



Long Live Rock!!

Alejandro Torres Melo

LONG LIVE ROCK!!

UNIVERSIDAD AUTÓNOMA DE LA CIUDAD DE MÉXICO

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LONG LIVE ROCK!!

Alejandro Torres Melo

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Hecho e impreso en México

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PRESENTACIÓN

Las canciones en inglés utilizan un lenguaje coloquial del que adolecen los libros de texto especializados para la enseñanza del inglés. Una canción puede tener un lenguaje sencillo o difícil de entender, pero descriptivo, con expresiones idiomáticas, repetición, un ritmo natural, entonación, acentuación, uso de material auténtico. El estudiante, a través de la música, puede relajarse, por lo que su aprendizaje puede ser más efectivo.

Krashen propone en su *Hipótesis del Filtro Afectivo* (1982) que ciertas emociones, como la ansiedad y el aburrimiento, interfieren en el proceso de aprendizaje de una segunda lengua. Funcionan como un filtro que reduce la cantidad de lenguaje que el estudiante puede adquirir. Estas emociones negativas impiden un proceso eficiente de adquisición del lenguaje. Este bloqueo puede reducirse cuando el estudiante muestra interés, lo que provee un ambiente de baja ansiedad y eleva su autoestima.

La música ha sido un recurso muy socorrido para enseñar y aprender no sólo el lenguaje, sino la cultura detrás de ella. Los estudiantes pueden identificarse con la música rock por los temas que este género aborda, el cual ha influido a la sociedad contemporánea y a su vez ha sido influenciado por ésta, tocando tópicos universales que la mayoría de los jóvenes reconocen.

Muchos de nosotros hemos experimentado con asombro lo rápido que los estudiantes aprenden canciones; se adueñan de ellas para sus propios fines, en gran parte porque las canciones de rock no tienen referencias precisas acerca de personas, de lugar o de tiempo. Las canciones ocurren cuando y donde uno las escuche y las relacionamos, consciente o inconscientemente, con las personas en nuestra propia vida. Además, son relajantes, divertidas, y de temas variados.

Para los profesores de idiomas, las canciones son textos cortos independientes fáciles de manejar en una clase. En mi opinión, esto es una motivación para el estudiantado porque las canciones se quedan en la memoria; usan un lenguaje conversacional simple y al ser afectivas, son más motivadoras que otros tipos de textos.

Desde mi propia experiencia, he escuchado música rock desde muy joven, y siempre he tenido curiosidad por saber de qué habla una canción. Gracias a ello he aprendido vocabulario, expresiones coloquiales, oraciones o frases de uso común; ayudaron a mi pronunciación; las memoricé escuchándolas varias veces, y a la fecha sigo interesado en saber lo que dicen los nuevos artistas en este género. Es por eso que en mis clases utilizo canciones con el objetivo de transmitir a mis estudiantes mi propia experiencia de aprendizaje.

El objetivo de este libro es que los estudiantes aprendan el vocabulario, tanto de las canciones como el de los artículos, para que lo incorporen al conocimiento que están adquiriendo en el estudio de esta lengua y se puedan expresar más ampliamente. Se espera también que los ejercicios de *listening* ayuden a los estudiantes a mejorar la habilidad auditiva. Con este libro de ejercicios, espero llegar a más población estudiantil de la UACM, no sólo a mis alumnos en el aula, porque la utilidad de este material es para que los estudiantes lo puedan usar en donde quieran y a la hora que quieran. El libro se

puede usar en cualquiera de los tres niveles de los cursos de inglés. No hay ejercicios de *pre-reading*, *pre-listening*, *post-reading*, *post-listening*, para darle libertad de cátedra a los docentes que quieran incorporar el libro a sus actividades en el aula. De esta manera, los profesores podrán realizar cualquier tipo de actividades *pre-* o *post-* que se les ocurra, sin que tengan que limitarse a actividades ya incluidas en el libro. No se incluyen las respuestas porque los profesores pueden proporcionarlas al final del ejercicio.

Conuerdo con Hazard, Riva Palacio y Martínez (2004) al pretender que los alumnos «se apropien de la lengua extranjera mediante su práctica en situaciones propuestas por el maestro o por ellos mismos. Estas situaciones deben adecuarse al máximo posible a las necesidades e intereses reales de los alumnos con el fin de motivarlos en su propio aprendizaje». De esta manera, mencionan estos autores, que «el maestro sea quien aliente a los alumnos a expresarse y a sentir que aprender una lengua extranjera, además de ser factible, puede ser placentero».

INTRODUCCIÓN

En este libro de ejercicios hay letras de canciones de los grupos más populares o representativos de la música rock en inglés, desde sus inicios en la década de los cincuenta hasta el año 2019.

Aprender una canción funciona como dispositivo mnemónico y como herramienta de aprendizaje. El objetivo principal de este libro es que los alumnos practiquen y mejoren su habilidad auditiva, su pronunciación, entonación y acentuación; que aprendan y memoricen nuevo vocabulario, expresiones coloquiales, que practiquen la lectura. Podrán también relacionar la canción a su experiencia personal, a su comunidad, a sus valores personales. Podrán interpretar el tono, la actitud y las emociones de quien canta la canción, y se divertirán escuchándola. Se espera que incorporen el vocabulario aprendido en esas canciones al conocimiento que tienen de este idioma, lo cual les ayudará a expresarse con más naturalidad (Murphey, 1992).

Cada una de las letras de las canciones se muestra en el libro como un ejercicio diferente diseñado para estimular la comprensión auditiva, al mismo tiempo que se escucha la canción (*while listening*); cada una de ellas tiene un ejercicio diferente a realizar *while listening*: letras en desorden, completar el texto, palabras adicionales, canciones con glosarios, líneas en lugar de oraciones de la canción, líneas en lugar de palabras o expresiones idiomáticas, etcétera.

En la parte superior de cada canción se lee el título de la misma, el grupo o artista que la interpreta, el género o estilo al que pertenece, y el tipo de ejercicio a realizar:

1. Fill in the Blanks (llenar los espacios en blanco)
2. Identify Extra Word (identificar palabra extra)
3. Identify Wrong Word (identificar la palabra equivocada)
4. Jumbled Sentences (oraciones en desorden)
5. Jumbled Verses (versos en desorden).
6. Jumbled Words (palabras en desorden)
7. Link Sentences Halves (unir mitades de oraciones)
8. Multiple Choice (opción múltiple)
9. Sentences Missing in Lyrics (oraciones faltantes en la letra de la canción)
10. Word Missing in Sentence (palabra faltante en la oración)

En la parte inferior de cada canción se ve el disco al que pertenece y el año en que salió a la venta.

En la enseñanza del inglés, todo lo que podemos hacer con un texto escrito, lo podemos hacer también con una canción. Además de los ejercicios sugeridos en el libro, los profesores podrán hacer otros diferentes con sus alumnos, por ejemplo: repasar gramática, practicar comprensión de lectura selectiva, hablar acerca de una canción o algunos aspectos de ella, hablar de aspectos culturales, traducirla, practicar vocabulario introducido en la lección, etcétera.

Murphey (1992) también menciona que una canción permite practicar y revisar bajo nuevos contextos el lenguaje previamente enseñado; permite practicar un nuevo idio-

ma al mismo tiempo que se practica la habilidad de escuchar; construye la confianza en esta habilidad al exponer a los estudiantes a diferentes acentos de inglés. Al ser material auténtico, apela al interés y a las necesidades de los estudiantes.

Lynch (2009) comenta que la manera en que enfrentamos las posibles causas de dificultad para los estudiantes que aprenden un segundo idioma depende de si estamos seleccionando textos auditivos o desarrollando los nuestros. Cuando encontramos un texto auditivo que es temáticamente adecuado, pero lingüísticamente difícil en demasía, debemos graduarlo para hacerlo más accesible. La tarea a realizar se puede calificar en términos de proceso o de *output*. El proceso equivale al propósito de los alumnos para escuchar algo: si se les requiere, por ejemplo, identificar puntos clave, el tema de conversación actual o el acento de quien habla. El *output* se puede calificar por medio del resultado físico: lo que los alumnos tienen que producir como evidencia de comprensión, por ejemplo, una respuesta no verbal como correlacionar (*matching*) o marcar.

Este libro tiene un total de 110 letras de canciones y 27 artículos. La sección de Reading Comprehension ofrece artículos con preguntas de comprensión al finalizar cada texto. Las lecturas están asociadas a los temas de las canciones de rock. Estas lecturas son tomadas de artículos auténticos de revistas especializadas, periódicos, sitios de internet, etcétera. Las canciones se agrupan en seis categorías temáticas. Al final de cada artículo se sugieren las canciones que pueden estar asociadas con esa lectura en particular, dependiendo del tema, por lo que esta correlación entre la letra de las canciones y los artículos periodísticos se complementan para ofrecer una conciencia intercultural más amplia. El profesor puede optar por pedir a sus alumnos que lean un artículo antes de escuchar la canción asociada a él, o viceversa.

Grellet (1981) nos dice que entender un texto escrito significa extraer la información requerida de la manera más eficiente posible. Uno debe comenzar con la comprensión global y avanzar hacia la comprensión detallada en lugar de trabajar al revés. La dificultad de un ejercicio de lectura depende de la actividad que los estudiantes deben realizar, no del texto mismo.

De acuerdo con Bowen y Marks (1994) el material auténtico es de utilidad e interés, además de deseable, porque proporciona un lenguaje real y ofrece variedades en este lenguaje.

Según Webb y Nation (2017) el uso de preguntas pronominales (*wh*-questions), brinda oportunidades para la recuperación productiva y el uso productivo variado. Mientras que las preguntas de opción múltiple, las preguntas cerradas (*yes / no* questions) y las preguntas de *verdadero / falso* contienen todas las respuestas dentro de las preguntas, las preguntas pronominales requieren que los alumnos formulen sus propias respuestas, lo que permite una recuperación productiva; y si las respuestas no pueden copiarse textualmente del texto, entonces también existe la oportunidad de un uso productivo y variado.

Las preguntas de comprensión varían en términos del enfoque: se concentran en detalles dentro del texto; en las ideas generales y en la esencia del texto; en la aplicación de ideas en el texto o en la crítica del mismo. La manera más directa de usar preguntas de comprensión es que los alumnos lean el texto y luego respondan las preguntas.

Para que los estudiantes puedan leer los escritos y contestar las preguntas de comprensión del libro de ejercicios, se les recomienda aplicar las estrategias que Hazard,

Riva Palacio y Martínez (2004) sugieren para leer lenguas extranjeras, por mencionar algunas: reconocer palabras rápidamente; utilizar características del texto (título, subtítulos, encabezados, imágenes, etcétera) para inferir información; analizar palabras nuevas; identificar funciones gramaticales de las palabras; concentrarse en la construcción del significado; tratar de entender el significado general del texto; identificar o inferir las ideas principales; entender la relación entre las diferentes partes del texto; la intención del autor.

Es importante señalar que en el libro no hay una clave de respuestas para los ejercicios. El objetivo de esto es que los estudiantes hagan un esfuerzo al escuchar las canciones para completar lo que se les pide, las respuestas las pueden encontrar en los diferentes sitios de letras de canciones o en sitios de streaming de música; para las preguntas de comprensión, deben aplicar las estrategias de lectura arriba mencionadas para encontrar las respuestas. Estos ejercicios se pueden utilizar en cualquiera de los tres niveles de inglés de la UACM para reforzar algunos puntos que se hayan visto en clase, o simplemente para practicar las habilidades auditiva y lectora. Los alumnos que ya tengan un nivel más avanzado pueden utilizarlo de manera autónoma.

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Las letras de las canciones las encontré en diferentes sitios de internet, como:

<https://www.azlyrics.com/>
<https://genius.com/>
<http://www.songlyrics.com/>
<https://www.lyrics.com/>

por mencionar algunos. También en las fundas de los CDs, y en sitios oficiales de algunos artistas.

LONG LIVE ROCK!!*

(canción escrita por Pete Townshend, la cual aparece en el álbum Odds & Sods, de The Who, de 1974)

“The definition of rock and roll lies here for me, if it screams for truth rather than help, if it commits itself with a courage it can't be sure it really has, if it stands up and admits something is wrong but doesn't insist on blood, then it's rock and roll”.

Para mí esta es la definición de rock and roll: si grita pidiendo la verdad en lugar de pedir ayuda, si se compromete con una valentía que no está seguro de tener, si se pone de pie y admite que algo está mal, pero no insiste en el derramamiento de sangre, entonces es rock and roll.

“What I've really tried to do is to illustrate that the reason rock is still around is that it is not youth's music. It's the music of the frustrated and the dissatisfied”.

“Lo que realmente he intentado hacer es ilustrar que la razón por la que el rock todavía existe es que no es música juvenil. Es la música de los frustrados y de los insatisfechos”.

Pete Townshend

* Ver comentario en la página 235.

PRIMERA PARTE

CATEGORÍAS TEMÁTICAS DE LAS CANCIONES

I. POWER TO THE PEOPLE. (ROCK AND REVOLUTION: PROTESTS, INCONFORMITY, REBELLION, TRANSFORMATION, ETC.)

II. 21ST CENTURY SCHIZOID MAN. (ROCK AND SOCIETY: LIFE, DEATH, CRUEL REALITY, GOOD / BAD TIMES, ETC.)

III. AGAINST THE WIND. (ROCK AND FREEDOM: THE ROAD, TRAVELLING, FREE WILL, INDEPENDENCE, ETC.)

IV. CRAZY ON YOU. (ROCK AND RELATIONSHIPS: LOVE, SEX, DESIRE, ROMANCE, ATTRACTION, QUARRELS, ETC.)

V. HEARTBREAK HOTEL. (ROCK AND HEARTBREAK: BREAKUP, SORROW, REGRET, ANGUISH, HEARTACHE, THE BLUES, ETC.)

VI. SYMPATHY FOR THE DEVIL. (ROCK AND THE DARK SIDE: ADDICTIONS, OBSESSIONS, VICES, VIOLENCE, ETC.)


Accede a las canciones de este libro desde el siguiente vinculo:

<https://drive.google.com/drive/folders/1Pza3inupckKViE8fReSaW0bB-p3HHcB1e>

I. POWER TO THE PEOPLE

(Rock and Revolution: Protests, Inconformity, Rebellion, Transformation, etc.)


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<p>1. AMERICAN WOMAN</p>	<p>Autores: Randy Bachman/Burton Cummings/Jim Kale/Garry Peterson; intérprete: The Guess Who.</p>	<p>Rock</p>
	<p><i>American Woman</i>. 1970. Los derechos de autor de la portada pertenecen a la disquera, RCA Records, o a los artistas gráficos, los fotógrafos David Hecht y Nick Sangiamo..</p>	

👉 Jumbled Verses. Escucha la canción. Escribe un número del 1 al 8 en los paréntesis en el orden correcto en que escuches los versos.

<p>(____)</p> <p>You're no good for me I'm no good for you Gonna look you right in the eye. Tell you what I'm gonna do You know I'm gonna leave, you know I'm gonna go You know I'm gonna leave, you know I'm gonna go, woman I'm gonna leave, woman Goodbye, american woman goodbye, american chick, goodbye, american broad ...</p>	<p>(____)</p> <p>Coloured lights can hypnotize Sparkle someone else's eyes Now woman, I said get away American woman, listen what I say. American woman, said get away American woman, listen what I say</p>	<p>(____)</p> <p>American woman gonna mess your mind American woman, she gonna mess your mind American woman gonna mess your mind American woman gonna mess your mind Say A, Say M, Say E, Say R, Say I, Say C, Say A, N, American woman gonna mess your mind (x3)</p>	<p>(____)</p> <p>Go, gotta get away, gotta get away Now go go go I'm gonna leave you, woman Gonna leave you, woman Bye-bye Bye-bye Bye-bye Bye-bye</p>
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<p>(_____)</p> <p>Coloured lights can hypnotize Sparkle someone else's eyes Now woman, get away from me American woman, mama let me be.</p>	<p>(_____)</p> <p>American woman, stay away from me American woman, mama let me be Don't come hangin' around my door I don't wanna see your face no more I got more important things to do Than spend my time growin' old with you Now woman, I said stay away, American woman, listen what I say</p>	<p>(_____)</p> <p>Don't come hangin' around my door Don't wanna see your face no more I don't need your war machines I don't need your ghetto scenes</p>	<p>(_____)</p> <p>American woman, get away from me American woman, mama let me be Don't come knockin' around my door Don't wanna see your shadow no more</p>
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2. AUTHORITY SONG	Autor e intérprete: John Mellencamp.	Rock
	<i>Uh-Huh</i> . 1983. Los derechos de autor de la portada pertenecen a la disquera, Riva Records o a los artistas gráficos. Diseño: Mo Strom para Bob Heimall, Inc. Ilustración: Michael Sell.	

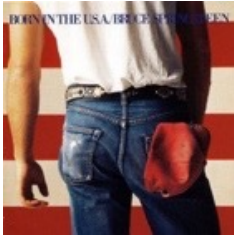
☞ Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones.

They like to get you in a solitary compromising position
 And they like to get you there and smile in your ugly face
 Well, they think, they're so cute when they got you in that terrible condition
 Well, I think, it's a total fucking disgrace, and I say

(Chorus)

I fight authority, authority always wins
 Well, I fight authority, authority always wins
 Well, I been doing it, since I was a young stupid kid
 I've come out grinnin', fighting
 Well, I fight authority, authority always wins

I call up my catholic preacher
 I say: "Gimme more strength for Round 5"
 He said: "You don't need no strength, you need to grow up fast, son"
 I said: "Growing up always leads to growing old and then to dying,
 And dying to me don't sound like all that so much fun", and so I say
 (Chorus)

3. BORN IN THE U.S.A.	Autor e intérprete: Bruce Springsteen	Rock
	<p><i>Born in the USA</i>. 1984. Los derechos de autor de la portada pertenecen a la disquera, Columbia, o a la artista gráfico, Annie Leibovitz.</p>	

☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches.

Born down in a (*dead / head*) man's town
 The first (*stick / kick*) I took was when I hit the ground
 You end up like a dog that's been beat (*too / so*) much
 Till you spend (*all / half*) your life just covering up, now

(*Chorus*)

Born in the U.S.A.
 I was born in the U.S.A.
 I was born in the U.S.A.
 Born in the U.S.A.

Got in a little (*hometown / homerun*) jam
 So they put a (*rifle / shotgun*) in my hand
 Sent me off to a (*foreign / faraway*) land
 To go and kill the (*asian / yellow*) man

(*Chorus*)


Come back home to the (*winery / refinery*)
 Hiring man says "Son if it (*was / were*) up to me"
 Went down to see my (*L.A. / V.A.*) man
 He said "Son, (*you don't / don't you*) understand, now"
 I had a brother at Khe Sanh (*fighting / killing*) off the Viet Cong
 They're still there, he's (*all gone / at home*)
 He had a woman he (*married / loved*) in Saigon
 I got a (*picture / photo*) of him in her arms now

Down in the shadow of the penitentiary
 Out by the gas (*pumps / fires*) of the refinery
 I'm ten years (*burning / running*) down the road
 (*No place / Nowhere*) to run, ain't got nowhere to go
 (*Chorus*)

I'm a long gone Daddy in the U.S.A.

(Chorus)

I'm a cool rocking Daddy in the U.S.A.

<p>4. CHILDREN OF THE GRAVE</p>	<p>Autores: Ozzy Osbourne/Tony Iommi/Geezer Butler/Bill Ward; intérprete: Black Sabbath.</p>	<p>Heavy Metal</p>
	<p><i>Master of Reality</i>. 1971. Los derechos de autor de la portada pertenecen a Warner Bros. Records. Dirección artística de Mike Stanford. Diseño a cargo de Bloomsbury Group.</p>	

👁️ **Jumbled Sentences.** Escucha la canción. Las oraciones (a-p) están en desorden. Llena los espacios numerados en la columna derecha con la letra de las oraciones en el orden correcto en que las escuches. La primera está hecha como ejemplo.

<p>They'll fight the world until they've won And all the hate that's in their hearts They're tired of being pushed around And told just what to do Against the world in which they have to live Revolution in their minds the children start to march And love comes flowing through, yeah! <i>Children of tomorrow live in the tears that fall today</i> <i>Will the sun rise up tomorrow bringing peace in any way</i> <i>Must the world live in the shadow of atomic fear</i> <i>Can they win the fight for peace or will they disappear?</i> Yeah! h. Children of the Grave, Yeah! So you children of the world, Spread the words today Listen to what I say If you want a better place to live in You must be brave Show the world that love is still alive Or you children of today are</p>	<p>1 <u> f </u> 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 8 _____ 9 _____ 10 _____ 11 _____ 12 _____ 13 _____ 14 _____ 15 _____</p>
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5. ENOUGH IS ENOUGH

Autor e intérprete: **Tommy Castro**

Blues-Rock




Stompin' Ground. 2017. Copyright fonográfico © - Alligator Records & Artist Management, Inc. Ilustración de la portada por Angelique Benicio

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

Ya push me _____ and I'm gonna push back
 Here come a train and it's on the _____
 S'Gonna be a _____
 Cause we gotta have a _____ solution
 Enough is enough Enough is enough Enough is enough
 _____ rise up Enough is enough
 _____ give up 'cause Enough is enough
 _____ a change and I'll tell you just why
 river of patience has just _____
 I've had enough of all your _____
 Can't you hear the people _____
 Enough is enough Enough is enough Enough is enough
 Enough is enough N!
 The _____ at the top with all the money
 They're just like a bunch of _____
 They're on a _____ bender
 Gotta keep _____ that legal tender.
 Enough is enough Enough is enough Enough is enough
 _____ rise up Enough is enough
 Enough is enough I said Enough is enough Enough is enough
 time to rise up, people!

chasing
 cryin'
 fast track
 financial
 gonna
 gonna
 gotta
 junkies
 lyin'
 ones
 plannin'
 real
 revolution
 run dry
 too far

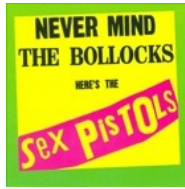
<p>6. FORTUNATE SON</p>	<p>Autor: John Fogerty; intérprete: Creedence Clearwater Revival Rock</p>
	<p><i>Willy and the Poor Boys</i>. 1969. Copyright: Liberty Records. Fotografía de Basul Parik (portada y contraportada).</p>

👂 Jumbled Words. En algunas oraciones hay palabras invertidas. Escucha con atención y subráyalas. Escríbelas en el orden correcto a un lado de la oración

Some folks are made born to wave the flag	
Ooh, they're white, blue and red	
And when the band plays "Hail to the chief"	
Ooh, they point at you the cannon, Lord	
It ain't me, it ain't me, I ain't no son senator's son	
It ain't me, it ain't me; I ain't no fortunate one, no	
Some folks are born silver hand in spoon	
Lord, help they don't themselves, oh	
But when the taxman comes to the door	
Lord, the house looks a rummage sale like, yes	
It ain't me, it ain't me, I ain't no millionaire's son, no	
It ain't me, it ain't me; I ain't no fortunate one, no	
Yeah!	
Some folks inherit spangled star eyes	
Ooh, they send you down to war, Lord	
And when them ask you, "How much should we give?"	
Ooh, answer only they more! more! more! Yo	
It ain't me, it ain't me, I ain't military no son, son	
It ain't me, it ain't me; I ain't no fortunate one, one	
It ain't me, it ain't me, I ain't no fortunate one, no no no	
It ain't me, it ain't me, I ain't no fortunate son, no no no	

7. GOD SAVE THE QUEEN

Autores: Glen Matlock/John Lydon/Paul Cook/ Punk Steve Jones; intérprete: **Sex Pistols**



Never Mind The Bollocks Here's the Sex Pistols. 1977. Los derechos de autor de la portada pertenecen a la disquera, Virgin, o al artista gráfico, Jamie Reid.

👉 Fill In the Blanks. Escribe en los espacios en blanco los números de la oración que escuches.

