

Song Idea/Lyrical Composition and
Arrangement by:

R

Fred Webberking

NEW ADDRESS:

28, LABURNUM ROAD,
CARLANDS PARK,
POSSUMS,
CHICHESTER,
CP1 5PL.

Music by: Jerry Freedman
&
Brian Mahon

TITLE

"RUN" © 1999

— GRADUAL MUSICAL INTRODUCTION —

To burst into a rapturous prelude at the word "FOX". After 15 seconds into the introduction, a mature male voice quotes the sentence below (the mission code name). This is to be spoken slowly and pronounced with clarity.

— PERCUSSIVE REPETITION —

This 'beat' is so designed that the listener will identify its rhythm with that of the average human running gait - circa 170-90 foot spaces per minute.

(Spoken only) voice over ▼

"THE QUICK BROWN - FOX"

Musical burst peak ▲

— PRELUDE —

FIRST VERSE: (LVocalist)

YOU'VE BEEN SOLD OUT
 YOU'VE BEEN DOUBLE CROSSED
 YOU'LL NEVER SEE THE WEST AGAIN
 THE CURTAIN CLOSES YOU IN A STRANGE LAND -
 PURSUED FOR WHAT YOU KNOW
 RUTHLESS PEOPLE LISTEN FOR THE CARELESS WORDS
 GONNA RUN YOU TO EARTH - THEY NEED YOU ALIVE -
 WANT YOU DEAD!
 TRICK OR CHEAT
 YOU OR THEM
 KILL OR BE KILLED
 DUMB OR SLY
 THE FIGHT FOR LIFE IS TO LIVE AND LET DIE!

CHORUS:

RUN — RUN — RUN — RUN - RUN - "RUN!" - RUN -

JUST RUN FOR YOUR LIFE YOU BETTER HURRY NOW
 HURRY
 HURRY
 "RUN!"

RUN - run RUN - run - RUN - run - RUN - run- _____

JUST RUN FOR YOUR LIFE THERE'S NO TIME TO LOSE
 RUN
 RUN
 "HURRY!"

CHORUS CONSTRUCTION

Accelerando

L/Vocal ▼

RUN ——— RUN ——— RUN — RUN — RUN — "RUN!" — RUN —

B/Vocal ▲

L/Vocal Interruption ▼

JUST RUN FOR YOUR LIFE YOU BETTER HURRY NOW ...

B/Vocal 1 ► HURRY ◀ *Two separate back vocalists (members of the band) to*

B/Vocal 2 ► HURRY ◀ *sing the word "HURRY"*

To stress urgency in the word "RUN" it is to be sung ► "RUN!" ◀ *All members to sing "RUN" in unison*
in a loud abrupt cry.

Accelerando

L/Vocal ▼

RUN ——— run ——— RUN — run — RUN — run — RUN — run — —

▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲
L/Vol *B/Vol I* *L/Vol* *B/Vol II* *L/Vol* *B/Vol III* *L/Vol* *B/Vol IV*

JUST RUN FOR YOUR LIFE THERE'S NO TIME TO LOSE

B/Vocal 1 ► RUN ◀ *Two separate back vocalists (members of the band) to*

B/Vocal 2 ► RUN ◀ *sing the word "RUN"*

To stress urgency in the word "HURRY" it is to be sung ► "HURRY!" ◀ *All members to sing "HURRY" in unison*
in a loud abrupt cry.

– In the singing of the Chorus, a state of Urgency must be stressed in the voice –

SECOND VERSE: (*L/Vocal*)

THEY'VE BEEN LISTENING IN
THEY'VE WATCHED YOUR EVERY MOVE
THEY'LL BE LOOKING FOR YOU NOW

THE INTRIGUE LOSES YOU IN AN UNKNOWN
WHERE THERE'S NO ONE TO CALL YOUR FRIEND
ENDLESS CHASE RUNNING FROM THE HEARTLESS KILLER
WANNA FEED OFF YOUR MIND – CAN SEE YOUR TRACKS –

SMELL YOUR FEAR ◀ *To add vehemence to the sense of the word "smell" – L/Vocalists is to inhale through his nose*

EAST OR WEST

LEFT OR RIGHT

FOX OR HOUND

FRIEND OR FOE

RUN FOR THE DIVIDE SPEAK OF WHAT YOU KNOW!

