

The below is a complimentary issue of TuneBooster—a newsletter challenging the creativity of songwriters. By downloading this copy, you agree to protect the copyrights of its owner. This copy is yours to keep and use, but you are expressly forbidden to distribute to others without written consent of the copyright owner. You agree to abide by copyright law and subject to penalty or punishment regardless of PDF tracking or other distribution methods attached to this copy.

To join the FREE email list or get more issues of TuneBooster, visit <http://www.tunesmithtips.com/>

Issue No. 5



October 2016

Titles Unearthed

Tune Booster

A Monthly Newsletter

To Enhance Your Songwriting

And Challenge Your Creativity

Okay TuneBoosterite,

Question for you...

Have you ever been told to NEVER write a lyric until you first have a title to write towards?

Or, have you ever been told the opposite. Forget about the title, start writing and let the title emerge from the abyss. It's the only way to make a strong union between title and lyric.

Once again, conflicting information when it comes to songwriting. Seems to be no shortage of that out there.

I'm here to straighten this title thing out for you once and for all. Ready?

Do you start with a title or do you not start with a title?

The answer is...

You betcha.

Who am I or anyone to judge what puts a great song in your meaty little heart.

We're not pre-programmed robots or cloned humans all designed to create the same way. And not every song works itself out the same.

The process doesn't matter one iota. What matters is the end result... the song. Get it right, and who cares how you got there.

In this issue, we'll explore where to get titles, how to tweak them to be a bit more noticeable or memorable, how to avoid having more than one title in your song, and some old school thoughts on verse-chorus and AABA song form title placements.

You're going to have title info up the *assonance* by the time we're done here.

Let's rock.

The Truth About Titles

Everyone is looking for the most kickass title. Something clever or memorable. Some like clever worded titles like: [If I Said You Had a Beautiful Body Would You Hold It Against Me?](#) (David Bellamy).

Personally, if you're going that route, my fav is, [It's Hard To Kiss The Lips At Night That Chew Your Ass Out All Day Long](#) (Rodney Crowell/Vince Gill).

If we're going to get clever, let's make it count, right?

Thing is, being clever is kind of a novelty. Only goes so far, and can only be done occasionally.

Titles like that don't make it a great song anyway.

In fact, the title has absolutely zero to do with whether a song is great or if it sucks.

Years ago the band Bread had a huge hit with a song written by David Gates and Walien Bruner that had only two letters. It was titled, [If](#).

Fact is, there is no kickass title, anywhere in songwriting.

Why?

Because a title is dormant until the lyrics breathe life into the lungs of the song, and the song captured by a listener's heart.

That said, we do need a title, and we can spice up its own elements some to make it memorable. You'll see a bunch of ways to do that in a bit, but honestly? You can lipstick a pig and it's still a pig.

A pissy song with a great title is still a pissy song.

Pick a Rose, call it a Cat Tail, and the beauty is still in its pedals, not its name.

The song's title is made beautiful, clever, or kickass by the lyrics which spotlight it.

Kappish?

Places *to Find Song Titles*

Songwriters are always on the lookout for possible titles.

They're everywhere.

Let's go on a little trip, a tour de title. And by all means, feel free to use any or all of the examples below to write your next tune. As you read them, I bet you get some sense of a theme or song idea, just from the title.

When were done, I'll reveal something so EASY about getting titles, your chin will have carpet burn from dropping.

Ready? You can find titles in...

Conversation.

Anywhere there is live, spontaneous human voice, it means you're in title country. Find them in...

Waiting Lines

Here are a handful of potential titles I lifted off of two waiting lines.

- I Don't Know This Girl.
- Once I Turn It Up.
- Can't Even See That Side.
- False Alarm.
- I Just Got Nervous.
- She's Busted.
- Too Much Time.
- Where's The Line?
- Let's be Honest.
- Let's be Real.
- Pimp My Ride.
- Nice Save.

Airport Goodbyes

Here's some I lifted from just one airport goodbye.