God save the queen,

They made you a moron,

God save the queen,

There is no future in England's dreaming

There's no future, no future, no future for you

God save the queen,

we mean it man

We love our queen,

God saves

God save the queen,

And our figure head

Oh God save history,

When there's no future,

We're the flowers in the dustbin,

God save the queen,

we mean it man

We love our queen,


God saves God save the queen,

we mean it man

And there is no future, in England's dreaming

No future, no future, no future for you (x4)

1. we're the future, your future
2. don't be told what you want
3. God save your mad parade
4. all crimes are paid
5. the fascist regime
6. we're the poison in your human machine
7. how can there be sin
8. don't be told what you need
9. is not what she seems
10. potential h-bomb
11. 'cause tourists are money
12. she ain't no human being
13. oh lord God have mercy,

<p>8. POWER TO THE PEOPLE</p>	<p>Autor e intérprete: John Lennon</p>	<p>Rock</p>
	<p><i>Shaved Fish</i>. 1975. Los derechos de autor de la portada pertenecen a Yoko Ono. Dirección artística, diseño: Roy Kohara. Ilustración: Michael Bryan.</p>	

👁️ Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones

Power to the people (x 4)
 Power to the people (x4)
 Power to the people, right on
 Say you want a bloody revolution
 We better get on right fast away
 Well you get on your both feet
 And out on the main street
 (Chorus):

Singing power to the people
 Power to the people, Power to the people
 Power to the people, right on
 A million brother workers working for nothing
 You just better give 'em what they really own
 We got to put you down
 When we come into your town
 (Chorus)

I gotta ask you fellow comrades and brothers
 How do you treat your own beautiful woman back home
 She got to be only herself
 So she can free herself alone
 (Chorus)

Now, now, now, now
 (Chorus) (x3)

**9. RAINY DAY WOMEN
#12 & 35**

Autor: Bob Dylan / intérprete: **Tom Petty**


Rock



The 30th Anniversary Concert Celebration. 1993. Los derechos de autor de la portada pertenecen a la disquera, Columbia Records. Fotografía de Ken Regan

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

Well, they'll stone you when you're trying to be so _____	again
They'll stone you just like they said they _____	buck
They'll stone you when you're tryin' to go _____	car
they'll stone you when you're there all alone	door
But I would not feel so all alone	end
Everybody must get stoned	floor
	good
Well, they'll stone you when you're walkin' long the _____	guitar
They'll stone you when you're tryin' to keep your _____	home
They'll stone you when you're walkin' on the _____	luck
They'll stone you when you're walkin' to the _____	seat
But I would not feel so all alone	streets
Everybody must get stoned	table
	would
	young
They'll stone you at the breakfast _____	
They'll stone you when you are _____ and able	
They'll stone you when you're tryin' to make a _____	
They'll stone you and then they'll say, "good _____"	
and then, I wouldn't feel so all alone	
Everybody must get stoned	
Well, they'll stone you and they'll say that it's the _____	
they'll stone you and then they'll come back _____	
They'll stone you when you're riding in your _____	
They'll stone you when you're playing your _____	
But I would not feel so all alone	
Everybody must get stoned	
Everybody must get stoned	
Everybody must get stoned	
Everybody must get stoned	
Everybody must get stoned (audience)	
I wouldn't feel so all alone Everybody must get stoned	

<p>10. REVOLUTION</p>	<p>Autores: John Lennon/Paul McCartney; intérprete: The Beatles</p>	<p>Rock</p>
	<p><i>Hey Jude</i>. 1970. Los derechos de autor de la portada pertenecen a la disquera, Capitol Records, o al artista gráfico. Fotografía de Ethan Russell. La imagen se tomó en la casa de John Lennon en la última sesión fotográfica del grupo en agosto de 1969, antes de separarse en 1970.</p>	

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>You say you want a _____, well, you know We all want to change the world You tell me that it's _____, well, you know We all want to change the world But when you talk about _____ Don't you know that you can _____ me out Don't you know it's gonna be alright alright alright</p> <p>You say you got a real _____, well, you know We'd all love to see the plan You ask me for a _____, well, you know We're all doing what we can But if you want money for people with minds that _____ All I can tell you is _____ you have to wait Don't you know it's gonna be alright alright, alright</p> <p>You say you'll change the constitution, well, you know We all want to change your head You tell me it's the _____, well, you know You'd better _____ your mind instead But if you go carrying _____ of Chairman Mao You ain't going to make it with anyone _____ Don't you know know it's gonna be alright alright alright</p>	<p>anyhow brother contribution count destruction evolution free hate institution pictures revolution solution</p>
--	--

Babelogue(*) (autor: Patti Smith)

(poema que antecede y va ligado a *Rock 'n' Roll Nigger*)

i haven't fucked much with the past but i've fucked plenty with the future. over the skin of silk are scars from the splinters of stations and walls i've caressed. a stage is like each bolt of wood like a, like a log of helen, is my pleasure. i would measure the success of a night by the way, by the way i by the amount of piss and seed i could exude over the columns that nestled the P/A. some nights i'd surprise everybody by skipping off with a skirt of green net sewed over with flat metallic circles which dazzled and flashed. the lights were violet and white. i had an ornamental veil, i can't bear to use it with the way my hair was cropped, i craved, craved covering. but now that my hair itself is a veil and the scalp inside is a scalp of a crazy and a sleepy comanche lies beneath this netting of skin. i wake up. i am lying peacefully i am lying peacefully and my knees are open to the sun. i desire him and he is absolutely ready to seize me. in, in, in, in, in heart, i am a moslem, in heart, i am an american. in heart, i am moslem, in heart, i'm an american artist and i have no guilt.

i seek pleasure. i seek the nerves under your skin. the narrow archway. the layers. the scroll of ancient lettuce. we worship the flaw. the belly, the belly. the mole on the belly of an exquisite whore. he spared the child and spoiled the rod. i have not sold myself to god.

(Patti Smith. Babel. G.P.Putnam's Sons – New York. 1978).

(Traducción)

no he follado mucho con el pasado pero he jodido mucho con el futuro. sobre la piel de seda hay cicatrices desde las astillas de estaciones y paredes que he acariciado. una etapa es como cada tornillo de madera como un, como un leño de helen, es mi placer. yo mediría el éxito de una noche por la manera, por la manera por la cantidad de orina y simiente que pudiera exudar sobre las columnas donde anidaron los amplificadores. algunas noches sorprendería a todos escapándome con una falda de red verde cosida encima con círculos metálicos planso que deslumbraron y destellaron las luces eran violetas y blancas. tenía un velo ornamental, no puedo soportar usarlo con la forma en que mi cabello estaba recortado, anhelaba, ansiaba cubrirme pero ahora que mi cabello es un velo y el cuero cabelludo interno es un cuero cabelludo de un loco y un soñoliento comanche yace debajo de esta red de piel. me despierto, estoy recostada pacíficamente estoy recostada pacíficamente y mis rodillas están abiertas al sol. lo deseo y él está absolutamente listo para apoderarse de mí. en, en, en, en, en el corazón, soy musulmana, en el corazón, soy americana de corazón. en el corazón, soy musulmana, en el corazón, soy una artista americana y no tengo culpa.

busco placer, busco los nervios debajo de tu piel. el arco estrecho, las capas, el rollo de lechuga antigua. adoramos el defecto, el vientre, el vientre. el lunar en el vientre de una puta exquisita. él perdonó al niño y estropeó la vara. no me he vendido a dios.

(Patti Smith. Babel. Editorial Anagrama. Barcelona. 1979).

<p>11. ROCK 'N' ROLL NIGGER</p>	<p>Autores: Patti Smith/Lenny Kaye; Rock intérprete: Patti Smith Group</p>
	<p><i>Easter</i>. 1978. Los derechos de autor de la portada pertenecen a la disquera, Arista Records, o al artista gráfico. Fotografía de Lynn Goldsmith</p>

👁️ Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>Baby was a black sheep. Baby was a whore. Baby got big and baby get bigger. Baby get _____. Baby get more. Baby, baby, baby was a rock-and-roll nigger. Oh, _____ around you, all around you, riding on a _____ wave. _____ you like the world around you? Are you ready to _____? Outside of society, they're waitin' for me. Outside of society, that's where I want to be. Baby was a black sheep. Baby was a whore. You know she got big. Well, she's gonna get bigger. Lenny! Baby got a _____; got a finger on the _____. Baby, baby, baby is a rock-and-roll nigger. Outside of society, that's where I want to be. Outside of society, they're waitin' for me.</p> <p>(those who have suffered, understand suffering, and thereby extend their hand the storm that brings harm also makes fertile blessed is the grass and herb and the true thorn and light) I was lost in a _____ of pleasure. I was lost in the _____ sea. I was lost, and measure for _____, love _____ from the heart of me. I was lost, and the cost, and the cost didn't _____ to me. I was lost, and the cost was to be outside society. _____ was a nigger.</p>	<p>behave copper do Grandma hand infinite Jackson Pollock Jesus Christ Jimi Hendrix look matter measure something spewed trigger valley</p>
--	--

_____ and _____, too.

_____ was a nigger.


Nigger, nigger, nigger, nigger,

nigger, nigger, nigger.

Outside of society, they're waitin' for me.

Outside of society, if you're looking,

that's where you'll find me.

<p>12. STREET FIGHTING MAN</p>	<p>Autores: Mick Jagger/Keith Richards; Rock intérprete: The Rolling Stones</p>
	<p><i>Get Yer Ya-Ya's Out!</i> 1970. Los derechos de autor de la portada pertenecen a la disquera, Decca/ABKCO / London/ABKCO, o a los artistas gráficos. Fotografía de la portada: David Bailey.</p>

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>_____ I hear the sound of marching, _____ feet, boy Cause _____'s here and the time is right for fighting in the _____, boy</p> <p>(Chorus): But what can a _____ boy do Except to sing for a _____ band Cause in sleepy _____ town _____ just no place for a street fighting man</p> <p>No!</p> <p>Hey! _____ the time is right for a _____ revolution But where I live the _____ to play is compromise _____</p> <p>(Chorus) Hey! Said my name is called _____ I'll _____ and scream, I'll kill the _____, I'll _____ at all his servants</p> <p>(Chorus)</p>	<p>charging disturbance everywhere game King London palace poor rail rock 'n' roll said shout solution street summer there's</p>
--	---

13. PRESSURE AND TIME

Autores: Scott Holiday, Jay Buchanan, Robin Rock
Everhart, Michael Miley; intérprete: **Rival Sons**



Pressure and Time. 2011. Copyright fonográfico © - Earache Records Ltd. Diseño, Fotografía por StormStudios.


- 👁️ **Word Missing In Sentence.** En algunas oraciones falta una palabra. Escucha la canción y escribe el número de las palabras que están en la columna, en el espacio de la oración donde las escuches.

Give me only what I need
it doesn't take too long to keep me satisfied
Down to work for my money
And earn my keep
hunger's got a way to tame a man's
chorus
(Can we build it up?)
I that we can,
(Can we build it up?)
Let's get to work every and man.
(Can we build it up?)
With and time,
(Can we build it up?)
I said I'm gonna get mine
[x2]

I'm not asking for a crown
I'm not pining for a starving queen
Tooth and will wear any man down
and my mama keeps telling me
I'm lookin' too lean
chorus [x2]

Take me out of this or never enough
Let me eat from the fruit right off of the
When God gets his rest
because six days are just too rough
I can only he doesn't forget about me
chorus [x2]

- 1) pray
- 2) nail
- 3) tree
- 4) know
- 5) much
- 6) mudslide
- 7) woman
- 8) throne
- 9) pride
- 10) pressure

<p>14. THIS IS THE LIFE</p>	<p>Autores: Vernon Reid/Muzz Skillings/ Corey Glover/Will Calhoun; intérprete: Living Colour. Hard Rock</p>
	<p><i>Time's Up.</i> 1990. Los derechos de autor del arte de la portada pertenecen a la disquera, Epic, o a los artistas gráficos. Lex Van Pieterse – fotografía.</p>

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>In another life you might have been a genius In another life you might have been a _____ In another life your _____ might have been perfect In another life you'd _____ a better car</p> <p>In another life all your _____ are funny In another life your _____ is free from fear In another life you make a lot of money In this other life _____ is clear</p> <p>In another life you're always the _____ In another life you always win the game In another life no one ever _____ you In another life you never _____ change</p> <p>In another life your friends never _____ you In another life you never have to cry In another life no one ever _____ you In this other life your _____ never die</p> <p>But this is the life you have This is the life you have This is the life you have This is the life</p> <p>In another life you're always the _____ In another life you're always the _____ In another life you are always lonely In this other life there is no _____ In your real life treat it like it's _____ In your real life try to be more _____ In your real life think of those that love you In this real life try to be less _____ This is the life you have (x4)</p>	<p>blind cheats desert drive everything face have to heart hero hurts jokes kind loved-ones relief special star thief victim</p>
--	---

15. LONDON CALLING


Autores: Joe Strummer/Mick Jones; Punk
 intérprete: **The Clash**



London Calling. 1979. Los derechos de autor de la portada pertenecen a la disquera, Epic Records, o al artista gráfico, Ray Lowry.

- ☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches.

London calling to the faraway towns
 Now war is declared, and battle (**come / went**) down
 London calling to the (**otherworld / underworld**)
 Come out of the (**closet / cupboard**), you boys and girls
 London calling, now don't (**look / scream**) to us
 Phoney Beatlemania has bitten the dust
 London calling, see we ain't got no (**sting / swing**)
 Except for the ring of that truncheon thing
 The ice age is coming, the sun's zooming in
 (**Meltdown / Breakdown**) expected, the wheat is growing thin
 Engines stop running, but I have no fear
 'Cause London is drowning, and I live by the river
 London calling to the (**invitation / imitation**) zone
 (**Forget it / Fuck it**) brother, you can go it alone
 London calling to the zombies of death
 Quit holding out, and draw another breath
 London calling, and I don't (**wanna / gonna**) shout
 But while we were (**walking / talking**), I saw you nodding out
 London calling, see we ain't got no (**high / sky**)
 Except for that one with the (**bluish / yellowy**) eyes
 The ice age is coming, the sun's zooming in
 Engines stop running, the wheat is growing thin
 A nuclear error, but I have no fear
 'Cause London is drowning, and I live by the river
 The ice age is coming, the sun's zooming in
 Engines stop running, the wheat is growing thin
 A nuclear error, but I have no fear
 'Cause London is drowning, and I live by the river
 Now get this...
 London calling, yes, I was there too
 And you know what they (**said / heard**) ? Well, some of it was true!
 London calling at the top of the (**hill / dial**)
 And after all this, won't you give me a smile?
 London calling...
 I never felt so much alike alike alike alike...

<p>16. WON'T GET FOOLED AGAIN</p>	<p>Autor: Pete Townshend; intérprete: The Who. Rock</p>
	<p><i>Who's Next</i>. 1971. Copyright fonográfico © - Polydor Records Ltd. Fotografía de la portada por Ethan Russell.</p>

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>We'll be fighting in the _____ With our children at our feet And the morals that they worship will be _____ And the men who _____ us on Sit in judgement of all wrong They decide and the shotgun sings the _____ (Chorus) I'll tip my hat to the new _____ Take a bow for the new _____ Smile and grin at the change all around Pick up my guitar and _____ Just like yesterday Then I'll get on my knees and _____ We don't get fooled again The change, it had to come We knew it all _____ We were liberated from the fold, that's all And the world looks just the _____ And history ain't _____ 'Cause the banners, they are flown in the next _____ (Chorus) I'll move myself and my family _____ If we happen to be left half alive I'll get all my papers and smile at the _____ Oh I know that the _____ never lie Do ya? There's nothing in the streets Looks any different to _____ And the _____ are replaced, by the bye And a parting on the left Is now a parting on the _____ And the _____ have all grown longer overnight(Chorus) Don't get fooled again, no, no! Yeeaaaaahhhh! Meet the new boss... Same as the _____ boss...</p>	<p>along aside beards changed constitution gone hypnotized me old play pray revolution right same sky slogans song spurred streets war</p>
--	---

17. IMAGINE

Autores: John Lennon/Yoko Ono; Rock
 intérprete: **John Lennon**



Imagine. 1971. Los derechos de autor de la portada pertenecen a Yoko Ono. Fotografía de la portada por Yoko Ono. En 2017 esta canción fue declarada la "Canción del siglo" según la National Music Publishers Association.

👁️ Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

Imagine there's no _____

It's easy if you _____

No _____ below us

_____ us only sky

Imagine all the people

Living for _____... Aha-ah...

Imagine there's no _____

It isn't hard to do

_____ to kill or die for

And no _____, too

Imagine all the people

Living _____ in peace... You...

(Chorus):

You may say I'm a dreamer

But I'm not the only one

I hope someday you'll join us

And the world will be as one

Imagine no _____

I _____ if you can

No need for _____ or hunger

A _____ of man

Imagine all the people

_____ all the world... You...

(Chorus):

You may say I'm a dreamer

But I'm not the only one

I hope someday you'll join us

And the world will live as one

above
 brotherhood
 countries
 greed
 heaven
 hell
 life
 nothing
 possessions
 religion
 sharing
 today
 try
 wonder

II. 21ST CENTURY SCHIZOID MAN

(Rock and Society: life, death, harsh reality, good / bad times, etc.)

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18. 21ST CENTURY SCHIZOID MAN *

Autores: Robert Fripp/Michael Giles/ Greg Lake/Ian McDonald/Peter Sinfield; intérprete: **King Crimson** Progressive Rock



Vroom Vroom. 2001. Los derechos de autor de la portada pertenecen a la disquera, Discipline Global Mobile, o al artista gráfico. La pintura de la portada es de P.J. Crook.

👂 Jumbled Sentences. Escucha la canción. Llena los espacios numerados en la columna derecha con la letra de las oraciones en el orden correcto en que las escuches

a. Twenty first century schizoid man	1 ____ F ____
b. Innocents raped with napalm fire	2 _____
c. Nothing he's got he really needs	3 _____
d. At paranoia's poison door	4 _____
e. Twenty first century schizoid man	5 _____
f. Cat's foot iron claw	6 _____
g. Poets' starving children bleed	7 _____
h. Blood rack barbed wire	8 _____
i. Neuro-surgeons scream for more	9 _____
j. Twenty first century schizoid man	10 _____
k. Politicians' funeral pyre	11 _____
l. Death seed blind man's greed	12 _____

*Versión en vivo en el Teatro Metropolitán, Ciudad de México, Agosto 1996.

19. A DAY IN THE LIFE

Autores: John Lennon/Paul McCartney; Rock
 intérprete: **The Beatles**



Sgt. Pepper's Lonely Hearts Club Band. 1967. Los derechos de autor de la portada pertenecen a la disquera, Parlophone/EMI, o a los artistas gráficos, Robert Fraser/Jann Haworth/Michael Cooper

- ☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches

I (**heard / read / red**) the news today, oh boy
 (**Above / about**) a lucky man who made the (**grade / grave**)
 (**I thought / And though**) the news was rather (**bad / sad / glad**)
 Well I just had to (**gaff / laugh**) I saw the photograph
 He (**blew / flew**) his (**mind / time**) out in a car
 He didn't notice that the lights had (**changed / chains**)
 A crowd of people stood and stared, they'd seen his face before
 Nobody was really sure if he was from the House of Lords
 I saw a film today, oh boy
 The English Army had just (**gunned / won**) the war
 A (**crowd / crown**) of people turned away
 But I just had to look, having (**read / red**) the book
 I'd love to (**burn / turn**) you on
 Woke up, (**cut out / got out**) (**of bed / the dead**)
 (**dragon come / dragged a comb**) across my head
 Found my way downstairs and drank a cup
 And looking up I noticed (**I was / it was**) late
 Found my (**coat / goat**) and grabbed my (**hat / cat**) Made the but in seconds flat
 Found my way (**upstairs / downstairs**) and had a (**coke / smoke**)
 And somebody (**spoke / coughed**) and I (**went to get the cream / went into a dream**)
 AAAAAAHHHH
 I (**heard / read / red**) the news today, oh boy
 Four thousand (**owls / holes**) in Blackburn, Lancashire
 And though the (**holes / owls**) were rather small they had to count them all
 Now they know how many (**owls / holes**) it takes to fill the Albert Hall
 I'd love to (**burn / turn**) you on

20. AMERICAN PIE

Autor e intérprete: **Don McLean**

Rock



American Pie. 1971

Los derechos de autor de la portada del álbum pertenecen a la disquera, United Artists Records, Inc., o al artista gráfico; la fotografía y el diseño de la portada son de George S. Whiteman.

👉 **Jumbled Verses.** Los versos están en desorden. Hay seis. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

<p><i>Chorus</i> So bye, bye Miss American Pie / drove my Chevy to the levy but the levy was dry / and them good ol' boys were drinking whiskey and rye / singing this'll be the day that I die, this'll be the day that I die.</p>	<p>() Now for ten years we've been on our own and moss grows fat on a rolling stone but that's not how it used to be, when the jester sang for the king and queen in a coat he _____ from James Dean and a voice that came from you and me, oh and while the king was looking down, the jester _____ his thorny crown , the cour- troom was adjour- ned, no verdict was returned, and while Lenin read a book on Marx, the quartet _____ in the park and we sang dirges in the dark, the day the music died. We were sin- ging... (Chorus)</p>	<p>() I met a girl who sang the blues and I asked her for some happy news, but she just smiled and turned away, I _____ down to the sacred store where I'd heard the music years before but the man there said the music wouldn't play, and in the streets the children screamed, the lovers _____, and the poets dreamed, but not a word was spoken, the church bells all were broken, and the three men I admire most, the Father, Son, and the Holy Ghost, they _____ the last train for the coast, the day the music died, and they were singing... (Chorus)</p>	<p>() Did you write the book of love and do you have faith in God above, if the bible _____ you so, and do you believe in rock n' roll, can music _____ your mortal soul and can you teach me how to dance real slow? Well I know that you're in love with him 'cause I saw you dancing in the gym, you both _____ off your shoes and I dig those rhythm and blues. I was a lonely teenage broncin' buck with a pink carnation and a pick-up truck but I knew I was out of luck, the day, the music died. I started sin- ging... (Chorus)</p>
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<p>()</p> <p>Oh and there we were all in one place, a generation _____ in space with no time left to start again, so come on, Jack be nimble, Jack be quick, Jack Flash sat on a candle stick cause fire is the devils only friend, oh and as I _____ him on the stage, my hands were clinched in fists of rage, no angel born in hell could break that Satan's spell, and as the planes climbed high into the night to light the sacrificial right I _____ Satan laughing with delight, the day the music died. He was singing... <i>(Chorus)</i></p>	<p>()</p> <p>A long, long time ago I can still remember how that music used to make me smile and I knew if I _____ my chance that I could make those people dance and maybe they'd be happy for a while, but February _____ me shiver with every paper I delivered, bad news on the door step, I couldn't take one more step, I can't remember if I cried when I read about his widowed bride, but something _____ me deep inside, the day the music died. <i>(Chorus)</i></p>	<ol style="list-style-type: none"> 1. borrowed 2. caught 3. cried 4. flew 5. had 6. kicked 7. lost 8. made 9. played 10. practiced 11. refused 12. save 13. saw 14. stole 15. tells 16. touched 17. watched 18. went 	<p>()</p> <p>Helter Skelter in a summer swelter the birds _____ off with a fallout shelter, eight miles high and falling fast, it landed foul on the grass, the players tried for a forward pass with the jester on the sidelines in a cast, now the half-time air was sweet perfume while the sergeants _____ a marching tune, we all got up to dance, oh but we never got the chance, oh as the players tried to take the field, the marching band _____ to yield, do you recall what was revealed, the day the music died. We started singing... <i>(Chorus)</i></p>
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21. CHELSEA HOTEL '78"

Autores: Alejandro Escovedo/Chuck Prophet; Rock
 intérprete: **Alejandro Escovedo**



Real Animal. 2008. Los derechos de autor de la portada pertenecen a la disquera, Back Porch/Manhattan, o al artista o artistas gráficos. Fotografía de Mick Rock

- ☞ Identify Wrong Word. Las palabras subrayadas están en la oración equivocada. Escribe la palabra correcta que escuches a un lado de la oración donde debe ir.