CHORUS: (Review construction)

RUN ——— RUN ——— RUN — RUN — RUN — "RUN!" — RUN —

JUST RUN FOR YOUR LIFE YOU BETTER HURRY NOW
HURRY
HURRY
"RUN!"

RUN ——— run ——— RUN — run — RUN — run — RUN — run — ——

JUST RUN FOR YOUR LIFE — THERE'S NO TIME TO LOSE
RUN
RUN
"HURRY!"

—— INSTRUMENTAL ——

Instrumental for about 30 seconds. After 10 seconds have elapsed into the instrumental the underwritten is spoken by two male backing vocalists at two second intervals. The first sentence, "ARE YOU THE FOX?" is to be spoken by the same person employed at the prelude of the song. The sentence following, "YOU'LL NEVER GET OUT ALIVE" can be spoken by any one member of the backing vocalists, but not the lead.

ARE YOU THE FOX? ◀ *Vocal I — To illustrate an interrogation situation this is to be pronounced clearly — but not too aggressively*

YOU'LL NEVER GET OUT ALIVE ◀ *Vocal II — To be spoken in a normal colloquial speed*

ARE YOU THE FOX? ◀ *Vocal I*

YOU'LL NEVER GET OUT ALIVE ◀ *Vocal II*

ARE YOU THE FOX? ◀ *Vocal I*

YOU'LL NEVER GET OUT ALIVE ◀ *Vocal II*

ARE YOU THE FOX!! ◀ *Vocal II — Stress Reiteration*

YOU'LL NEVER GET OUT ALIVE ◀ *Vocal II*

— END OF INSTRUMENTAL —

CHORUS: (*Review construction*)

RUN — RUN — RUN — RUN — RUN — "RUN!" — RUN —

JUST RUN FOR YOUR LIFE YOU BETTER HURRY NOW
HURRY
HURRY
"RUN!"

RUN — run — RUN — run — RUN — run — RUN — run — —

JUST RUN FOR YOUR LIFE THERE'S NO TIME TO LOSE
RUN
RUN
"HURRY!"

RUN — RUN — RUN — RUN — RUN — "RUN!" — RUN —

JUST RUN FOR YOUR LIFE YOU BETTER HURRY NOW
HURRY
HURRY
"RUN!"

RUN — run — RUN — run — RUN — run — RUN — run — —

JUST RUN FOR YOUR LIFE THERE'S NO TIME TO LOSE
RUN
RUN
"HURRY!"

RUN — RUN — RUN — RUN — RUN — "RUN!" — RUN —

JUST RUN FOR YOUR LIFE YOU BETTER HURRY NOW
HURRY
HURRY
"RUN!"

JUST RUN FOR!
RUN FOR!

RUN

RUN

RUN

RUN THE FOX – THE FOX – ARE YOU THE FOX

▲ Voice over

RUN FORRRRRRRRR – RUN FORRRRRRRRR!

▲ Suffix note held by lead vocalist for 3 seconds then taken over for a further 3 seconds by any one of the back vocalists

RUN FOR YOUR LIFE THERE'S NO TIME TO LOSE

RUN

RUN

"HURRY!"

— Slight instrumental pause to give momentum to the song's abrupt ending —

JUST "RUN"!

► The word "RUN" at this point signifies the end of the song and is to be shouted by the lead vocalist. Exactly at the same time he shouts; a gun shot is dubbed simultaneously with his stridence to the word "RUN". All music is to cease abruptly, leaving an ambiguous plight ending. (Did he get shot?)

— ECHOING FADE TO THE GUNSHOT —

DATED X 13[#] JULY. 1988. X 1988

- (1) FREDERICK ANTONY WEBBERKING

- (2) ABBEYDALE RECORDING STUDIOS LIMITED

AGREEMENT

Ref: 20734/1/RLH/AMK

Wragge & Co.,
Solicitors,
Bank House,
8 Cherry Street,
Birmingham
B2 5JY

Wragge & Co

Bank House, 8 Cherry Street,
Birmingham B2 5JY.

