titles personal, I had to infuse the music with my own hopes and fears. If you don't do that, your characters ring hollow, and you're left with rhetoric, words without meaning.

Most of my writing is emotionally autobiographical. You've got to pull up the things that mean something to you in order for them to mean anything to your audience. That's how they know you're not kidding.

With the record's final verse, "Tonight I'll be on that hill..." my characters stand unsure of their fate, but dug in and committed. By the end of "Darkness" I'd found my adult voice.

-1998

## THE PROMISE

On the opposite page is the essay I wrote for "Darkness on the Edge of Town's" inclusion in our book "Songs." It's straight to the point. "Darkness" was my "samurai" record, stripped to the frame and ready to rumble.

What you have in your hands is a new/old record. The lost sessions of the recording of "Darkness" that could have/should have been released after "Born to Run" and before the collection of songs that became "Darkness on the Edge of Town." During the year we spent recording, we made many albums. Add to this collection the material from "Tracks" that had "Darkness" as its origin and you have upwards of forty songs, four albums. We released one. I still believe it's the right one or perhaps I wouldn't be writing this and you wouldn't be reading it right now. But... the music that got left behind was substantial.

Over the past summer in anticipation of this release, I went back to this music I'd abandoned thirty years ago. It was like revisiting old friends who'd been awaiting your return to close the circle on an important experience that somehow had gotten interrupted. All of these tracks are from the "Darkness" sessions of '77/'78.\* Where needed, I worked on them to bring them to fruition. Many stand as they were recorded all those years ago. On those I worked on, I did what I would've done to them at the time and no more. The additional cherry on top of Bob Clearmountain's great mixes brings out the music's best.

Post "Born to Run" I was still held in thrall by the towering pop records that had shaped my youth and early musical education. Echoes of Elvis, Dylan, Roy Orbison, the full-voiced rockabilly ballad singers of the Fifties and Sixties along with my favorite soul artists and Phil Spector, thread throughout. As I page through my thirty-year-old "Darkness" notebook, I see a young man filled with ambition, a local culture/B-movie-fueled florid imagination, and thrilled to be a rock 'n' roll songwriter. The nights of listening to Lieber and Stoller, Goffin and King, Barry and Greenwich, Mann and Weil, the geniuses of early rock 'n' roll songwriting had seeped deep into my bones. Their craft inspired me to a respect and love for my profession that's been the cornerstone of the writing work I've done for the E Street Band and my entire work life.

Music, music, music, big choruses, big melodies, rich arrangements, that is the direction I initially started to go in in the aftermath of "Born to Run" but "Darkness" was also written and recorded at the height of the punk explosion. I had a little record shop in New York City where I bought all the early punk singles as they hit the street. I took them home, heard something unique, undeniable and not so foreign to my experience. My musical path had been chosen but the uncompromising power of these records found its way onto "Darkness" through the choices and themes of my material. I culled my music to the toughest collection of songs I had, songs that still form the philosophical core of what we do today, swept the rest away and headed on.

I'd been out of the recording scene for three years, I was in my mid-twenties and already trying to prove I wasn't a "flash in the pan", a "one-hit wonder", a creation of the record company star-making machine. I knew who I was (well, I was pretty sure) and who I wanted to be. I knew the stakes I wanted to play for, so I picked the hardest of what I had, music that would leave no room to be misunderstood about what I felt was at risk and what might be attained over the American airwaves of popular radio in 1978. Power, directness and austerity were my goals. Tough music for folks in tough circumstances. As the band and I played through "Darkness" at the Paramount Theater in the winter of 2009, I felt my original song selection pick up the years and continue to hold the congruity of a young man's choices made so very long ago. They also fell pretty nicely into the adult man's journey I find myself on today. At twenty-seven, that is what I'd hoped for, that I'd written something that would continue to fill me with purpose and meaning in the years to come, that would continue to mean something to me and to you. The original "Darkness on the Edge of Town" has done that for me and I hope it's done that for you as well. I owe the choices we made then and that young man their respect.

Still... a lot of sweet and important magic was momentarily lost, so to everything there is a season. Let me introduce to you some of my old friends, "The Promise: The Lost Sessions from Darkness on the Edge of Town".

----- July 26, 2010

\* "Save My Love" written 1977, lyrics and recording 2010.

I wanna love

I wanna live

still be with Boggs in the park last  
Stas was in 16

I got a 37 Ford she's a 318 fuelly heads  
and a thrust on the floor  
In <sup>stas</sup> <sup>as</sup> <sup>gave</sup> <sup>me</sup> <sup>my</sup> <sup>part</sup> <sup>of</sup> <sup>her</sup> <sup>sonny</sup> <sup>but</sup> <sup>her</sup> <sup>sonny</sup> <sup>by</sup> <sup>a</sup> <sup>se</sup> <sup>of</sup> <sup>her</sup> <sup>sonny</sup>  
I know this mechanic named Sonny he had her from  
search he rides with me from town to town  
we only run for the money no stings attached shufen up  
+ shufen down

I got a little girl in England she had one  
sonny when I got no place else to go

run for it Sonny while it lasts  
Me + Sonny still run in it at the tracks

I'm gonna run for the money gonna catch on Boggs  
make it fast crash in the heart get me my gold

IV We take all the action we can find we cover the  
All most of the east coast states  
When the strip shuf down we run in (mostly) in the  
streets on any bluffs from the backroads  
fire roads to the interstates

150  
Don A 10 80  
cross some

Some folks are born in a good life other folks get it  
Any way any how push in the cars cross a few  
feet of black top until it slips away from  
you some how

I had a little girl back in England but she had it never paid  
in her veins now I hear she's got a horse up in farm +  
a style sk's tryin to make a fortune

It's her name now she's a cracker

hell bound <sup>on a</sup> fast moving train <sup>waitin' to win what's</sup>  
runnin' out of control / you better watch your plays for yourself <sup>never been won</sup>  
cheap ~~Bad~~ lands <sup>deep in the de</sup>  
and no free ride!

It's lights out tonight streets are  
filled with longer power  
In a city in the dark the world suddenly  
has new owners  
I'm pushin' it a part & I'm comin' lookin'  
for you tonight

I'm feelin' sick & I'm scared Lord cause  
baby it's been a long time  
& don't give a damn an' honey that  
you look fine

Just eat this mixed kiss

pushin' ice into my veins each day  
can't feel anything this way  
" " A thing this way

Let the broken hearts go and as  
the price you gotta pay  
" " that must be paid

well keep movin' pushin' it's  
under the hood and these bad lands  
start breathin' is good

Baby take a look outside  
" " " " Around

they said same show / runnin' out of fuel

# Badlands

man on a P.V. folks dreams but it's ok  
hey man P.V. man said I'm gonna make it  
(I feel like I could) the P.V. way

break up  
fast get fast car songs there  
got some ideas to see things my way

Faso

song don't hear a word I say

I'm talking to you  
I'm talking

no God under down on this earth  
I don't care let it sure let it curse  
I don't give a damn no god

dying on the line gotta make this last  
baby just one more time gotta settle our affairs  
then I will be <sup>all</sup> done  
sick of war in the night...

rip out your eyes / poison you inside  
my heart and it's not so easy

highways filled with fire and the broken bodies come  
higher through these badlands

End - long slow 6m Bb part spoken rap  
AS in *Grassroots*  
Racing in the Street come out with voices  
back in B chorus

I got a 32 Ford she's a 318 fuelly heads & A  
Horse on the floor  
We meet a night in the park is for down at  
the 11 score  
Me & Sonny we spend most of Jimmy drinkin  
drinkin & drivin around  
Sonny lookin for something he told Me I was  
lose everything I found  
(chorus)

I got this partner named Sonny together  
we shut em up & shut em down  
Sonny but this small black girl out of nothin & she  
his driver when she money's down

(Chorus)  
We spend our nights bustin for money we we  
just go drinkin & drivin around  
Or if there ain't nobody out with (mammas) money  
we just go drinkin & drivin around  
We only take or out (wonder if) race for  
" never scrubby for money if there ain't no  
we and around

I got this partner named Sonny he bustle but  
drives when she soft is down  
Baby Baby to make her fast burner & drinkin her  
run for the money while it lasts we gotta blow in a  
shar seals run... so Sonny make her fast & bright we  
make her run & drive what else can we do

Your mamas birchin in the backseat  
tell her to push over + more then big feet  
every Monday when I drive her down to the  
unemployment Agency

<sup>this mornin</sup>  
tell her ~~to~~ I ain't fightin tell her I give  
up  
tell her she wigs if she'll give a huddip  
but it's the last time she'll be in that  
backseat ridin with me

And you can tell her she's a hot sun  
beatin on the blacktop  
she keeps sayin she'll be walkin  
that last block  
and she can have your sister drive  
her back to the ghetto tonight

I got some beer + the high top free I  
got you and baby you got me  
may be too

I could be layin out on the beach  
instead of m dodgin <sup>burkin</sup> traffic on these hot  
city streets  
her complain that she's gonna be late to school  
~~or home~~  
that it'd be nice if once she was on time  
She's darlin I love you so but she  
old lady she's gotta go



I met her on the ship 3 yrs ago she  
was in a Camaro w/ some dude from L.A.  
I blew that Camaro off my back and stole  
that little girl away

for all the <sup>prayer up</sup> dusty bowl <sup>murder tips</sup> strangers & hooded angels  
rumblin (s rumblin) through a (shin) (he)  
promised land tonight my baby  
& me were gonna ride to the sea  
& wash our sins off our hands

shes w/ rattle round my baby's eyes <sup>wait's</sup> as she ~~has~~ <sup>was</sup> washin  
in the night for somethin that will never  
she subside her paper come

what have we done  
sits on the fan in her mamas dress on the front  
on the porch swing <sup>Ben</sup> <sup>prick</sup> sleeves  
she smiles at me slenget w/ look (eyes) of one  
who <sup>giggles</sup> hopes just for ben born

lost verse <sup>Saka</sup> you can make it if you can make the head <sup>blow-off</sup>

the only thing they wanna do

shays this <sup>sunley</sup> land after the fall  
we never did nothin at all

wrattles angel <sup>copy</sup> after the fall  
the devils

she never did nothin at all <sup>so nobody</sup>

let all the pretty things sleep along  
minor things lose their names  
day wave blow me away well taken short

just to make it understood that  
these badlands are gonna (better) sound  
fresh in good

Badlands, } Chorus  
Broken Heads } same accents  
got to }  
will keep pushing till it's understood }  
build end each  
line repeat word  
same word/harb  
stand/now/badlands

then let it shout  
if it's not my head fall in one ear + rip it out

Apail walk it talk to

man on strada talk about a dream made real  
" " " " don't know how to free  
I can't talk tonight for anything I can  
lookin' honey so sad!

Don't die  
why not? } stranded (ground up) <sup>white</sup> <sup>no</sup> on this line  
gotta make that loud run  
wait in in the night for the fear that would  
leave + a peary that won't come (that kind)  
gangs of gods settle it out + for all  
then it'll be done

Chorus I'm waitin

Dad needs take you  
I CAN so you better <sup>learn</sup> <sup>rip</sup> you all apart  
don't in your head  
keep pushing till they understand and every  
hangs in breath from these badlands

Edgar D  
these are

## Something for the Night

As she cried all the way into town  
kids lying on something  
running from something...

1st regular vase  
and born with nothing...  
Inside

Gods Angels can tear this down + blow it into  
the sea

And dont care anyone thats just fine  
the sounds are living sounds with nothing human  
in sight

just a balance living on some things

some last verse sounds to the justice/peace

# Work Sheet

1. Don't Look Back - bass guitar + 12 string?  
 Rickenbacker / boogie amp  
 guitar  
 fuzz guitar over melody + chords? bass guitar sound?

2. Darlington Candy - notice structure of song

3. Badlands - new intro drums new pre-chorus build  
 bridge chord order 1 2 3 4 1

Cover - Color - verte + red gasket  
 headlights of 2 cars going same way on a 2 lane

3. Promise - even dub bass change to Billy "he"  
 soundness dub tracks

4. Fast Song - continue in middle

5. Racin - longer last verse for <sup>frills</sup> in background  
 intro drum roll arpeggio into riff  
2nd verse - shorter beat on same?  
 bells riff cut off every 4 bars  
 last chorus Ray come in earlier then build on come on out  
Ray blend in blend riff in end in better riff's

highways  
 bright  
 2nd. round the  
 world

1. Maybe solo on B's before E's bridge

2. Max better fills in end

RACIN - piano intro of hard + busy  
 end - "Hard they come" cop siren on hard  
 organ inversions great on #14  
 (mix of 1st stanza racin) with overdubs  
 #3 hard as played base on piano



the mansion on the white hills of  
glory

rattle snake speedway I got a full wks.

how far it will take us baby I<sup>pay</sup> been  
well go v n a las vegas workin hard  
each day

live for the sun

were chained to the highway  
and were never gonna die

(I'm) were prisoners of this highway and it  
(it will not let me) will never let us die

prove it all might long god / ramrod

tulane drive on / don't stop

place to stand / I'm lookin for a place for my  
soul to rest / my spirit to hide / die

but not this one

I live for the sun  
he said pretty darlin

don't scream  
it's somebody else's dream

it's my shame / Alaska pipeline

so let the Sables Burn

there's no one at home the covers  
are on the floor

there's a note on the bed you read it and  
things fall into place

all's been done all's been said  
(nothings) All's been won

no harm done you've learned how  
hurt to live among

found + destroyed she remains  
though everything's gone + nothing left  
you've made (at peace with the emptiness  
a somehow (learned) to survive

you've learned to play the games  
and touch the secrets the night  
(use) (tap) still (musical) hides

you've learned to live among she remains  
by walkin' quiet + tightenin' up inside

and when it hits in a distorted picture  
of vision + light

you could <sup>(never)</sup> call it quits (get it out of sight)  
but you can't get the words out right  
someones cryin'... Bring on the night

were gonna drive <sup>down</sup> to the sea my buddy's  
baby + me  
to wash every body's sins off our hands  
this blood

hot red angels rumbling through  
A promised land

Are angry land

don't take much nerve when there's nothing  
else you can do

boys of the city      crossroads

Ride this land

The last run

hey there little one can you tell me what we've  
done? I don't understand  
strange places      angry faces