- Bigger and Better.
- Half Way There.
- Any Last Words.
- Gotta Jump.
- 1-2-3 You did It.
- That's So Dangerous.
- Did You Figure It Out?
- Give JuJu a Hug.

- I Don't Want Him To Go.
- Take Good Care.
- One More Hug.
- You're Okay.
- Have a Good Time.
- I'll Call You.
- Look At Me.
- Thank You for Being Here.

Visit to the Park

Took me just a few minutes to slide the below titles out of some park chatter.

- I'm So Outa Here.
- Too High.
- That's My Girl.
- Climbed To The Top.
- Just Hold On.
- It's Hot.
- Makin' Some Playdough.
- Friday Night on a 3-Day Weekend.
- When I Grow Up I'm Going to be a Dinosaur.
- The Super Star.

Church Chat

How about thou shalt steal thy titles from church?

- Good Morning Brother.
- Before You Left the House.
- Turn Off Your Phone and Listen.
- Meet My Wife Susan.
- Do You Know the Truth?
- Sit Down and Listen to the Man.
- If We Only Knew.
- Time is Short.
- At 5:30 Tonight.
- It's Not About Us.
- Take the Time.
- Walking Down the Aisle Today.

- Those Red Flowers Over There.
- Everybody say Amen.
- Don't Believe Me, Show Up This Wednesday.

Day Job

Sneaky little secrets behind the cubical or at the water cooler...

- You Won't Believe What Happened Yesterday.
- I'm Doing Okay, I guess.
- When He Dies I Hope They Serve a Meal at His Service.
- I Told Kathy.
- Did You Miss Me?
- Unbelievable.
- Had You Heard?
- Boy... You're Brave.
- I Don't Have a Map.
- You Saved the Day.
- My Daughter and I.
- He Never Left the Room.

Around the House

Maybe your kid has a friend over and they are chatting away about their BFs or GFs. Here are some title possibilities I picked out from only a few minutes of conversation between my daughter and a friend of hers walking out the door.

- When we were leaving.
- Only two showed up.
- He always wears cowboy shirts.
- Late summer.
- Let's party... let's go.

You get the picture. Anywhere your legs carry your head to real-time live conversation, titles are found.

Who hasn't even heard chats in public restrooms where the person in the stall thinks he/she is isolated to the world doing their 'bidniz' and talking on the phone?

2. Books

Books are a great place to find titles. In many cases, they've already put in some of the elements we'll talk about in a minute which make for interesting

titles. Other than an extreme case, book titles can't be copyrighted, so they're fair game to borrow from.

Here are some random examples I found in no time at all.

- Baby Proof.
- Hot On Her Heels.
- Me and My Shadow.
- When The Game Was Ours.
- Angel Creek.
- Rough Country.
- 204 Rosewood Lane.
- Believing in Magic.
- Between Breaths.
- Blue.
- A Scot in the Dark.
- Always A Cowboy.
- Chalked Up.
- Fast and Loose.
- I Let You go.
- Manitou Canyon.

That was just a quick scan of a Best Seller's List. You could also go to your local library or bookstore and start reading... the book spines while walking the aisles.

3. Song lyrics.

Many times I'll be listening to a song and a line in the middle of a song will stand out as an idea or title for a song. You can't copyright a phrase or line of a song, other than extreme cases, so it is fair game to expand on.

Here are a few ideas I picked up within only 3 or 4 minutes:

- Then I Saw You.
- What's It All About?
- Heart of Stone.
- Upon the Window Pane.
- The Rain Disappears.
- Put Out The Fire.
- You'll Get Your Way.
- If I Wanted To.

- I Could Never Be Free.
- Never Believed It Was True.
- Now It's So Clear To Me.

The above title possibilities came within only a couple minutes. About the time it took one song to play.

In fact, they did come all from one song. Do you recognize it from the lyrics above?