I lived in the Chelsea once on 7th and 23rd
 We came to live inside the myth of everything we around
 The boys on their barstools they just loved it when it rained
 They comb their hair in the bar,
 And grow addicted to the heard
 And it makes no sense and it makes perfect sense
 And it makes no sense and it makes perfect sense

I saw Neon Leon, Spider and the underwear
 Just before the cops arrived and took off with the noise
 It was nothing special, just another hysterical
 The Max's Kansas City life makes everyone a knows

(Chorus)

It makes no sense (It makes perfect sense)
 And it makes perfect sense (And it makes no sense)
 And it makes no sense (And it makes perfect sense)
 And it makes perfect sense (And it makes no sense)

Nancy called us to her tuxedo
 said "Come and help with Sid"
 We went down and looked dead,
 The dealer let us in, we thought he was mirror
 But not that he was a joke,
 don't know if he did what he said he did
 Nobody really pain
 I stood out on the poets
 when they busted through the door
 In a white room jacket cops had him by each arm
 You know the show of that thing nobody knows for sure
 We know they found Nancy in her black sidewalk

star on the bathroom floor

Chorus

I lived in the Chelsea once on 7th and 23rd

We came to live inside the myth of everything we'd **around**

The **boys** on their barstools they just loved it when it rained

They comb their hair in the **bar** and grow addicted to the **heard**

Chorus

22. DELIVERING THE GOODS

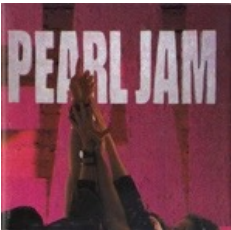
Autores: Rob Halford/K.K. Downing/Glenn Tipton; intérprete **Judas Priest** Heavy Metal



Hell Bent for Leather. 1978. Los derechos de autor del arte de la portada pertenecen a la disquera, Columbia Records, o al artista o artistas gráficos. Diseño de la portada: Roslav Szaybo. Fotografía: Bob Elsdale.

- 👂 Jumbled Words. En algunas oraciones hay palabras invertidas. Escucha con atención y subráyalas. Escríbelas en el orden correcto a un lado de la oración.

Feeling like we're, to kick ready tonight
 No hesitating, my aching body's
 some looking for action, satisfaction all right
 Charging, vein faced, as active as one-hundred solid proof
 Megaton, Leviathan, we're ready to roof the hit
 (Chorus):
 You better watch out and hold on tight
 We're heading your dynamite way like
 Delivering the goods
 Delivering the goods
 Shake down, rock 'em boys, crack that strap mean whip
 Pulse rate, air waves, battle lies in every place we've been
 Stealing your hearts all the land across
 Hot doing blood good, we're going to load you with our brand
 (Chorus)
 Have it your way
 Stealing your hearts
 Well we don't pull no punches, we aim the crunch where is
 Bound to damage most do to your brain
 If you're looking mellow it for
 you're nothing more than yellow
 Gonna do it again and again
 We'll beat submission to you
 So you might as well surrender
 You gotta learn your lesson
 'Cause there ain't nobody defend to here your heart
 Faster, higher
 'Til it seems that we're gonna break
 Ohh further shootin', giving more than you're ever gonna take
 Leaving your heads
 on the floor crushed out
 Begging for mercy
 Be careful or we'll do it some more
 (Chorus)

<p>23. JEREMY</p>	<p>Autores: Eddie Vedder/Jeff Ament; Grunge intérprete: Pearl Jam</p>
	<p>Ten. 1991 Los derechos de autor del arte de la portada pertenecen a la disquera, Epic Records, o al artista gráfico. Fotografía: Lance Mercer.</p>

👉 **Word Missing In Sentence.** En algunas oraciones falta una palabra. Escucha la canción y escribe el número de las palabras que están en la columna, en el espacio de la oración donde las escuches.

<p>At home pictures Of mountain tops with him on top Lemon yellow sun raised in a V And the dead lay in pools of below</p> <p>Daddy didn't give attention Oh, to the fact that didn't care King Jeremy the Wicked ruled his world</p> <p>Jeremy spoke in class today Jeremy spoke in class today</p> <p>Clearly I remember on the boy Seemed a harmless little fuck but we unleashed a Gnashed his and bit the recess lady's breast</p> <p>How could I forget and he hit me with a left My jaw left hurting wide open Just like the day, oh, like the day I</p> <p>Daddy didn't give affection, no! And the boy was that mommy wouldn't King Jeremy The Wicked ruled his world</p> <p>Jeremy spoke in class today Jeremy spoke in class today Jeremy spoke in class today Jeremy spoke in class today Jeremy spoke in class today Jeremy spoke in, spoke in</p>	<ol style="list-style-type: none"> 1. arms 2. blackboard 3. drawing 4. dropped 5. erase 6. forget 7. heard 8. lion 9. maroon 10. mommy 11. pickin' 12. something 13. surprise 14. teeth 15. wear
--	---

Jeremy spoke in, spoke in Jeremy spoke in class today (spoke in) (spoke in) (spoke in) (spoke in) (spoke in) (spoke in)	
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24. JOHNNY B. GOODE

Autor: Chuck Berry; intérprete: **Johnny Winter** Rock & Roll



Johnny Winter And... Live. 1971. Los derechos de autor de la portada pertenecen a Sony Music Entertainment. Diseño y fotografía: Norman Seef

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>_____ in Louisiana close to New Orleans, way back up in the woods among the evergreens... There stood a log _____ made of earth and wood, Where lived a _____ boy named of Johnny B. Goode... Who _____ ever learned to read or write so well, But he could play a guitar just like _____ Chorus Go Go Go Johnny Go Go Go Go Johnny Go Go Go Go Johnny Go Go Go Go Johnny Go Go Go Johnny B. Goode</p> <p>He used to carry his guitar in a _____ sack Go sit beneath the trees by the railroad _____ Oh, the engineers would see him sitting in the shade, _____ with the rhythm that the drivers made. _____ passing by, they would stop and say Oh my but that little country boy could play Chorus His mother told him, " someday you will be a man, And you will be the leader of a _____ band. Many people comin' from _____ around To hear you play your guitar when the sun go _____ Maybe someday your name will be _____ Sayin' Johnny B. Goode _____." Chorus</p>	<p>cabin country deep down down ever gunny in lights miles people ringin' a bell rock and roll strummin' tonight track</p>
--	---

**25. LONG LIVE
ROCK'N'ROLL**

Autores: Ritchie Blackmore/Ronnie James Dio; Hard Rock
intérprete: **Rainbow**



Long Live Rock 'n' Roll. 1978. Copyright ©: Polydor Records Ltd. Ilustración: Debbie Hall.

👁 Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones

All right Rock and roll, yeah
At the end of a scary dream
if you know where I mean
When the black mist just starts to clear
In a similar way at the end of today
I can feel the loud sound of writing on the wall
It cries for you it's the least that you can do
Like a spiral on the wind
I can hear it screamin' in my mind

(Chorus):

Long live rock and roll
Long live rock 'n' roll
Long live rock and roll
Let it live

In a different ancient time when the words didn't rhyme
You could never quite be so sure
Then on with the sudden change it was simple but really strange
And you knew the old feeling seemed to say it all
It cries for you it's the least that you can do
Like a huge spiral on the wind
I can hear it screamin' in my crazy mind

(Chorus)

I'm losing control

(Chorus)

If you suddenly see all what has happened to me
You should spread the rocking word around
And tell everyone over here that it's perfectly clear
They can only sail above it all on what they've found
It cries for you too, it's the best that you can do
Like a lost sound that's everywhere
I can hear it screaming through the infinite air

(Chorus) Let it live, let it live, let it live...

(Chorus) Banners held high with a curse and a cry and it's...

(Chorus) You feel it down, spread it around, make a sound, it's got to be...

(Chorus) Live, live, live, live...

(Chorus) Let it live, let it live, let it live, let it live...

(Chorus)

26. ONE HEADLIGHT

Autor: Jakob Dylan; intérprete: **The Wallflowers** Rock



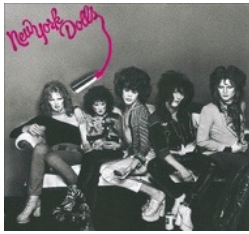
Bringing Down the Horse. 1996. Los derechos de autor de la portada pertenecen a la discográfica, Interscope, o al artista o artistas gráficos. Diseño - Carin Goldberg.

👁️ **Jumbled Verses.** Los versos están en desorden. Hay 6. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

<p>(chorus) <i>Hey, come on try a little nothing is forever There's got to be some- thing better than in the middle But me and Cinderella we put it all together We can drive it home with one headlight</i></p>	<p>() I seen the sun co- ming up at the _____ at dawn, The long broken arm of human law, Now it always seemed such a _____, She always had a pretty face, So I _____ how she hung around this place <i>chorus</i></p>	<p>() This place is old, it feels just like a beat up _____, I turn the engine, but the engine doesn't turn, What smells of _____ wine and cigarettes, This place is always such a _____</p>	<p>() And I seen the sun up ahead At the county line _____ Saying all is good and _____ is dead We'd run until she's out of breath She ran until there's nothing left She hit the end, it's just her window _____ <i>chorus</i></p>
<p>() Sometimes I think I'd like to watch it _____ I'm so alone, I feel just like somebody else Man, I ain't _____, but I know I ain't the same But somewhere here in between the city walls of dying dreams I think her _____ it must be killing me <i>chorus</i></p>	<p>() She said it's cold it feels like Independen- ce Day And I can't break away from this _____ But there's got to be an _____ Somewhere here in front of me Through this maze of ugliness and _____</p>	<p>1.bridge 2.broken 3.burn 4.changed 5.cheap 6.death 7.friend 8.funeral 9.greed 10.ledge 11.mess 12.nothingness 13.opening 14.pa- rade 15.remember 16.truck 17.waste 18.wondered</p>	<p>() So long ago, I don't _____ when That's when they say I lost my only _____ Well they said she died easy of a _____ heart disease As I listened through the cemetery trees</p>

**27. PERSONALITY
CRISIS**

Autores: David Johansen/Johnny Thunders; Glam Rock
intérprete: **New York Dolls**



New York Dolls. 1973. Los derechos de autor del arte de la portada pertenecen al sello, Mercury Records, o al artista o artistas gráficos. Fotografía: Toshi

👁 Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones.

Whoah, yeah, yeah, yeah, no, no, no, no, no, no, no, no, no
Well, we can't take it this holy week
And her best friends don't want another speech
Hoping for a better sunny day
To hear what she's got to say
All about that personality crisis, you got it while it was hot
But now, frustration and heartache is what you got
(That's why they talk about personality)
(Personality)

But now, your tryin' to be something else, now, you got to do something
Wanna be someone who counts
But you think about the terrible times you did, they took every ounce
When it sure got to be a shame when you start to scream loud and shout
You got to contradict all those lost times you butterflyin' about
(You was butterflyin')
About that personality crisis you got it while it was hot
It's always hot you know it's frustration and heartache is what you got
(I've gotta talk about personality)

And you're a Russian prima ballerina on a spring afternoon
Change on into the wolfman howlin' at the blue moon, aaooooowww
About that personality crisis, you got it while it was hot
It's always hot you know it's frustration and heartache is what you got
(That's why they always talk about personality)

Now, with all the crossin' fingers mother nature says
Your broken mirrors getting jammed up with all your friends
That personality, everything is starting to blend
Personality, when your crazy mind starts to blend
Got so much personality, impression of a friend of a friend of a friend of a friend of a

friend

Personality, wonderin' how famous celebrities ever mend

(Lookin' fine on television)

Personality crisis, you got it while it was hot

It's always hot you know it's frustration and heartache is all that you've got

Ohh, don't you worry

Personality crisis, please don't cry

It's just a personality crisis, please, don't stop

Because you walk a personality

Talk a personality

**28. BIRTH OF THE
CRUEL**

Autores: Shawn Crahan/Jim Root/Corey Taylor; Nü Metal
intérprete: **Slipknot**



We Are Not Your Kind. 2019. Los derechos de autor del arte de la portada pertenecen al sello, Roadrunner o al artista o artistas gráficos. Dirección artística, fotografía: Shawn Crahan

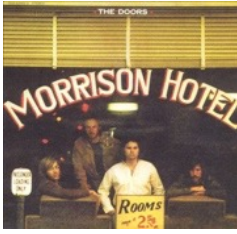
👂 Jumbled Words. En algunas oraciones hay palabras invertidas. Escucha con atención y subráylas. Escríbelas en el orden correcto a un lado de la oración.

I'm just a Judas, lookin' for a silver line
 And tomorrow is still behind a step
 Hey, hey, drama, I'd love to be a time of your waste
 Oh no, thanks so much for wasting mine
 So me hear out
 Let's hear it for the damaged
 Who broken understands but the?
 Developed in the arms of spite
 I'm all fucked up and look I make it good
 Adrenaline sight tonight
 [Chorus]
 I'm overthrown
 I'm over your throne
 I'm over it
 Sick, sickened, I'm sickening, I'm stricken by the fist
 Blessed are the me that have burned fires
 Listen to this, the lesson is never underestimate the agony
 Death of the fool, birth of the cruel
 Remember how you spent the best part of forever
 In a pure state of disease?
 It was another thing altogether
 To forget that you brought out the worst in me
 Hey, karma, you do feel like I don't
 You just wish you'd hate like I do
 We are the bitter, the wise and maladjusted
 Fighting off a generation too uptight
 We're all kill up with nobody to dressed
 The rhetoric stops tonight
 [Repeat Chorus]
 Now's not the time for denying
 Shifting the scare to focus

Let's not forget we're all guilty
All three polluted dimensions by earnest despair
I'm overthrown
I'm over your throne
I'm overthrown
I'm over your throne
I'm over it

29. ROADHOUSE BLUES

Autores: Jim Morrison/Ray Manzarek/Robby Rock
Krieger/John Densmore; intérprete: **The Doors**



Morrison Hotel. 1970.* *Los derechos de autor de la portada pertenecen a Elektra Records. Fotografía: Henry Diltz.

👂 Jumbled Sentences. Escucha la canción. Llena los espacios numerados en la columna izquierda con la letra de las oraciones en el orden correcto en que las escuches

Yeah	a. Yeah, the back at the Roadhouse they got some bungalows
1 _____	b. Give up your vows, give up your vows
2 _____	c. And, I woke up this morning, and I got myself a beer
3 _____	d. Yeah, we're goin' to the Roadhouse
4 _____	e. And that's for the people who like to go down slow
5 _____	f. Ah, keep your eyes on the road, your hand upon the wheel
6 _____	g. Right now
7 _____	h. Ashen lady, ashen lady
Let it roll, baby, roll	i. And, I woke up this morning, and I got myself a beer
Let it roll, baby, roll	j. We're gonna have a real good time
Let it roll, baby, roll	k. Save our city, save our city
Let it roll, all night long	l. Keep your eyes on the road, your hand upon the wheel
Do it, Robby, do it	m. Yeah, the back at the Roadhouse they got some bungalows
(guitar solo)	n.
You gotta roll, roll, roll	o. The future's uncertain, and the end is always near
You gotta thrill my soul, all right	
Roll, roll, roll, roll	
Thrill my soul	
You gotta beep a gunk a chucha	
Honk konk konk kadanta	
each ya puna ney cha	
bap pa lula ni chao	
pao pati cha	
ni saong kong	
Yeah, ride	
8 _____	
9 _____	
10 _____	
11 _____	
12 _____	
13 _____	


14 _____

Let it roll, baby, roll

Let it roll, baby, roll

Let it roll, baby, roll

Let it roll, all night long

<p>30. SUBTERRANEAN HOMESICK BLUES</p>	<p>Autor e intérprete: Bob Dylan</p>	<p>Rock</p>
	<p><i>Bringing It All Back Home</i>. 1965. Los derechos de autor de la carátula pertenecen a la disquera, Columbia Records, o a los artistas gráficos. Fotografía de Daniel Kramer</p>	

👁️ Jumbled Verses. Los versos están en desorden. Hay 5. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

<p>() Oh, get born, keep warm short pants, _____, Learn to dance, get dressed, get blessed, Try to be a success please her, please him, buy gifts, Don't steal, don't lift twenty years of _____, And they put you on the day shift, Look out kid, they keep it all hid, Better jump down a manhole, Light yourself a candle, Don't wear _____ try to avoid the scandals Don't want to be a bum you better chew gum The pump don't work 'Cause the _____ took the handles</p>	<ol style="list-style-type: none"> 1.braille 2.cheaters 3.eleven 4.firehose 5.foot 6.leaders 7.look out 8.Maggie 9.medicine 10.romance 11.sandals 12.schooling 13.sick 14.vandals 15.weather 	<p>() Johnny's in the basement mixing up the _____, I'm on the pavement, thinking about the government The man in the trench coat, badge out, laid off Says he's got a bad cough, wants to get it paid off, _____ kid It's something you did God knows when but you're doing it again You better duck down the alley way, looking for a new friend A man in the coonskin cap, in the pig pen Wants _____ dollar bills, you only got ten</p>
--	---	--

<p>()</p> <p>Oh, get _____, get well hang around a ink well Hang bail, hard to tell if anything is going to sell Try hard, get barred, get back, write _____ Get jailed, jump bail, join the army if you fail Look out kid, you're gonna get hit But losers, _____, six-ti- me users Hang around the theaters Girl by the whirlpool looking for a new fool Don't follow _____, watch the parkin' meters</p>	<p>()</p> <p>Maggie comes fleet _____ face full of black soot Talking that the heat put plants in the bed but The phone's tapped anyway _____ says that many say They must bust in early May orders from the D.A.</p>	<p>()</p> <p>Look out kid don't matter what you did Walk on your tip toes don't tie no bows Better stay away from those that carry around a _____ Keep a clean nose watch the plain clothes You don't need a _____ man To know which way the wind blows.</p>
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31. TAKE MISS LUCY HOME



Autores: Ronald Perry Frank Wildhorn; Southern Rock
intérprete: **Molly Hatchet**

Lightning Strikes Twice. 1989. Los derechos de autor de la portada pertenecen a la disquera, Capitol Records, Inc. o al artista gráfico. Ilustración de Ezra Tucker

- ☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches.

Was drivin' home in my car long about (**Sunday / Saturday**) night,
I met a guy in a (**red / silver**) Trans-Am at a traffic light,
He said "Hey, you want to make some (**money / dough**)?",
Before I had a (**chance / break**) to say "No",
He said "All you gotta do is take Miss Lucy home"
He (**told / said**) me that his name was Lou, he took me aside,
He said "I really gotta go, but my (**girl / baby**), she needs a ride",
Well I thought it sounded kinda strange,
But he gave me (**twenty / forty**) bucks and some change,
And said "All you gotta do is take Miss Lucy home"

[Chorus:]

Take Miss Lucy home, take Miss Lucy home,
All I gotta do is take Miss Lucy home,
(I don't know)
Lou took off and left me with this drunk (**babe / chick**),
She had (**purple / yellow**) hair and a mouthful of (**green / purple**) lipstick,
She said "I used to live with Lou,
But he's catchin' the next (**bus / train**) to Kathmandu,
He left me here so I guess I'll (**stay / live**) with you"
Well, now I'm in a (**mess / problem**) cause I tried to be a hell of a guy,
When he said "Take her home",
How could I know he meant to take her mine?
Not mine!

Drivin' home in my car late last (**Friday / Saturday**) night,
I met a guy in a (**red / white**) corvette at a traffic light,
I said "Hey, you want to make some (**dough / dollars**)",
Before he had a chance to say "No",
I said "All you got to do is take Miss Lucy home"
Take Miss Lucy home, take Miss Lucy home,
All you gotta do is take Miss Lucy home
Take Miss Lucy home, take Miss Lucy home,
you gotta take Miss Lucy home,
All you gotta do is take Miss Lucy home,
(Get her out of here!),
(Whew!)

32. HEAVEN AND HELL

Autores: Ronnie James Dio/Tony Iommi/Geezer Butler/Bill Ward; intérprete: **Black Sabbath**

Heavy Metal



Heaven and Hell. 1980. Los derechos de autor de la portada pertenecen a Sanctuary Copyrights, Ltd. Ilustración "Smoking Angels" (ángeles fumadores) es de Lynn Curlee.

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches

Sing me a song, you're a singer
 Do me a _____, you're a bringer of evil
 The Devil is never a _____
 The less that you give, you're a _____
 So it's on and on and on, it's Heaven and Hell, oh well

The _____ of life's not a sinner
 The ending is just a _____
 The closer you get to the meaning
 The sooner you'll know that you're _____
 So it's on and on and on, oh it's on and on and on
 It goes on and on and on, Heaven and Hell
 I can tell, fool, fool!

Well if it seems to be real, it's _____
 For every moment of truth, there's _____ in life
 Love can be seen as the _____,
 but nobody _____ for the dancer
 And it's on and on, on and on and on....

They say that life's a _____
 Spinning fast, you've got to ride it well
 The _____ is full of Kings and Queens
 Who _____ your eyes and steal your dreams
 It's Heaven and Hell, oh well
 And when you walk in _____ halls
 You get to _____ the gold that falls
 It's Heaven and Hell, oh no! Fool, fool!
 You've got to bleed for the dancer! Fool, fool!
 Look for the answer! Fool, fool, fool!

- answer
- beginner
- black
- bleeds
- blind
- carousel
- confusion
- dreaming
- golden
- illusion
- keep
- lover
- maker
- moon
- taker
- world
- wrong

33. THE BEAUTIFUL PEOPLE

Autores: Marilyn Manson/Twiggy Ramirez; intérprete: **Marilyn Manson** Alternative Metal



Antichrist Superstar. 1996. Los derechos de autor de la portada pertenecen a la disquera, Nothing Records e Interscope Records, o al artista gráfico, P. R. Brown

👉 Identify Wrong Word. Las palabras subrayadas están en la oración equivocada. Escribe la palabra correcta que escuches a un lado de la oración donde debe ir.

And I don't anatomic you and I don't need you
 Don't bother to resist, or I'll capitalism you
 It's not your fault that you're always fascism
 The forest ones are there to justify the strong
 The beautiful people, the beautiful people
 It's all hate to the size of your steeple
 You can't see the relative for the trees
 And you can't smell your own want on your knees
 There's no time to discriminate,
 Hate every motherfucker
 That's in your way
 Chorus:
 Hey you, what do you see?
 Something beautiful or something free?
 Hey you, are you tryin' to be mean?
 You live with apes man, it's hard to be clean
 The weak will live in every host
 It's hard to pick which one they worms the most
 The horrible people, the horrible people
 It's all wrong as the size of your steeple
beat has made it this way,
 Old-fashioned shit will take it away
 Chorus
 There's no time to discriminate,
 Hate every motherfucker
 That's in your way
The beautiful people
The beautiful people (ah) [x4]
 Chorus [x2]
The beautiful people [x4]

34. THE SOUND OF SILENCE

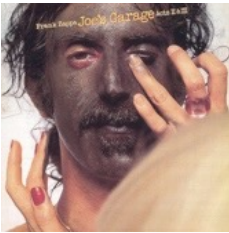
Autor: Paul Simon; intérprete: **Simon & Garfunkel** Rock Folk



Sounds of Silence. 1966. Los derechos de autor de la portada pertenecen a la disquera, Columbia, o a los artistas gráficos, Angela Skouras & Guy Webster.

👁️ Jumbled Verses. Los versos están en desorden. Hay 5. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

<p>() "Fools," said I, "You do not know Silence like a _____ grows Hear my words that I might teach you Take my arms that I might _____ you." But my words like silent rain- drops fell And echoed in the _____ of silence</p>	<p>() And in the _____ light I saw Ten thousand people, maybe more People talking without _____ People hearing without liste- ning People writing _____ that voices never share No one dared Disturb the sound of silence</p>	<p>() Hello, darkness, my old _____ I've come to talk with you again Because a vision softly creeping Left its _____ while I was sleeping And the vision that was planted in my brain Still _____ Within the sound of silence</p>
<p>() And the people _____ and prayed To the neon god they made And the sign flashed out its warning In the words that it was _____ And the sign said, "The words of the prophets are written on the subway walls And _____ halls And whispered in the sounds of silence."</p>	<p>() In restless dreams I walked alone Narrow streets of _____ 'Neath the halo of a streetlamp I turned my collar to the cold and _____ When my eyes were stabbed by the flash of a neon light That split the night And _____ the sound of silence</p>	<p>1.bowed 2.cancer 3.cob- blestone 4.damp 5.forming 6.friend 7.naked 8.reach 9.remains 10.seeds 11.songs 12.speaking 13.tenement 14.touched 15.wells</p>

<p>35. KEEP IT GREASY</p>	<p>Autor e intérprete: Frank Zappa</p>	<p>Rock</p>
	<p><i>Joe's Garage: Acts II & III. 1979.</i> *Los derechos de autor de la portada pertenecen a la disquera, Zappa Records, o al artista gráfico. Norman Seeff: fotografía de la portada</p>	

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p><i>(Chorus):</i> Keep it greasy so it'll go down easy Keep it greasy so it'll go down easy Keep it greasy so it'll go down easy Roll it over 'n grease it down I'll drive you through the _____ of town Hey, the good _____, they sure has it tough The good men, well there ain't enough All the good _____ are lookin' all the time Good men is something that they can't _____ Cause if they find one _____ They try to be lovin' as they can be If they find one and let _____ go _____ are they might not never find one no mo'</p> <p><i>(Chorus)</i> A good lovin' man is hardest to find A good woman needs to _____ her mind And I know a few that need to ease it _____ All y'gotta do is grease it down 'N _____ is fine</p> <p><i>(Chorus)</i> A girl don't need no fancy _____ To get herself some _____ release Any kind of lube'll do Maybe from _____ part of you Lube from the _____ Lube from the south Take a little _____</p>	<p>another behind chances ease everything find girls grease heart him miraculously mouth north rump screamin' slobber women</p>
---	---

From the side of your _____

From your mouth,

Roll it over

Grease it down

Here come that crazy

_____ sound

AAAAAA!!! Oh no!!!