I was born on this land  
(in this town)

what are our sins      dress is born  
oh billy why were we born  
see their fear

born losers stranded in a  
promised land



the wild life                      wild love

learned to love

bad love

they've taken you from me  
I've chased you away

wild love don't know no reason  
and I can't stop this wild  
love

bad love like poison in your veins

you belong to me.

you picked a loser this time  
if you want it to be  
I was a stranger

sun belongs sea  
clouds

(too) many roads to follow (to ride)  
(too) many rivers to cross

hot rod angel / top eliminator

king of the dragsters

summer nationals

# Album IV

1. Darkness at the Edge of Town \*
2. Franky \*
3. Sad Night at the Big House
4. ~~Story~~ - Soldiers of Fortune \*
5. Tonight Will Live Forever (Moonlight)
6. ~~Let's~~ on white
7. Someone Walks
8. The Wild Ones, verse on Johns said on G? words parts?
9. There's no human without your love
10. Little Girl of Mine - 3:45 with SAR 4:45 \*
11. Archival Angel
12. Dream goes on forever F B B \* with roll into tape
13. See - Bitters \*
14. How do you feel me Bestone
15. Great F Chorus a riff

① Work Sheet

② Rent "Badlands" movie

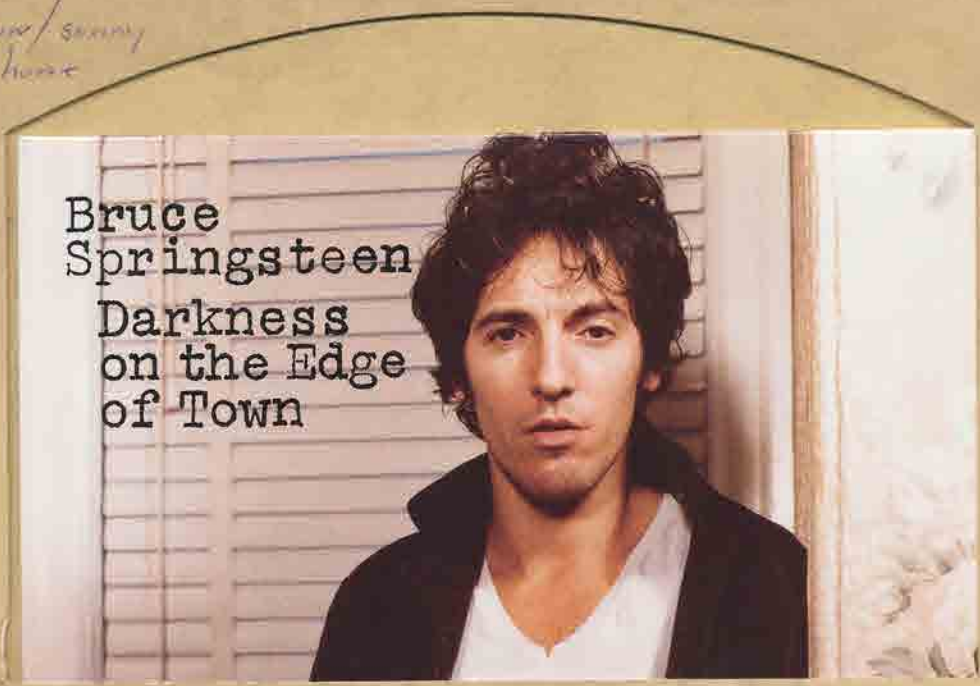
③ Complete slow Racin

④ RACIN - Instead of harp - David Lindley + D's Accordion

we read the super slide  
Arens at of post architecture  
A show done in '66

⑤ County line ⑥ Wayne

⑦ we broke down/sunny  
went back home



⑧ override Register ⑨ south coast / base?  
we out the pro speak Harris  
super

6  
2 x

Spank Eye	(4)		5
Shuffle	(3)		7
Badlands	(1)		9
Breakout	(5)		4
Breakaway	(9)		2
Fast Song	(3)		7
Drive All Night	(4)		5
Ramrod	(5)		4
The Promise	(1)		9
All Night	(6)		3
Streets of Fire	(3)		7
Specter Song	(6)		3
Learn in the Streets	(2)		8
Pendly-Vous	(9)		2
Something in the Night	(8)		1
Independence Day	(6)		3
Talk to Me	(6)		3
Because the Night	(4)		5
The Way	(8)		1
Darkness	(8)		1
Don't Look Back	(2)		4
Come On	(5)		2
Fire	(7)		2
Shiny Harley	(7)		2
Candy's Boy	(8)		1
Outside Looker	(6)		1

The Story of Spank & Sonny & the Parkers on the edge of town

were sure were gonna die tonight

Cupid by my house

there's gonna be rockin' tonight

raise your hands to the noise  
+ listen to my boys cause...

run for the night

wait in the night for something  
that will never come

Living on the edge of life / Knife

if dreams could come true  
without the price to pay

so much lost time

I'm on the outside looking in

you move outside to the car + there's someone in the  
backseat cryin'

the camera moves (pans)

her

the action is dark you can't see a face  
you know she's come

for the big (great) chase

Funeral at St. Helena

Left for heaven in a blue  
Monte Carlo  
in this old V8 barrelhousin to hell

were sure gonna miss the big one  
when he <sup>(is)</sup> comes

my eyes have seen the glory of the  
comin of the Lord he was peelin  
down the Alley in a black and  
yellow Ford

hot rods  
rampods to hell

hot rod angels in the promised land  
in search of  
speed power deviation

gleaming engines prime coated  
old Ford chassis

gods of speed He liked to win  
ignition

out <sup>FAVE</sup> run this heartache

hot rod angels runnin out of time  
searchin for a promised  
land

Riders on the Rain

American  
Screamer

Fallen Angels

Ramrod

Driving Force

Street Raving

BAD LANDS

through  
AMERICA

Ram Charger

The Hard Land

Streets of Fire

Night Shift

Independence Day

Desiree

Night Patrol

Street Racing in America

With Death in their Eyes

The Outsiders

Promised Land

Hot Rod Angels in A  
Promised Land

Hot Rod Angels

Cold sweat running down the front of my shirt  
Carolina soaked diggin in northeast dirt  
Always thought the mystery will <sup>come clear</sup>  
be near

Angel makes up (picks up) her face down on prayer so  
then so rattle the shifter in my front seat  
she leans over and rips open my shirt

<sup>drags</sup>  
night rain through the blown rain  
blown pistons working the fast lane

Angel moves with the city steps - the dark  
" puts the first fever in a young boy's heart

night rain out by the dynamo  
pushin that old car as fast as she will go

<sup>drakin</sup>  
night cracks through the blown rain  
<sup>but</sup> impala steps a hydro jump  
she drink Angel 67 in  
Angel makes her name in lipstick on my dash

white heads punnin + here we go  
hey rounderada de  
+ a pocket full of cold cash

it feels so good babe / washin over me  
makes me clean

oh shadow fade over the road + out of sight  
a dream run in search of last part  
regret for some way sky can give the lies  
so unblame any open doorway in the (control) danger zone  
pickin a partner + damn the last dance for heart of some



(I will forever be) ~~the~~ Candy's Boy

Strangers in from the city they bring  
candy boys

Baby you walkin so pretty boys of an your boy  
+ well let all the minor kids lose their  
shames tonight

Candy girl darks yesterday in the sun out on  
Chelsea road

desire is she soars lookin good like the  
girl of ~~the~~ <sup>the</sup> ~~street~~ to know

In Candy's room she got pictures of her boyfriends  
on the wall

to get to Candy's room isd you gotta walk thru  
the darkness of Candy's hall

in the shadows on the walls whose

as the outside who stood at their feet

in the darkness as the snow melts it down the

where my candy keeps. looked in a mirror

in Candy's room

the Candy's mine, you had sisterly fine times  
now Candy had a madness of a year but it was not  
like mine

in the darkness of Candy's pocket she held hidden  
words that shine

Candy had a sadness but I shoulda guess that  
(she wanted it) it was all her own

cause someone died the night I died to  
give her sadness a home

# Arrangements

1. Fast Song - white room "cherry over lead" <sup>MIAMI guitar cut out "diamond ring"</sup>

3 verses  
birds nest  
verse  
2. Spanish eyes - Steve & more attack + maybe vibrato  
@ potential 4:00 minutes on the chords. No brass on  
@ cut sax break down bridge

3. Sher-y, Darling - half kahuna solo + half organ  
@ 3:45 to 4:00 as piano then back to vocal  
4. Sparks of fire "cause I'm coming out cross the wire  
after lead heavy accents on these sparks of fire"  
on E chord back into song

③ Stamp Darling - bass line! then into kahuna solo +  
hey hey hey to DM end  
solo on Bb end whammy or lalalal <sup>fade</sup>

Spanish Eyes - <sup>3:45</sup> pot. 4:00 ② verses bridge 3 verse out  
or cut solo down after 1st B on voice + sax solo

Cardys Boy - pot. 3:50 - cut guitar lead (40 sec.) + organ <sup>(40 sec)</sup>

Drive All Night - ① After sax solo enter strings? spoken  
strings on 1st verse? ② key change? end say - Anytime

Bad Lands - ① satisfactory beat in 2nd part of  
verse ② Miami or riff or  
overdub

The Promise - me sometimes I just don't do nothing  
Tune a man's heart cold

Spanish Eyes - Roy playing higher  
"surprised" on samba part  
MARACAS over on bridge strings  
Backwards - Roy still playing so hard

3rd  
Promise - Band Arrang. 3rd verse start with kick  
then snare very slow but to loud  
snare & foot alternate on 3rd section  
on 2 & 4 . Lyrics - "Lyon" etc La B da

Don't Look Back - @ too fast @ Roy should play  
strings & chords 8" too soft

RACIN - "it's <sup>(all)</sup> waiting there for you besides what else can  
we do

3:35 (verse) 4:15 2v. 5:00 3v

1. Something in the Night
2. Rain in the Street
3. The Promise (Return to the Road)
4. Don't Look Back
5. Outside Looking In
6. A Darkness on the Edge of Town
7. The Night Belongs to Lovers

Reveries  
I Wanna Be With You

1. The Wild Ones
2. Candy's Boy
3. Frankly
4. One Way Street
5. Fire
6. Streets of Fire

F

Everybody

- F 1. Fast Song
2. Candy's Boy ✓
3. Spanish eyes ✓
4. Night... for lovers ✓
5. Streets of Fire
- F 6. Don't Look Back
7. The Promise
8. Rain in the Street
9. One Way Street (Dead End)
10. Something in the Night
11. Sherry Darling
12. Come On
1. Fast Song
2. Don't Look Back
3. Streets of Fire
4. The Promise
5. Rain in the Street
6. Bad Lands
7. Drive All Night

Drive

stays on the Drive?

Bad Lands

The Promise - me se  
some

	1. Bad lands	4:10	
C 1.	Fast Song	2. Promise	5:45 9:55
C 2.	Screaks of Fire	3. Rainy	6:20
3.	Candy's Boy	4. Screaks	4:00 10:20
C 4.	Drive All Night	5. Drive	8:00
C 5.	Bad Lands	6. Fast	3:10 11:10
← 6.	Because the Night	7. Talk	3:45
7.	Sherry Darling	8. Come On	1:55 5:40
8.	Spanish Eyes	9. Good A	<del>3:45</del> 2:25
9.	Don't Look Back		40:25
10.	the Promise		40:35

	1. Bad lands - 4:10
Fast Song	2. Promise - 5:45
Screaks of fire 5	3. Rainy - 6:20
Bad lands	4. Screaks - 4:00
Drive all night \$	5. Driver
	6. Talk 3:45
Because the Night \$	7. Come On - 2:00
Don't Look Back	8. New Backbar - 3:30
Spanish Eyes	9. FAST - 3:10

1. Bad lands - 4:10 -
2. the Promise - 5:40 - 5:45
3. Rain in the Screaks - 6:20 - 6:30
4. Screaks of fire - 4:00
5. Drive All Night - 8:00
6. Fast Song - 3:05 - 3:10
7. Candy's Boy - 2:55 end of words 3:35 least 4:15 2v 5:00 3v
8. Spanish Eyes - 3:50
9. Talk to the Hand - 3:45
10. Come On - 1:55

# Riders on the Rain

played this out before

Scraps of Fire | promised | And

When the night's quiet and you don't care  
you've been <sup>used</sup> ~~through this~~ <sup>any more</sup> before your eyes are tired and  
~~someone~~ <sup>someone</sup> at your door and you realize you  
you just wanna ~~just~~ let go

I live now only with sorrows  
& talk of only sorrows cause we know now

don't look in my face <sup>let's burn</sup> Bobby split his place  
cause they got me out of cross this  
wire streets on fire

I'm lying flat out on my back & from into  
the darkness where I hear somebody  
call my name

sheets are wet  
I'm on my back and I'm tired yet / dead / beat / set  
my body's covered in cold sweat  
breakin' out? An ice cold sweat

now I'm wandering CAIN

baby I think I'm hurt



The Parkers on the edge of town  
(the river)

me I'm still racing out of the stables  
but that blood don't burn no more in my  
veins

and she stog got a horse up in north hill she's  
and asyle she's cryin for man pain

oh and if you see her ~~dead~~ <sup>early</sup> better to see  
her ~~dead~~ <sup>early</sup> ~~and~~ <sup>early</sup> ~~you~~ <sup>early</sup> ~~see~~ <sup>early</sup> ~~all~~ <sup>early</sup> ~~found~~ <sup>early</sup> ~~in~~ <sup>early</sup> ~~the~~ <sup>early</sup> ~~darkness~~ <sup>early</sup> ~~on~~ <sup>early</sup> ~~the~~ <sup>early</sup> ~~edge~~ <sup>early</sup> ~~of~~ <sup>early</sup> ~~town~~ <sup>early</sup>  
beneath olden bridge in dark the sun was with me

suburbs of  
after death

I take <sup>at you boys</sup> ~~the~~ <sup>at you boys</sup> ~~boys~~ <sup>at you boys</sup> ~~with~~ <sup>at you boys</sup> ~~her~~ <sup>at you boys</sup> ~~name~~ <sup>at you boys</sup> ~~off~~ <sup>at you boys</sup> ~~the~~ <sup>at you boys</sup> ~~light~~ <sup>at you boys</sup>  
~~of~~ <sup>at you boys</sup> ~~care~~ <sup>at you boys</sup> ~~in~~ <sup>at you boys</sup> ~~the~~ <sup>at you boys</sup> ~~old~~ <sup>at you boys</sup> ~~man~~ <sup>at you boys</sup> ~~had~~ <sup>at you boys</sup> ~~two~~ <sup>at you boys</sup> ~~weeks~~ <sup>at you boys</sup> ~~for~~ <sup>at you boys</sup> ~~to~~ <sup>at you boys</sup> ~~see~~ <sup>at you boys</sup> ~~some~~ <sup>at you boys</sup>  
times change men face every week