Telephone: 021-632 4131

AGREEMENT dated the 13th day of July 1988

BETWEEN:

- (1) FREDERICK ANTONY WEBBERKING of 17 Doverdale Drive Longlevens, Gloucester, GL2 0NN ("the Lyricist") and
- (2) ABBEYDALE RECORDING STUDIOS LIMITED whose registered office is at 126 Wigmore Street, London, W1 ("the Company")

WHEREAS

(A) The Lyricist has written the lyrics of the three songs details of which lyrics are set out in the Schedule annexed hereto ("the Schedule") ("the Lyrics")

(B) The Company has agreed to compose the music and set the Lyrics to such music and produce three separate tape recordings of the Lyrics set to the music on the terms and conditions hereinafter set out

NOW IT IS HEREBY AGREED as follows:-

1. ENGAGEMENT

1.1 The Lyricist engages the Company and the Company agrees to render its services to the Lyricist in composing arranging and orchestrating such original music as the Lyricist shall require ("the Music" which expression shall include all or any modifications and/or revisions thereto made pursuant to the terms hereof) and producing three separate tape recordings of each of the Lyrics set to the Music ("the Recordings") in the manner and at or during the time specified hereunder which Music shall be suitable for use in the production of a top quality recording of the Lyrics and the Music

1.2 The Company shall render its services hereunder at such times and at such locations as the parties hereto shall agree

payment under this Clause 4.2 where he shall have given to the Company reasonable notice of his inability to attend and for these purposes, notice of 7 (seven) days or more shall be deemed to be reasonable notice

5. CONSIDERATION

5.1 Subject to the provisions herein contained and to the due compliance by the Company with its obligations hereunder the Lyricist shall as remuneration and as full consideration for all services rendered and for all rights granted to the Lyricist pay to the Company the following sums:-

5.1.1 the sum of £1750 payable on the execution of this Agreement (receipt of which is hereby acknowledged)

5.1.2 upon completion of the Music and the Recordings in accordance with the due and full compliance by the Company of Clause 3 hereof, the sum of £1750 upon delivery in accordance with Clause 3 and 6.2 hereof

5.2 The sums specified in Clause 5.1 hereof are exclusive of value added tax which shall be added at the rate prevailing at the appropriate tax point and shall be paid by the Lyricist against the delivery by the Company of an appropriate VAT invoice

6. SERVICES TO BE PROVIDED

6.1 The Company will render its services hereunder to the best of its skill and ability in accordance with the directions from time to time given by the Lyricist. The Company will from time to time when requested by the Lyricist so to do deliver to the Lyricist copies of such portions of the Music as shall have been written at the time of such request and shall on or before the Completion Date deliver the

arising out of any breach or non-performance of all or any of the covenants, warranties and representations on the part of the Company herein contained

7.2 The Lyricist hereby warrants and represents to and with the Company that the Lyrics are original in him and do not infringe the rights of any third party

8. ASSIGNMENT

8.1 The Company as Beneficial Owner hereby grants and assigns to the Lyricist (and so far as the Music is unwritten and the Recordings are unfinished at the date hereof by way of present assignment of future copyright pursuant to Section 37 of the Copyright Act 1956) the entire copyright in the Music and the Recordings throughout the world subject to the rights of PRS referred to in Clause 9.1 but including the reversionary rights referred to in Clause 9.2 for the full period of copyright therein including all renewals and extensions thereof TO HOLD the same unto the Lyricist absolutely

8.2 The Lyricist shall be entitled to make use of the Music and the Recordings or any part or parts thereof in such manner as he shall in his sole discretion think fit including (but not by way of limitation) the right to make changes alterations substitutions and additions thereto deletions therefrom and adaptations and re-arrangements thereof and translations into any and all languages

8.3 The covenants implied by Section 76 of the Law of Property Act 1925 in a Conveyance by a beneficial owner shall apply to the assignments and grants herein contained on the part of the Company

SEE RIDER

10. CREDIT

If the Lyricist licenses to a recording company the Music and/or the Recordings for use in records manufactured therefrom the Lyricist shall use best endeavours to procure that the said recording company accords the Company a credit in the form

"Music composed by Jerry Freedman and Brian Mahon" on the labels sleeves promotional material and packages of such records

PROVIDED THAT the Lyricist shall not be liable for the neglect or default of the said recording company so long as the Lyricist shall have notified the said recording company of the said credit

11. COVENANT FOR FURTHER ASSURANCE

The Company hereby covenants with the Lyricist that it will at the request and expense of the Lyricist do all such further acts deeds and things and execute all such further deeds documents and instruments from time to time necessary to vest the rights in the Music and the Recordings in the Lyricist and for the protection and enforcement of the same and the Company hereby grants to the Lyricist an irrevocable Power of Attorney with a right but not the obligation to do any and all acts and things necessary to vest the rights in the Music and the Recordings in the Lyricist and to execute all such further deeds documents and instruments in the name of and on behalf of the Company

