

From the Album *L* ed Zeppelin 3

Am G D Am G D C G Am G D Dsus4 D Dsus4 D
Am G D
Measuring a summer's day
Am G D C G Am
Only find it slips away to gray,
D G D Dsus4 D Dsus2 D C
The hours, they bring me pain
Chorus:
G C C/D (bass)
Tangerine— tangerine,
G C C/D (bass)
living reflection — from a dream
G C C/D (bass)
I was her love, she was my queen,
G Dsus4
And now a thousand years between
D Am G D
Thinking how it used to be,
Am G D C
Does she still remember times like these
Am G D Dsus4 D Dsus2 D
To think of us again? And I do
Gtr solo (10th fret pos): Am C/G (bass)
D F E F C G D C D
Repeat chorus
Dsus4 D Am G F G
Between

A color photograph of four young men, likely the band The Grateful Dead, posing together indoors. Two are seated in the foreground, and two are standing behind them. They are all wearing casual clothing, including button-down shirts and jeans. The man on the far left is seated, has long dark hair and a beard, and is wearing a light-colored button-down shirt. The man on the far right is seated, has long light brown hair and a beard, and is wearing a dark blue button-down shirt. The man on the far left is standing, has long dark hair and a mustache, and is wearing a light blue button-down shirt. The man on the far right is standing, has long blonde hair, and is wearing a light blue button-down shirt. They are all looking towards the camera.

From the Alham Houses of The Holy

Opening riff: A sus4
D Dsus4 D D sus4 Dm7 C D
(Slow Down Tempo by half)
CG
I had a dream, oh my
CG
Crazy dream, oh oh
CF#
Anything I wanted to know
Fmaj7 G
Any place I needed to go
CG
Hear my song now, People don't you listen now
CG C
Sing along, you don't know what you're missing now
F#
Any little song that you know
Fmaj7 G (Double tempo)
Everything that's small has to grow

A sus4
D D sus4 D D sus4
California sunlight, sweet Calcutta rain
D D sus4 D D sus4
Honolulu star bright, the song remains the same
Dm7 C D (X 4 times) A sus4
D D sus4 D D sus4
Sing out Ha-re Ha-re, Dance the hoochie Koo
D Dsus4
City lights are oh, so bright
D D sus4 Dm7 C D Dm7 C D Dm7 C D Dm7 C D Dm7
As we go sliding slide, sliding, sliding, sliding, sliding, sliding, Ah!



Crowe in Gladiator

HE'S been called the new Clark Gable, the new James Dean, the new Robert Mitchum, the new Marlon Brando, the new Mickey Rourke, and the new Nick Nolte. But Russell Crowe, the most exciting import from Down Under since, well, Mel Gibson, is not exactly a new kid on the acting block. Since his 1990 screen debut in the Australian feature *Blood Oath*, Crowe has appeared in over 20 films, each of which has set industry insiders abuzz about his potential to affix his star in the Hollywood firmament. But in the wake of his stunning turn as a brutish, circa '50s L.A. cop in the star-studded and stylish adaptation of James Ellroy's sprawling 1990 crime novel *L.A. Confidential*, Crowe's waiting time in the wings was finally over.

That Crowe can invite comparisons to such a wide array of cinematic idols speaks volumes about his incredible range. The charismatic and intense actor has proven himself imminently capable of portraying a broad spectrum of human emotions: he's just as competent at projecting beatific sweetness as he is at channeling palpable menace, a glibly schizophrenic facility that only the greatest of actors can claim. His equal conviction in both good- and bad-guy roles, when combined with his risk-taking moxie and unique good looks, places him in a select cadre of current young Hollywood stars—Sean Penn, Daniel Day-Lewis, and Edward Norton, among them—who possess certain star quality, actual talent, and a refusal to pander to anyone.