If you've not heard it, take a minute to go up on the net and find the 80s pop hit by the band America titled, [You Can Do Magic](#).

Listen to it and see how easy it is to extract titles from other songs. The last few lines came line by line right off the bridge of the song. Listening to it again, I see so many title possibilities I missed.

In a second. I'll open up a streaming internet station to some channel. When it starts playing, I'll note potential titles from the lyrics in real time. Here we go...

- Have a Heart.
- Little by Little.
- While I Fall Apart.

Oops. I came in on the tail end of Bonnie Raitt's song, Have a Heart. It faded out and in came Bonnie Tyler's Total Eclipse of the Heart...

- Turn Around.
- Every Now and Then.
- I Get a Little Bit Lonely.
- You Never Come Around.
- I Get a Little Bit Tired.
- I See the Look in Your Eyes.
- Bright Eyes.
- I Fall Apart.
- I Need You Now.
- Need You More Than Ever.
- If You Only Hold Me Tight.
- We'll Never Be Wrong Together.

Okay. Had to stop typing and clean up the mess of typos trying to keep up with the streaming song.

Let's do one more just to prove how easy it is. We'll switch genres and jot down a few thoughts on what the song could be about.

Here we go...

She'll Take the Painting in the Hallway.

Break up song after a long history together. Or perhaps a song about an elderly person leaving the family home to spend her last days in a nursing home. Or, could be a song about choice. Someone offering a song's character enough money for a painting to retire on, or keep it herself to remind her of who she is, and she takes the painting over the cash.

In Junior High.

A love song of when two young lovers first met. Could be a song about a special teacher who changed the life of the student/singer back then. It could be the opposite of a senior moment, realizing life is far from over as empty nesters and they are on a junior high.

That Old Lamp Up in the Attic.

A son reminiscing about a parent while going through the old house's contents. A person looking back on a childhood and the plans that were written under the light from the old lamp. Could be a song about wishing one could go back to a time when that old lamp was part of everyday life... simple and innocent.

She'll Need Some Light.

A song about mentoring someone through a time of hopelessness. Song about an elderly woman telling a story about her writing down her memoirs.

18-Years.

Reflective of an earlier time of life. Marking a specific event in life which marked a life change. A special wedding anniversary between two people.

Passed the Tears.

Break up song, or song of recent loss. I get the feeling of a person in her forties or fifties who is now on their own. Could be a song marking a life from a child to elderly adulthood... from skinned knee to leaving home on her own to loss of husband.

She Cries Some Anyway.

A song about happy tears. She is happy about her brand new baby but cries anyway. Happy about watching her baby strike out on her own... but cries anyway. Happy about moving from a house into a better one, but cries anyway. A song about the bitter sweetness of change and gifts it brings.

Room Enough to Fly.

Song about backing off of parental protection. To trust the values one has instilled in a child. Perhaps it's about a mother who spent her life raising kids and is now looking to begin her career.

Even Though.

A song filled with a fair amount of contrast. Even though she should feel a certain way she doesn't. Even though he feels guilty about something, he finds something special in it. Even though someone has been handed hard cards, they've risen above the odds.

It's Never Easy.

Maybe it's never easy but it's always fun... or an adventure. Focus around the adage, good things worthwhile don't always come easy.

Letting Go.

Could be about a workaholic coming to grips with retirement. A loss of a loved one. Letting go of self-tortured guilt over a major life mistake. Maybe shirking the conservative limits one puts on oneself, and it's time to bust loose and live life.

So Many Things.

A tune depicting all the things he loves about her. A song about life direction and it's many choices, but values rule them all. A song about so many things which can distract the love for another, but love rules.

Out in the Garden.

A song about tranquility from life's hustle. Maybe a song reminiscent of one's childhood and they wish they were back in the garden picking produce with Grandpa, but he's since gone.

Spend More time.

A song about having a wallet full of time and he's spend happy with friends and family. A song telling his sweetie he dreams about spending more time with her, that the hustle of life isn't nearly as important.