12. COMPANY'S DEFAULT

In the event that the Company shall at any time fail be unable neglect or refuse to perform the services herein specified at

15. CERTIFICATE FOR VALUE

It is hereby certified that the transaction hereby effected does not form part of a larger transaction, or of a series of transactions in respect of which the amount or value or the aggregate amount or value of the consideration exceeds thirty thousand pounds (£30,000)

16. NOTICES

Any notice required to be given to the Lyricist or the Company hereunder shall be in writing and served upon the Lyricist or the Company at their respective addresses herein stated or to such addresses as they or either of them may hereinafter designate (by pre-paid first class mail or by personal delivery thereof) and shall be deemed to have arrived within 48 hours of posting an inland letter and within 6 days of posting an overseas letter whether or not the letter enclosing the notice is actually delivered returned or otherwise

17. GOVERNING LAW

This Agreement shall be construed in accordance with and governed by the laws of England and the parties hereto hereby submit to the exclusive jurisdiction of the English courts

18. ENTIRE AGREEMENT

This Agreement embodies all the terms agreed between the parties relating to the Company's engagement hereunder and no oral representations warranties or premises shall be implied as terms of the Agreement which can only be modified by written instruments between the parties

19. HEADINGS

The headings to the clauses of this Agreement do not form part of and shall not be read into the construction of this Agreement

"RUN"

CENTRAL IDEA STATEMENT AND VERSE - CHORUS IDENTIFICATION

A Russian spy satellite on a reconnaissance mission, misfires from its return orbit and uncontrollably plummets into British coastal waters.

The doomed satellite's descent is closely monitored by British Naval Intelligence, who recover the capsule.

After several weeks trying to develop the film from the capsule's complex computer camera, the film reel is stolen by a Russian diplomat and he develops the film using special alkalis needed to produce image from the film.

The film reveals precise geological location measurements of all British and American nuclear power plants displaying them in a complex binary form.

Once the numerical locations are recorded from the film the problem then facing the diplomat is how to transit the intelligence back to the K.G.B. It cannot be sent for fear of interception, nor can it be radioed, as now all diplomatic correspondence is closely screened by the British Military Intelligence Network investigating the theft of the film reel.

The diplomat calls upon a British mercenary double agent working at G.C.H.Q. Cheltenham. The diplomat offers him fifty thousand pounds if he can find a way of returning the information.

The double agent explains to the diplomat that; The only way he can see of conveying the details, is to collate it into a systematic formula and smuggle the measurements in the form of someone memorizing the formula in their mind.

Then by sending this person on a fake mission to Soviet territory, all the K.G.B. have to do is catch him and threaten his life for the information - naturally, afterwards they are not going to be willing to release him as he could expose them and the double agent's involvement in espionage.

Exactly why the Russians want this information and for what purpose, the diplomat keeps secret from the double agent.

As Head Officer of Code Decipherment at G.C.H.Q. the double agent assigns a young ingenious mathematician, David Hughes.

David is briefed on the bogus mission (which is code named 'THE QUICK BROWN FOX') that he has been chosen as courier to pass top secret information to an intelligence subsidiary in East Berlin. He is led to believe that the details from the formula is of crucial importance to British military involvement and that the reason for memorizing the information is to avoid detection from any suspicious Soviet agent who could make a stop check on his credentials.

The diplomat informs the K.G.B. as to the method of their conveying the information.

David departs on the mission.

Puzzled as to why the diplomat will not let him in on the exact reason why the Russians want the information, the double agent sets out to decipher in greater detail the numerical measurements - to his horror, he realises the uncovering measurements relate to active ballistic missile deployment latitude positions. Every nuclear power station in Britain and America has precisely been measured for an attack on them.

The double agent's paid collaboration with the Russian K.G.B. in the past were of matters of relatively trivial information such as: how many spy satellites Britain has etc. But this is an immensely serious threat and has to be stopped.

Considering his position; it would be stopped if he anonymously tipped-off the Americans to David's journey to East Berlin and made out that David is working for the Soviets transmitting the information to the KGB.