And the  
car is some  
times there

it ain't fun no more I don't know why  
~~oh~~ <sup>at you boys</sup> ~~it's~~ <sup>at you boys</sup> ~~hard~~ <sup>at you boys</sup> ~~to~~ <sup>at you boys</sup> ~~under~~ <sup>at you boys</sup> ~~stand~~ <sup>at you boys</sup>  
but ~~you~~ <sup>at you boys</sup> ~~know~~ <sup>at you boys</sup> ~~I~~ <sup>at you boys</sup> ~~can't~~ <sup>at you boys</sup> ~~should~~ <sup>at you boys</sup> ~~all~~ <sup>at you boys</sup> ~~the~~ <sup>at you boys</sup> ~~eyes~~ <sup>at you boys</sup> ~~needed~~ <sup>at you boys</sup> ~~could~~ <sup>at you boys</sup> ~~always~~ <sup>at you boys</sup> ~~be~~ <sup>at you boys</sup> ~~found~~ <sup>at you boys</sup>

Two hand  
regrets all  
about

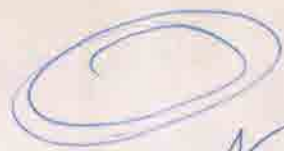
Billy remember when we was younger, owned like  
there was some strange kinda magic out  
there

me + you no more <sup>stronger</sup> ~~running~~ <sup>stronger</sup> ~~now~~ <sup>stronger</sup> ~~we're~~ <sup>stronger</sup> ~~in~~ <sup>stronger</sup> ~~the~~ <sup>stronger</sup> ~~ground~~ <sup>stronger</sup>

you got a good life but Billy I'm still feelin  
lost my money lost my wife

so many nights watch that railroad pass  
I almost lost my life

well Billy don't no answers I don't really want no anyhow  
I been chookin so long all that's left for no more is I



# New Songs

1. Ben Dargus
2. Something In the Night
3. The Promise
4. ~~The Night Belongs to Lovers~~
5. Gods Angels
6. Darkness on the Edge / some folks are born with the good life
7. 32' Ford / Basin in the Street
8. Candy's Room
9. Don't Look Back
10. Kiss You
11. Soul Rockin' (G. & G.)
12. Chad Enslin theme
13. Independence Day
14. I wanna be with you
15. For Hearts of Stone
16. Franky
17. Outside Down In
18. So has the tonight
19. Bring On the Night
20. BREAK AWAY

Prance - chased that  
 pickup down that dusty  
 road for all my years  
 we passed  
 drove around all the way

Rain - reflexes are going  
 slow down knowin  
 the angel call your daddy

# Pub. Titles

1. speedway
2. ride shift
3. night fighter
4. (the) out riders
5. powerglide
6. road & strip
7. night patrol
8. American
9. cobra get

ramcharger

Stash  
 515  
 2  
 515  
 2  
 515  
 2  
 515  
 2  
 515  
 2



slow build from 0 to 1000 end - sax break

# Josephine in the Night / Night Show

Take <sup>night</sup> of the floor

I'll take my chance in sleep  
for good one glance somebody or sure will light that spark  
sudden, hidden matters no young up right  
and if captured by something in the night (land

I ride down to Kingsley figure I'll get a drink  
I don't have the radio up to and so I don't have the show  
I go down ship for up to go boys for hat (to find  
moment when the world (yet) seems right

And I go searchin' with the gods  
A prison of summer / I go roaring right  
can't rush / gods

Look good on the street

Spanning I promise myself I'll not forget or forgive  
the one who says got forgot no one is forgiven  
to the down / <sup>embrace</sup> / can't tell the

And outsiders + guys like me  
survivors  
put on your black hood dress baby

it's said she <sup>husband</sup> <sup>papers</sup> <sup>embrace</sup> <sup>papers</sup>  
the manners + loses matter but wrong + right  
I'll know machine matter right that  
strablin over

people out on the island of alkin n'te ponds  
when they're the devil will walk these streets  
like a queen

I'm gonna bring along my <sup>38</sup> <sup>bullet</sup> case that  
feel wants to fight  
+ I'll be a woman out for that something in the night  
I'll be a woman for him on the best way (or only night that something  
in the night)

you can roll him

Edge take it down

I got this chip <sup>toasted</sup> <sup>up</sup> <sup>toasted</sup> <sup>up</sup> <sup>toasted</sup> <sup>up</sup>  
there was this chip <sup>toasted</sup> <sup>up</sup> <sup>toasted</sup> <sup>up</sup> <sup>toasted</sup> <sup>up</sup> <sup>toasted</sup> <sup>up</sup>  
head and the woman + Susan <sup>die</sup> or be redeemed  
ride all down where another woman been in sight

a devil  
to stars

white cross burning on the highway  
intruders from southern of

orange glow burning down on the highway  
looks like a fire on fire + wrapped up ~~at~~ from here

Even the hills

looks like a fully  
Screaming  
seen more of all gonna buy us more time

Public address system relay a message to  
scream grand address meet on down

everybody's got a secret (something)  
something they just can't face others get it anyway  
(everbody's got a burden) anyone  
one they just can't erase & remember hidden  
& got one here & had you got one too maybe no one's  
will face in all down

quiet (mild) everybody's got dreams of glory  
A love (by) in that darkness  
dreams of love's never found towards dawn  
somebody's got some old story someone crying down  
a fairly close dream have been as the highway  
bringing me down

some people are born into a good life  
some people get it anyway anyhow  
people for dreams of glory  
(Everybody's got a secret  
something they just can't face  
something they just can't face  
but one they just can't face  
like to cross)

A good Jesus too  
but lately the burning down  
No answer has had effect  
& can't get them to that darkness

secret love / desperate (and  
sorrow

(Heardabe) The last days of Eddie Smith / Coyle  
dedicated to T.V. Tony...  
screens of Amsterdam / bad news  
deserved legends / fatalness  
institutions / abandoned beliefs

where false heroes still try  
to walk tall  
... it's hard enough  
to walk at all

(Bree) Jersey  
Texas drive-in (Night of the) / at dawn  
baby's sleeper on the hood (give)  
of a borrowed car

big sets flyin' low / goin' in over  
the whole screen  
night of sorrows

---

Belly whistlin' / empty spaces  
at all clear / graves / speakers

(Disappearance)

skips black  
A night when the stars crack + (slip from  
above) the engine heat warms your back  
... in a Texas drive-in with a secret  
love

**A** I  
 Badlands  
 Don't Look  
 Somethin  
 Candy's Room  
 Racine

II  
 ADAM  
 Streets  
 Prove it  
 Promised Land  
 Darkness

**B** 22:00  
 Badlands  
 Candy's Room  
 Somethin  
 Factory  
 Racine

20:50  
 ADAM  
 Streets  
 Prove it  
 Promised Land  
 Darkness 19:25:25

**C**  
 Badlands  
 ADAM  
 Somethin  
 Prove it  
 Darkness

Promised Land  
 Factory  
 Racine  
 Drive All Night

SAX intro  
 I  
 Badlands 4:10  
 ADAM 4:30  
 Somethin 5:10  
 Racine 6:30

22:18  
 21:20  
 3:30 - 3:45  
 4:00(10) 4:20  
 5:05  
 6:00 - 6:15 : 6:45

Factory ~~4:00~~ - 2:00 - 2:20 20:20

19:35  
 2:20 Oct 20:55

II  
 Prove it - 3:50  
 Promised Land - 4:30  
 Darkness - 4:30  
 Promise 6:30  
 19:50  
 Candy's Room 3:00  
 22:20

II  
 Promised Land  
 Factory  
 Streets  
 Factory  
 Racine

1. The Way (You belong to me)
2. Promised Land
3. the Promise - 4 lines
4. BADLANDS
5. CARMAYS ROOM
6. Don't Look BACK
7. Prove it All Night
8. RAISED A CAIN
9. RACIN In the Streets
10. Something In the Night?



Chak De Dixie 4 Dion

② Rock-a-billy

③ Stones - Between Buttons  
Jocelyn's children

② 1. I shall be the DAY

2. Peggy Sue

3. Not Fade Away

4. Oh Boy

5. Listen to Me

6. I'm Gonna Have You Too

\* ③ 7. It Doesn't Matter Anymore

" 8. Peggy Sue Got Married

9. Cryin' Not in Hope

\* 10. Learnin' the Game

11. Brown Eyed Handsome Man

12. I Got A Knew - Elvis - side 5

13. Little Sister - " "

14. 634-5789 - Wilson Pickett

15. Wiggle Wobble - Les Cooper

16. His Latest Flame - Elvis - B sides

17. I Go To Pieces - Peter + Gordon

18. Pretty Flamingo - Manfred Mann

① 19. Midnight Shift (Annie) - Buddy

20. When A Man Loves A Woman

21. Dark end of the Street - ~~X. B~~ Perc

22. When You Walk In the Room - Searcher

23. Gettin' Back - Byrds

24. When She Kissed Me - Crystal's

25. Say A Little - Dusty

26. All for the love of R+R - Darts

27. Wild Weekend

28. Blue Monday - Fats Domino

29. Love is Strange - Buddy Holly - ④

30. Gloria - them

31. Boom Boom - Animals

32. Shake - Animals

33. Boom Boom (The lights go out)

Full Playlist

For the ones who had a notion,  
A notion deep inside,  
That it ain't no sin to be glad you're alive  
I wanna find one face that ain't looking  
through me  
I wanna find one place,  
I wanna spit in the face of these ~~bad~~  
badlands  
(Chorus)

BADLANDS

Lights out tonight,  
Trouble in the heartland,  
Got a head on collision,  
Smashin' <sup>my</sup> in my guts, man,  
I'm caught in a cross fire,  
That I don't understand,  
I don't give a damn,  
for just the in betweens,  
Honey, I want the heart, I want the soul,  
I want control right now  
Talk about a dream,  
try to make it real  
You wake up in the night,  
with a fear so real,  
Spend your life waiting,  
for a moment that just don't come,  
Well, don't waste your time waiting,

[I don't give a damn,  
for the same old played out scene,

(Chorus)  
Badlands, you gotta live it everyday.  
Let the broken hearts stand  
As the price you've gotta pay,  
We'll keep pushin' till it's understood,  
and these badlands start treating us good.

Werkin' in the fields  
till you get your back burned,  
Werkin' 'neath the wheel  
till you get your facts learned,

Baby, I got my facts  
learned real good right now,  
Poor man wanna be rich,  
rich man wanna be king,  
And a king ain't satisfied,  
till he rules everything,  
I wanna go out tonight,  
I wanna find out what I got

I believe in the love that you gave me,  
I believe in the hope that can save me,  
I believe in the faith  
and I pray, that someday it may raise me,

Above these badlands  
(Chorus)

ADAM RAISED A CAIN

In the summer that I was baptized,  
My father held me to his side,  
As they put me to the water,  
He said how on that day ~~He~~ cried.  
We were prisoners of love, a love in chains,  
He was standin' in the door, I was standin' in the rain,  
with the same hot blood burning in our veins,  
Adam raised a Cain.

All of the old faces,  
Ask you why you're back,  
They fit you with position,  
And the keys to your daddy's Cadillac,  
In the darkness of your room,  
Your mother calls you by your true name,  
You ~~remember~~ remember the faces, the places, the names,  
You know it's never over, it's relentless as the rain,  
Adam raised a Cain.

In the ~~old~~ Bible Cain slew Abel  
And East of Eden he was cast,  
You're born into this life paying,  
for the sins of somebody else's past,  
Daddy worked his whole life, for nothing but the pain,  
Now he walks these empty rooms, looking for something to blame,  
You inherit the sins, you inherit the flames,  
Adam raised a Cain.

Lost but not forgotten, from the dark heart of a ~~dream~~ dream,  
Adam raised a Cain.



SOMETHING IN THE NIGHT

I'm riding down Kingsley,  
figuring I'll get a drink  
Turn the radio up loud,  
so I don't have to think,  
I take her to the floor,  
looking for a moment when the world seems right,  
And I tear into the guts,  
of something in the night.

You're born with nothing,  
and better off that way,  
Soon as you've got something they send  
someone to try and take it away,  
without another human being in sight,  
Just kids wasted on  
something in the night.

You can ride this road  
till dawn,

Nothing is forgotten or forgiven,  
when it's your last time around,  
I got stuff running 'round my head  
That I just can't live down.

When we found the things we loved,  
They were crushed and dying in the dirt.  
We tried to pick up the pieces,  
And get away without getting hurt,  
But they caught us at the state line,  
And burned our cars in one last fight,  
And left us running burned and blind,  
Chasing something in the night.

**AMPEX**

SIDE 2 30 min.

Normal Bias 120  $\mu$ sec eq.

Noise Suppression  YES  NO

Recording date 6-1-77

THE FAST SONG (CANDY'S ROOM)  
OUR LOVE WILL LAST FOREVER  
BREAK AWAY

GrandMaster I.™ 

**AMPEX**

SIDE 1 30 min.

Normal Bias 120  $\mu$ sec eq.

Noise Suppression  YES  NO

Recording date 6-1-77

DON'T LOOK BACK  
REVENGIOUS  
OUTSIDE LOOKING IN  
SOMETHING IN THE NIGHT  
BECAUSE THE NIGHT  
I WANNA BE WITH YOU  
DARKNESS ON THE EDGE OF TOWN

GrandMaster I.™ 

AMPEX 60

GrandMaster I

BRUCE  
ATLANTIC DEMO TAPE

MAGNETIZED HEADS CAN CAUSE NOISE  
Residual magnetism that builds up in a playback head during use can not only permanently reduce the high frequencies of a recorded tape, but can also permanently increase bias on the tape. Smart recorders play it safe by demagnetizing their recorder's heads on a regular basis. This job is practically automatic when you use the AmpeX cordless, all-in-one, tape head demagnetizer and head cleaner, Model #220. Ask for it at your AmpeX tape dealer.