Nothing's in Her Way.

A song showing the distractions in life, but as cluttered as it seems nothing stops her from her goals. Or a song about a special man who she thinks is nothing, but, "nothing" is in her way.

Spent Her Whole Life Waiting.

Love tune for Mr. Right. Or she's spent her whole life waiting to start a career. Or spent her whole life waiting for something, she's nearing the end, and she still waits... never having really lived a fulfilled life.

Okay. All the titles came from the Suzy Bogguss song, [Letting Go](#) (Doug Crider/Matt Rollings,). Any of the above lines or partial lines could be turned into a killer song. If written right.

Want a boatload of titles? Just pull up your iTunes library, start playing, and get the pen scratching out titles as fast as they're coming at you.

You could also go up to the net and browse for any lyrics from your favorite songwriter's

4. Newspaper Headlines.

Scan the newspaper for headlines, phrases in an article, or ad copy.

Here are a few examples:

- Rough Diamonds Gleam.
- Good Graces.
- Skin Deep.
- Tough Love.
- Crazy Horse.
- Nashville Man.
- Play Dead to Survive.

Okay. Enough examples already. I'm sure you see how easy it is to find titles by now.

How easy?

Remember that wad of titles I got from airport goodbyes? All those ideas from scenes in the park? Those title possibilities from those two waiting lines? The inspired possibilities from church chat?

Remember I said I'd show you how easy it is?

My butt never once left my office chair. I got all of those by putting my cheeks in the seat, going on-line, listening to the house here, and thinking back on conversations I'd had with people.

So, don't give me no excuse you can't find titles. You don't need a black book of titles to horde and protect with your life. You don't need to skulk around seedy little places to find great titles. You don't even need to leave the house. They are right in front of you, anytime you want them.

34 Places to Find Titles

Here is a list of places to look. It's not exhaustive, but it'll bloody-well keep you going for a long time to come.

Some you might not have thought about. Some are very helpful if you are looking to write a song about a topic which you need to know more of the slang or terminology to put in your lyric.

1. YouTube clips.
2. Twitter feeds.
3. Facebook posts and groups.
4. LinkedIn groups.
5. Forums.
6. Podcasts.
7. Bumper stickers.
8. Billboards.
9. Signs on businesses and churches.
10. Car conversations.
11. Public transportation—trains, buses, planes.
12. Elevator chat.
13. Waiting lines.
14. Movies, TV shows, and theaters.
15. Newspaper headlines and articles.
16. Nightly news reports.
17. City sidewalks.
18. Product packaging.
19. Parks and amusement parks.
20. Restaurants and coffeehouses.
21. Professional or hobbier meetings.
22. Other song lyrics.
23. Best Seller's list.

24. Book store or library book spines.
25. Book synopsis.
26. Magazine headlines or articles.
27. Junk mail.
28. Email and spam mail.
29. Search engine keyword searches.
30. Family conversations.
31. Cubical, coffee pot, or water cooler chat.
32. Cruises, beaches, and vacation sites.
33. Text messages.
34. Bog posts.

Making Titles More Appetizing

There are things you can add to your title to make them more appealing to the imagination, or just stand out more.

Here's a Baker's Dozen of top tricks you can use.