A look at Crowe's oeuvre immediately bears out his penchant for bouncing back and forth between extremes: he



transitioned from his moving turn as a glibbish dishwasher who befriends a blind man in 1992's *Proof* (for which he won the Australian Film Institute Best Supporting Actor prize) to deliver an unforgettable powerhouse performance as a terrifyingly sadistic Nazi skinhead in Geoff Wright's controversial 1993 film *Romper Stomper* (another A.F.I.-winning portrayal, this time in the Best Actor category). He followed up his role as the sweet, shy son of a good-intentioned middle-aged widower in the Australian-shot comedy-drama *The Sum of Us* (1994) with a brace of promising and considerably darker Stateside assignments: he played a gunslinger turned preacher opposite a gun-toting Sharon Stone in *The Quick and the Dead*; and a creepy computer-generated outlaw with the combined personality traits of 183 of history's most grisly serial murderers, no less to Denzel Washington's rogue cop in *Virtuosity* (both in 1995).

In real life, Crowe seems to have just as many aspects to his own personality. Though he claims that his bad-boy image has been manufactured by the press, he has earned a deserved reputation for being rude (he once abandoned a New York

blunt (he snidely refers to bad reviews as "tomorrow's fish-and-chips wrapping"); hotheaded (he has engaged in fisticuffs with fellow actors, and he once pulled a small pistol on an unsuspecting set stylist to get his demands met more expeditiously); and uncompromising (he battles with directors relentlessly to get his way). Offset these noted characteristics with his equal repute for being an amusing, charming, and generous professional, and you begin to gather the unpredictable and undeniable appeal of Russell

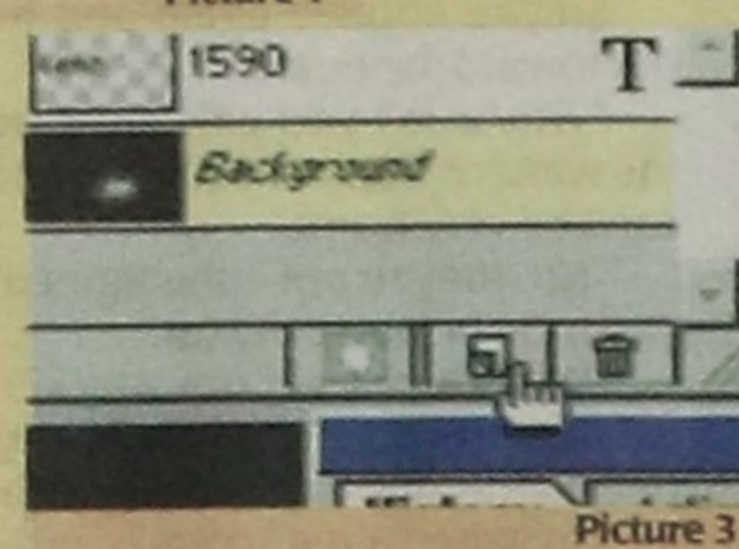
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Picture 1

Instead of selecting the text, Photoshop will create a new layer for the text. With this text layer active, choose the "Load Selection" command from the "Select" menu. Click OK. This will select all the non-transparent regions on the current layer (i.e., it'll select the text).

Then, select the background layer from the layers palette, then create a layer by choosing the "New > Layer" command from the "Layer" menu (or simply clicking the "create new layer" button in the layers palette (Picture 3)). This