I take off my  
clothes + climb in bed  
+ push her blonde hair from her eyes  
she leans over + kisses me  
she says did (tell me so sorry)  
you run fly up

CANDY'S ROOM

In Candy's room, there are pictures of her  
heroes on the wall,  
but to get to Candy's room, you gotta walk ~~thru~~  
the darkness of Candy's hall,  
Strangers from the city, call my baby's  
number and they bring her toys,  
When I come knocking, she smiles pretty,  
she knows I wanna be Candy's boy,  
There's a sadness hidden in that pretty face,  
a sadness all her own, from which no man  
can keep Candy safe.

We kiss, my heart's pumpin' to my brain  
the blood rushes in my veins, when I touch  
Candy's lips,  
We go driving, driving deep into the night,  
I go driving deep into the light, in  
Candy's eyes,

She says, Baby if you wanna be wild,  
you got a lot to learn, close your eyes,  
Let them melt, let them fire, let them burn  
'Cause in the darkness, they'll be hidden  
worlds that shine,  
When I hold Candy close she makes the  
hidden worlds mine,  
She has fancy clothes and diamond rings,  
She has men who give her anything ~~she~~ she  
wants, but they don't see,  
That what she wants is me,

Oh, and I want her so,  
I'll never let her go, no, no, no

~~She knows that I'd give,~~

She knows that I'd give,  
all that I got to give  
All that I want, all that I live,  
to make Candy mine  
Tonight

RACING IN THE STREET

I got a sixty-nine Chevy with a 396  
Fuelie heads and a Hurst on the floor  
She's waiting tonight down in the parking lot  
Outside the Seven-Eleven store  
Me and my partner Sonny built her straight out of scratch  
And he rides with me from town to town  
We only run for the money, got no strings attached  
We shut 'em up and then we shut 'em down

Tonight, tonight the strip's just right  
I wanna blow 'em off in my first heat  
Summer's here and the time is right  
For racin' in the street

We take all the action we can meet  
And we cover all the northeast state  
When the strip shuts down we run 'em in the street  
From the fire roads to the interstate  
Some guys they just give up living  
And start dying little by little, piece by piece,  
Some guys come home from work and wash up,  
And go racin' in the street.

Tonight, tonight the strip's just right  
I wanna blow 'em all out of their seats  
Calling out around the world, we're going racin' in the street.


I met her on the strip three years ago  
In a Camaro with this dude from L.A.  
I blew that Camaro off my back,  
and drove that little girl away,  
But now there's wrinkles around my baby's eyes  
And she cries herself to sleep at night  
When I come home t he house is dark  
She sighs, "Baby did you make it all right,"  
She sits on the porch of her Daddy's house  
But all her pretty dreams are torn,  
She stares off alone into the night  
With the eyes of one who hates for just being born  
For all the shut down strangers and hot rod angels,  
Rumbling through this promised land  
Tonight my baby and me, we're gonna ride to the sea  
And wash these sins off our hands.

Tonight, tonight the highway's bright  
Out of our way, mister you best keep  
'Cause summer's here and the time is right  
For racin' in the street.

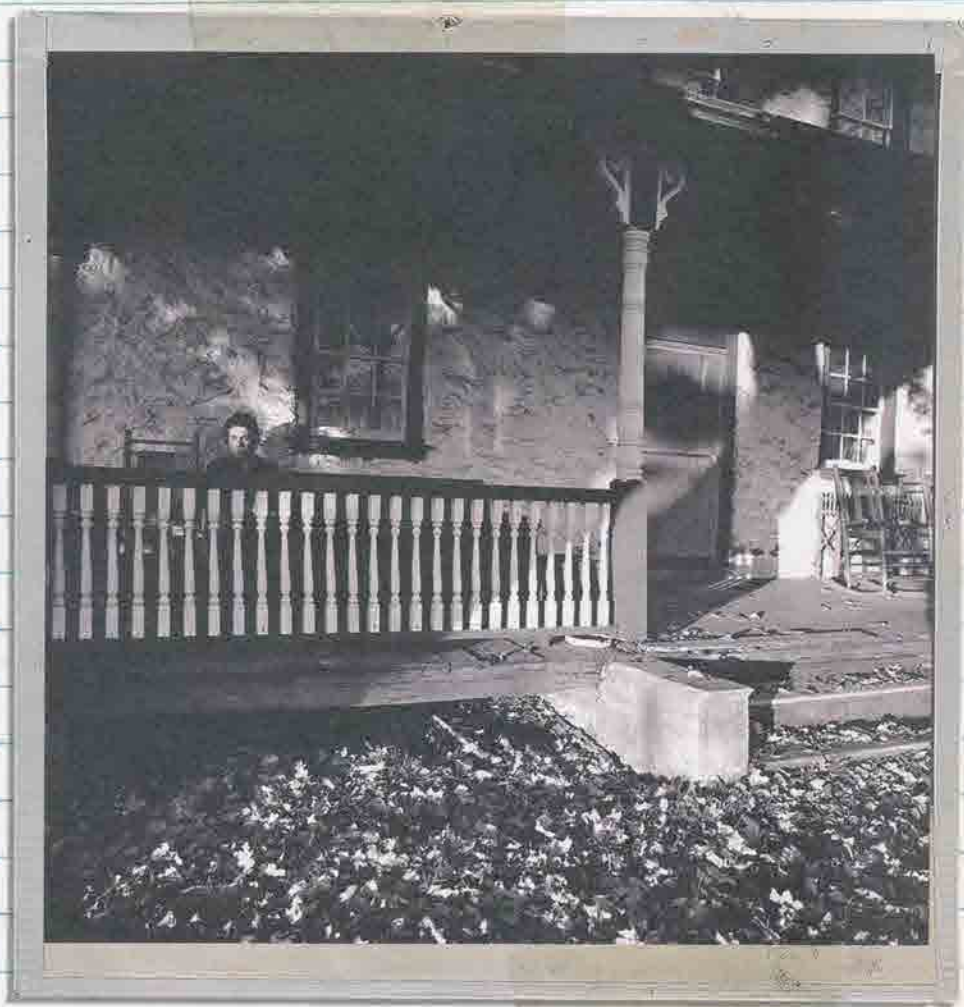
down the beach

SIDE	A	SIDE	B
	6/17/77		
	"DRIVE ALL NIGHT"		
	"DRIVE ALL NIGHT"		
	"SOMETHING IN THE NIGHT"		
	11-11-77 "I WANT TO BE WILD"		
	"BADLANDS"		
	"DADDY RAISED A CANE"		

aim  
aim

 TDK	RUFFS BRUCE SPRINGSTEEN

if you come down you must be insured  
get out! it's a losers game



THE PROMISED LAND

~~THE PROMISED LAND~~

THE PROMISED LAND

On a rattlesnake speedway in the Utah desert  
I pick up my money and head back into town  
Driving 'cross the Waynesboro county line  
I got the radio on and I'm just killing time  
Working all day in my daddy's garage  
Driving all night, chasing some mirage  
Pretty soon little girl I'm gonna take charge.

(Chorus)

The dogs on main street howl, 'cause they understand,  
If I could take one moment into my hands  
Mister, I ain't a boy, no, I'm a man,  
And I ~~believe~~ believe in a promised land.

I've done my ~~best~~ best to live the right way  
I get up every morning and go to work each day  
But your eyes go blind and your blood runs cold  
Sometimes I feel so weak I just want to explode  
Explode and tear this town apart  
Take a knife and cut this pain from my heart  
Find somebody itching for something to start

(Chorus)

There's a dark cloud rising from the desert floor  
I packed my bags and I'm heading straight into the storm  
Gonna be a twister to blow everything down  
That ain't got the faith to stand its ground  
Blow away the dreams that tear you apart  
Blow away the dreams that break your heart  
Blow away the lies that leave you nothing but lost ~~and brokenhearted~~  
and brokenhearted

(Chorus)

I believe in a promised land...

~~FACTORY~~

~~FACTORY~~

FACTORY

Early in the morning factory whistle blows,  
Man rises from bed and puts on his clothes,  
Man takes his lunch, walks out in the morning light,  
It's the working, the working, just the working life.

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.

End of the day, factory whistle cries,  
Men walk through these gates with death in their eyes,  
And you just better believe, boy, somebody's gonna get hurt tonight,  
It's the working, the working, just the working life.



STREETS OF FIRE

When the night's quiet and you don't care anymore,  
And your eyes are tired and there's someone at your door  
And you realize you wanna let go  
And the weak lies and the cold walls you embrace  
Eat at your insides and leave you face to face with  
Streets of fire

I'm wandering, a loser down these tracks  
I'm dying, but girl I can't go back  
'Cause in the darkness I hear somebody call my name  
And when you realize how they tricked you this time  
And it's all lies but I'm strung out ~~on~~ on the wire  
In these streets of fire

I live now, only with strangers  
I talk to only strangers  
I walk with angels that have no place  
Streets of fire



PROVE IT ALL NIGHT

I've been working real hard, trying to get my hands clean,  
Tonight we'll drive that dusty road from Monroe to Angelina,  
To buy you a gold ring and pretty dress of blue,  
Baby just one kiss will get these things for you,  
A kiss to seal our fate tonight,  
A kiss to prove it all night.

(Chorus)

Prove it all night,  
Girl there's nothing else that we can do,  
So prove it all night, prove it all night,  
And girl I'll prove it all night for you.

Everybody's got a hunger, a hunger they can't resist,  
There's so much that you want, you deserve much more than this,  
But if dreams came true, oh, wouldn't that be nice,  
But this ain't no dream we're living through tonight,  
Girl, you want it, you ~~ix~~take it, you pay the price.

(Chorus)

Prove it all night, prove it all night girl and call the bluff,  
Prove it all night, prove it all night and girl,  
I prove it all night for your love.

Baby, tie your hair back in a long white bow,  
Meet me in the fields out behind the dynamo,  
You hear the voices telling you not to go,  
They made their choices and they'll never know,  
What it means to steal, to cheat, to lie,  
What it's like to live and die.

(Chorus)

To prove it all night...

~~9~~ prove it all night  
girl theres nothin else  
that we can do  
cept prove it all night  
prove it all night and girl  
I prove it all night for you

prove it... prove it all night  
girl and call the bluff  
we'll prove it... and girl I  
prove it all night for  
your love

Borrowed car

long in when

In a borrowed car I'll drive to  
the edge of town  
In a dark street where there's nobody  
around  
I have a dark house where the blinds are closed  
where the boys are still parked baby don't you  
+ don't let go

I've tried to make my peace with it

but it ain't easy baby + it's long

A Recording Date **JUNE 77** Noise Reduction  Yes  No B

"FIRE"  
"ONE WAY STREET"  
"DON'T LOOK BACK"  
"RENDEZVOUS"  
"DARKNESS ON THE  
EDGE OF TOWN"  
11.3.77  
'COME ON'

"SPANISH EYES"  
"SHERRY DARLIN"  
"STREETS OF FIRE"  
"THE FAST SONGS"  
10.27.77  
"NEW BALLAD" - ICE MAN -  
"NEW FAST SONGS"  
"NEW BODO ROCKER @  
- PREACHERS DAUGHTER -

BRUCE SPRINGSTEEN - "RUFFS"



DARKNESS ON THE EDGE OF TOWN

They're still rawing ~~in~~ out at the Trestles,  
But that blood it never burned in her veins,  
Now I hear she's got a house up in Fairview,  
And a ~~car~~<sup>style</sup> she's trying to maintain.  
Well, if she wants to see me,  
You can tell her that I'm easily found,  
Tell her there's a spot out 'neath Abram's Bridge,  
And tell her, there's a darkness on the edge of town.


Everybody's got a secret, Sonny,  
Something that they just can't face,  
Some folks spend their whole lives trying to keep it,  
They carry it with them every step that they take.  
Till some day they just cut it loose  
Cut it loose or let it drag 'em down,  
Where no one asks any questions,  
or looks toolong in your face,  
In the darkness on the edge of town.

Some folks are born into a good life,  
Other folks get it anyway, anyhow,  
I lost my money and I lost my wife,  
Them things don't seem to matter much to me now.  
Tonight I'll be on that hill 'cause I can't stop,  
I'll be on that hill with everything I got,  
Lives on the line where dreams are found and lost,

I'll be there on time and I'll pay the cost,  
For wanting ~~things~~ things that can only be found  
In the darkness on the edge of town.