1. A name of a city, state, country: Amsterdam—Coldplay. New York New York—Frank Sinatra. Meet Me in Montana—Marie Osmond/Dan Seals. God Bless the USA—Lee Greenwood. Africa--Toto.
2. A color: Lady in Red—Chris de Burgh. Bluer Than Blue—Michael Johnson. Back in Black—AC/DC. Purple Rain—Prince. Blue—Leann Rimes. Red-headed Stranger—Willie Nelson.
3. Rhymes or assonance. Crocodile Rock—Elton John. Super Trooper—ABBA. Sandman—America. Kiss on My List—Hall & Oates. Needed Me—Rihanna.
4. Opposites: I Got It Bad and That Ain't Good—Ella Fitzgerald. Live Like You Are Dying--Tim McGraw. I Hate You I Love U--gnash Featuring Olivia O'Brien. Beautiful Mess—Jason Mraz.
5. Consonant Sound-alikes (Alliteration): Soak Up the Sun—Sheryl Crow. 1999—Prince. Birmingham Blues—ELO. Let Me Love You--DJ Snake Featuring Justin Bieber. Don't Let Me Down--The Chainsmokers Featuring Daya. Run for the Roses- Dan Fogelberg. Just Like Jesse James—Cher.
6. Season of the year. Summer Nights—Rascal Flatts. Autumn Leaves—various artists. A Little More Summertime--Jason Aldean,. Winter Wonderland—Various Artist.
7. A Question: Why Georgia?—John Mayer. Could It Be Magic?—Barry Manilow. How Deep is Your Love?—BeeGees. Where Were You That September Day?—Alan Jackson. Don't You Remember?—Adele.

8. Numbers: 21 Guns--Green Day. 1999—Prince. 99 Red Balloons—Nina. 1-2-3—Gloria Estefan. Three Times a Lady—The Commodores.
9. One word: Thriller-Michael Jackson. If-Bread. Shake-Jesse McCartney. Jump—Van Halen. Roar--Katy Perry. Closer--The Chainsmokers Featuring Halsey. Broccoli--D.R.A.M. Featuring Lil Yachty. Ben—Michael Jackson. Footloose—Kenny Loggins.
10. Letters. T.R.O.U.B.L.E.--Travis Tritt. TLC ASAP—Alabama. H.O.L.Y.--Florida Georgia Line
11. Days of the Week: Pleasant Valley Sunday—Monkees. Monday Morning church—Alan Jackson. Tuesday's Gone—Leonard Skynyrd. Saturday Night's Alright for Fighting—Elton John. Sunday Morning Coming Down—Johnny Cash. Monday Monday—Mamas and the Papas.
12. Months: September Morn—Neal Diamond. When October Goes—Barry Manilow. November Rain—Guns and Roses.
13. Word Substitutes: Hurts So Good—John Mellencamp. Look Me in the Heart—Tina Turner.

Can a Song Have More Than One Title?

Immediately I think of the song entitled, [Escape](#), written by Rupert Holmes. Most people know it as, The Piña Colada song. Amazingly it did very well despite its misunderstood title. Do a search for it. People ask stuff like... "When was the Piña Colada song written?" Not so much, "When was Escape written?"

So, why the confusion when the title was placed in a traditional position in the chorus?

Personally, I feel it is the groove, exotic energy, and melodic feel of the phrase starting off the chorus which caused a competition with the real title at the end of the chorus. That, and often we do find a title at the very beginning of a chorus as well as at the end.

This brings about a very good awareness. Don't write a song which, in the case of Escape, has a strong melodic and lyrical phrase as Piña Colada which feels in competition to the real title. Also, beware of competing phrases in terms of repetition to the actual title.

For instance, if I wrote a song titled Just You and Me. Based off the below lyric what would you think is the title?

*I'd love you if we'd ride horses along the beach,
I'd love you if we sat out in the rain.
I'd love you if we touched the Great Pyramids,
I'd love you if it all went down the drain.
The world doesn't really matter... can't you see...
When it's just you and me.*

Can you feel the title competition in your songwriter's soul?

The content of the title and the placement want's so hard for the title to be, Just You and Me. But, the phrase, I'd Love You, is getting in the way.

It's like taking your girl out to a drive-in movie, going for the kiss, and just as you're closing in, your little brother's arm grazes her lips reaching from the back seat for a handful of popcorn.

We might re-title the song, I'd Love You If. Or neutralize the competition by changing the repeated phrase and using the sandwich technique with, Just You and Me.

Something like:

*If it were just you and me riding horses along the beach,
Or sitting cold out in the rain.
If we touched the Great Pyramids,
If it all went down the drain.
It really doesn't matter... can't you see...
Nothing else matters, as long as it's just you and me.*

Better?