(Chorus)

Roll it over 'n grease it down (Down)

Down (Dow-hown)

Down (Dow-how-hown)

Grease it down

Oh no! Here comes that screamin' sound again!

36. ZIGGY STARDUST

Autor e intérprete: **David Bowie**

Glam Rock



David Bowie Live Santa Monica '72. 2009. Los derechos de autor de la portada pertenecen a la disquera, EMI, o al artista gráfico. Fotografía de la portada: Mick Rock

☞ Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones.

Ziggy played funky guitar,
jamming good with Weird and Gilly,
And The Spiders from planet Mars.
He played it left hand,
but made it too far,
Became the special man,
Then we were Ziggy's rock and roll Band.

Ziggy really sang loud,
screwed-up eyes and screwed-down hairdo
Like some cat from ancient Japan,
he could lick 'em by smiling
He could leave 'em to hang
He came home on so loaded man,
well-hung and snow white tan.

So where were the black-widow spiders
while the fly tried to break our tennis balls?
Just the dark beer light to guide us.
So we bitched about his stoned fans
and should we crush his sweet little hands?

Ziggy played for one-more time,
jiving us that we were Voodoo
The kids were just crass,

He was the naz
With God given ass
He took it all too far away
But, boy, could he play metal guitar.

Making love with his ego,
Ziggy sucked up into his crazy mind

Like a leper messiah
When the junky kids had killed the man
I had to break up the jazz band

Ziggy played guitar

37. BEEN AWAY TOO LONG

Autores: Chris Cornell/Ben Shepherd; Grunge
 intérprete: **Soundgarden**



King Animal. 2012.: Escultura de la portada del álbum (The Last Equinox), fotografía y diseño: Josh Graham.

☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches.


You can't go (**home / house**)
 No I swear you never (**cannot / can**)
 You can walk a million miles
 And get (**nowhere / somewhere**)
 I got nowhere to go
 Ever since I (**came / went**) back
 Just filling in the lines
 From the holes to the cracks
 And no one knows me
 No one saves me
 No one loves or hates me
 I've been away for too long
 This place has a special
 (**mind / kind**) of falling apart
 Like they put the whole thing
 Together in the (**dark / park**)
 And no one knows
 Where the edge of the knife is
 And no one knows
 What (**intellectual / intelligent**) life is
 And no one knows me
 No one saves me
 No one loves or hates me
 But it's (**fate / hate**)
 I only ever really wanted a break
 I've been away for too long
 Though I never really wanted to (**say / stay**)
 I've been away for too long
 Kilos through (**kilos / key-holes**)
 (**Windows / widows** through windows
 Pilots through eyelets

(Everyone / every man) is silent
Tankards and **(flagons / dragons)**
And snifters and flutes
On my way home
But it's fate
I only ever really wanted a break
I've been away for too long
Though I never really wanted to stay
I've been away for too l

III. AGAINST THE WIND

(Rock and Freedom, The Road, Travelling, Free Will, Independence, etc.)

38. Against The Wind – Bob Seger	73
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<p>38. AGAINST THE WIND</p>	<p>Autor e intérprete: Bob Seger</p>	<p>Rock</p>
	<p><i>Against The Wind</i>. 1980*</p> <p>* Copyright fonográfico © - Capitol Records, Inc. Pintura de la portada por Jim Warren.</p>	

👁️ Jumbled Verses. Los versos están en desorden. Hay 7. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

<p>()</p> <p>And I remember what she said to me How she _____ that it never would end I remember how she held me oh so tight Wish I didn't know now what I didn't know _____ Against the wind We were running against the wind We were young and _____ We were running against the wind</p>	<p>()</p> <p>Never worried about _____ or even how much I owe Movin' eight miles a minute for months at a time Breakin' all of the rules that would bend I began to find myself _____ Searchin' for shelter again and again Against the wind little somethin' against the wind I found myself seekin' _____ against the wind</p>
<p>()</p> <p>Well, those _____ days are past me now I've got so much more to think about _____ and commitments What to leave in, what to leave out Against the wind, I'm still running against the wind I'm _____ now but still running against the wind Well, I'm older now and still running Against the wind (x3)</p>	<p>1.deadlines 2.burn 3.yesterday 4.cowboys 5.drifters 6.mountains 7.older 8.they'll 9.payin' 10.past 11.searchin' 12.home 13.shelter 14.running 15.strong 16.see 17.swore 18.then</p>

<p>(_____)</p> <p>Still running against the wind I'm still running against the wind, against the wind I'm still running against the wind I'm still running against the wind, against the wind Still running against the wind Running against the wind, running against the wind Against the wind</p>	<p>(_____)</p> <p>Seems like _____ but it was long ago, Janey was lovely, she was the queen of my nights There in darkness with the radio playin' low and And the secrets that we shared, _____ that we moved Caught like a wildfire out of control 'Til there was nothing left to _____ and no- thing left to prove</p>
<p>(_____)</p> <p>The years rolled slowly _____ and I found myself alone Surrounded by strangers I thought were my friends Found myself further and further from my _____ And I, I guess I lost my way There were oh so many roads I was livin' to run and _____ to live</p>	<p>(_____)</p> <p>_____ the young man run against the wind Watch the young man run against the wind Watch the young man runnin' against the wind He'll be runnin' against the wind against the wind Let the _____ ride against the wind Against the wind Let the cowboys ride against the wind _____ be ridin' against the wind, against the wind</p>

39. BAD MOTOR SCOOTER


Autor: Sammy Hagar; intérprete: **Hard Rock Montrose**



Montrose. 1973. Los derechos de autor de la carátula pertenecen a la disquera, Warner Bros, o a los artistas gráficos. Fotografía de la portada: Norman Seeff


👁️ **Jumbled Words.** En algunas oraciones hay palabras invertidas. Escucha con atención y subráylas. Escríbelas en el orden correcto a un lado de la oración

<i>If you get lonely on your farm daddy's</i>	
<i>Just remember I don't too far live</i>	
<i>There's a bridge red across the bay, yes</i>	
<i>You'll be at my less in place than a day!</i>	
<i>Chorus</i>	
<i>So get on your bad motor scooter and ride!</i>	
<i>Come over to my place and all stay night</i>	
<i>The thing first in the morning we'll be feeling all right!</i>	
<i>All right! All right! All right!</i>	
<i>Get on your bad motor scooter and ride!</i>	
<i>Ooh, the last time I face your seen</i>	
<i>Swore that no one'd take your place!</i>	
<i>Now, since you gone been</i>	
<i>I feelin' been a-bad, yeah!</i>	
<i>I'd come out to your place (but) I'm your dad afraid of</i>	
<i>Chorus</i>	
<i>Ride! Ride! Ride!</i>	
<i>C'mon Baby!</i>	
<i>Yeah</i>	
<i>Crank it on up!</i>	
<i>Chorus</i>	
<i>Get on your bad motor scooter</i>	
<i>Get on your bad motor scooter</i>	
<i>A-get on your bad motor scooter</i>	
<i>And ri-ii-ii-ii-ii-ide</i>	

<p>40. BORN TO BE WILD</p>	<p>Autor: Mars Bonfire; intérprete: Steppenwolf Hard Rock</p>
	<p><i>Steppenwolf</i>. 1968. Los derechos de autor de la portada pertenecen a la disquera, ABC Dunhill, o a los artistas gráficos. Diseño de la portada: Gary Burden. Fotografía: Tom Gundelfinger.</p>

👉 Jumbled Sentences. Escucha la canción. Llena los espacios en la columna izquierda con el número de las oraciones en el orden correcto en que las escuches.

<p>Verse 1</p> <p>_____ 2 _____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Verse 2</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<ol style="list-style-type: none"> 1. Racin' with the wind 2. Get your motor runnin' 3. Heavy metal thunder 4. And the feelin' that I'm under 5. Take the world in a love embrace 6. Fire all of your guns at once 7. Head out on the highway 8. I like smoke and lightning 9. Yeah Darlin' go make it happen 10. Yeah Darlin' go make it happen 11. And explode into space 12. Lookin' for adventure 13. Fire all of your guns at once 14. And whatever comes our way 15. Take the world in a love embrace 16. And explode into space
<p><i>Chorus:</i></p> <p><i>Like a true nature's child</i></p> <p><i>We were born, born to be wild</i></p> <p><i>We can climb so high</i></p> <p><i>I never wanna die</i></p> <p><i>Born to be wild</i></p> <p><i>Born to be wild</i></p> <p>Verse 1</p> <p>Chorus</p>	

<p>41. BORN TO RUN</p>	<p>Autor e intérprete: Bruce Springsteen</p>	<p>Rock</p>
	<p><i>Born To Run</i>. 1975. Los derechos de autor de la portada pertenecen a la disquera, Columbia Records, o al artista gráfico. Fotografía de la portada por Eric Meola.</p>	

👁️ **Fill In The Blanks.** Escribe en los espacios en blanco las palabras que escuches.

<p>In the day we sweat it out on the streets of a _____ American dream At night we ride through mansions of glory in suicide machines Sprung from _____ out on Highway 9 Chrome-wheeled, fuel-injected, and steppin' out over the line Oh, baby, this town rips the _____ from your back It's a death trap, it's a suicide rap We gotta get out while we're _____ 'Cause tramps like us _____ , we were born to run Yes, girl, we were Wendy, let me in, I _____ be your friend I wanna guard your dreams and visions Just wrap your _____ 'round these velvet rims And strap your hands 'cross my engines Together we could break this _____ We'll run 'til we drop, baby, we'll never go back Oh, will you walk with me out on the wire? 'Cause, baby, I'm just a scared and lonely rider But I gotta know how it _____ I wanna know if love is wild Babe, I want to know if _____ is real Oh, can you show me? Beyond the Palace, hemi-powered _____ scream down the boulevard Girls comb their hair in rear-view mirrors, and the boys try to look so hard The _____ park rises bold and stark, kids are huddled on the beach in a mist I wanna die with you, Wendy, on the streets tonight in an everlasting kiss (1-2-3-4!) The highway's jammed with broken _____ on a last-chance power drive Everybody's out on the run _____ , but there's no place left to hide Together, Wendy, we can live with the sadness The _____ park rises bold and stark, kids are huddled on the beach in a mist I wanna die with you, Wendy, on the streets tonight in an everlasting kiss (1-2-3-4!)</p>	<p>amusement baby bones cages drones feels heroes legs love madness place runaway tonight tramps trap wanna wire young</p>
---	---

<p>The highway's jammed with broken _____ on a last-chance power drive Everybody's out on the run _____ , but there's no place left to hide Together, Wendy, we can live with the sadness I'll love you with all the _____ in my soul Oh, someday, girl, I don't know when We're gonna get to that _____ where we really wanna go And we'll walk in the sun, but 'til then tramps like us, baby, we were born to run Oh, honey, _____ like us, baby, we were born to run Come on, Wendy, tramps like us, baby, we were born to run</p>	
--	--

**42. CALL ME
THE BREEZE**

Autor: J.J. Cale; intérprete: **Lynyrd Skynyrd**

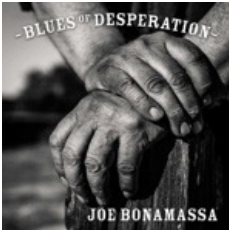
Southern Rock



Second Helping. 1974. Los derechos de autor de la portada pertenecen a la disquera, MCA Records, o al artista gráfico. Ilustración de la portada: Jan Salerno.

Jumbled Words. En algunas oraciones TODAS las palabras están desordenadas. Escucha con atención y escríbelas en el orden correcto a un lado.

Call me the breeze	
I keep blowin' down the road	
Well now they call me the breeze	
I keep blowin' down the road	
I ain't got me nobody	
no carry load I me don't	
in no ain't weather the change	
Ain't no changes in me	
in well no ain't weather there the change	
Ain't no changes in me	
And I ain't hidin' from nobody	
from nobody's me hidin	
Oh, that's the way it's supposed to be	
that got well I green baby light	
I got to keep movin' on	
that got well I green baby light	
I got to keep movin' on	
Well I might go out to California	
Might go down to Georgia	
I don't know	
you dig peaches I Georgia well	
Makes me feel right at home	
you dig now peaches I Georgia well	
Makes me feel right at home	
one but don't woman love I no me	
So I can't stay in Georgia long	
Well now they call me the breeze	
I keep blowin' down the road	
Well now they call me the breeze	
I keep blowin' down the road	
I ain't got me nobody	
no carry load I me don't	
Oooh Mr Breeze	

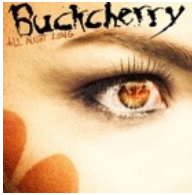
<p>43. DRIVE</p>	<p>Autores: Joe Bonamassa/James House; Blues intérprete: Joe Bonamassa</p>
	<p><i>Blues Of Desperation</i>. 2016. Los derechos de autor de la portada pertenecen a la disquera, J&R Adventures, o a los artistas gráficos. Fotografía de la portada por Robb Aaron Gordon</p>

👂 Jumbled Sentences. Escucha la canción. Llena los espacios numerados en la columna izquierda (1-12) con la letra (a-l) de las oraciones en el orden correcto en que las escuches

<p>1 _____ 2 _____ 3 _____ 4 _____ Chorus Let's drive Into the night, into the light Let's ride Put on an old blues song Let all our troubles be gone and drive 5 _____ 6 _____ 7 _____ 8 _____ Chorus Let's drive Let's drive 9 _____ 10 _____ 11 _____ 12 _____ Chorus</p>	<p>a. But I hear you tonight b. Why don't we go out tonight? c. Bound for San Anton d. I've been dealing with stress e. Of my own desire f. I don't feel alone g. Put on your favorite dress h. 30 miles from Santa Fe i. Babe you've been feeling poorly j. I've been such a bad listener k. Feel like I've been a prisoner l. Even though it's dark out here</p>
---	---

44. DEAD

Autores: Josh Todd/Keith Nelson; Hard Rock
 intérprete: **Buckcherry**



All Night Long. 2010. Copyright fonográfico © – Eleven Seven Music.

- ☞ Identify Wrong Word. Las palabras subrayadas están en la oración equivocada. Escribe la palabra correcta que escuches a un lado de la oración donde debe ir.

When I was a another god I could live without the laws
 I made my mess I could live suffered you all
 If I contradiction from breathing, I won't listen to the call
 I made my bed, I'm committed, I am generation

Chorus

They keep saying my generation's dead

Dead, we are helpless

We have nothing and nothing's wrong

We're committed, we are hungry

We are strong

Dead, we are restless

We are broken but standing tall

We're devoted, we are driven

We are cause

I don't think that I live

I don't think I've learned at all

I get right back up and then I take starve fall

My strong told me something

They said that I would hit a suck

1And if I keep it up I won't teachers to tell us all

Chorus

Talking down to me and our without

Is this what you want to be? A wall?

I don't think that I live

I don't think I've learned at all

I get right back up and then I take starve fall

Oh yeah, we are dead, I am dead, oh yeah, dead

Chorus

I am dead, oh yeah, we are dead, oh, dead

My generation's... Oh yeah, dead

young it


<p>45. SMOKE ON THE WATER</p>	<p>Autores: Ritchie Blackmore/Ian Gillan/Roger Glover/Jon Lord/Ian Paice; intérprete: Deep Purple</p>	<p>Hard Rock</p>
	<p><i>Machine Head</i>. 1972. Los derechos de autor del trabajo artístico de la portada pertenecen a la discográfica, Reino Unido: Purple Records/EMI /, Estados Unidos: Warner Bros. Records, o al artista o artistas gráficos. Roger Glover y John Coletta - diseño de la portada. Shephard Sherbell – fotografía.</p>	

☞ Word Missing in Sentence. En algunas oraciones falta una palabra. Escucha la canción y escribe el número de las palabras que están en la columna en el espacio de la oración donde las escuches.

<p>We all came out to On the Lake Geneva shoreline To make records with a We didn't have much time Frank Zappa and the Mothers Were at the place around But some with a flare gun the place to the ground</p>	<ol style="list-style-type: none"> 1. another 2. awful 3. bare 4. best 5. burned 6. orget 7. gambling 8. Grand 9. lights 10. mobile 11. Montreux 12. music 13. stupid 14. sweat 15. Swiss
<p>Smoke on the water, a fire in the sky Smoke on the water</p>	
<p>They burned down the house It died with an sound Funky Claude was running in and out Pulling kids out the ground When it all was over We had to find place time was running out It seemed that we would lose the race</p>	
<p>Smoke on the water, a fire in the sky Smoke on the water</p>	
<p>We ended up at the Hotel It was empty, cold and But with the Rolling truck Stones thing just outside Making our music there</p>	

With a few red and a few old beds
We made a place to
No matter what we get out of this
I know, I know we'll never

Smoke on the water, a fire in the sky
Smoke on the water

<p>46. HIGHWAY TO HELL</p>	<p>Autores: Angus Young/Malcolm Young/ Bon Scott; intérprete: AC/DC</p>
	<p><i>Highway To Hell</i>. 1979. Copyright fonográfico © – J. Albert & Son Pty. Ltd. Fotografía: Jim Houghton.</p>

👁️ Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.
 Highway To Hell. 1979. Copyright fonográfico ©– J. Albert & Son Pty. Ltd. Fotografía:
 Jim Houghton.

<p>Livin' easy, livin' _____ Season _____ on a one way ride Askin' nothin', _____ me be Takin' everythin' in my _____ Don't need reason, don't need _____ _____ nothin' that I'd rather do Goin' down, _____ time My _____ are gonna be there too (Chorus): I'm on the highway to hell On the highway to hell Highway to hell I'm on the highway to hell No stop signs, _____ limit Nobody's gonna slow me _____ Like a wheel, _____ spin it Nobody's gonna _____ me around Hey, Satan, _____ my dues _____ in a rockin' band Hey, mamma, _____ at me I'm on the way to the _____ land Chorus Don't stop me Chorus Chorus And I'm goin' down All the _____ I'm on the highway to hell</p>	<p>ain't down free friends gonna leave look mess party paid playin' promised rhyme speed stride ticket way</p>
--	--

47.KASHMIR

Autores: John Bonham/Jimmy Page/Robert Plant; Blues intérprete: **Led Zeppelin**



Physical Graffiti. 1975. Los derechos de autor pertenecen a la compañía discográfica, Swan Song, o al artista. Peter Corriston, Mike Doud - trabajo artístico, diseño, diseño de la portada. Elliot Erwitt, B. P. Fallon, Roy Harper - fotografía. Dave Heffernan - ilustraciones

👁️ **Jumbled Verses.** Los versos están en desorden. Hay seis. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la tabla inferior.

- | | | | | | | |
|-----------|-----------|-------------|----------|---------|-----------|---------------|
| 1.baby | 2.beat | 3.brown | 4.elders | 5.heard | 6.heed | 7.June |
| 8.Kashmir | 9.lilting | 10.revealed | 11.sand | 12.see | 13.seen | 14.Shangri-La |
| 15.stars | 16.stay | 17.storm | 18.sun | 19.take | 20.trying | |

()	()	()
And my eyes fill with _____	Oh let the sun _____ down upon my face	Ooooh, _____, I been flying
As I scan this wasted land	With _____ to fill my dream	No, yeah, mama, there ain't no denyin'
Trying to find, _____ to find where I've been.	I am a traveler of both time and space	Ooooh, yeah I've been flying
Pilot of the _____ who leaves no trace	To be where I have been	Mama, mama, ain't no denyin', no denyin'
Like thoughts inside a dream	Sit with _____ of the gentle race	All I see turns to _____
_____ the path that led me to that place	This world has seldom _____	As the _____ burns the ground
Yellow desert stream		

<p>()</p> <p>Oh oh Oh oh When I'm on, when I'm on my way When I see, when I _____ the way, you _____ Ooh yeah, yeah. When I'm down Ooh yeah, yeah. When I'm down, so down Ooh, my baby, ooh, my baby, let me _____ you there Come on, come on Let me take you there, let me take you there.</p>	<p>()</p> <p>My _____ beneath the summer moon I will return again Sure as the dust that floats high in _____ When movin' through _____ Oh, father of the four winds, fill my sails Across the sea of years With no provision but an open face Along the straits of fear</p>	<p>()</p> <p>Talk of days for which they sit and wait All will be _____ Talk and song from tongues of _____ grace Sounds caress my ear But not a word I _____ could I relate The story was quite clear Oh, oh</p>
--	---	---

48. LONG WAY TO GO


Autores: Doug Aldrich/John Corabi/Marti Frederiksen/David Lowy/Marco Mendoza/Brian Tichy; intérprete: **The Dead Daisies** Hard Rock



Make Some Noise. 2016. Los derechos de autor de la portada pertenecen a Spitfire Music. Trabajo artístico, portada - Freimauer.com

👉 **Jumbled Words.** En algunas oraciones TODAS las palabras están desordenadas. Escucha con atención y escríbelas en el orden correcto a un lado.

There's something down going on the streets right now	
Hate in the air we're down upside, yeah	
Bombs and guns blood on the floor	
Killing ourselves and there ain't no cure	
Maybe tomorrow, maybe today...	
No more enemies	
No more anarchy	
Just suffering more	
We got a long way to go	
And no time to get there	
One step forward two steps back	
There nobody ain't to blame	
Going something's on times are changing	
Moving too fast we all crazy gone	
Black man white man no despise	
In the name of love open your eyes	
Maybe tomorrow, maybe today..	
No more hate and love	
No more hope and faith	
No more waste to time	
We got a long way to go	
And no time to get there	
One step forward two steps back	
Stuck we're in the middle	
And way off track	
We got a long way to go	
And no time to get there	
What say you will	
What do you want	
There ain't nobody to blame	

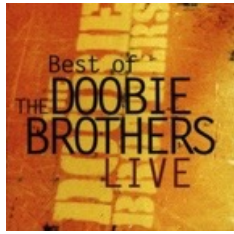
49. LOVE 'EM AND LEAVE 'EM	Autor: Gene Simmons; intérprete: Kiss	Hard Rock
	<i>Rock And Roll Over</i> . 1976. La portada es obra del artista Michael Doret.	

☞ **Identify Extra Word.** Subraya todas las palabras extras que escuches en las oraciones.

My black limousine is a-waitin'
 And I see you comin' my way, hey, hey, hey
 I'm sittin' by the opened window
 And you ask me which big hotel I stay in
 Well, make a sudden reservation
 Between the late hours of ten and two, how do you do
 You've got the free time to remember
 I've got a stiff proposition, yeah
 There's nothing else I'd rather do with you
 So you lift your short dress
 You wanna impress me
 There's one thing I've got to confess
 Love 'em, leave 'em, love 'em, leave 'em
 Love 'em, leave 'em, love 'em, leave 'em, yeah
 Yeah, yeah
 Mmm, so I give you my phone number
 You say you will see me late tonight
 You just have to remember one thing
 Check with me if it's alright
 You wanna sit in my driver's leather seat
 If you do it's alright with me
 I've got to hand it to you, baby girl
 You know what a good girl's gotta do
 There's nothing else I'd rather do
 With you, but I, but I
 Love 'em, leave 'em, love 'em, leave 'em.....

50. ROCKIN' DOWN THE HIGHWAY

Autor: Tom Johnston; intérprete: **Rock The Doobie Brothers**



The Best of The Doobie Brothers Live. 1999. Los derechos de autor de la portada pertenecen a la disquera, Sony.