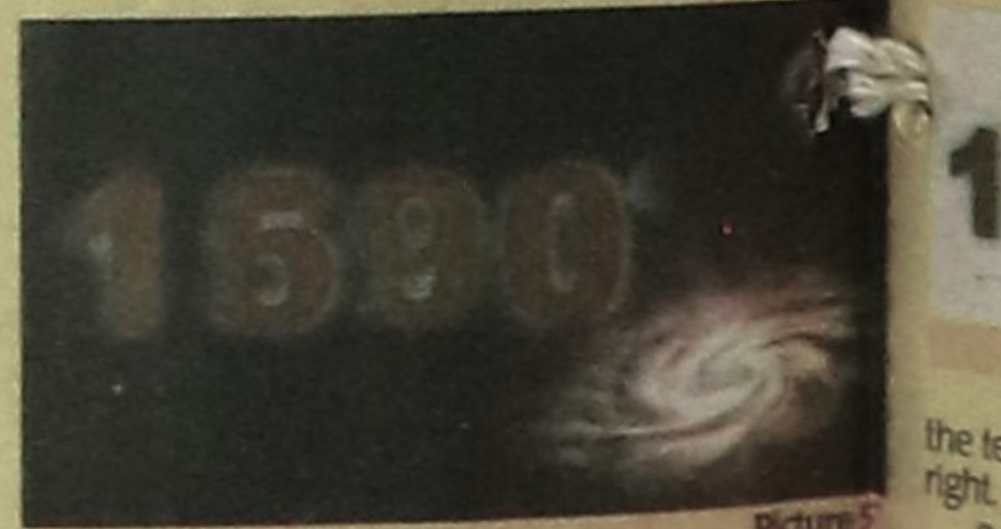
Picture 3

layer will then be between the background layer and the text layer.

4. Now, go to the "Select" menu, and choose the "Feather" command. Choose a pixel value of about 3-5 (this will depend on the thickness of glow you want - you'll figure it out soon enough), and click OK. The feather command will have modified your selection so that it's sorta "blurred" - the edges gradually lose opacity.

5. Fill this feathered selection (using the "Edit->Fill" command, or one of the brushes if you want more control) with a light color.

6. If you're using PS 5, you've finished your glow. You may want to link the text and glow layers together, so that if you move the text, the glow will move with it - click in the little box to the right of the eye in the text layer, in the layers palette (Picture 4).



Picture 5

If you're using Photoshop 3 or something, paste the text you previously copied to the clipboard (press CTRL + V), and press CTRL + D to deselect the text. Now you're done.



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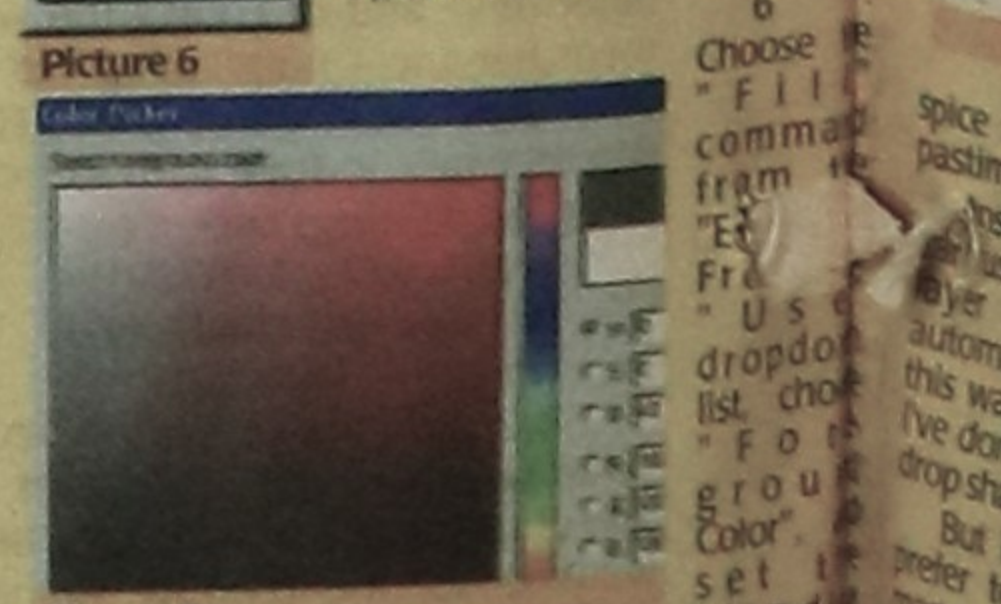
You should have some plain glowing text (Picture 5)

The procedure for making a drop shadow is pretty much the same as a glow, with just 2 extra steps.

1. Open a light image on which a shadow will be visible

2. Perform steps 2-4 as you did for the glow.

5. Choose a dark gray as your foreground color - double click in the top box at the bottom of the toolbox (Picture 6), click on a part of the color picker that's dark gray (Picture 7), and click OK.



Picture :

somewhere around 80%. The lower this value is, the more transparent your shadow will be.

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