89.77

"NEW ROCKER"	"INDEPENDENCE DAY" TK# 3
"GOTTA GET THAT FEELIN"	"THE LITTLE THINGS"
"TALK TO ME"	"MY BABY DOES" TK# 6
8:10:77	"THE WAY" TK# 6
"RACIN' IN THE STREET"	"I GOT MY EYES ON YOU" TK# 14
	"ALL NIGHT" TK# 13

 THE BOSS

Printed in U.S.A.

when I get home <sup>at dawn</sup> the house is dark & I make  
 myself something to eat  
 I go upstairs take off my clothes + climb in bed  
 my baby's fast asleep

171 NAME AND no number my face and I on you wall

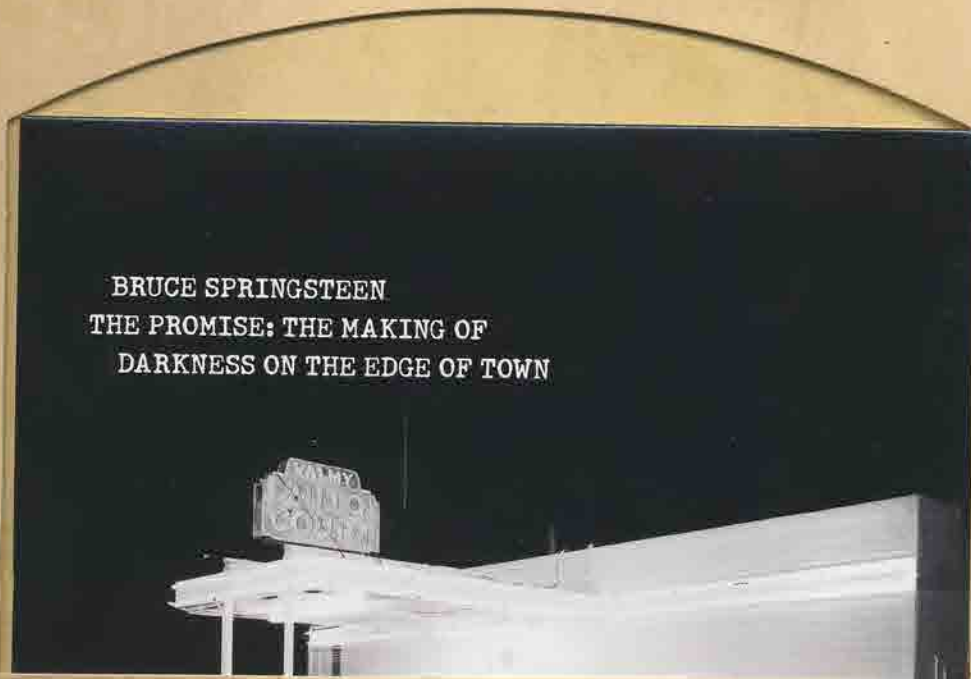
I don't need no demanding just like baby I hear

I don't need no demanding just like baby I hear

case baby I don't need no demanding just like baby I hear

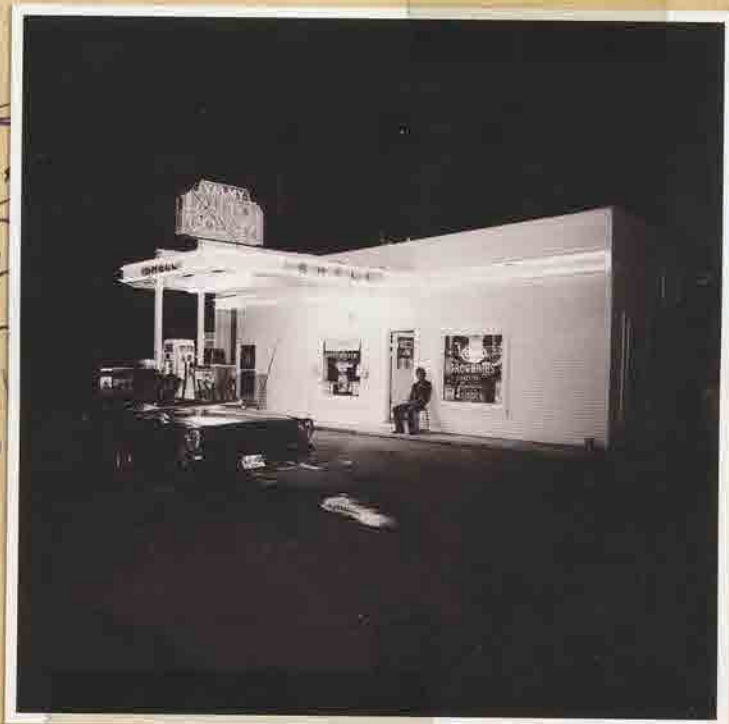
I don't need no demanding just like baby I hear

I don't need no demanding just like baby I hear

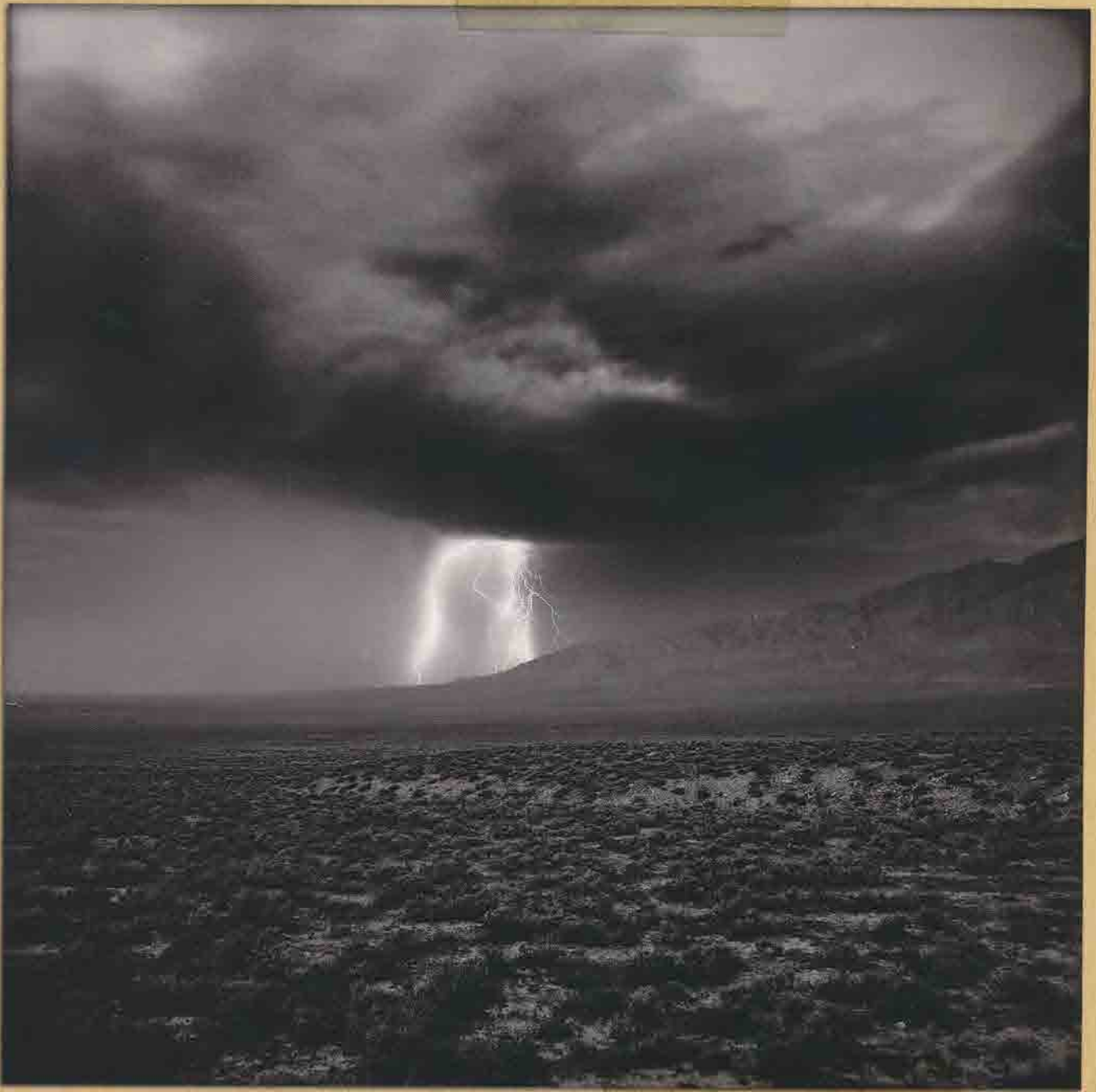


- |                   |       |
|-------------------|-------|
| 1. BADLANDS       | 2. F  |
| FASH              | 7. S  |
| 2. <del>...</del> | 8. F  |
| 3. RAINY DAY      | 9. R  |
| 4. NIGHT ON TOWN  | 10. P |
| 5. RAIN           |       |

855 684



I've tried to make my peace with the past  
but baby it don't <sup>just</sup> seem to ever last





When the night's quiet



ore	16
our door	16
	16
	15
	15
Embrace	15
	15
ar	15
	15
	15
	15

w  
5  
1

street of fire  
Streets of fire  
at a distance



I heard somebody call my name	16
And when you realize	16
How they tricked you this time	16
And it's all lies	16
But I'm strung out on the wire	16



# 11. JAN # 11 OR 13

7-10 NOT RIGHT  
LA T.P. 396 ci  
ODF

REELS 170-193  
BOSS ALONE

1  
OD'S TRK 5 SAME  
OKED

## RACING IN STREETS

PIANO TRK - ? REELS 9-14  
HARD BEST TRK - TRK 2  
W/BAND \*\*\*\* TRK 2  
WO/BAND ~~TRK 9~~ \*\*\*  
BOSS ON PIANO - \* TRK 3

LYRICS CHANGE REEL 2 <sup>32 FORD</sup> od 318ci  
CHANGE AGAIN 7-10 NOT RIGHT!  
(CAMERA FROM LA) 396 ci  
CHANGE AGAIN ODF

\* NOTE REEL 4 POPS MOD #11 TRK 8  
X

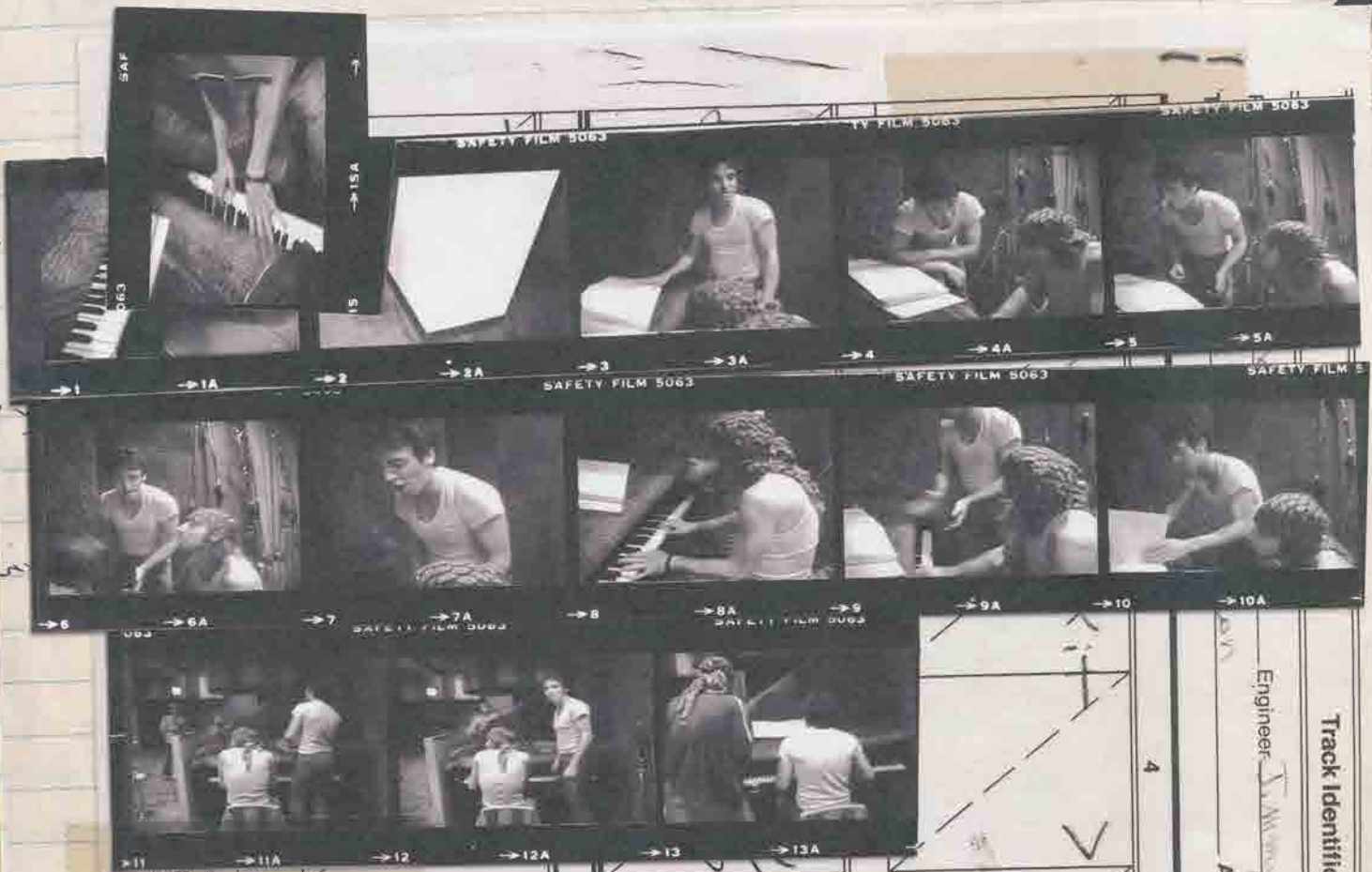


2  
 Her car  
 dropping pills



Baby Know no fear

Baby the rain must fall



Track Identification Chart	
4	Engineer <i>Timothy...</i>
5	Artist <i>BS</i>
13	<i>BRASS</i>
	<i>DRUMS</i>
	<i>FLUTE</i>
	<i>TRUMPET</i>
	<i>CONTRA</i>
	<i>SAZON</i>
	<i>31</i>



Records

For further comments, use reverse side.