👁️ **Jumbled Sentences.** Escucha la canción. Las oraciones están en desorden. Llena los espacios en la columna izquierda con los números de las oraciones en el orden correcto en que las escuches.

<p>a. _____</p> <p>b. _____</p> <p>c. _____</p> <p>d. _____</p> <p>e. _____</p> <p>f. _____</p> <p>g. _____</p> <p>h. _____</p> <p><i>(Chorus)</i> <i>Can't stop, and I can't stop</i> <i>Got to keep on movin' or I'll lose my mind</i> <i>Oh, rockin' down the highway (x4)</i></p> <p>i. _____</p> <p>j. _____</p> <p>k. _____</p> <p>l. _____</p> <p>m. _____</p> <p>n. _____</p> <p><i>Chorus</i> <i>Can't stop, and I can't stop</i> <i>Got to keep on movin' or I'll lose my mind</i> <i>Oh, rockin' down the highway (x4)</i></p>	<ol style="list-style-type: none"> 1. The highway patrol got his eyes on me 2. Gonna lose that man, I know I should 3. Got those highway blues 4. she won't do no more 5. I'm movin' so fast he can barely see me 6. Flyin' down the road with my foot on the floor 7. Make my Ford move a little bit faster 8. Ford's about to drop 9. Underneath the hood is smoke 10. I gotta kick in my pedal 11. can't you hear my motor runnin' 12. And I smell my motor burnin' 13. All the way in town they can hear me comin' 14. I know what he's thinkin' and it ain't good
---	--

51. SKYLINE PIGEON

Autores: Elton John/Bernie Taupin; Pop/Rock
 intérprete: **Elton John**



Empty Sky. 1969. Dave Larkham - diseño de portada, ilustración.

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>Turn me _____ from your hands Let me fly to distant lands Over green fields, trees and _____ Flowers and forest _____ _____ along the lanes of the skyway For this _____ and lonely room Projects a shadow cast in gloom And my eyes are _____ Of the world outside _____ of the ways That the wind can turn the tide And these _____ turn From purple into grey (Chorus): For just this Skyline Pigeon Dreaming of the _____ Waiting for the day When he can spread his _____ And fly away again Fly away skyline pigeon fly _____ the dreams You've left so very far _____ Let me _____ up in the morning To the smell of new _____ hay To laugh and _____, to live and In the _____ of my day I want to hear the pealing _____ Of distant _____ sing But most of all please free me From this aching metal _____ And open out this _____ towards the sun Chorus</p>	<p>behind bells brightness cage churches cry dark fountains home loose mirrors mountains mown open ring shadows thinking towards wake wings</p>
--	--

52. ROLLIN' STONE

Autor: Muddy Waters; intérprete: **Paul Rodgers**

Blues



Muddy Waters Blues: A Tribute To Muddy Waters. 1993. Los derechos de autor de la portada pertenecen al sello discográfico, Victory Music, o al artista o artistas gráficos. Sheryl Lutz-Brown - Dirección de Arte, Portada. Fotografía de Caroline Greyslock


👁️ Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

Well, I wish I was a _____
 Swimmin' in the, oh, _____, blue sea
 I would have all you good lookin' _____
 Fishin', fishin' after me
 Sure enough, a-after me
 Sure enough, a-after me
 Oh enough, oh enough, sure enough

I went to my _____'s house
 And I sit down oh, on her _____
 She said, "Now, come on in now, _____
 You know, my _____ just now left
 Sure enough, he just now left
 Sure enough, he just now left"
 Sure enough, oh well, oh well

Well, my mother told my _____
 Just _____ hmmm, I was born
 "I got a _____ child's comin'
 He's gonna be, he's gonna be a rollin' stone
 Sure enough, he's a rollin' stone
 Sure enough, he's a rollin' stone"
 Oh well he's a, oh well he's a, oh well he's a...
 Well, I feel, yes I feel
 Feel that a low down _____ ain't long
 I'm gonna catch the first thing _____
 Back, back down the road I'm goin'
 Back down the road I'm goin'
 Back down the road I'm goin'
 Sure enough back, sure enough back

baby
 before
 boy
 catfish
 deep
 father
 husband
 Muddy
 smokin'
 steps
 time
 women

<p>53. TRAIN TRACKS</p>	<p>Autor e intérprete: Izzy Stradlin</p>	<p>Hard Rock</p>
	<p><i>Izzy Stradlin & The Ju Ju Hounds</i>. 1992. Copyright fonográfico © - The David Geffen Company. Fotografía de portada - Don Hebert.</p>	

👉 **Jumbled Verses.** Los versos están en desorden. Hay ocho. Escucha la canción y escribe el número que le corresponda a cada uno a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la tabla inferior.

<p>()</p> <p>Just keep a movin' You keep away I say You got to change your backdrop You got to keep a base</p>	<p>()</p> <p>So I got on to catch a _____ I hated to go back But when I think of all those times I just love the _____</p>	<p>()</p> <p>She was tall, lookin' up from the bottom of a _____ glass it's too insane in my blood my hand is showin' like a road map</p>	<p>()</p> <p>Drunk and bored Took a hit down by the train track I hear the _____'s song This broken kid... He made a big _____ He learnt quick to get along</p>
<p>()</p> <p>If you crawl to get on up You're gonna level and get there The _____'s gone And you better get cleaned up Start thinkin' of a new _____ 'Cause now I see the other side I done paid back, yes I did This _____ livin' on a train track On a train track</p>	<p>()</p> <p>A change of time Packed up and left _____ the train track You're lucky if I do We'll go west And get some big _____ We're lookin' back to see the way</p>	<p>()</p> <p>Just keep a rollin' Just keep a movin' I say You got to change your backdrop You got to keep a base</p>	<p>()</p> <p>I said, oh it's so clear Oh it's so clear Oh it's so clear Said, I said</p>

ain't breeze cash dash feeling goodbye highlife thing whistle beer

54. WANTED DEAD OR ALIVE	autores: Jon Bon Jovi/Richie Sambora; intérprete: BonJovi Rock	Heavy Me- tal
	<i>Hardwired...To Self-Destruct</i> . 2016* Copyright fonográfico © – Blackened Recordings. Fo- tografía, Dirección Creativa - Herring & Herring	

☞ Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones

It's all the same, only the criminals' names will change
 Every lonely day it seems we're wasting away
 Another lost place where the faces are so cold
 I'd drive all rainy night just to get back home

*I'm a cowboy, on a steel horse I ride
 I'm wanted dead or alive
 Wanted dead or alive*

Sometimes I can't sleep, sometimes it's not for days
 And the friendly people I meet always go their separate ways
 Sometimes you tell the time of day
 By the whisky bottle that you drink
 And times when you're alone all you do is think

*I'm a cowboy
 On a steel horse I ride
 I'm wanted, wanted, dead or alive
 Wanted (wanted) dead or alive
 Oh Alive
 I'm a cowboy
 On a steel horse I ride
 I'm wanted (wanted) dead or alive*


And I walk these crowded streets, a loaded six string on my back
 I play for keeps, 'cause I might not make it back home
 I've been everywhere, and still I'm standing tall
 I've seen a million young faces and I've rocked them all

*'Cause I'm a cowboy, on a steel horse I ride
 I'm wanted dead or alive
 'Cause I'm a cowboy, I got the black night on my side
 I'm wanted dead or alive
 And I ride dead or alive
 I still drive, dead or alive
 Dead or alive (x4)*

<p>55. NOW THAT WE'RE DEAD</p>	<p>Autores: James Hetfield/Lars Ulrich; Heavy Metal intérprete: Metallica</p>
	<p><i>Hardwired... To Self-Destruct</i>. 2016* Copyright fonográfico © – Blackened Recordings. Fotografía, Dirección Creativa - Herring & Herring</p>


👁️ Link Sentences Halves. Escucha la canción y une las mitades de algunas oraciones de la columna A con la columna B.

<p>A</p> <p>When darkness falls, may it be _____</p> <p>When reaper calls, may it be _____</p> <p>When doubt returns, may it be _____</p> <p>When we're seduced, may it be _____</p> <p>All sinners, a future. All saints, a past Beginning, the ending. Return to ash (Chorus)</p> <p>Now that we're dead, my dear We can be together Now that we're dead, my dear We can live forever</p> <p>When all is pain, may it be _____</p> <p>When flame consumes, may it be _____</p> <p>When loss has won, may it be _____</p> <p>When kingdom comes, may it be _____</p> <p>All sinners, a future. All saints, a past Beginning, the ending. Return to ash (Chorus)</p> <p>(Guitar solo)</p> <p>All sinners, a future. All saints, a past Beginning, the ending. Return to ash (Chorus)</p> <p>Return to ashes, shed this skin Beyond the black, we rise again We shall live forever</p>	<p>B</p> <ol style="list-style-type: none"> 1. It's you I'm madly fighting for 2. It's all we've ever known 3. That faith shall permeate our scars 4. That we should see the light 5. We walk right through that open door 6. That we not deviate our cause 7. It warms our dying bones 8. That we walk straight and right
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<p>56. WILD WHEELS</p>	<p>Autor e intérprete: Steve Jones</p>	<p>Hard Rock</p>
	<p><i>Fire And Gasoline</i>. 1989.* *Los derechos de autor de la portada pertenecen a la disquera, MCA, o al artista o artistas gráficos, Bacon/O'Brien</p>	

👁️ **Word Missing In Sentence.** En algunas oraciones falta una palabra. Escucha la canción y escribe el número de las palabras que están en la columna, en el espacio de la oración donde las escuches.

<p>Too fast to Too to die No time to hang around Baby I was to fly</p> <p>I won't be alone I'll burn the down I'm like a baby I'm cutting right through your town</p> <p><i>Chorus</i> <i>I'm ridin' on wild wheels</i> <i>Heavy metal chrome and steel</i> <i>I'm ridin' on wild wheels</i> <i>Gonna set me free</i> <i>Yeah I'm ridin' on wild wheels</i> <i>Can't help the way I feel</i> <i>I'm ridin' on wild wheels</i> <i>That's all I need</i></p> <p>Solid chrome sweet She's a low rider mama Like nothin' that ever seen Route six Highway one I'm bound for baby A thousand left to run</p> <p><i>Chorus</i> <i>Chorus</i></p>	<ol style="list-style-type: none"> 1. born 2. chainsaw 3. found 4. highway 5. live 6. machine 7. miles 8. sixty 9. sunset 10. tough 11. you've 12. young
---	--

<p>57. FAR FROM HOME</p>	<p>Autores: Zoltan Bathory/ Kevin Churko/ Ivan Moody/ Jason Hook/ Jeremy Spencer/ Matt Snell; intérprete: Five Finger Death Punch</p>	<p>Heavy Metal</p>
	<p><i>War Is the Answer</i>. 2009. Copyright fonográfico © - Prospect Park. Dirección artística, diseño - SXV'Leithan Essex, Zoltan Bathory</p>	

☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches

Another (**day / night**) in this carnival of souls
 Another (**night / day**) settles in as quickly as it goes
 The memories of (**people / shadows**), ink on the page
 And I can't seem to (**follow / find**) my way home

Chorus

And it's almost like

Your heaven's trying everything

Your heaven's trying everything

To (keep / get) me out

All the places I've (**seen / been**) and things I've (**seen / been**)
 A (**thousand / million**) stories that made up a million shattered dreams
 The faces of (**people / persons**) I'll never see again
 And I can't seem to (**follow / find**) my way home

Cause it's almost like your heaven's trying everything to break me down
Cause it's almost like your heaven's trying everything to (keep / get) me out
[Guitar Solo]


Chorus

Cause it's almost like your heaven's trying everything to break me down

IV. CRAZY ON YOU

(Rock and Relationships: Love, Sex, Desire, Romance, Attraction, Quarrels, etc)

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<p>58. BAD TO THE BONE</p>	<p>Autor e intérprete: George Thorogood</p>	<p>Blues-Rock</p>
	<p><i>Bad To The Bone</i>. 1982. Copyright fonográfico © – EMI AMERICA Records. Fotografía de la portada - David Gahr</p>	

👉 Jumbled Verses. Los versos están en desorden. Hay 5. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con las palabras que están en la columna.

<p>aside beg blush day hearts joy leave more satisfied spoke squeal steal through walk woman</p>	<p>() I make a rich woman _____ I'll make a good woman _____ I'll make an old woman _____ and make a young girl _____ I wanna be yours, pretty baby, yours and yours alone I'm here to tell ya honey That I'm bad to the bone</p>	<p>() And when I _____ the streets, Kings and Queens step _____ Every _____ I meet, they all stay _____, I wanna tell ya, pretty baby, what I see I make my own I'm here to tell ya honey That I'm bad to the bone</p>
<p>() I broke a thousand _____ before I met you I'll break a thousand _____ baby, before I am _____ I wanna be yours, pretty baby, yours and yours alone I'm here to tell ya honey That I'm bad to the bone</p>	<p>() Bad to the bone Bad to the bone B-B-B-B-Bad B-B-B-B-Bad B-B-B-B-Bad Bad to the bone</p>	<p>() Now on the _____ I was born, the nurses all gathered 'round And they gazed in wide won- der at the _____ they had found The head nurse _____ up Said " _____ this one alone", she could tell right away That I was bad to the bone</p>

59. BITCH


Autores: Mick Jagger/Keith Richards; Rock
 intérprete: **The Rolling Stones**)



Sticky Fingers. 1971. Los derechos de autor de la portada pertenecen a la discográfica, Universal Music Group, o al artista gráfico, Andy Warhol.

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

Feeling so _____, can't understand it	bark
Just had a _____'s sleep	beating
I'm feeling so stuffed, Ow! so _____	bumpin'
Ain't touched a thing all week	distracted
I'm feeling drunk, juiced up and _____	drink
Ain't touched a _____ all night	fortnight
I'm feeling hungry, can't see the _____	kicking
Just ate a horse meat pie	reason
Yeah when you call my name	sexy
I salivate like a Pavlov dog	shy
Yeah when you lay me out	sloppy
My heart is _____ louder than a big bass drum, alright	thing
Yeah, you got to mix it child	tired
You got to fix it must be love	
It's a bitch	
You got to mix it child	
You got to fix it must be love	
It's a bitch, alright	
Sometimes I'm _____, move like a stud _____ the stall all night,	
Sometimes I'm so _____, got to be worked on	
Don't have no _____ or bite, alright	
Yeah when you call my name	
I salivate like a Pavlov dog	
Yeah when you lay me out	
My heart is _____ louder than a big bass drum, alright	
I said hey, yeah I feel alright now	
Got to be a...	
Hey, I feel alright now	
Hey hey hey	
Hey hey yeah	

<p>60. AIN'T GOT YOU</p>	<p>Autor e intérprete: Bruce Springsteen Rock</p>
	<p><i>Tunnel Of Love</i>. 1987. Los derechos de autor de la carátula pertenecen a la disquera, Columbia Records, o al artista o artistas gráficos. Fotografía: Annie Leibovitz</p>

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>I got the fortunes of heaven in diamonds and _____ I got all the bonds baby that the bank could hold I got houses 'cross the country honey end to _____ And everybody buddy wants to be my friend Well I got all the _____ baby any man ever knew But the only thing I ain't got, honey, I ain't got you I got a house full of Rembrandt and priceless _____ And all the little girls they wanna tear me apart When I walk down the street people stop and _____ Well you'd _____ I might be thrilled but baby I don't care 'Cause I got more good luck honey than old King Farouk But the only thing I ain't got, baby, I ain't got you I got a big _____ watch sittin' on my wrist I try to tempt you baby but you just _____ I made a _____ with the devil babe I won't deny Until I got you in my arms I can't be _____ I got a pound of caviar sitting home on ice I got a fancy foreign car that rides like _____ I got a hundred pretty women knockin' down my door And folks wanna kiss me I ain't even seen _____ I been around the world and all across the seven _____ Been paid a king's ransom for doin' what comes _____ But I'm still the _____ fool honey this world ever knew 'Cause the only thing I ain't got, baby, I ain't got you</p>	<p>art before biggest deal diamond end gold naturally paradise resist riches satisfied seas stare think</p>
---	---

61. CHERRYAutores: Pete Way/Phil Mogg; intérprete: **UFO** Hard Rock

Obsession. 1978. Copyright fonográfico © - Chrysalis Records. Arte de la cubierta, fotografía por – Hipgnosis.

- 👁️ Jumbled Verses. Escucha la canción. Los versos están en desorden. Numéralos en el orden correcto en que los escuches, en los paréntesis.

<p>()</p> <p>And I'm out here on the road, I feel just like a rolling stone Into the highways of the night Making it feel alright Come on Cherry let's make it together Out of the neon and into my life We can't play this game forever, now</p>	<p>()</p> <p>Gotta give you my love, oh Cherry, Dance for me, there's only you Play the barrooms just for pennies, Wish I wasn't just passing through</p>
<p>()</p> <p>On the tabletop she's dancing, Sit and smile into your beer Turn around, oh Cherry, for me, Let me know you know I'm here We are golden, we are golden</p>	<p>()</p> <p>Tell me your secrets, Tell me no one-way lyin' now We are golden, we are golden And I'm out here on the road, I feel just like a rolling stone Into the highways of the night I roll alone</p>
<p>()</p> <p>Tell me your secrets, tell me no one-way lyin' now We are golden, we are golden And I'm out here on the road, I feel just like a rolling stone Into the highways of the night I roll alone</p>	<p>()</p> <p>Gotta give you my love, oh Cherry Dance for me, there's only you Play the barrooms just for pennies Wish I wasn't just passing through</p>

62. CRAZY ON YOU

Autoras: Ann Wilson/Nancy Wilson; intérprete: **Heart** Rock



Dreamboat Annie. 1976. Los derechos de autor del trabajo artístico de la portada pertenecen a la disquera, Mushroom Records, o a los artistas gráficos. Labor artística: Toby Rankin - fotografía; Jim Rimmer - diseño de letras; Capitán Paste-Up – diseño de la portada

👂 Jumbled Words. En algunas oraciones hay palabras invertidas. Escucha con atención y subráyalas. Escríbelas en el orden correcto a un lado de la oración.

We may still time have	
We might still get by	
Every time I think about it I wanna cry	
With bombs and the devil	
And the kids keep coming	
No way to easy breathe	
No time to be young	
But I myself tell that I'm doing alright	
There's left nothing to do at night	
But go crazy on you, crazy on you	
Let me go crazy, crazy on you	
My love is the breeze evening touching your skin	
The gentle sweet singing of wind in the leaves	
The whisper that calls after you in the night	
And kisses your early in the ear light	
And you don't need to wonder, you're fine doing	
And my love, the mine pleasure's	
Let me go crazy on you, crazy on you	
Let me go crazy, crazy on you	
World man's wild is crying in pain	
What you gonna do when insane everybody's?	
So afraid of one who's so afraid of you	
What you gonna do?	
Crazy on you, crazy on you	
Let me go crazy, crazy on you	
I was a last night willow in my dream	
I bent down over a clear running stream	
Sang you the song that I heard up above	
And you kept me alive with your sweet love flowing	
Crazy, crazy on you	
Let me go crazy, crazy on you	
Crazy on you, crazy on you	
Let me go crazy, crazy on you	
Crazy on you, crazy on you	
Let me go crazy, crazy on you	

63. DAMN YOUR EYES

Autores: Barbara Wyrick, Stephen Bogard; Blues-Rock
 intérpretes: **Beth Hart & Joe Bonamassa**



Black Coffee. 2018. Copyright fonográfico © - J&R Adventures. Diseño de la portada - Dennis Friel Art Studios. Fotografía de Beth Hart en la portada: Dave Van Hout. Fotografía de Joe Bonamassa en la portada - Christie Goodwin.

👁️ Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones.

I can do what anything I want
 I'm in complete total control
 That's what I tell only myself
 I got a free mind of my own
 I'll be alright all alone
 Don't need anybody else
 I give myself a good pep talking to
 No more being a lonely fool for you
 But when I see it again, it's all I remember
 How you make me wanna surrender
 (Chorus)
Damn your eyes
For taking my breath away
For making me wanna stay
Damn your eyes
For getting my hopes up high
For making me fall in love again
Damn your eyes
 It's always the same trouble
 You always say that you'll change
 Somehow you never do
 I believe all your damn lies
 That look in your beautiful eyes
 You make it all seem completely true
 I guess I only see what I wanna see
 I think it's my foolish heart that's deceiving me
 'Cause with that look I know so well
 I fall completely under your spell
 (Chorus)
 You keep deliberately deceiving me
 Making me see what I wanna see

'Cause with that look I know so well
I fall completely under your spell

(Chorus)

Damn your eyes
For taking my breath away
Damn your eyes, damn your eyes
Damn your eyes, eyes
Damn, damn your eye

64. HOT LEGS

Autoras: Rod Stewart/ Gary Grainger; intérprete: **Rod Stewart** Rock



Foot Loose & Fancy Free. 1977. Los derechos de autor de la portada pertenecen a la discográfica, Warner Bros. o al artista o artistas gráficos. Fotografía de la portada - David Alexander.

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

Who's that _____ on my door? It's gotta be a quarter to four

Is it you again, comin' round for _____?

Well, you can _____ me tonight if you want

But in the _____ make sure you're gone

I'm talkin' to you, Hot legs, you're wearin' me out

Hot legs, you can scream and shout, Hot legs, are you still in school?

I love you honey

You got a most _____ tongue, you promise all kinds of fun

But what you don't understand, I'm a _____ man

I'm gonna need a shot of vitamin E, by the time you're _____ with me

I'm talkin' to you, Hot legs, you're an _____ cat

Hot legs, you scratch my back, Hot legs, bring your _____ too

I love you, honey

(Guitar solo)

Imagine how my _____ felt, in your jet black suspender belt

_____ years old, he's _____ sixty four

You got legs right up to your _____

You're makin' me a physical _____

I'm talkin' to you

Hot legs in your _____ shoes, Hot legs, are you still in school?

Hot legs, you're makin' me a _____

I love you, honey

Hot legs, you're makin' your _____, Hot legs, keep my pencil sharp

Hot legs, keep your _____ to yourself

I love you, honey

Hot legs you're wearin' me out, Hot legs you can scream and shout

Hot legs, you're still in school

I love you, honey

Hot legs - Hot legs - Hot legs

Hot legs you're _____, Hot legs oh your pussy's whipped

Hot legs I just love your _____

I love ya - I love ya - I love ya, honey

Hot legs - Hot legs - Hot legs

I love ya honey!

alley
daddy
finished
fool
hands
knockin'
lips
love
mark
more
morning
mother
neck
persuasive
satin
seventeen
trudging
well-equi-
pped
working
wreck

65. JEALOUS AGAIN

Autores: Chris Robinson/Rich Robinson; Southern Rock
 intérprete: **The Black Crowes**



Shake Your Money Maker. 1990. Copyright fonográfico ©
 - Def American Recordings, Inc. Fotografía de la portada -
 Ruth Leitman.

☞ Sentences Missing in Lyrics. Faltan oraciones en la canción. Escribe el número de las oraciones que están en la columna derecha, en los espacios entre paréntesis, para completar la canción.

cheat the odds that made you

()

well I feel like dirty laundry

()

tell you why 'cause

(chorus)

I'm jealous, jealous again

Thought it time I let you in

Yeah, I'm jealous, jealous again

Got no time, baby

always drunk on Sunday

()

()

boys out feeling nervous and cold

chorus

Stop, understand me

I ain't afraid of losing face

Stop, understand me

()

()

sugar wanna' kill me yet

()

singing songs that got no regrets

oh yeah, yeah,

(chorus)

Stop, understand me

I ain't afraid of losing face

Stop, understand me

I ain't afraid of ever losing faith in you

1. find me loose lipped and laughing
2. am I just too proud
3. don't you think I'd tell you baby
4. smell the gasoline burning
5. brave to try to gamble at times
6. never felt like smiling
7. am I just plain lazy
8. try'n to feel like I'm at home
9. sending sickness on down the line
10. I ain't afraid of ever losing faith in you.