The Pentagon divulge their anonymous tip-off to MI5 and both agree that David has got to be stopped at any cost. KILL HIM! is the order; if he is dead the information cannot be passed on. Regrettably the decision is affirmed by both Intelligences.

CHORUS:

RUN — RUN — RUN — RUN — RUN — "RUN!" — RUN —

JUST RUN FOR YOUR LIFE YOU BETTER HURRY NOW

HURRY
HURRY
"RUN!"

RUN — run RUN — run — RUN — run — RUN — run — —

JUST RUN FOR YOUR LIFE THERE'S NO TIME TO LOOSE

RUN
RUN
"HURRY!"

CHORUS CONSTRUCTION:

Accelerando

L/Vocal ► RUN — RUN — RUN — RUN — RUN — "RUN!" — RUN —

B/Vocal ▲

L/Vocal Interruption ► JUST RUN FOR YOUR LIFE YOU BETTER HURRY NOW...

B/Vocal I ► HURRY

◀ Two separate back vocalists (members of the band) to sing the word 'HURRY'

B/Vocal II ► HURRY

To stress urgency in the word "RUN!" it is ►►

"RUN!"

◀ All members to sing 'RUN' in unison

to be sung in a loud abrupt cry.

Accelerando

L/Vocal ► RUN — run — RUN — run — RUN — run — RUN — run — —

▲
L/Vol

▲
B/Vol I

▲
L/Vol

▲
B/Vol II

▲
L/Vol

▲
B/Vol III

▲
L/Vol

▲
B/Vol IV

JUST RUN FOR YOUR LIFE THERE'S NO TIME TO LOOSE

B/Vocal I ► RUN

◀ Two separate back vocalists (members of the band) to sing the word 'RUN'

B/Vocal II ► RUN

To stress urgency in the word "HURRY!" ►►

"HURRY!"

◀ All members to sing 'HURRY' in unison

it is to be sung in a loud abrupt cry.

[In the singing of the Chorus, a state of Urgency must be stressed in the voice].

(SECS)

— INSTRUMENTAL —

{Instrumental for about 30 seconds. After 10 seconds have elapsed into the instrumental the underwritten is spoken by two male backing vocalists at two second intervals. The first sentence, "ARE YOU THE FOX?" is to be spoken by the same person employed at the prelude of the song. The sentence following, "YOU'LL NEVER GET OUT ALIVE" can be spoken by any one member of the backing vocalists, but not the lead.

5

10

ARE YOU THE FOX? ◀ VOCAL I – To illustrate an interrogation situation this is to be pronounced clearly – but not too aggressively

11

12

13

YOU'LL NEVER GET OUT ALIVE. ◀ VOCAL II – To be spoken in a normal colloquial speed.

14

15

ARE YOU THE FOX? ◀ VOCAL I

16

17

YOU'LL NEVER GET OUT ALIVE. ◀ VOCAL II

18

19

ARE YOU THE FOX? ◀ VOCAL I

20

21

YOU'LL NEVER GET OUT ALIVE. ◀ VOCAL II

22

23

24

25

28

29

ARE YOU THE FOX!! ◀ VOCAL II – Stress Reiteration
YOU'LL NEVER GET OUT ALIVE. ◀ VOCAL II

30

— END OF INSTRUMENTAL —

CHORUS: [Review construction]

RUN — RUN — RUN — RUN — RUN — "RUN!" — RUN —

JUST RUN FOR YOUR LIFE YOU BETTER HURRY NOW

HURRY

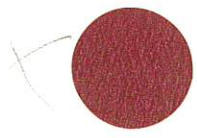
HURRY

"RUN!"

SIGNED by FREDERICK ANTONY WEBBERKING in the presence of:-

)
)
)

Frederick Anthony Webberking



W
I
T
N
E
S
S

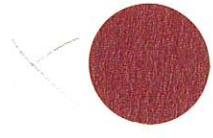
Name *Mr. Dando L.*
Address *191 New Priory Ct
61 MAZEHOD AVE
LONDON NW6
4LT*

Occupation *GEN. MANAGER*

SIGNED by
for and on behalf of ABBEYDALE
RECORDING STUDIOS LIMITED
in the presence of:-

)
)
)

Frederick Anthony Webberking



W
I
T
N
E
S
S

Name *Mr. Dando L.*
Address *191 New Priory Ct
61 MAZEHOD AVE
LONDON NW6
4LT*

Occupation *GEN. MANAGER*