PRODUCER  
ARTIST  
BRUCE SWINSTEEN

baby thought she dead we dancing waiting in the  
"sunlight" on the outside skirts of dawn

we gotta run Somebody in the Night  
through the fire the dead  
an' <sup>girl</sup> picked this chick up, hushin', she gazed  
on the outside hung her head out the window +  
at dawn <sup>screamed</sup>

and baby said she was lookin' for some place to go  
to die or be redeemed  
you can ride this road till dawn what  
I got to settle another human being in sight  
some other use mutations radiation, running, racing,  
riding, living, breathin', on something  
in the night

(check original verses in other books.)  
PROVE IT All Night

the girl shows a mansion on the  
edge of dawn baby thought we could make  
(take) the mansion + take it off the ground  
to the day children play outside it's main

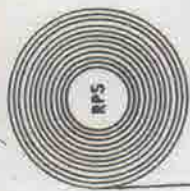
no <sup>grades</sup> hills are filled with bright light  
night <sup>heavens</sup> <sup>laughter, hits</sup>  
+ something keeps pushing me inside

+ let them know (prove it <sup>boy</sup> All night baby so that they'll know  
for some reason baby I just can't let it slide I've got to <sup>forward</sup> <sup>to</sup> <sup>be</sup> <sup>in</sup> <sup>front</sup>

baby I want some more baby I want a kiss or two

I hear the laughter fallin' down the hillside  
maybe some day but right now I just can't let  
it slide

if dreams came true...  
oh yes if dreams came true if this was possible <sup>from</sup> <sup>here</sup>



RECOF  
321 WEST 44th  
MASTER TAKE #

BD

MASTER TAKE #

COMMENTS



GO OVER

-NOW TAPE

NO MORE



Reels 12 - 4444 NO MORE  
 Reels 13 - 21 44  
 Reels 101 - 113 44  
 Reels 73 - 81 x 101  
 81 CHECK DON'T GO OVER 102  
 CHECK w/ BRUCE 113



sets of  
sets of  
sets of



mit to  
ongues  
tongues  
use I'm  
ross  
sets of  
sets of  
sets of



22  
22  
22  
22  
22  
22

186 to  
186 to  
186 to

everybody wants to be of ca. I even walk  
through town  
I saw my uncle and down road



down  
town  
down  
town







SAVE

BRUCE LIKES -

"TAXI CAB" - ALL TKS FOR NOW

KING LIKES #1

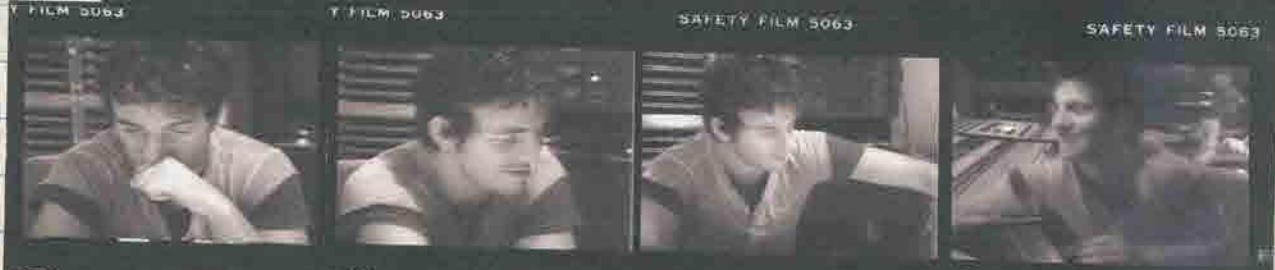
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HEARTS OF STONE -

GIVE TO STEVEN

W/ T TO ME

TUES.



1. Call Eric 25  
 2. Call Frank's  
 17



## NEW SONGS

NEW BALLAD = ICE MAN  
Reel XXX 147

BODO ROCKER = BODO BEAT  
Reel # 151







~~Drux~~  
Drux

~~Drux~~  
Drux  
Boutar  
Boutar

~~Drux~~  
Drux  
Compliment

~~Drux~~  
Drux  
Drux

~~Drux~~  
Drux  
Drux

~~Drux~~  
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Drux

~~Drux~~  
Drux

~~Drux~~  
Drux

9

10

11

12

13

14

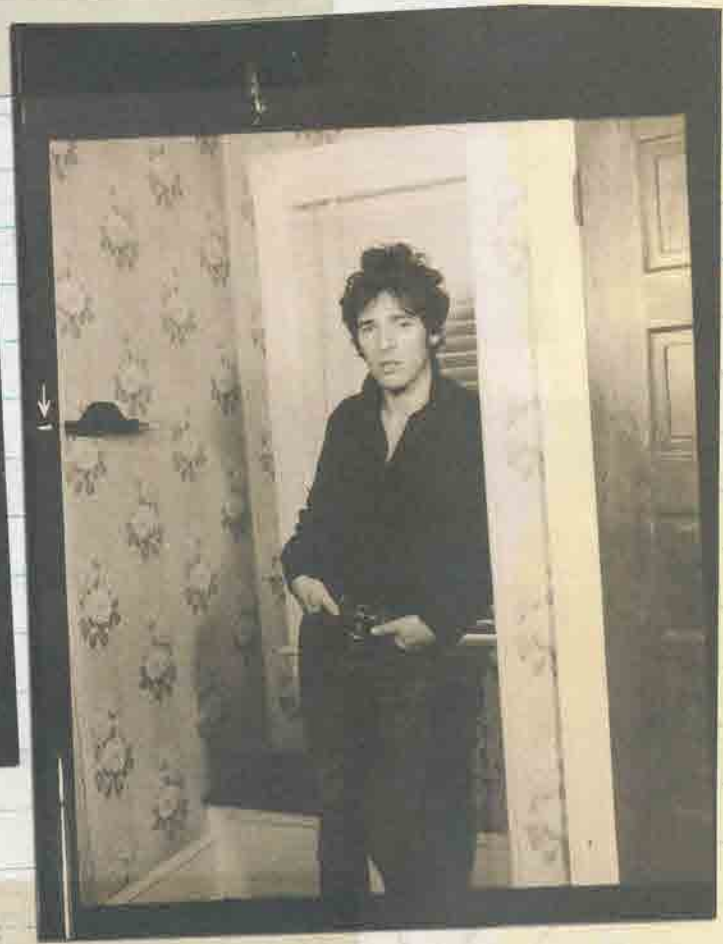
15

16

24

\* NOTE REEL 4

When









**BRUCE SPRINGSTEEN  
AND THE E STREET BAND**

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There's an exciting new publication circulating in New Jersey!!!!

**Thunder Road** is the semi-official **Bruce Springsteen** fan magazine. Put together by the Capitol's own Ken Viola, this magazine has up-to-date information about "The Boss" and the whole Asbury scene. For a sample copy, send \$1.00 plus 15¢ for postage to:

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001  
002  
003  
004  
005  
006  
007

Aug 17, 1968

ROLL B5  
MATERIAL B.S. "Rosalita"  
35 MM 14 MIN

CARD #

BILL GRAHAM PRESENTS



AN EVENING WITH

# BRUCE SPRINGSTEEN

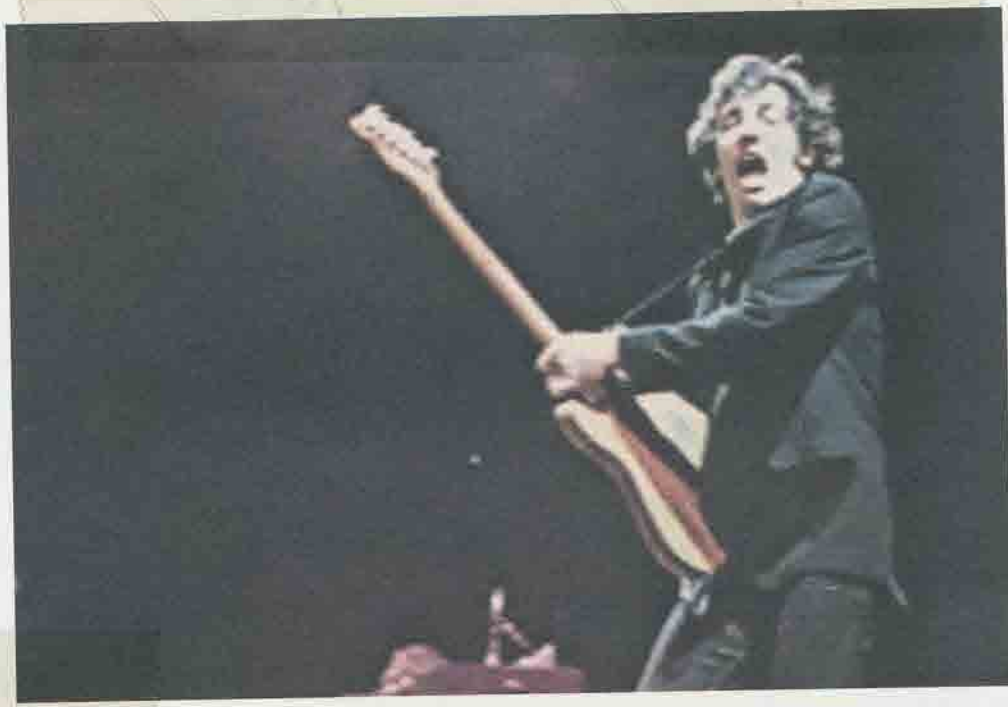
SAN JOSE CENTER <sup>FOR THE</sup> PERFORMING ARTS  
THURS. JUNE 29, 8 P.M.

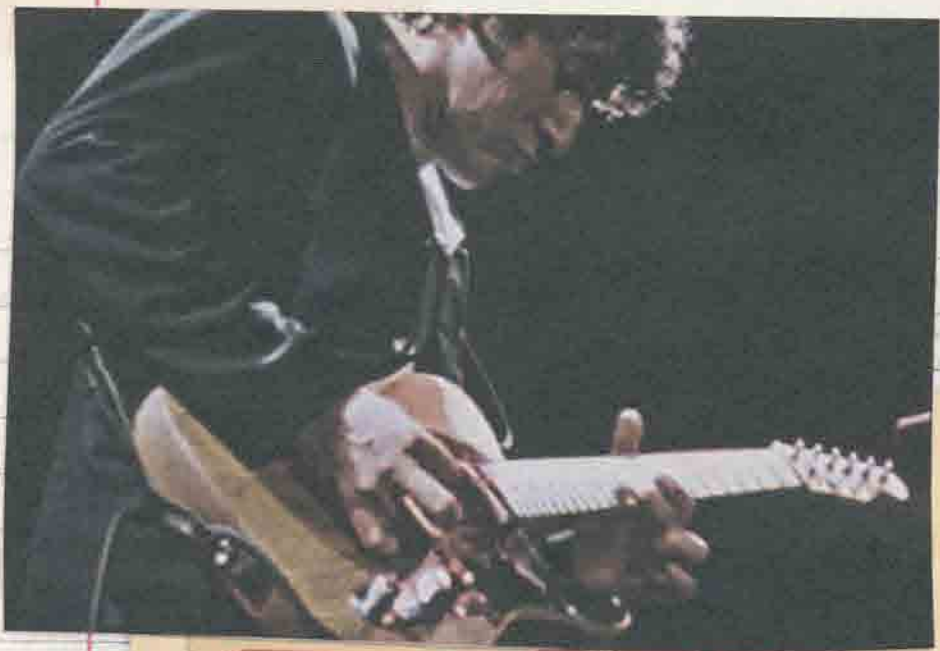
TICKETS: \$7.00, \$8.00

BERKELEY COMMUNITY THEATER  
FRI. JUNE 30<sup>TH</sup> SAT. JULY 1<sup>ST</sup> 8 P.M.

TICKETS: \$5.50, \$6.50, \$7.50. AVAILABLE AT BASS

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**regency club level**

Bachman's - guitar solo  
Spirit - spots should light audience  
praise it - <sup>spot</sup> solo

Instrumental - me - pink spot  
She's the One - same ↑

Promo



575 MEMORIAL



SAFETY FILM 6042



SAFETY FILM 6043



SAFETY FILM 6044



SAFETY FILM 6045

SAFETY FILM 6046



SAFETY FILM 6047

SAFETY FILM 6048

SAFETY FILM 6049



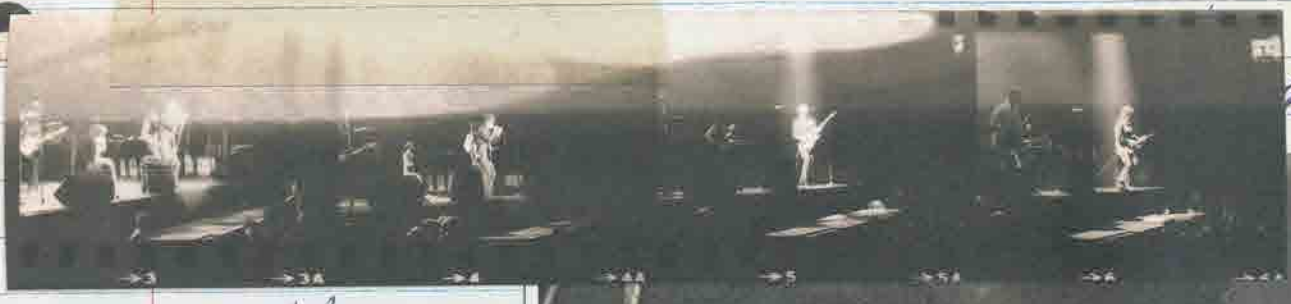
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SAFETY FILM 6051







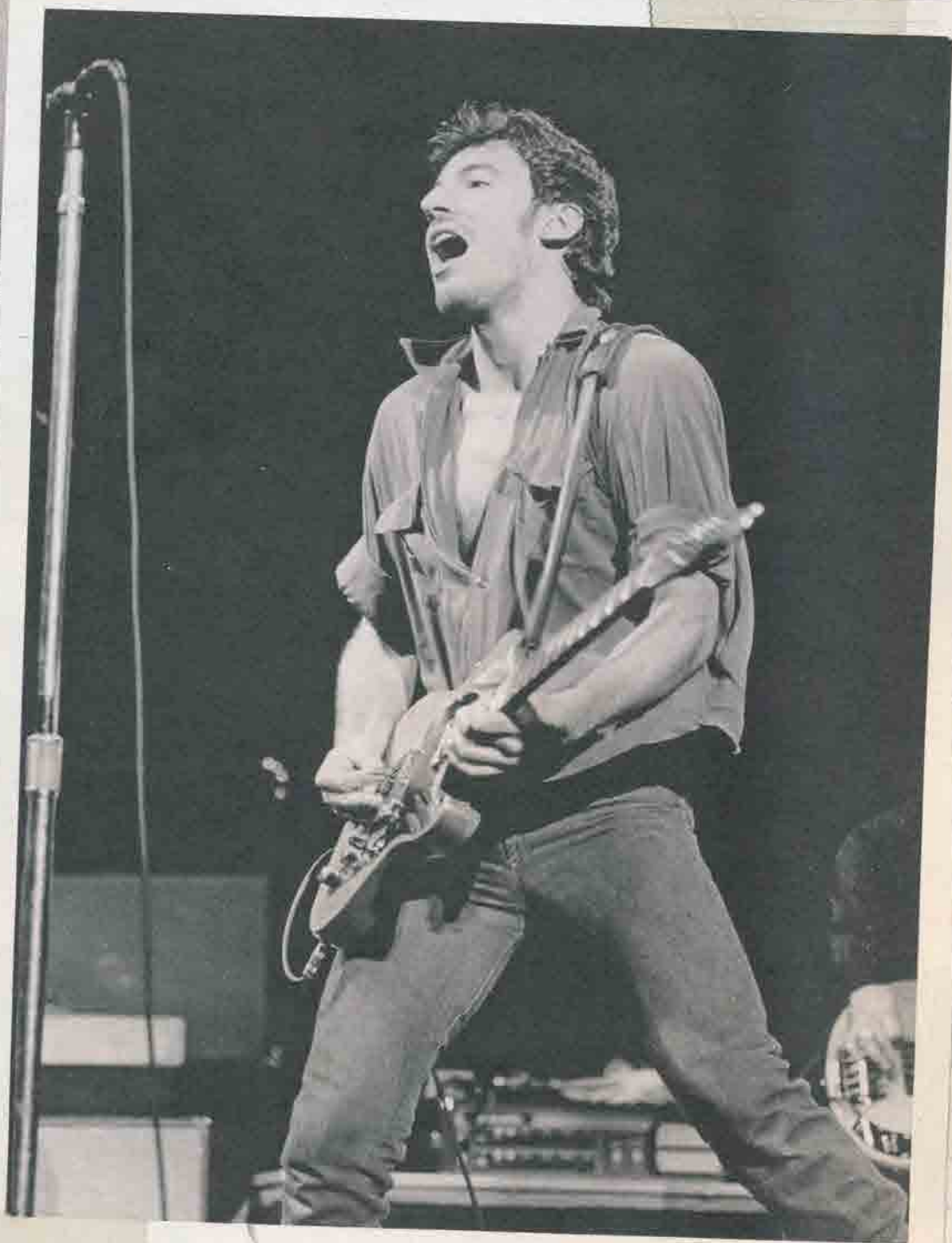
Ray



# BRUCE SPRINGSTEEN

"Darkness on the Edge of Town"