Don't you think I want to

don't you think I would

(_____)

If I only could

am I acting crazy

(_____)

(_____)

am I, am I, am I ever

(chorus)

(chorus)

<p>66. LA GRANGE</p>	<p>Autores: Billy Gibbons/Dusty Hill/Frank Beard; intérprete: ZZ Top</p>
	<p><i>Tres Hombres</i>. 1973. Los derechos de autor del arte de la portada pertenecen a la discográfica, a London, o al artista o artistas gráficos. Bill Narum - diseño de la portada del álbum. Galen Scott - fotografía</p>

👉 **Jumbled Sentences.** Las oraciones de la canción están en desorden. Escucha la canción. Llena los espacios en la columna izquierda con el número de las oraciones en el orden correcto en que las escuches

<p>a. _____ b. _____ c. _____ d. _____ e. _____ f. _____ Have mercy. A haw, haw, haw, haw, a haw. A haw, haw, haw. g. _____ h. _____ A hmm, hmm. i. _____ j. _____ hmm, hmm, hmm, hmm. Have mercy.</p>	<ol style="list-style-type: none"> 1. And I hear it's tight most ev'ry night, 2. 'Bout that shack outside La Grange 3. Well, I hear it's fine if you got the time 4. To that home out on the range. 5. Rumour spreadin'round in that Texas town 6. But now I might be mistaken. 7. Just let me know if you wanna go 8. And the ten to get yourself in. 9. And you know what I'm talkin' about. 10. They gotta lotta nice girls.
---	---

67. WITH OR WITHOUT YOU

Autores: Bono/The Edge/Adam Clayton/
Larry Mullen Jr.; intérprete: **U2**




The Joshua Tree. 1987. Los derechos de autor de la portada pertenecen a la discográfica, Island Records, o al artista o artistas gráficos, Anton Corbijn.

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches

See the _____ set in your _____
 See the _____ twist in your _____
 I _____ for you
 Sleight of hand and twist of _____
 On a _____ of nails she makes me wait
 And I wait... without you...
 With or without you
 With or without you
 Through the storm, we reach the _____
 You gave it all but I want _____
 And I'm waiting for you
 With or without you
 With or without you
 I can't live with or without you
 And you give yourself away
 And you give yourself away
 And you give, and you give
 And you give yourself away
 My hands are _____
 My body _____,
 she got me with nothing to _____
 And nothing _____ to lose
 And you give yourself away
 And you give yourself away
 And you give, and you give
 And you give yourself away
 With or without you
 With or without you
 I can't live
 With or without you
 With or without you
 With or without you
 I can't live
 With or without you
 With or without you

Bed
 Bruised
 Eyes
 Fate
 Left
 More
 Shore
 Side
 Stone
 Thorn
 Tied
 Wait
 Win

<p>68. LOLA LEAVE YOUR LIGHT ON</p>	<p>Autores: Warren Haynes/Andy Hess/ Jeff Anders; intérprete: Gov't Mule Southern Rock</p>
	<p>Voodoo. 2004. Copyright fonográfico © - ATO Records, LLC. Ilustración de la portada - Richard Borge</p>

☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches

Don't make me beg - well maybe just a little
 But please don't make me (**cry / crawl**)
 What you got, baby, is killing me
 Making me (**nine / ten**) feet tall
 My (**western / southern**) pride is all in a tizzy
 Weak in my (**knees / feet**)
 My head is spinning - I'm feeling kind of dizzy
 Guess I'm begging please

(Chorus):

*Lola leave your light on
 I said Lola leave your red light on
 Lola leave your light on
 I said Lola leave your red light on*

Don't tease me - well maybe just a little
 Don't (**tantalize / torment**) my heart
 It's hard to know where the (**cruelty / torture**) ends
 And where the pleasure starts
 I can taste the (**pain / rain**) - I can feel the fire
 (**Seep / Deep**) into my soul
 Mother Mary, I said please (**forget / forgive**) me
 I'm about to lose control


Chorus

Smooth operator - playing a little bit (**rude / rough**)
 How'd you know I like it that (**way / style**)
 We can come together if I call your (**bluff / lie**)
 Wash our (**sins / offences**) away

Shadows dancing on your (**bedroom / bathroom**) wall - caution to the wind
 (**Wolves / Hounds**) are howling outside your door
 Oh you better let them (**in / go**)

Chorus

Chorus

<p>69. WOMAN LIKE YOU</p>	<p>Autores: Danny Myrick/Dylan Altman/ Kenny Wayne Shepherd; intérprete: Kenny Wayne Shepherd</p>
	<p><i>The Traveler</i>. 2019. Copyright fonográfico: Concord and Pro- vogue/Mascot Label Group. Fotografía: Greg Logan.</p>

👂 Jumbled Words. En algunas oraciones las palabras están desordenadas. Escucha con atención y escríbelas en el orden correcto a un lado de la oración.

I ain't lookin' for a girl one-time	
I need a little light more to up my world	
I want a woman like, I want a woman like you	
Same old same old change the station	
To a new kinda conversation kinda cool	
I want a woman yeah, I want a woman like you	
<i>Chorus</i>	
<i>Well gimme that gimme that stuff sunshine</i>	
<i>Some of that summertime moonlight love</i>	
<i>Lookin' so sweet with a attitude badass</i>	
<i>Well shake it up, shake it up all night long</i>	
<i>Make a southern man wanna put you in a song</i>	
<i>The wrong kinda right, that I want to fall into</i>	
<i>Oh, I want a woman yeah, I want a woman like you</i>	
You got something that I can't explain	
Set me on fire when you my name call	
Shakin' my mind when you're losing that thang	
Make me wanna make me wanna give you that ring	
<i>Chorus</i>	
You got the power, now you got the brains	
Lockin' my chains all up in heart	
I ain't never gonna be the same	
<i>Repeat Chorus</i>	

70. LOVING YOU SUNDAY MORNING

Autores: Klaus Meine/Herman Rarebell/
Rudolf Schenker; intérprete: **Scorpions** Hard Rock



Lovedrive. 1979. Los derechos de autor del arte de la portada pertenecen al sello discográfico Harvest/EMI (Europa) / Mercury, o al artista o artistas gráficos. Portada, diseño y fotografía de Hipgnosis.

👉 Jumbled Verses. Los versos están en desorden. Hay 9. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En algunos versos hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

<p>()</p> <p>Loving you Sunday morning You were on my mind love everyday Loving you Sunday morning Your love makes me fly so far away</p>	<p>()</p> <p>I never ever wanna lose your love So I will change my life Believe in me my love I'm coming home</p>
<p>()</p> <p>I never ever wanna lose your love So I will change my life Believe in me my love I'm coming home</p>	<p>()</p> <p>Working hard to get it on for you Every day and night I give you all I've got to give Take it all</p>
<p>()</p> <p>_____ tell me that I'm gonna lose you Our love will _____ So tell me is it true right or _____</p>	<p>1.'cause 2. die 3. feelin' 4. lonely 5. people 6. wrong</p>
<p>()</p> <p>Loving you Sunday morning You were on my mind love everyday Loving you Sunday morning Your love makes me fly so far away</p>	<p>()</p> <p>Loving you Sunday morning You were on my mind love everyday Loving you Sunday morning Your love makes me fly so far away</p>

()

Love I know that you're _____ blue
_____ deep inside
_____ I know how it feels to be alone

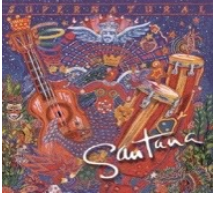
()

Working hard to get it on for you
Every day and night
I give you all I've got to give
Take it all

<p>71. MAKE NO MISTAKE</p>	<p>Autores: Keith Richards/Steve Jordan; intérprete: Rock Keith Richards</p>
	<p><i>Talk Is Cheap</i>. 1988. Los derechos de autor de la portada pertenecen a la disquera, Virgin Records, o al artista o artistas gráficos. Fotografía de la portada: Santé D'Orazio.</p>

👁️ Fill In the Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>Make no mistake about it But things ain't _____ they seem I'm _____ scream and shout it, This is just a dream A simple _____ Every now and _____ A touchy situation, yeah _____ a man. What shall I do, if I should see you And have to _____ that we have never met? It's not a _____ sensation When you touch me with your hands A little complication can _____ a man. How we gonna _____ it This thing with you and me? yeah Everyone can tell by now I just can't lie, you see. What shall I say to hide it? To hide it baby No _____ can convey Your _____ melting into mine No mistake Make no mistake about it So listen Make no mistake about it, I'm gonna make you _____ No _____ to talk it over, We're running out of _____ I've made up my mind about you, oh I know in my _____ That you have the same point of view Make no mistake, this is it</p>	<p>cheap conversation fascinates gonna heart hide hypnotize lips mine need pretend then time what words</p>
---	---

72. SMOOTHAutores: Ital Shur/Rob Thomas; intérprete: **Santana** Latin Rock*Supernatural*. 1999.**Los derechos de autor de la portada pertenecen a Arista Records.
Trabajo artístico de la portada: Adaptación de un cuadro de Michael Rios

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

Man, it's a hot one

Like _____ inches from the midday sun

Well, I hear you whisper and the words melt _____

But you stay so cool

My _____, my Spanish Harlem Mona Lisa

You're _____ reason for reason

The step in my groove, yeah.

Chorus 1

And if you said, "This _____ ain't good enough."

I would give my world to lift you up

I could _____ my life to better suit your mood

Because you're so smooth

Chorus 2

And it's just like the ocean under the _____

It's the same as the _____ that I get from you

You got the kind of loving that can be so smooth, yeah.

Gimme your heart, _____ it real

Or else forget about it

Well, I'll tell you one thing

If _____ would leave it'd be a crying shame

In every breath and every word

_____ hear your name calling me out

Out from the barrio,

You hear my _____ on your radio

You feel the turning of the world so soft and _____

Turning you 'round and 'round

*Chorus 1**Chorus 2**Chorus 2*

Or else forget about it

Or else forget about it

Oh, let's don't forget about it

(Gimme your heart, make it real)

Let's don't forget about it (x4)

change

emotion

everyone

I

life

make

moon

muñequita


my

rhythm

seven


slow

you

<p>73. STAR STAR</p>	<p>Autores: Mick Jagger/Keith Richards; intérprete: The Rolling Stones</p>	<p>Rock</p>
	<p><i>Goats Head Soup</i>. 1973* * Los derechos de autor de la portada pertenecen a la disquera Rolling Stones Records; grabación de Promotone B.V. 1973. Fotografía y diseño de la portada: David Bailey</p>	

👁️ Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>Baby, baby, I've been so _____ since you've been gone Way back to New York City Where you do _____ Honey, I missed your two-tongue kisses Legs _____ around me tight If I ever get back to _____, girl gonna make you scream all night Honey, honey, call me on the _____ I know you're movin' out to Hollywood With your can of _____ All those _____ friends of mine Got to get you in their books And lead guitars and _____ Get their tongues beneath your _____ (Chorus): Yeah! You're a star fucker, star fucker, star fucker, star fucker, star Yeah, a star fucker, star fucker, star fucker, star fucker, star A star fucker, star fucker, star fucker, star fucker, star Yeah, I heard about your _____ Now that's what I call _____ Your _____ with fruit was kinda cute I bet you keep your pussy _____ Honey, I miss your two tone kisses Legs wrapped around me tight If I ever get back to _____ _____, girl Gonna make you scream all night (Chorus) Yeah, Ali McGraw got _____ with you For givin' head to _____ Yeah, you and me we made a pretty _____ Fallin' through the Silver Screen Honey, I'm _____ to anything I don't know where to _____ Yeah, I'm makin' bets that you gonna get _____ before he dies (Chorus)</p>	<p>beat up belong clean draw the line Fun City hood John Wayne mad movie stars New York obscene open pair Polaroids sad Steve Mcqueen tasty foam telephone tricks wrapped</p>
---	--

<p>74. YEAR OF THE CAT</p>	<p>Autores: Al Stewart/Peter Wood; intérprete: Al Stewart Pop/Rock</p>
	<p><i>Year Of The Cat</i>. 1976. Los derechos de autor del arte de la portada pertenecen a la disquera, RCA; Janus, o al artista gráfico. Diseño de la portada - Colin Edge, Hipgnosis.</p>

👁️ Jumbled Verses. Los versos están en desorden. Hay 7. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

<p>()</p> <p>On a morning from a _____ movie In a country where they turn back time You go _____ through the crowd like Peter Lorre ontemplating a crime</p>	<p>()</p> <p>Well _____ comes and you're still with her And the bus and the tourists are gone And you've thrown away your _____ and lost your ticket So you have to stay on</p>
<p>()</p> <p>But the _____ strains of the night remain In the rhythm of the new-born day You know some time you're _____ to leave her But for now you're going to stay In the year of the cat Year of the cat</p>	<p>()</p> <p>By the blue tiled walls near the market _____ There's a hidden door she leads you to "These days"; she says, "I feel my life Just like a _____ running through The year of the cat"</p>
<p>()</p> <p>She doesn't give you time for _____ As she locks up your arm in hers And you follow till your sense of which direction Completely _____</p>	<p>()</p> <p>She comes out of the sun in a _____ dress running Like a _____ in the rain Don't bother asking for _____ She'll just tell you that she came In the year of the cat</p>

(_____)

Well, she looks at you so _____

And her eyes shine like the moon in the sea

She comes in incense and _____

So you take her, to find what's waiting inside

The year of the cat

1. Bogart
2. bound
3. choice
4. coolly
5. disappears
6. drumbeat
7. explanations
8. morning
9. patchouli
10. questions
11. river
12. silk
13. stalls
14. strolling
15. watercolor

75. SEXY LITTLE THING

Autores: Sammy Hagar/Joe Satriani; intérprete: **Hard Rock Chickenfoot**



Chickenfoot. 2009. Los derechos de autor del trabajo artístico de la portada pertenecen a las disqueras Redline, EAR Music (Europa), WHD Entertainment (Japón). Dirección artística y diseño: Todd Gallopo @ Meat and Potatoes, inc.

👁️ Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

Uh huh

Well, she got back and up front

She's everything any _____ boy need, wooh

Inside is outside

Now what you see is what she got up her _____, yeah

I'm talkin' tan _____ and wild honey

_____ fields on a sunny day

All five senses, wooh, they're poppin' _____

Now my little _____ is comin' out to play

I just love, love, love that sexy little thing

I love, love, love, wooh, that sexy little thing

Yeah

I wanna _____ all up in it

Get my _____ fingers all squeaky clean, wooh

It's stretched out and hardly _____

I got my buttons poppin' off my _____

I just love, love, love, wooh that sexy little thing, wooh

I love, love, love, that sexy little thing

Sexy little thing

She can drive, I get _____

A _____ dream on a Friday night, yeah

Wooh, jump on it

Jump on it

Uh huh

Come on, baby

Oh yeah, c'mon

Well, well, well, well, well

Love, love, love that sexy little thing

I love, love, love, wooh, that sexy little thing

Love, love, love, wooh, uh huh

Love, love, love, I love that sexy little thing

Sexy little thing, yeah

atcha

chest

country

fittin'

friend

heaven

leather

roll

sleeve

sticky

stoner's

wasted

<p>Come on, come on Jump on it She got it, she got it Uh huh, (yeah, yeah, yeah) Roll all up in it (yeah, yeah, yeah) Wooh (yeah, yeah, yeah) Baby Yeah, yeah, yeah, wooh (Yeah, yeah, yeah) (Yeah, yeah, yeah) wooh (Yeah, yeah, yeah) Love, love, love</p>	
--	--

76. WALK THIS WAYAutores: Steven Tyler/Joe Perry; intérprete: **Hard Rock Aerosmith**

Toys In The Attic. 1975. Copyright fonográfico © – CBS Inc.
 Diseño del álbum - Pacific Eye & Ear. Ingrid Haenke – ilustración.

- ☞ Sentences Missing In Lyrics. Escribe el número de las oraciones que están en la columna derecha, en los espacios entre paréntesis, para completar la canción.

()

'Til I talked to your daddy, he say

He said, "You ain't seen nothin'

()

Then you're sure to be a-changin' your ways"

I met a cheerleader, was a real young bleeder

()

'Cause the best things of lovin'

With her sister and her cousin

()

Like this

(Chorus)

()

And your feet flyin' up in the air

()

With your kitty in the middle

()

*So I took a big chance at the high school dance**With a missy who was ready to play,**wasn't me she was foolin'**'Cause she knew what she was doin'*

()

*When she told me to**"Walk this way, talk this way" (x4)*

Just gimme a kiss

Like this

()

Little skirts climbin' way up the knee

()

When I noticed they was lookin' at me

()

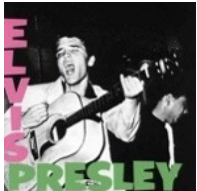
1. Seesaw swingin' with the boys in the school
2. Schoolgirl sweetie with a classy kinda sassy
3. So I gave her just a little kiss
4. 'Til you're down on a muffin
5. and I knew love was here to stay
6. when she told me how to walk this way
7. Backstroke lover, always hidin'neath the covers
8. There was three young ladies in the school gym locker
9. Singin', "Hey diddle diddle"
10. Oh, the times I could reminisce
11. I was a high school loser, never made it with a lady
12. Of the swing like you didn't care
13. Only started with a little kiss

'Til the boys told me somethin' I missed
Then my next door neighbor
with a daughter had a favor
()
Like this
(Chorus)
So I took a big chance at the high school dance
With a missy who was ready to play,
wasn't me she was foolin'
'Cause she knew what she was doin'
()
She told me to
"Walk this way, talk this way" (x4)
Just gimme a kiss
Like this

V. HEARTBREAK HOTEL

(Rock and Heartbreak: Breakup, Sorrow, Regret, Anguish, Heartache, the Blues, etc)

77. Heartbreak Hotel - Elvis Presley	124
78. Move Over - Janis Joplin	125
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<p>77. HEARTBREAK HOTEL</p>	<p>Autores: Mae Axton/Tommy Durden/Elvis Presley; intérprete: Elvis Presley</p>
	<p><i>Elvis Presley</i>. 1956. Los derechos de autor del arte de la portada pertenecen al sello discográfico, RCA Victor, o al artista o artistas gráficos. Fotografía: William V. "Red" Robertson de Robertson & Fresch</p>

👉 **Identify Extra Word.** Subraya las palabras extras que escuches en algunas oraciones

Well, since my beautiful baby left me
 Well, I found a new place to dwell alone
 Well, it's down at the end of dark Lonely Street
 At Heartbreak Hotel
 Where I'll be, I'll be so lonely baby
 Well, I'm so lonely
 I'll be so lonely, I could die
 Although it's always much crowded
 You still can find some cheap room
 For broken hearted depressed lovers
 To cry there in their sad gloom
 They'll be so, they'll get so lonely baby
 They get so lonely
 They're so lonely, they could die
 Now, the unhappy bell hop's tears keep flowin'
 And the desk clerk's dressed in black leather
 Well, they've been so long on Lonely Street
 They'll never, never look back
 And they get so, they get so lonely baby
 They get so lonely
 They're so lonely, they could die
 Well, now, if your cruel baby leaves you
 And you got a scary tale to tell
 Well, just take a walk down Lonely Street
 To Heartbreak Hotel
 Where you will be, you will be so lonely baby
 You will be lonely
 You'll be so lonely, you could die
 Oh, and although it's always much crowded
 You still can find some cheap room
 For broken hearted depressed lovers
 to cry there in their sad gloom
 Where they get so, they get so lonely baby
 They're so lonely
 They'll be so lonely, they could die

78. MOVE OVERAutora e intérprete: **Janis Joplin**

Blues-Rock



Pearl. 1971. Los derechos de autor pertenecen a la compañía discográfica, Columbia Broadcasting System, o los artistas gráficos. Barry Feinstein, Tom Wilkes - fotografía y diseño para Camouflage Productions

- ☞ Sentences Missing In Lyrics. Escribe el número de las oraciones que están en la columna derecha, en los espacios entre paréntesis, para completar la canción.

(first verse)

You say that it's over baby, Lord

You say that it's over now

(_____)

Won't you move over

You know that I need a man, honey Lord

You know that I need a man

But when I ask you to you just tell me

(_____)

Please don't you do it to me babe, no!

Please don't you do it to me baby

(_____)

Or just let me be

(second verse)

I ain't quite a ready for walking, no no no no

I ain't quite a ready for walking

(_____)

Life all just dangling?

Oh yeah

(_____)

You're playing with me, hey hey hey

Make up your mind, darling

You're playing with me, come on now

(_____)

I said-a, let me honey, let me be, yeah

*(Guitar solo)**(repeat first verse)*

1. Either take this love I offer
2. Honey, you're teasing me
3. Now either be my loving man
4. And what you gonna do with your life
5. But still you hang around me, come on
6. I'm just tired of hanging from the end of a string, honey
7. Make up your mind, honey
8. I can't take it no more baby
9. That maybe you can

<p>I said won't you, won't you let me be () Yeah, you're playing with my heart, dear I believe you're toying with my affections, honey () And furthermore, I don't intend to () You expect me to fight like a goddamned mule Wah, wah, wah, wah, honey</p>	
---	--

79. BEHIND BLUE EYES

Autor: Pete Townshend; intérprete: **The Who** Rock



Who's Next. 1971. *

Los derechos de autor de la portada pertenecen las discográficas, Track Records, Decca Records, o al artista o artistas gráficos. Fotografía de la portada: Ethan A. Russell.

👉 Fill In the Blanks. Escribe en los espacios en blanco la palabra que escuches.

act	No one knows what it's like
bites	To be the bad man
blame	To be the sad man
clenches	Behind blue eyes
coat	No one knows what it's like
cool	To be hated
fated	To be _____
feelings	To telling only _____
lies	But my dreams
shiver	They aren't as empty
show	As my conscience seems to be
smile	I have hours, only lonely
swallow	My love is vengeance
throat	That's never free
woe	No one knows what it's like
	To feel these _____
	Like I do
	And I _____ you
	No one _____ back as hard
	on their anger
	None of my pain and _____
	Can _____ through
	But my dreams
	They aren't as empty
	As my conscience seems to be
	I have hours, only lonely
	My love is vengeance
	That's never free
	When my fist _____, crack it open
	Before I use it and lose my _____
	When I _____, tell me some bad news

Before I laugh and _____ like a fool
And if I _____ anything evil
Put your finger down my _____
And if I _____, please give me a blanket
Keep me warm, let me wear your _____
No one knows what it's like
To be the bad man
To be the sad man
Behind blue eyes

80. EVERY ROSE HAS ITS THORN

Autores: Bret Michaels/C.C. DeVille/ Bobby Hard Rock Dall/Rikki Rockett; intérprete: **Poison**



Open Up and Say...Ahh! 1988. Fotografía de la portada: Neil Zlozower. Copyright fonográfico © - Capitol Records

👁️ Fill In the Blanks. Escribe en los espacios en blanco el número de la frase que escuches.