A good rule of thumb, in my humble but accurate opinion, (hey it's my newsletter, right?) is...

If you're going to use the title at the start of the chorus, sandwich the chorus by ending up with it again. If you're using it just on the end, it's less important to start off with it.

It's what your listener last hears, or most often hears, coupled with the music which makes the title memorable.

As you write, and especially as you re-write and change things up, be aware of a morphing lyric and a dual title sneaking in on you.

Old School Verse Chorus Title Placement

Back in the day, it was sacrilegious to put the title anywhere but in specially reserved places in a chorus. Anywhere else would earn a scowl from the lyric Nazis out there.

And, I will say, our ear has become accustomed to hearing them in certain places, but...

We also want to surprise our listener at times. We want to get away from the redundancy and boredom which can affect our song.

Used to be, the chorus was the only place to find the title, and that my friend, was it.

Or in the case of an AABA type song (verse, verse, bridge, verse), you'd find the title in the refrain or opening line only, but, we've grown up a little.

Check out this AABA type [song by John Mellencamp](#).

Ain't no mistaking the title on this one. Eighteen title mentions within a couple minutes pretty much hammers it in. I'm sure the songwriters of old flipped in the caskets when this one came out.

Alrighty. Let's stick with the small town theme, switch genre's and switch song forms.

Check out this [verse chorus tune from Alan Jackson](#).

Oh boy. I remember getting rebuked at songwriting meetings for having a title in the verse, in the pre-chorus and in the chorus. I guess it takes people like Alan Jackson to say it's okay, but it shouldn't.

These cracks in the rules can blur the lines a bit, causing us to rely on our songwriting intuition more, but I personally like the freedom.

As I always say, it's okay to break the established rules, as long as you know the rules to start with, know when you are breaking them, and know why you are breaking them.

I expect, just like we've moved from only using perfect rhymes in songs, we'll eventually blur the lines on title placements even more.

The point is, to be aware of what is palatable. If every song had a title in it like John Mellencamp's Small Town, we'd get sick of songs pretty quick.

If we had songs with only one mention in it as, [The Rose](#), we might be more tuned into the lyric, but enjoy them less when we just want a feel good rhyming tune to get us home from the 9-to 5 grind.

Are you seeing the importance, depth, and versatility of titles?

It's not just about what to request on the radio or to search on iTunes. It's about the beating heart of the song's soul and how it makes you feel, and where it is mentioned.

Recently, I saw a thread on Facebook about singer-songwriters getting upset about people chatting during their shows at coffeehouses.

They were all upset how people could come there to listen to music, and do nothing but talk and add to the distractions.

My comment was...

playing coffeehouses expecting people not to talk is akin to ordering a Big Mac expecting a T-bone steak. If a songwriter wants to be listened to, book yourself at a listening room, house concert, live contest, or as a formal concert.

What does that have to do with titles and songs?

Well? If you write a dance tune and play it for a house concert, you'll disappoint them.

If you write a profound, thought provoking story song and play it out on the dance floor, you'll have an empty room.

Title placement and how you write to that title could help determine what kind of audience will listen to it. So not only is it about the song, but it's about the listener. Because, without a listener to hear it, how else can it

change or affect anyone... other than the therapeutic qualities for the writer when penning it.

Don't get me wrong, the latter is huge, but...

If a tree falls and no one is there to hear it, does it make a noise?

And when a song is written and no one is there to interpret it, does it have any emotion?

Placing Titles in Three Song Forms

Without getting too much into song forms themselves, that is for another time, here are some general references and examples of where to try placing your titles in various song forms.

AAA Title Placement

- [Blowin' in the Wind](#): End of each verse.
- [The Rose](#): End of song.
- [Early Morning Rain](#): Beginning and end of song.
- [If You Could Read My Mind](#): Beginning of each verse.