33 (7-A) The Aquarian



Columbia

AV  
Platte  
\$4.8







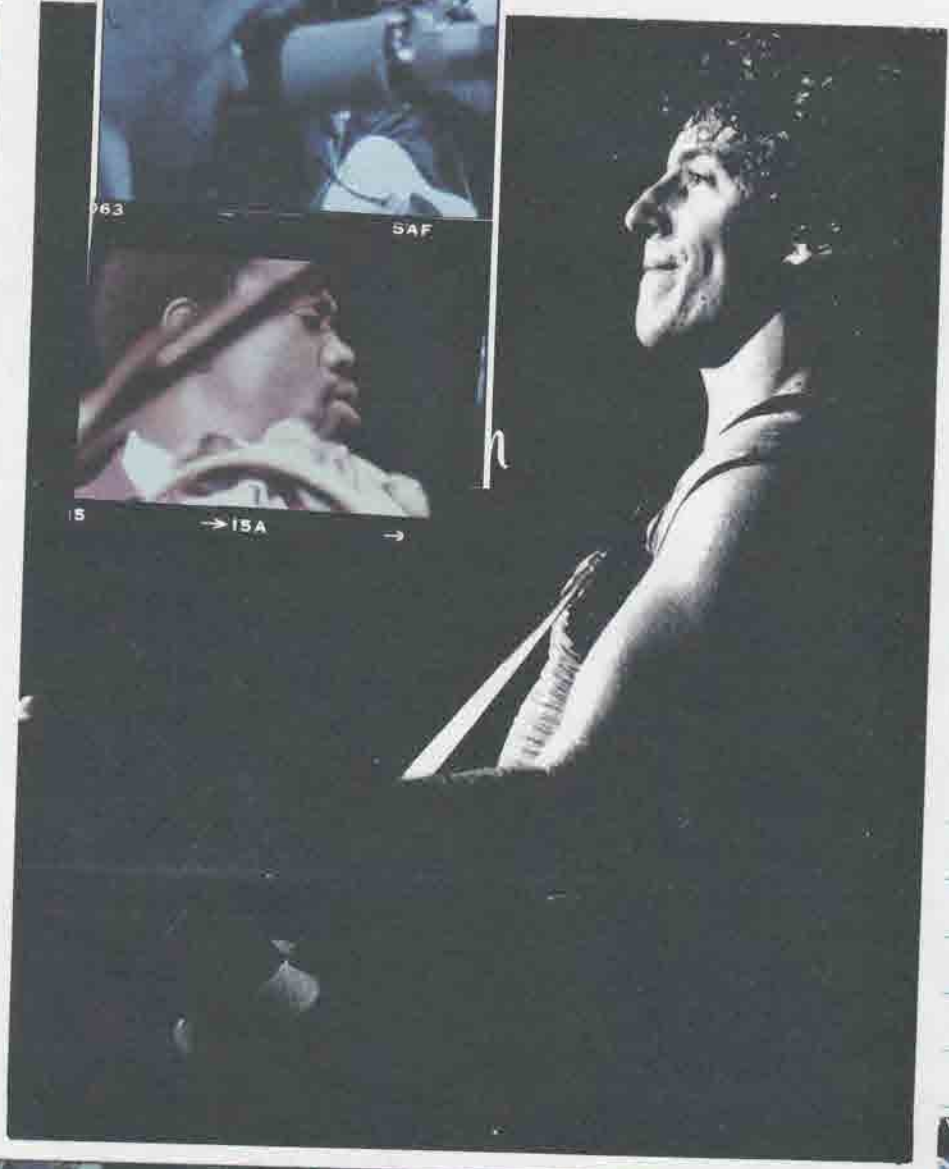
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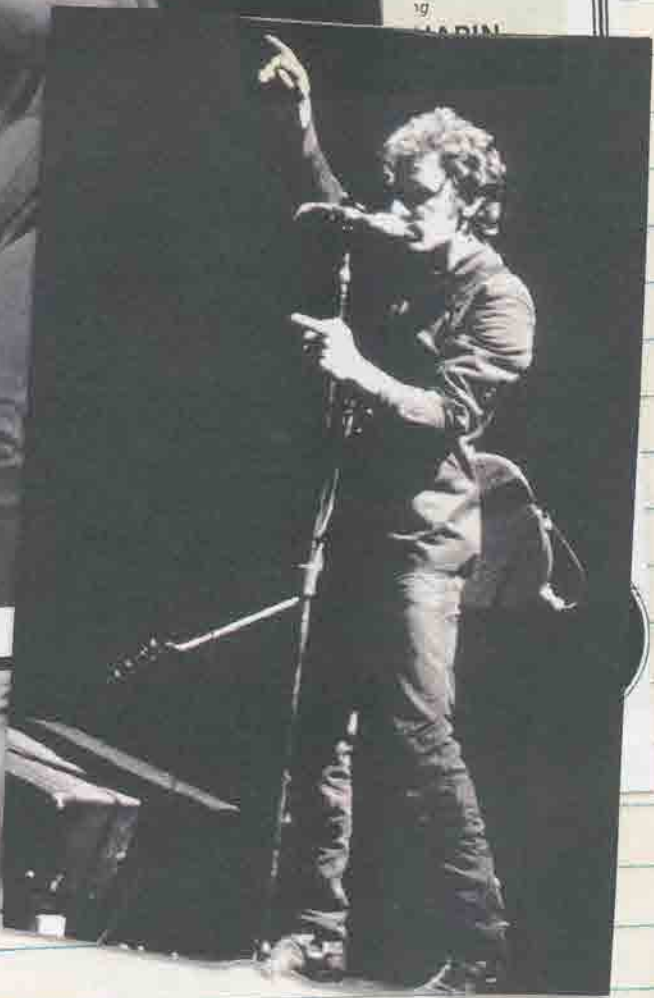
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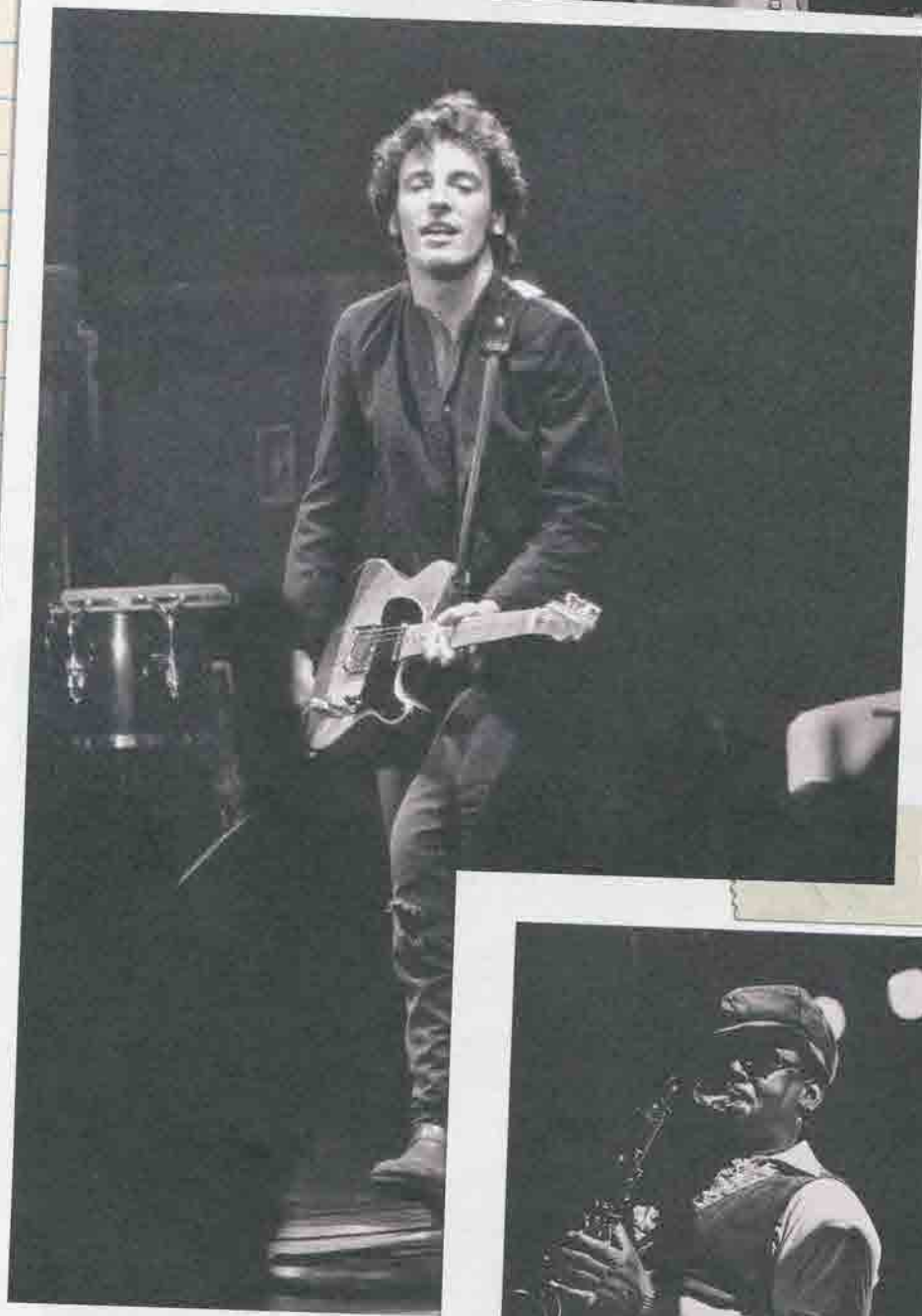
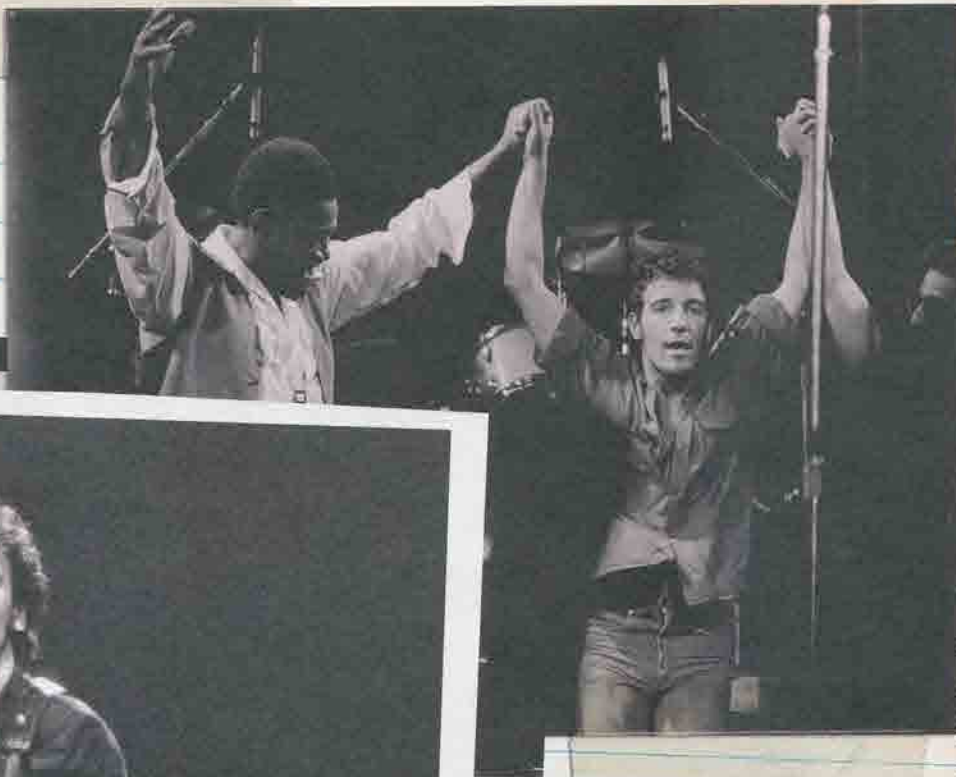
Y FILM 5063



SAFETY FILM 5063



THE  
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FEAT  
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JLEY  
#r 9  
MADIN



## Springsteen hot in spite of weather

BY DALE ADAMSON  
Chronicle Staff

It might have been cold outside, but it was hot in the Summit Friday night — scorching so. Fierce and fiery. Cookin' and burnin'. And, well, there just ought to be a law against early newspaper deadlines. At least when Bruce Springsteen and the E Street Band is in town.