<p>We both lie silently still in the _____ Although we both _____ we feel miles apart inside Was it something I said or something I did? _____ not come out right? Though I tried not _____ _____ But I guess that's why they say Every rose has its thorn Just like every night has its dawn Just like every cowboy sings his sad, sad song Every rose has its thorn Yeah it does I listen to our favorite song playing _____ Hear the DJ say love's a game of _____ _____ does he know? Has he ever felt like this? And I know that you'd be here _____ If I could have let you know somehow I guess Every rose has its thorn Just like every night has its dawn Just like every cowboy sings his sad, sad song Every rose has its thorn Though it's been a while now I can still feel so much pain Like a knife that cuts you _____ But the scar, _____ I know I could have saved a love that night if I'd known what to say _____ we both made our separate ways And now _____ somebody new And that _____ that much to you</p>	<ol style="list-style-type: none"> 1. like a knife 2. right now 3. that scar remains 4. dead of the night 5. I hear you found 6. I never meant 7. instead of makin' love 8. the wound heals 9. did my words 10. easy come and easy go 11. hurt you 12. though I tried 13. on the radio 14. lie close together 15. but I wonder
---	---

<p>To hear that tears me up inside And to see you cuts me _____ I guess Every rose has its thorn Just like every night has its dawn Just like every cowboy sings his sad, sad song Every rose has its thorn</p>	
---	--

81. FIVE LONG YEARS

Autor: Eddie Boyd; intérprete: **Eric Clapton**

Blues



From The Cradle. 1994. Copyright fonográfico © - WEA International Inc. Fotografía de la portada: Eric Clapton

- 👁️ Jumbled Words. En algunas oraciones TODAS las palabras están desordenadas. Escucha con atención y escríbelas en el orden correcto a un lado.

been you ever mistreated have?	_____
You know just what I'm talking about	_____
been you ever mistreated have?	_____
You know just what I'm talking about	_____
I worked five long years for one woman	_____
to me she put had the out nerve	_____
I got a job in a steel mill	_____
Like slave a steel shucking	_____
Five long years, every Friday	_____
I come straight back home with all my pay	_____
been you ever mistreated have?	_____
You know just what I'm talking about	_____
I worked five long years for one woman	_____
to me she put had the out nerve	_____
I finally learned my lesson	_____
should a long time ago	_____
next marry the woman I that	_____
she gonna work and bring me the dough	_____
been you ever mistreated have?	_____
You know just what I'm talking about	_____
I worked five long years for one woman	_____
to me she put had the out nerve	_____

<p>82.EVIL MAMA</p>	<p>Autor e intérprete: Joe Bonamassa</p>	<p>Blues</p>
	<p><i>Redemption</i>. 2018. Copyright fonográfico © – J&R Adventures. Portada, dirección artística, diseño artístico: George Ghanem. Fotografía: Rick Gould</p>	

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>Oh mama, _____ up on me in the black of night Oh mama, turn my back just when you twist the _____ Oh mama, I see trouble _____ in your eyes, eyes Oh mama, I won't ever let you in my life Oh you hit me, with your lies and your _____ No that ain't nothin', nothing that I need Why would you think, that I would ever wanna Waste my time on you, evil mama Oh honey, can only play that _____ game once or twice Oh honey, _____ what ain't yours just ain't right _____ on that back door but I won't let you in God and the devil, I know _____ where you've been Why would you think, that I would ever wanna Waste my time on you, evil mama Why would I let you put your _____ on me Keep me in a _____, under lock and key Why would you think that I would ever wanna Waste my time on you Waste my time on you, evil mama Evil mama Evil mama Evil mama, yeah Evil mama Evil mama</p>	<p>brewing cage chains exactly greed jail knife pound sneakin' stealin'</p>
--	--

83. KEEP YOUR HANDS TO YOURSELF

Autor: Dan Baird; intérprete: **Hard Rock The Georgia Satellites**



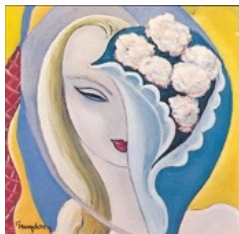
Georgia Satellites. 1986. Copyright fonográfico © - Elektra/Asylum Records. Fotografía de la portada - David Michael Kennedy

👁️ **Jumbled Verses.** Los versos están en desorden. Hay 6. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la tabla inferior.

<p>()</p> <p>And said, "No huggee, no kissee until I get a wedding _____"</p> <p>My honey, my baby, don't put my love upon no shelf</p> <p>She said, "Don't hand me no lines and keep your hands to yourself"</p>	<p>()</p> <p>She said, "No huggee, no kissee until you make me a _____"</p> <p>My honey, my baby, don't put my love upon no shelf</p> <p>She said, "Don't hand me no lines and keep your hands to yourself"</p>	<p>()</p> <p>I got a little _____ in my pocket going jing-a-ling-a-ling</p> <p>Wanna call you on the _____, baby, give you a ring</p> <p>But each time we _____, I get the same old thing</p>
<p>()</p> <p>You see, I wanted her real bad and I was about to _____ in</p> <p>That's when she started talking about true _____, started talking about _____</p> <p>I said, "Honey, I'll live with you for the rest of my life"</p>	<p>()</p> <p>Always, "No huggee, no kissee until I get a wedding _____"</p> <p>My honey, my baby, don't put my love upon no shelf</p> <p>She said, "Don't hand me no lines and keep your hands to yourself"</p>	<p>()</p> <p>Ooh, baby, baby, baby, why you gonna _____ me this way?</p> <p>You know I'm still your _____, I still feel the same way</p> <p>That's when she told me a story 'bout free milk and a _____</p>
<p>1.change 2.cow 3.give 4.love 5.loverboy 6.sin</p> <p>7.talk 8.telephone 9.treat 10.ring 11.vow 12.wife</p>		

84. LAYLA

Autores: Eric Clapton/Jim Gordon; intérprete: Blues-Rock
Derek & The Dominos



Layla and Other Assorted Love Songs. 1970. Copyright © - Atlantic Recording Corporation. Emile Theodore Frandsen de Schomberg - pintura de la portada "La chica del ramo

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

<p>What'll you do when you get _____ But nobody's waiting by your side? You've been running and hiding much too _____ You know it's just your _____ pride (Chorus): <i>Layla</i> <i>You've got me on my _____</i> <i>Layla</i> <i>I'm begging, _____, please</i> <i>Layla</i> <i>Darling, won't you ease my _____ mind?</i></p> <p>I tried to give you _____ When _____ old man had let you down Like a _____ I fell in love with you You _____ my whole world upside down (Chorus) Let's make the best of the _____ Before I finally go _____ Please don't say we'll _____ find a way And tell me all my love's in _____ (Chorus) (Chorus) Whoo, whoo, whoo...</p>	<p>consolation darling fool foolish insane knees lonely long never situation turned vain worried your</p>
---	---

85. LIE TO ME


Autores. Bruce McCabe/David Z; intérprete: **Blues-Rock
Jonny Lang**



Lie to Me. 1997. Copyright © - Columbia House. Fotografía de: Frank Ockenfels 3

- ☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches

Lie to me and tell me (**something / everything**) is all right
 Lie to me and tell me that you'll stay here (**tomorrow / tonight**)
 Tell me that you'll never (**leave / love**)
 Oh, and I'll just (**try / cry**) to make believe
 That everything, everything that your telling me is (**untrue / true**)
 Come on baby won't you just
 Lie to me, go ahead and lie to me
 Lie to me, it (**doesn't / don't**) matter anymore
 It could (**always / never**) be, the way it was before
 If I can't hold on to you
 Leave me (**nothin' / somethin'**) I can hold onto
 For just a little (**while / time**) won't you, won't you let me be
(guitar solo)
 Oh, (**everybody / anyone**) can see
 That you love him more than me
 But right now baby let me (**pretend / repent**)
 That our love will never end
 Lie to me, go ahead and lie to me

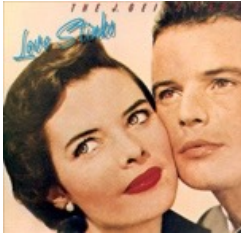
<p>86. LOVE HURTS</p>	<p>Autor: Boudleaux Bryant; intérprete: Nazareth</p>	<p>Hard Rock</p>
	<p>Hair of the Dog. 1975. Copyright fonográfico © - A&M Records, Inc. Ilustración de la portada: Dave Roe</p>	

👁️ Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones

Love hurts, love scars, love wounds
 And marks any broken heart
 Not tough or strong enough
 To take a lot of pain, take a lot of pain
 Love is like a dark cloud
 Holds a lot of cold rain
 Love hurts..... ooh, ooh love hurts
 I'm very young, I know, but even so
 I don't know a thing or two
 I learned all from you
 I really learned a lot, really learned a lot
 Love is like a big flame
 It burns you when it's red hot
 Love hurts.....ooh, ooh love hurts
 Some crazy fools think of happiness
 Blissfulness, togetherness, peacefulness
 Some fools fool themselves I guess
 They're not foolin' me
 I know it isn't true, I know it isn't true
 Love is just a horrible lie
 Made to make you blue
 Love hurts..... ooh, ooh love hurts
 Ooh, ooh love hurts
 (guitar solo)
 I know it isn't true, I know it isn't true
 Love is just a lie
 Made to make you blue and lonesome
 Love hurts..... ooh, ooh love hurts
 Ooh, ooh love hurts
 Ooh, ooh

87. LOVE STINKS

Autores: Peter Wolf/Seth Justman; intérprete: **The J. Geils Band** Blues-Rock



Love Stinks. 1980. Copyright fonográfico © - EMI America Records, Inc. Las fotografías de la portada y del pliegue interior y el material impreso relacionado son de "My Romance", © 1951 Magazine Management Co.

👁️ **Fill In The Blanks.** Escribe en los espacios en blanco la palabra que escuches.

<p>You love _____ but she loves him And he loves somebody _____ You just can't win And so it goes 'Til the day you _____ This thing they call love It's gonna make you _____ I've had the blues The reds and the _____ One thing for sure (Love stinks) Love stinks Yeah, yeah (x4) Two by two and side by _____ Love's gonna find you, yes, it is You just can't _____ You'll hear it call Your heart will _____ Then love will fly It's gone, _____ I don't care what any Casanova thinks All I can say is (Love stinks) Love stinks Yeah, yeah (x4) I've been through _____ And I've been through _____ I've been through it all (Love stinks) Love stinks (Love stinks) Yeah, yeah (Love stinks) Love stinks (Love stinks) Yeah, yeah (Love stinks) Love stinks (I mean it stinks) Yeah, yeah (Love stinks) Love stinks (Love stinks) Yeah, yeah (Love stinks) Love stinks (Love stinks)</p>	<p>cry diamonds die else fall her hide minks pinks side that's all</p>
---	--

<p>88. STILL GOT THE BLUES(FOR YOU)</p>	<p>Autor e intérprete: Gary Moore</p>	<p>Blues-Rock</p>
	<p><i>Still Got The Blues</i>. 1990. Copyright fonográfico©- Virgin Records Ltd. Concepto de diseño de portada - Gary Moore. Fotografía: Gered Mankowitz.</p>	

☞ Sentences Missing In Lyrics. Escribe el número de las oraciones que están en la columna derecha, en los espacios entre paréntesis, para completar la canción.

<p>Used to be so easy to give my heart away But I found out the hard way () I found out that love was no friend of mine () So long, it was so long ago But I've still got the blues for you () But I found out the hard way () I found that love was more than just a game () But you lose just the same So long, it was so long ago But I've still got the blues for you So many years () Here in my heart () Where you used to be (guitar solo) So long, it was so long ago But I've still got the blues for you () There is one thing I know () (guitar solo)</p>	<ol style="list-style-type: none"> 1. I should have known time after time 2. I've still got the blues for you 3. It's a road that leads to pain 4. since I've seen your face 5. There's a price you have to pay 6. there's an empty space 7. Though the days come and go 8. Used to be so easy to fall in love again 9. You're playin' to win
---	--

89. STOP DRAGGIN' MY HEART AROUND

Autores: Tom Petty/Mike Campbell; intérpretes: **Rock Stevie Nicks & Tom Petty**



Bella Donna. 1981.*

* Copyright fonográfico © - Modern Records, Inc. Dirección artística, diseño, fotografía y portada [concepto de portada] - Herbert Wheeler Worthington III.


👉 Link Sentences Halves. Escucha la canción y une las mitades de algunas oraciones de la columna A con la columna B.

A

Baby, you'll come knocking _____
 Same old line you used to use before
 I said yeah, well
 What am I _____
 I didn't know what I was getting into
 So you've had a _____
 Now you're keeping some demons down
 Stop draggin' my
 Stop draggin' my
 Stop draggin' my heart around
 It's hard to think about _____
 It's hard to think about _____
 This doesn't have to be _____
 This doesn't have to be _____
 (I know you really want to tell me good-bye)
 (I know you really want to be your own girl)
 Baby, you could never look me in the eye
 Yeah, you buckle with the weight of the words
 Stop draggin' my
 Stop draggin' my
 Stop draggin' my heart around
 _____ loose in the world
 Ain't got nothin' better to do
 _____ of some bright eyed kid
 You need someone _____
 (I know you really want to tell me goodbye)
 (I know you really want to be your own girl)
 Baby, you could never look me in the eye
 Yeah, you buckle with the weight of the words
 Stop draggin' my
 Stop draggin' my
 Stop draggin' my heart around
 Stop draggin' my heart around

B

- a. anything at all
- b. little trouble in town
- c. looking after you
- d. make a meal
- e. on my front door
- f. supposed to do
- g. the big get-even
- h. there's people running 'round
- i. what you've lost
- j. what you've wanted

<p>90. TROUBLE NO MORE</p>	<p>Autor: McKinley Morganfield alias Muddy Waters; intérprete: The Allman Brothers Band Blues-Rock</p>
	<p><i>The Fillmore Concerts</i>. 1992. Copyright fonográfico ©- Polygram Records, Inc. Fotografía de la portada, concepto gráfico - Jim Marshall</p>

👉 Jumbled Verses. Los versos están en desorden. Hay 5. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

<p>() I know you're _____, if you call that's gone. Oh without my _____ yeah, oh, you can't stay long. Someday baby, you ain't gonna trouble, poor me, anymore.</p>	<p>() good bye baby, oh take my _____ I don't want no _____ no, _____ can't have no man. But someday baby, you ain't gonna trouble, poor me, anymore. Trouble no more. Oh yeah... yeah babe.</p>
<p>1.bettin' 2.dice 3.everybody 4.fast 5.hand 6.leaving 7.long 8.lovin' 9.neighborhood 10.treatment 11.who 12.woman</p>	<p>() Don't care how _____ you go, I don't care how long you stay, it's good kind _____, bring you home someday. Someday baby, you ain't gonna trouble, poor me, anymore.</p>
<p>() Now you keep on _____, that the _____ won't pass. Well I know, and I know, oh you're livin' too _____. Someday baby, you ain't gonna trouble, poor me, anymore.</p>	<p>() Yeah, I'll tell _____, in my _____. You're a kind little woman, but you don't do me no good. But someday baby, you ain't gonna trouble, poor me, anymore.</p>

91. EVERY BREATH YOU TAKE

Autor: Sting; intérprete: **The Police**

Pop-Rock



Synchronicity, 1983. Copyright fonográfico © - A&M Records, Inc. Dirección artística, diseño - Jeff Ayeroff, Norman Moore.

👁️ Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches. Algunas palabras se repiten.

Every breath you take

Every _____ you make

Every _____ you break

Every _____ you take

I'll be watching you

Every _____ day

Every _____ you say

Every _____ you play

Every _____ you stay

I'll be watching you

Oh, can't you see

You belong to me

How my poor _____ aches

With every _____ you take

Every _____ you make

Every _____ you break

Every _____ you fake

Every _____ you stake

I'll be watching you

Since you've gone I been lost without a _____

I dream at night I can only see your _____

I look around but it's you I can't _____

I feel so cold and I long for your _____

I keep crying baby, baby, please

Oh, can't you see

You belong to me

How my poor _____ aches

With every _____ you take

Every _____ you make

bond
claim
embrace
face
game
heart
move
night
replace
single
smile
step
trace
vow
word

Every _____ you break Every _____ you fake Every _____ you stake I'll be watching you Every _____ you make Every _____ you take I'll be watching you I'll be watching you	
--	--

92. HONKY TONK WOMEN

Autores: Mick Jagger/Keith Richards; Rock
 intérprete: **The Rolling Stones**



Through The Past, Darkly. 1969. Los derechos de autor de la portada pertenecen a London Records, Inc./ ABKCO Records (EE.UU.), Decca Records (Reino Unido). Fotografías de la portada y el interior: Ethan Russell

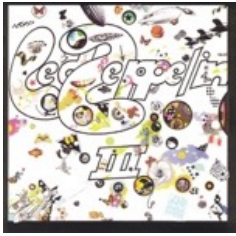
👁️ **Jumbled Sentences.** Escucha la canción. Llena los espacios numerados en la columna izquierda, con la letra de las oraciones en el orden correcto en que las escuches.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____
- 7 _____
- 8 _____
- 9 _____
- 10 _____
- 11 _____
- 12 _____
- 13 _____
- 14 _____
- 15 _____
- 16 _____

- a. I laid a divorcee in New York City
- b. Gimme, gimme, gimme the honky tonk blues
- c. She had to heave me right across her shoulder
- d. The lady then she covered me in roses
- e. Gimme, gimme, gimme the honky tonk blues
- f. It's the honky tonk women.
- g. Gimme, gimme, gimme the honky tonk blues
- h. I met a gin-soaked, bar-room queen in Memphis,
- i. It's the honky tonk women
- j. I had to put up some kind of a fight.
- k. 'Cause I just can't seem to drink you off my mind
- l. It's the honky tonk women
- m. She blew my nose and then she blew my mind
- n. Gimme, gimme, gimme the honky tonk blues
- o. She tried to take me upstairs for a ride
- p. It's the honky tonk women

93. SINCE I'VE BEEN LOVING YOU

Autores: John Paul Jones/Jimmy Page/ Robert Plant; intérprete: **Led Zeppelin** Blues-Rock



Since I've Been Loving You. 1970. Copyright fonográfico © - Atlantic Recording Corporation. Creación artística de la portada [Creaciones visuales: funda de rueda giratoria en la portada] – Zacron

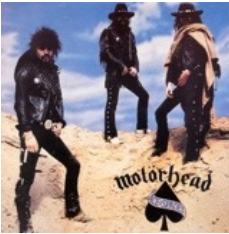
👂 Jumbled Verses. Escucha la canción. Escribe un número del 1 al 6 en los paréntesis en el orden correcto en que escuches los versos.

<p>()</p> <p>I've been working from seven, seven, seven to eleven every night, It kinda make my life a drag, a drag, drag, Oh Make me drag Baby, since I've been loving you I'm about to lose, I'm about to lose, lose my worried mind And just one more, just one more Since I've been loving you I'm gonna lose my worried mind</p>	<p>()</p> <p>Working from seven to eleven every night Really makes the life a drag I don't think that's right</p>	<p>()</p> <p>Everybody tryin' to tell me That you didn't mean me no good I've been trying Lord, let me tell you Let me tell you I really did the best I could I've been, I've been working from seven to eleven every night I said it kinda makes my life a drag, drag, drag, drag Lord, that ain't right, no, no Since I've been loving you I'm about to lose my worried mind</p>
<p>()</p> <p>I've really been the best the best of fools I did what I could, yeah 'Cause I love you, baby How I love you, darling How I love you, baby My beloved little girl, little girl Baby, since I've been loving you I'm about to lose my worried mind</p>	<p>()</p> <p>Said I've been crying Oh, my tears they fell like rain Don't you hear them Don't you hear them falling? Don't you hear them Don't you hear them falling?</p>	<p>()</p> <p>Do you remember mama, when I knocked upon your door? I said you had the nerve to tell me you didn't want me no more I open my front door, I hear my back door slam You know, I must have one of them new fangled, new fangled back-door man</p>

VI. SYMPAHTY FOR THE DEVIL

(Rock and the Dark Side: Addictions, Obsessions, Vices, Violence, etc.)

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<p>94. ACE OF SPADES</p>	<p>Autores: Ian Fraser Kilmister/Eddie Clarke/Phil Taylor; intérprete: Motörhead</p>	<p>Hard Rock</p>
	<p><i>Ace Of Spades</i>. 1980. Copyright fonográfico © - Phonogram, Inc. Fotografía de la portada: Allan Ballard.</p>	

👁️ Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones

If you like to gamble, I tell you I'm your best man,
 You win some money, lose some, it's all the same to me,
 The pleasure is to play hard, makes no difference what you say,
 I don't share your greed, the only lucky card I need is
 The Ace Of Spades

Playing for the high one, dancing with the devil,
 Going with the flow, it's all a crazy game to me,
 Seven or eleven, rattle snake eyes watching you,
 Double up or quit, double stake or split,
 The Ace Of Spades

You know I'm born to lose, and gambling's for stupid fools,
 But that's the way I like it, baby,
 I don't wanna live alone forever,
 And don't forget the joker!

Pushing up the ante, I know you got to see me win,
 Read 'em and weep, the dead man's hand again,
 I see it in your blue eyes, take one look and die,
 The only thing you see, you know it's gonna be,
 The Ace Of Spade

95. DEAD END FRIENDS

Autores: Josh Homme/John Paul Jones/Dave Grohl; intérprete: **Them Crooked Vultures** Hard Rock



Them Crooked Vultures. 2009. Los derechos de autor de la portada pertenecen a la discográfica, Sony BMG, DGC Records/Interscope Records, Columbia Records, Them Crooked Vultures, LLC o al artista o artistas gráficos. Gráficos, ilustraciones - Liam Lynch.

👁️ Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

I drive all alone, at night,
I drive all alone.
Don't know what I'm _____ for.

I follow the road, _____.
Until the road is dead end.
Night's in my _____, it's calling me,
Racing along these arteries
And law, is just a myth
To herd us over the _____.

I follow the road at night,
Just hoping to find
Which _____ piece fell out of me.

I know who you are,
Open the door and _____ in.
Hold me real close, then do it again,
I _____ for the touch of my dead end friends
And oh, I gotta know...
Is it dead
At the end of the _____?
I can tell
By that _____ in your eyes,
We're the same,
My dead end friends and I
We drive all alone at night,
A never _____ begin.
Sweet as a _____ just out of reach,
_____ the dead end part of me and oh,
No more _____.

ache
again
awakens
blind
cliff
climb
curse
ending
headed
look
puzzle
road
veins
wandering

Just me and my dead end friends _____.

Dead end friends

Dead end friends

Dead end friends

Dead

96. BOHEMIAN RHAPSODY Autor: Freddie Mercury; intérprete: **Queen** Hard Rock



A Night At The Opera. 1975. Sello Discográfico - EMI Records Ltd.®. Los derechos de autor de la portada pertenecen a Queen Productions, Ltd. Dirección artística - David Costa.

- ☞ **Jumbled Verses.** Los versos están en desorden. Hay seis. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la tabla inferior.

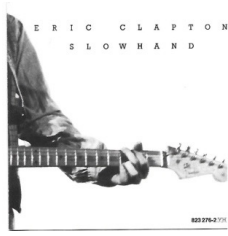
()	()	()
So you think you can _____ me and spit in my eye? So you think you can love me and _____ me to die? Oh, baby, can't do this to me, baby, Just gotta get out, just gotta get right _____ here. (Ooooh, ooh yeah, ooh yeah) Nothing really matters, _____ can see, Nothing really matters, Nothing really matters to _____. Any way the wind blows.	I see a little _____ of a man, Scaramouche, Scaramouche, will you do the _____? Thunderbolt and lightning, very, very frightening me. (Galileo) Galileo. (Galileo) Galileo, Galileo, Figaro, Magnifi- co-o-o-o-o. I'm just a poor boy, _____ loves me. He's just a poor boy from a poor family, Spare him his life from this _____.	Mama, just _____ a man, put a gun against his head, Pulled my _____, now he's dead. Mama, life had just begun, But now I've gone and thrown it all _____. Mama, ooh, didn't mean to make you cry, If I'm not back again this time _____, Carry on, carry on as if no- thing really matters.

<p>()</p> <p>Too late, my time has come, sends _____ down my spine, Body's aching all the time. Good- bye, everybody, I've got to go, Gotta leave you all behind and face the _____.</p> <p>Mama, ooh (any way the wind blows), I don't wanna die, I sometimes wish I'd never been _____ at all.</p>	<p>()</p> <p>Is this the real life? Is this just fantasy? Caught in a _____, no esca- pe from reality. Open your eyes, look up to the _____ and see, I'm just a poor boy, I need no _____, Because I'm easy come, easy go, little high, little low, Any way the wind blows, doesn't really matter to me to me</p>	<p>()</p> <p>Easy come, easy go, will you let me go? Bismillah! No, we will not let you go. (Let him go!) Bismillah! We will not let you go. (Let him go!) Bismillah! We will not let you go. (Let me go!) Will not let you go. (Let me go!) Never let you go (Never, never, never, never let me go) Oh oh oh oh No, no, no, no, no, no, no Oh, mama mia, mama mia (Mama mia, let me go.) _____ has a devil put aside for me, for me, for me.</p>
---	--	--

- | | | | | | | |
|----------|----------|----------------|-------------|------------|------------|---------------|
| 1.anyone | 2.away | 3.Beelzebub | 4.born | 5.fandango | 6.killed | 7.landslide |
| 8.leave | 9.me | 10.monstrosity | 11.nobody | 12.outta | 13.shivers | 14.silhouetto |
| 15.skies | 16.stone | 17.sympathy | 18.tomorrow | 19.trigger | 20.truth | |

97. COCAINEAutor: J.J. Cale; intérprete: **Eric Clapton**

Blues-Rock



Slowhand. 1977. Los derechos de autor del arte de la portada pertenecen a la disquera, RSO Records, Inc., o al artista o artistas gráficos. Watal Asanuma - fotografía de la portada.

👁️ Fill in the Blanks. Escribe en los espacios en blanco la palabra que escuches.