AABA Title Placement

- [One Last Time](#): At the end of each verse.
- [Another Day In Paradise](#): Twice at end of each verse and tagging out.
- [Monday Monday](#): Beginning of each verse.
- [She's Out of My Life](#): Beginning and end of song.
- [Your Smiling Face](#): Beginning of song and once again near end.
- [Say-Say-Say](#): First line of song only with background singers towards end.

Verse-Chorus and Variations

- [Hello](#): Beginning of each verse and each chorus section.
- [Horse With No Name](#): End of first line in chorus.
- [I'm Yours](#): Last line in chorus.
- [Purple Rain](#): Every line of chorus, end of 1st verse, end of bridge.
- [Any Way You Want It](#): Multiple times in chorus.

As you can see, there are some liberties taken in where to place a title in your song. Play around with the different positions to see how it might change your song's effectiveness and ability to be remembered.

A good test is to play the song for someone without a lyric sheet. If they tell you the correct title, you've done a good job.

Skin in the game

1. Write three different choruses using the same title. Place the title in different positions in the chorus. Try repeating it several times in the chorus. Then try the sandwich technique. Then try writing it only to the end line.
2. Write or re-write an AA, or AABA, VCVC, or VCVCBC type song; putting the title in all sections, minus the bridges.

Solo exercise

1. Find 10 titles for any five methods mentioned above. In other words, come up with 50 titles all together.
2. Take 25 of the titles you came up with, and write down three possible song ideas the title seems to spark.

For example, a title as, Giving You the Power, which I picked off an internet station's advertisement just now. It could be about:

- Could be a Christian song about submitting to a higher calling or consciousness.
- Could be about a lover expressing his or her vulnerability in a relationship.
- Could be about a person talking to themselves, refusing to let life lead them around and they're taking back power over their life.

See? Easy-peasy. From there you can dig deeper and begin writing your next tune.

Object Writing Topics

1. Pool table.
2. Cigar band.
3. Rain on the planet Jupiter.
4. Leaf pressed in the pages of a book.
5. You are floating in space looking at Earth.
6. Shifter knob on a 67 Firebird.
7. Sound of a fart in a quiet library.
8. Circus clown walking on a beach.
9. Person riding a Harley with acoustic guitar strapped to the back.
10. Back door of a building with WARNING! Sign above it.
11. U.S. flag with something wrong with it.

12. Purple heart pinned on WWII soldier's uniform.
13. A ring embedded in highway pavement.
14. Wooden Native American flute.
15. Covered horse-drawn wagon.
16. Purple rain.
17. Bouquet of flowers laying on piano keys.
18. Multi-colored birthday balloons.
19. Man sleeping in freight train car.
20. Ink stains on fingers.
21. Woman with feathers in her gray hair sitting at a bar.
22. Mud puddle.
23. Cowboy drinking evening coffee by himself at a campfire.
24. Faded green rowboat upside-down on a quaint lake shore.
25. Hot shower on a cold winter day.
26. Vomit on the sidewalk.
27. Leather bracelet on woman's wrist.
28. Passenger in an Indianapolis Race car.
29. You are inside a playing violin.
30. Fireplace in a mountain chalet.
31. You are a micro-organism in the pores of a ceramic coffee cup.

Until next time... Keep writing from the heart!

©2016 Brad Dunse All Rights Reserved

Copyright and Disclaimer: No use of Tune Booster in full or in part, or any material published or displayed within Tune Booster or its related web sites may be used without permission. All duplication, reproduction, or distribution rights are solely reserved for the copyright owner:

Brad Dunse
PO Box 611
River Falls, WI 54022

By logging on to this site or downloading material for your personal entertainment use permitted through agreements between you and the copyright holder, you agree to abide by the copyright laws protecting intellectual properties, you further agree to any and all Terms of Use (TOU) and privacy terms presented elsewhere on www.tunesmeithtips.com. Any

and all rights are extended to any and all downloadable text, audio, video or other medium.