It doesn't matter that the fiery New Jersey rock 'n' roll dynamo was in town less than six months ago. Or that, since no band in its right mind would get on a stage near Springsteen — much less try and open a show for him — Springsteen is onstage punching out his meaty rock 'n' roll for the duration of his concerts and even if you leave at intermission, you still come away knowing you've experienced 80 minutes of music you'll never forget. It's just that when a performer of any sort is as consistently committed, increasingly exciting and, in the simplest terms, better each time you see him, it's a crime to have to leave while he's still firing away at full force and showing absolutely no signs of letting up.

Relative to July's show in the Coliseum, Springsteen's show was as different as night and day — not just in his choice of material or its placement, but his renewed enthusiasm for it. At the same time, his I'm-just-another-kid-with-a-guitar-attitude was still intact and more refreshing than ever.

Kicking things off about a half-hour late, he hiked across the stage in the dark and blasted into "Badlands," an irresistible rocker. Brandishing his electric guitar like a heavy-duty shovel, he plowed through the cranking "Streets of Fire," his trademark "Saint in the City," his dynamic ballad "Darkness at the Edge of Town" and the irresistible singalong "Spirit in the Night" before admitting, "Okay, I'm back in business."

His voice was a bit raspier than last time, but his melodies were rearranged to accommodate it perfectly without taking anything away from its shattering intensity.

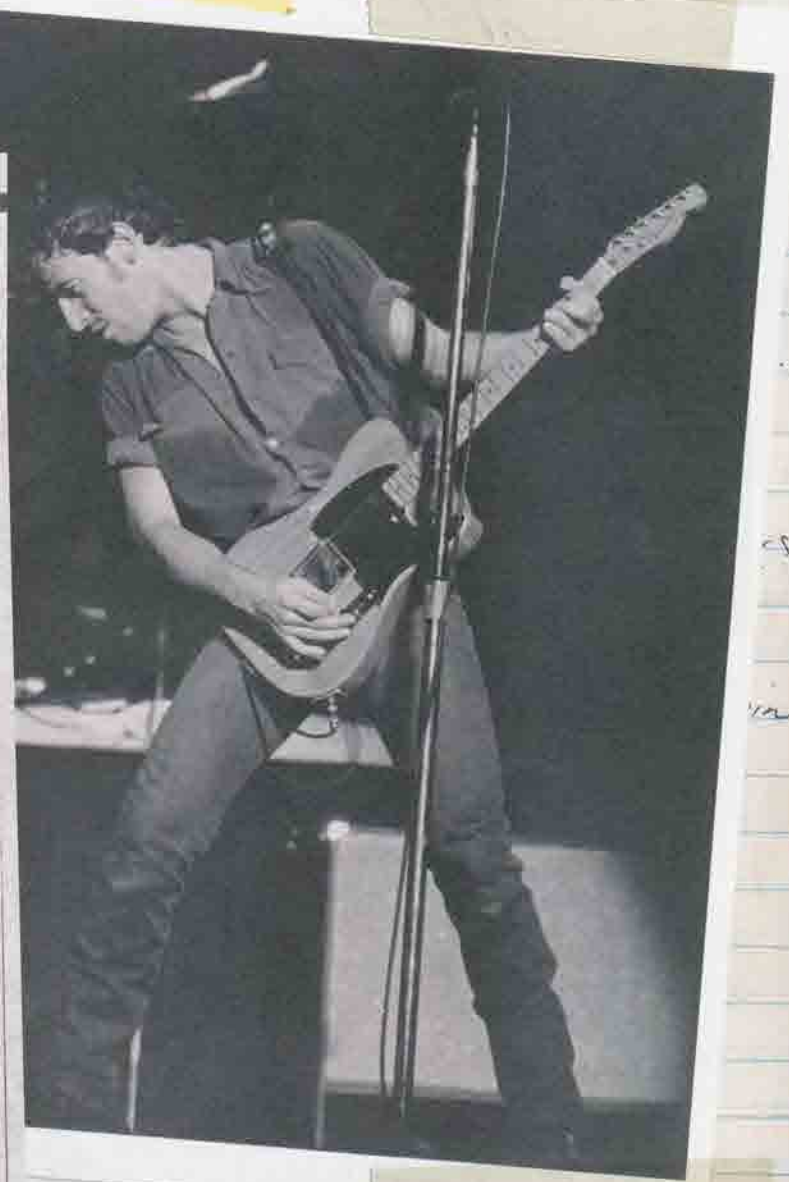
Most fascinating was "Independence Day," an exquisite ballad that provides the culmination of a lot of the themes from both "Born to Run" and "Darkness" in a single, thought-provoking piece of music.

But just as mind-blowing was his especially defiant "Promised Land" and his blistering guitar work on "Prove It All Night."

By the time he eased down into the more subtly tense "Racing in the Streets," I was out of breath just from listening. Not Springsteen. He was all over the stage — climbing the mountains of speakers on either side of him, jumping down into the crowd, squaring off against saxophonist Clarence Clemons in a mighty duel/duet and, generally, succeeding at being two places at once. He rounded out the first half with the urban epic of "Jungleland" — playing all the roles, hanging from the onstage speakers like the Hunchback of Notre Dame during "Miami," Steve Van Zandt's drenching guitar break and listening joyously to Clemons' sax work. He was so hyperactive that his shirt was soaked in sweat and its rolled sleeves limply fallen down around his wrists by the end of the song.

It was already late, but how do you walk out on "Fever," a soulful song he rarely performs, that has never been released on vinyl and still earned him the most enthusiastic applause of the night?

You don't. You hang in there through the spooky "Fire" and the tense, erotic "Candy's Room" until he's pumping out "Because the Night" and you know you're gonna have to bend a few traffic laws on icy freeways to make deadline. It couldn't have gotten any better... could it?



Houston Chronicle,  
12/9/78

BILL GRAHAM PRESENTS

AN EVENING

# BRUCE SPRINGSTEEN



PLUS SPECIAL GUEST

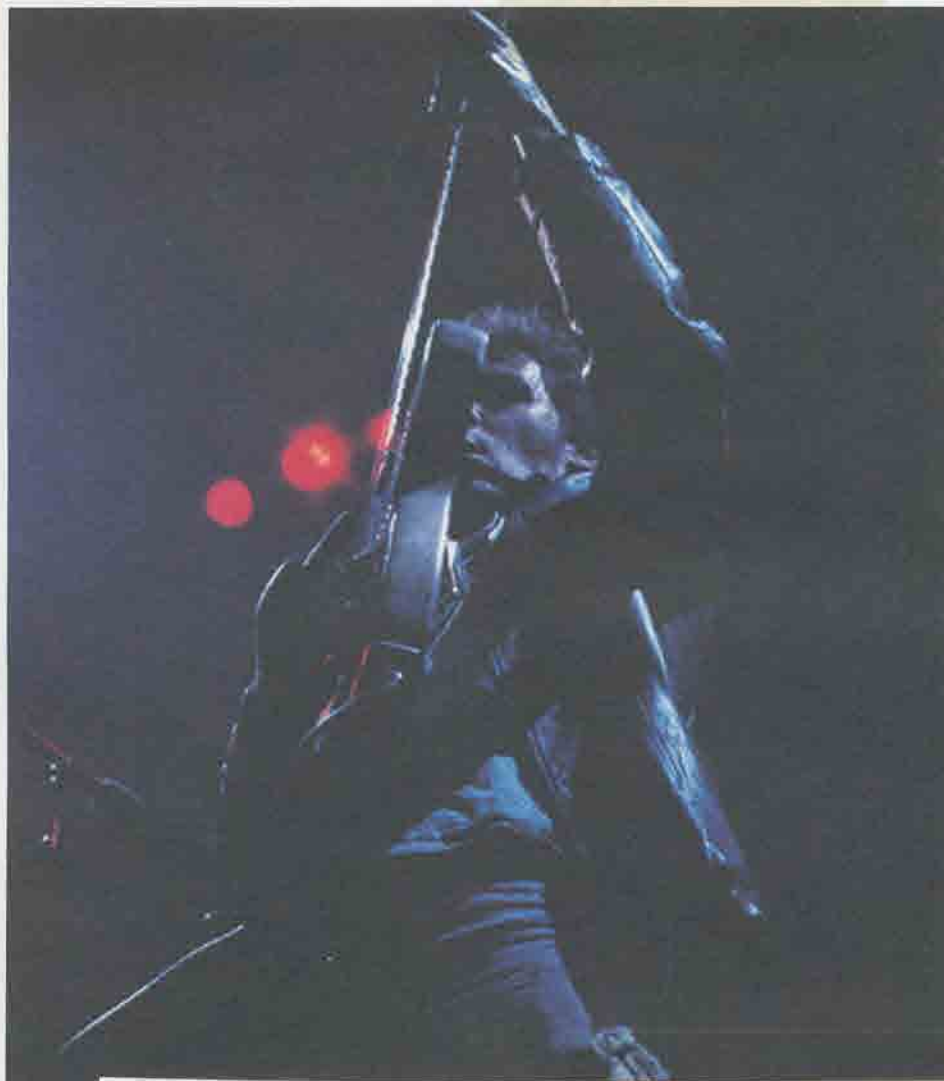
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DESIGN: R. TUTEN...







1 some thin  
ad it was over  
a love with  
was over  
ex so helped  
not if it over  
gle land  
hope de sad  
Lapshel has  
Driver F  
Right F  
my life  
's the One F

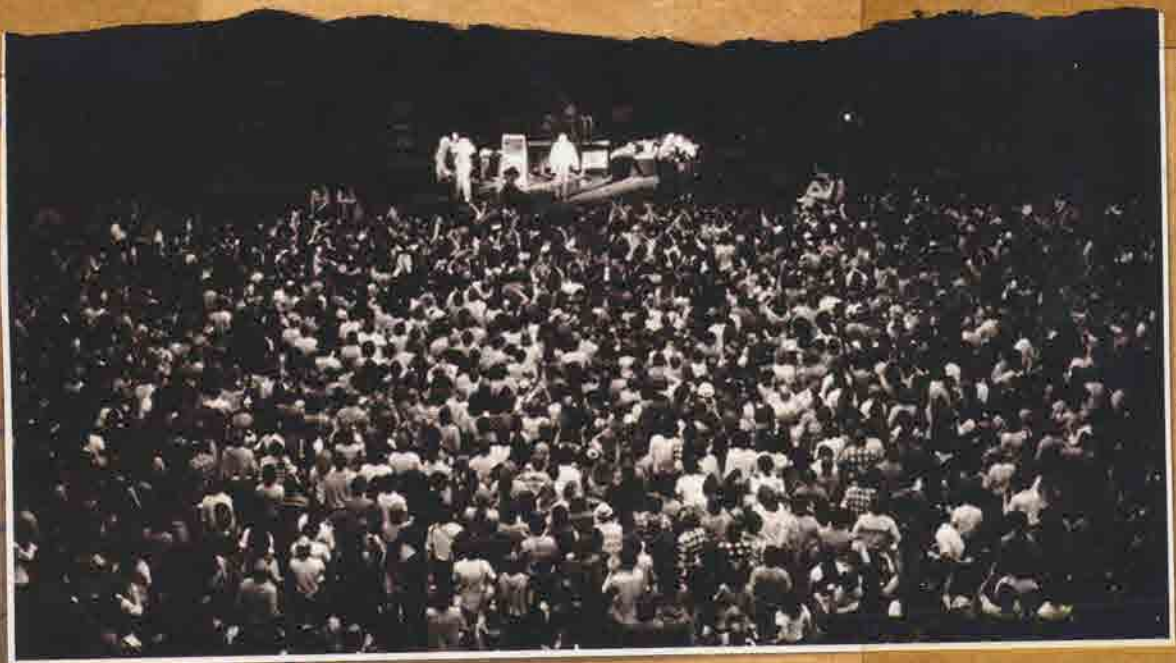
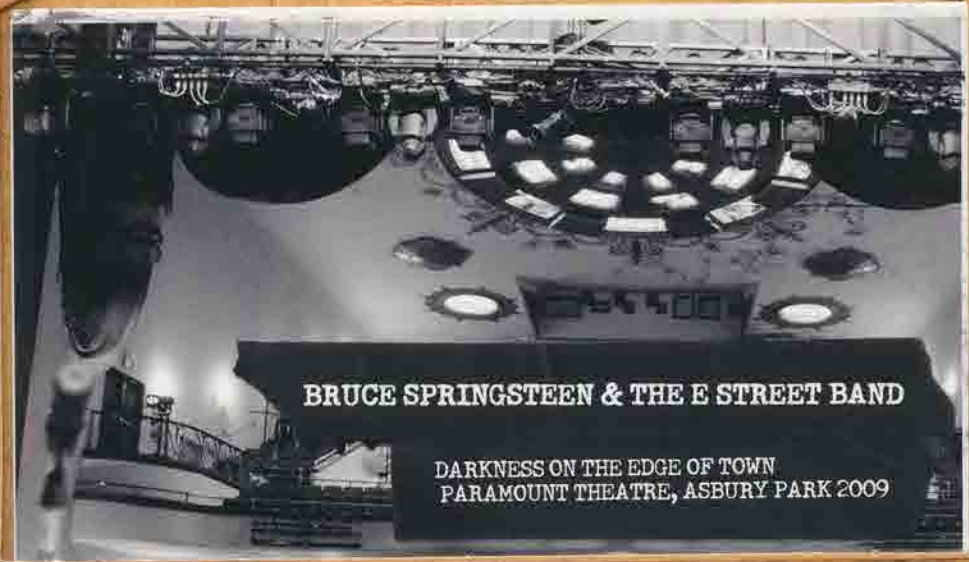




You can ride all down without so much  
as something human in sight

of Dismal in the distance  
so come on out now little girl + not go back  
in the st.

These things are the asshole, don't know when come back  
step step back when



TO RAY. M = CLOVER & T  
FRIDAY

T T

TRUCKS

W + L  
TRUCKS

W + L  
TRUCKS

Some guy did not care the dirt  
or break the jacket  
my man will cry  
the only thing that kept going & where  
food's gber's sweat  
military space  
roll



3/15

3/15-E