If you want to _____ out,
you've got to _____ her out,

Cocaine

If you want to _____ down,
down on the _____,

Cocaine

She don't lie, she don't lie, she don't lie,

Cocaine

If you got bad _____,
you want to kick the _____,

Cocaine

When your day is _____,
and you want to _____,

Cocaine

She don't lie, she don't lie, she don't lie,

Cocaine

(Guitar solo)

If your thing is _____,
and you want to _____ on,

Cocaine

Don't forget this _____,
you can't get it _____,

Cocaine


She don't lie, she don't lie, she don't lie,

Cocaine

She don't lie, she don't lie, she don't lie,

Cocaine

1. back
2. blues
3. done
4. fact
5. get
6. gone
7. ground
8. hang
9. news
10. ride
11. run
12. take

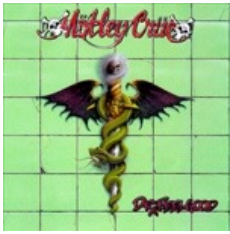
<p>98. CRAWL</p>	<p>Autor: Glenn Hughes; intérprete: Hard Rock Black Country Communion</p>
	<p><i>Afterglow</i>. 2012. Copyright fonográfico © - J&R Adventures Inc., Mascot Music Production and Publishing BV. Ilustración, Diseño - Dennis Friel Art Studios</p>

☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches

Out there you gotta (**walk / talk**) so proud
 You say you (**gonna / wanna**) leave this crowd
(Someday / Today), a shot away, you slip
 Seems like you're gonna (**lose / choose**) your grip
 Invisible, invisible
 You live and you will die, so (**stoned / alone**)
 And still you wonder why, (**alone / stoned**)
 So fake, no mercy, you fall
 You break, no pity, you crawl
 So fake, no mercy, you fall
 You break, no pity, you crawl
 A wreck, a (**calamity / tragedy**), a sign
 So sad the (**memory / history**), redline
 Too late to build a bridge on (**august / trust**)
 I see the (**gold / world**) has turned to dust
 Invisible, invisible
 You live and you will die, so (**stoned / alone**)
 And still you wonder why, (**alone / stoned**)
 So fake, no mercy, you fall
 You break, no pity, you crawl
 So fake, no mercy, you fall
 You break, no pity, you crawl

99. DR. FEELGOOD

Autores: Mick Mars/Nikki Sixx; Hard Rock
 intérprete: **Motley Crüe**



Dr. Feelgood. 1989.*

*Copyright fonográfico © - Elektra Entertainment. Los derechos de autor del trabajo artístico de la portada pertenecen a la discográfica, Elektra, o al artista o artistas gráficos. Don Brautigam: ilustración de la portada.

- ☞ Jumbled Verses. Los versos están en desorden. Hay 6. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la tabla inferior.

(_____)	(_____)
_____ on the corner always ignore, somebody's getting paid Jimmy's got it wired, law's for hire	He's the one they call Dr. Feelgood He's the one that makes ya feel alright He's the one they call Dr. Feelgood He's gonna be your Frankenstein Let him _____ your soul, just take his hand (Dr. Feelgood)
Got it made in the _____ got a little hideaway, does business all day But at night he'll always be found selling _____ to the sweet People on the street, call this Jimmy's town	Some people call him an _____ man (Dr. Feelgood) Let him introduce himself real good (Dr. Feel- good) He's the only one they call "Feelgood"

<p>()</p> <p>I've got one thing you'll understand (Dr. Feelgood) He's not what you'd call a glamorous man (Dr. Feelgood) Got one thing that's easily understood (Dr. Feelgood) He's the one they call Dr. Feelgood Dr. Feelgood...</p>	<p>()</p> <p>Rat-tailed Jimmy is a second hand _____, he _____ in Hollywood Got a '65 Chevy, primed flames Traded for some _____ goods Jigsaw Jimmy, he's runnin' a gang But I hear he's doin' o.k. Got a cozy little job, sells the _____ mob Packages of _____ He's the one they call Dr. Feelgood He's the one that makes ya feel alright He's the one they call Dr. Feelgood</p>
<p>()</p> <p>He's the one they call Dr. Feelgood He's the one that makes ya feel alright He's the one they call Dr. Feelgood He's gonna be your Frankenstein I've got one thing you'll understand (Dr. Feelgood) He's not what you'd call a glamorous man (Dr. Feelgood) Got one thing that's easily understood (Dr. Feelgood) He's the one they call Dr. Feelgood, oh yeah!</p>	<p>()</p> <p>He'll tell you he's the king of these _____ streets Moving up to Shangri-La, came by his _____ as a matter of luck Says he never broke no law, two-time loser running out of _____ Time to move out quick, heard a _____ going round Jimmy's going down, this time it's gonna stick</p>

- 1.barrio 2.candycaine 3.cops 4.deals 5.evil 6.hood 7.juice
 8.Mexican 9.powdered 10.rumour 11.shade 12.soothe 13.sugar 14.wealth

100. MR. BROWNSTONE

Autores: W. Axl Rose/Slash/Izzy Stradlin/Duff "Rose" McKagan/Steven Adler; intérprete: **Guns N' Roses**



Appetite for Destruction. 1987.

Los derechos de autor del diseño de la portada pertenecen a la discográfica, Geffen Records, o al artista o artistas gráficos. Bill White Jr.: diseño de tatuaje en forma de cruz de la portada.

- ☞ Word Missing In Sentence. En algunas oraciones falta una palabra. Escucha la canción y escribe el número de las palabras que están en la columna, en el espacio de la oración donde las escuches.

I get up around
Get outta bed around
And I don't about nothing, no
Because worrying's a waste of my


The usually starts around seven
We go on around nine
Get on the about eleven
Sippin' a drink and fine

[Chorus:]

We been dancin' with Mr. Brownstone, He's been knockin'
He won't leave me alone, no, no, no, He won't leave me alone

I used to do a little but a little wouldn't do it, So the little got more and more
I just keep tryin' to get a little better, Said a little better than before
I used to do a little but a little wouldn't do it, So the little got more and more
I just keep tryin' to get a little better, Said a little better than before
Said I, I leave it all
Yowsa!

1. behind
2. bus
3. feelin'
4. mind
5. motherfucker
6. nine
7. seven
8. shot
9. show
10. stage
11. stuck
12. time
13. time
14. whenever
15. worry

<p>101. "HOTEL CALIFORNIA"</p>	<p>Autores: Don Felder/Don Henley/Glenn Frey; Rock intérprete: The Eagles</p>
	<p><i>Eagles Live</i>. 1980. Copyright fonográfico © - Asylum Records. Fotografía de la portada: Aaron Rapoport.</p>

☞ Jumbled Verses. Los versos están en desorden. Hay 5. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

<p>()</p> <p>Her mind is Tiffany-twisted, she got the Mercedes _____</p> <p>She got a lot of pretty, pretty boys she calls friends</p> <p>How they dance in the _____, sweet summer sweat</p> <p>Some dance to remember, some dance to _____</p> <p>So I called up the Captain</p> <p>"Please bring me my _____."</p> <p>He said, "We haven't had that spirit here since nineteen _____ nine."</p> <p>And still those voices are calling from far away</p> <p>Wake you up in the _____ of the night</p> <p>Just to hear them say:</p>	<p>()</p> <p>On a dark desert highway, cool wind in my hair</p> <p>Warm smell of _____, rising up through the air</p> <p>Up ahead in the distance, I saw a shimmering light</p> <p>My head grew _____ and my sight grew dim</p> <p>I had to stop for the night</p> <p>There she stood in the _____</p> <p>I heard the mission bell</p> <p>And I was thinking to myself</p> <p>"This could be Heaven or this could be Hell"</p> <p>Then she lit up a _____ and she showed me the way</p> <p>There were voices down the corridor</p> <p>I thought I heard them say:</p>
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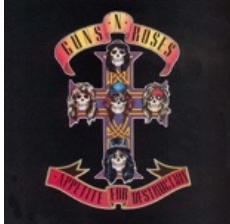
<p>1.alibis 2.beast 3.bends 4.candle 5.ceiling 6.colitas 7.courtyard 8.device 9.doorway 10.face 11.feast 12.forget 13.heavy 14.leave 15.middle 16.plenty 17.programmed 18.running 19.sixty 20.wine</p>	<p>() Mirrors on the _____ The pink champagne on ice And she said "We are all just prisoners here, of our own _____" And in the master's chambers They gathered for the _____ They stab it with their steely knives But they just can't kill the _____ Last thing I remember I was _____ for the door I had to find the passage back to the place I was before "Relax," said the night man "We are _____ to receive You can check-out any time you like But you can never _____!"</p>
<p>() Welcome to the Hotel California Such a lovely place (Such a lovely place) Such a lovely face _____ of room at the Hotel California Any time of year (Any time of year) You can find it here</p>	<p>() Welcome to the Hotel California Such a lovely place (Such a lovely place) Such a lovely _____ They livin' it up at the Hotel California What a nice surprise (what a nice surprise) Bring your _____</p>

<p>102. KING CONTRARY MAN</p>	<p>Autores : Ian Astbury/Billy Duffy; Hard Rock intérprete: The Cult</p>
	<p><i>Electric</i>. 1987. Los derechos de autor de la portada pertenecen a la compañía discográfica, Beggars Banquet / Sire, o al artista o artistas gráficos. Trabajo artístico de la portada - Keith Breeden. Fotografía de la portada y la contraportada - Robert Erdmann</p>

👁️ Jumbled Words. En algunas oraciones hay palabras invertidas. Escucha con atención y subráylas. Escríbelas en el orden correcto a un lado de la oración.

Yeah, yeah, yeah, yeah, yeah	
I saw the devil	
The man contrary	
I saw the devil down the long, road long	
He said to me, boy (x3)	
I want your soul	
I said no (x3)	
You can't take my soul	
No	
I said no	
I said no, no	
You can't take my soul	
I while a took and thought about it	
Down at the crossroads fate temptin'	
I while a took and thought about it	
Down at the crossroads fate temptin'	
Yeah, yeah, yeah	
You can take my soul	
Yeah, yeah, yeah	
You can take my soul	
Take my soul	
want it all, yeah	
Antics zany of a beat generation	
In their search wild for kicks	
Drinking, fighting, scorning convention	
Making wild love, making wild love	
I saw the devil	
The man contrary	
I saw the devil down the long, road long	
He said to me, boy (x3)	
I want your soul	

I said yeah (x3)	
Yeah...	
I want it all	
I want it all	
Yeah	

<p>103. NIGHTRAIN</p>	<p>Autores: W. Axl Rose/Slash/Izzy Stradlin/Duff "Rose" McKagan/Steven Adler; intérprete: Guns N' Roses</p>	<p>Hard Rock</p>
	<p><i>Appetite for Destruction</i>. 1987. Los derechos de autor del diseño de la portada pertenecen a la discográfica, Geffen Records, o al artista o artistas gráficos. Bill White Jr.: diseño de tatuaje en forma de cruz de la portada.</p>	

👉 Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.


<p>Loaded like a freight train, flyin' like an aeroplane Feelin' like a space brain one more time tonight. Look out! Well I'm a west coast _____, one bad mother Got a _____ suitcase under my arm Said I'm a mean machine, been drinkin' _____ And honey you can make my motor _____ Well I got one _____ left in a nine live cat I got a dog eat dog _____ smile, I got a Molotov _____ with a match to go I smoke my cigarette with _____ And I can tell you honey you can make my _____ tonight Wake up late, honey put on your _____ and take your credit card to the _____ store and that's one for you and _____ for me by tonight I'll be loaded like a freight train, flyin' like an aeroplane Feelin' like a space brain one more time tonight I'm on the nightrain, bottoms up I'm on the nightrain, fill my cup I'm on the nightrain, ready to crash and burn, I never learn I'm on the nightrain, I love that stuff I'm on the nightrain, I can never get enough I'm on the nightrain, never to return, no! (guitar solo) Loaded like a freight train, flyin' like an aeroplane _____ like a space brain, one more time tonight I'm on the nightrain, and I'm _____ for some I'm on the nightrain, so's I can leave this _____ I'm on the nightrain, and I'm ready to crash and burn Nightrain, bottoms up I'm on the nightrain, fill my cup I'm on the nightrain, Whoa yeah</p>	<p>chance clothes cocktail float gasoline hum liquor lookin' money rattlesnake slum sly speedin' struttin' style two</p>
---	---

<p>I'm on the nightrain, love that stuff I'm on the nightrain, and I can never get enough Ridin' the nightrain I guess I guess, I guess, I guess I never learn On the nightrain, _____ me home Ooh I'm on the nightrain Ridin' the nightrain, never to return Nightrain</p>	
---	--

<p>104. PURPLE HAZE</p>	<p>Autor: Jimi Hendrix; intérprete: Psychadelic Rock The Jimi Hendrix Experience</p>
	<p><i>Are You Experienced?</i> 1967. Sello Discográfico - Warner Bros. Records Inc. Fotografía: Karl Ferris</p>

👁️ Jumbled Sentences. Escucha la canción. Llena los espacios numerados en la columna izquierda con la letra de las oraciones en el orden correcto en que las escuches

<p>1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____ Help me Help me Oh no, oh 9. _____ 10. _____ 11. _____ 12. _____ Help me, yeah, Purple Haze!</p>	<p>a. 'scuse me while I kiss the sky b. Don't know if it's day or night c. Am I happy or in misery? d. Is it tomorrow or just the end of time? e. Purple Haze all in my brain, f. Don't know if I'm coming up or down g. Actin' funny but I don't know why h. You've got me blowing, blowing my mind i. Yeah, Purple Haze all in my eyes j. Purple Haze all around k. Lately things they don't seem the same l. Whatever it is, that girl put a spell on me</p>
--	--

105. COLD TURKEY	Autor e intérprete: John Lennon	Rock
	<p><i>Shaved Fish</i>. 1975. Los derechos de autor de la portada pertenecen a Yoko Ono. Copyright fonográfico © - EMI Records Ltd. Dirección artística, diseño - Roy Kohara. Ilustración - Michael Bryan.</p>	

👁 Identify Extra Word. Subraya las palabras extras que escuches en algunas oraciones

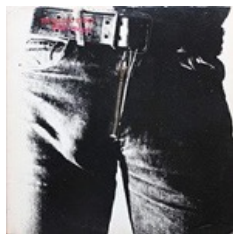
Temperature's rising quickly
 Fever is high
 Can't see no future
 Can't see no blue sky
 My large feet are so heavy
 So is my head
 I wish I was a little baby
 I wish I was dead
 Cold turkey has got me on the run

My cold body is aching
 Goose-pimple bone
 Can't see no body
 Leave me all alone
 My brown eyes are wide open
 Can't get to deep sleep
 One thing I'm sure of
 I'm in at the deep freeze
 Cold turkey has got me on the run

Cold turkey has got me on the run
 Thirty-six hours
 Rolling in terrible pain
 Praying to someone above
 Free me again
 Oh I'll be a good church boy
 Please make me well
 I promise you anything
 Get me out of this fucking hell
 Cold turkey has got me on the run
 Oh, oh, oh, oh

106. SISTER MORPHINE

Autores: Marianne Faithfull, Mick Jagger y Keith Richards; intérprete: **The Rolling Stones**



Sticky Fingers. 1971. Los derechos de autor de la portada pertenecen a la discográfica, Universal Music Group, o al artista gráfico, Andy Warhol.

- ☞ Multiple Choice. De las palabras entre paréntesis, encierra en un círculo la palabra que escuches

Here I lie in my **(hospital / hotel)** bed
 Tell me, Sister Morphine, when are you coming **(back / round)** again?
 Oh, and I don't think I can wait **(so / that)** long
 Oh, you see that I'm not that strong
 The **(scream / noise)** of the ambulance is sounding in my ears
 Tell me, Sister Morphine, how long have I been **(sleeping / lying)** here?
 What am I doing in this place?
 Why does the doctor have no face?
 Oh, I can't crawl across the **(door / floor)**
 Ah, can't you see, Sister Morphine, I'm trying to **(escape / score)**
 Well, it just goes to show
 Things are **(not / just)** what they seem
 Please, Sister Morphine, turn my **(hardwares / nightmares)** into dreams
 Oh, can't you see I'm **(fading / running)** fast?
 And that this shot will be my last
 Sweet **(Sister / Cousin)** Cocaine, lay your cool cool hand on my head
 Ah, come on, Sister Morphine, you better make up my bed
 'Cause you know and I know in the morning I'll be **(dead / there)**
 Yeah, and you can sit around, yeah, you can watch
 all the clean white sheets stained red.

107. SWEET LEAF

Autores: Ozzy Osbourne/Tony Iommi/Geezer Butler/Bill Ward; intérprete: **Black Sabbath** Heavy Metal



Master of Reality. 1971. Los derechos de autor de la portada pertenecen a Warner Bros. Records. Dirección artística de Mike Stanford. Diseño a cargo de Bloomsbury Group

- 👁️ Link Sentences Halves. Escucha la canción y une las mitades de las oraciones de la columna A con la columna B.

A	B
<p>Alright Now! Won't you listen? When I first met you, _____ I can't forget you, _____ you introduced me, _____ And left me wanting, _____ I love you, Oh you know it My life was empty, _____ Until you took me, _____ My life is free now, _____ I love you sweet leaf, _____ Oh yeah!</p>	<p>a. and shut you out b. to my mind c. my life is clear d. a new belief e. didn't realise f. forever on a down g. though you can't hear h. what you're about i. or your surprise j. will love you, sweet leaf k. you and your kind, oh yeah l. showed me around</p>
<p>(guitar solo) Come on now, try it out Straight people don't know, _____ They put you down _____ you gave to me _____ and soon the world _____ Oh yeah, baby!</p>	

**108. SYMPATHY
FOR THE DEVIL**

Autores: Mick Jagger/Keith Richards; Rock
intérprete: **The Rolling Stones**

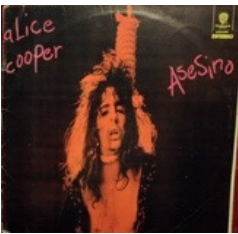


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👁️ Jumbled Verses. Los versos están en desorden. Hay 5. Escucha la canción y escribe el número que le corresponda a cada uno en los paréntesis. En cada verso hay algunos espacios en blanco. Escucha la canción de nuevo y llena los espacios con los números de las palabras que están en la columna.

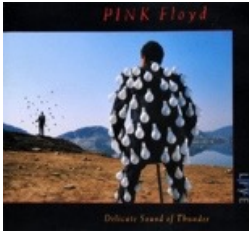
()	()	1. allow	2. blitzkrieg
I stuck around St. Petersburg when I saw it was a time for a _____	Pleased to meet you Hope you guessed my name, oh yeah But what's _____ you is just the nature of my game	3. change	4.confusing
Killed the Tsar and his _____ Anastasia screamed in vain I rode a _____, held a general's rank, when the _____ raged and the bodies stank	Just as every cop is a _____ and all the sinners _____ As heads is tails, just call me _____	5.criminal	6.faith
Pleased to meet you Hope you guess my name, oh yeah Ah, what's puzzling you is the nature of my game, oh yeah	'cause I'm in need of some restraint So if you meet me have some courtesy, have some _____ and some taste Use all your well-learned _____ or I'll lay your soul to _____ um yeah	7.fate	8.Lucifer
		9.ministers	10.pain
		11.politesse	12.decades
		13.saints	14.shouted
		15.sympathy	16.tank
		17.troubadours	18.waste
		19.watched	20.you
		Beggars Banquet. 1968. *	

<p>()</p> <p>Pleased to meet you Hope you guessed my name, um yeah But what's puzzling you Is the nature of my game, um mean it, get down Oh yeah, get on down Oh yeah Oh yeah! Tell me baby, what's my name Tell me honey, can ya guess my name Tell me baby, what's my name I tell you one time, you're to blame Oh, yeah What's my name Tell me, baby, what's my name Tell me, sweetie, what's my name Oh, yeah</p>	<p>()</p> <p>Please _____ me to introduce myself I'm a man of wealth and taste I've been around for a long, long year stole many a man's soul and _____ And I was 'round when Jesus Christ had his moment of doubt and _____ Made damn sure that Pilate washed his hands and sealed his _____ Pleased to meet you Hope you guess my name But what's puzzling you is the nature of my game</p>	<p>()</p> <p>(uuuh uuuh....) I _____ with glee while your kings and queens Fought for ten _____ for the gods they made I _____out "Who killed the Kennedys?" When after all it was _____ and me Let me please introduce myself I'm a man of wealth and taste And I laid traps for _____ who get killed before they reached Bombay, Pleased to meet you Hope you guessed my name, oh yeah But what's puzzling you is the nature of my game, oh yeah, get down, baby</p>
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<p>109. UNDER MY WHEELS</p>	<p>Autores: Michael Bruce/Dennis Dunaway/Bob Ezrin; intérprete: Alice Cooper</p>	<p>Hard Rock</p>
	<p><i>Killer</i>. 1971. Derechos de autor - Warner Bros. Records (Portada de la edición mexicana de este disco).</p>	

👁️ **Jumbled Sentences.** Escucha la canción. Llena los espacios numerados en la columna izquierda con la letra de las oraciones en el orden correcto en que las escuches

<p>(Verse 1) The telephone is ringing You got me on the run I'm driving in my car now</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<ul style="list-style-type: none"> a. Why don't you let me be b. And then I say honey I just can't go c. I guess that you couldn't see yeah yeah d. Old lady's sick and I can't leave her home e. Anticipating fun f. Take me to the show g. But you were under my wheels, honey h. I'm driving right up to you, babe i. 'Cause when you call me on the telephone saying
<p>The telephone is ringing You got me on the run I'm driving in my car now I got you under my wheels I got you under my wheels I got you under my wheels Got you under my wheels yeah, yeah I got you under my wheels Aaaaah!</p> <p>(Repeat Verse 1) Got you under my wheels yeah, yeah I got you under my wheels wheels wheels got you got you got you got you... Under my wheels got you under my wheels wheels wheels wheels</p>	

**110. WISH YOU
WERE HERE**Autores: David Gilmour/Roger Waters; Progressive Rock
intérprete: **Pink Floyd***Delicate Sound of Thunder*. 1988. Copyright fonográfico © - EMI Records Ltd. Storm

👁️ Fill In The Blanks. Escribe en los espacios en blanco la palabra que escuches.

So,
so you think you can tell
Heaven _____ Hell,
blue skies from pain.
Can you tell a green _____
from a cold steel rail?
A _____ from a veil?
Do you think you can tell?

Did they get you to _____
your heroes for ghosts?
Hot _____ for trees?
Hot air for a cool _____?
Cold comfort for change?
Did you _____
A walk on part in the war
for a _____ role in a cage?

How I wish,
how I wish you were here.
We're just two lost souls _____ in a fish bowl,
year _____ year,
Running over the same old _____.
What have we found?
The same old _____.
Wish you were here.

after
ashes
breeze
exchange
fears
field
from
ground
lead
smile
swimming
trade

SEGUNDA PARTE

EJERCICIOS DE COMPRENSIÓN DE LECTURA DE TEXTOS EN INGLÉS

En estos ejercicios debes leer los textos y contestar las preguntas al final de ellos.

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1. PATTI SMITH. COFFEEBREAK



I had pretty much inspected Mexico City. I thought I would go to Veracruz. I put a notebook, a toothbrush, ink-stained copy of Artaud's Anthology, and some underwear in a small linen bag and left the rest of my things in a locker at the train station. The night train was leaving in seven hours. I wandered into the cafeteria down the street from the now defunct Hotel Ortega and ordered a bowl of codfish soup. Fish bones were abundantly swimming in the gold-colored soup and a long slim one lodged in my throat.

I was obliged to pull it out with my thumb and forefinger without gagging or drawing attention to myself. I wrapped the bone in a napkin, pocketed it, summoned the waiter, and paid up. I looked for a bathroom, washed my face and regained my composure. I still had several hours to kill so decided to go to the Casa Azul where Frida Kahlo and Diego Rivera lived and worked. I made the trek to Coyoacan in the southwest section of the city only to find it was closed for renovation, a reoccurring theme in my life. I walked a few blocks to the house where Trotsky spent his last days and contemplated his energy as I examined his desk and books and bed. I had a coffee in a cafe, lit a candle at the Church of the Baptist and headed back to the train station. I sat on a bench with my hands folded, periodically evaluating the minor damage to my painful throat. I was still hungry and gratefully paid a traveling vendor a few pesos for coffee and a hot bun.



The desk at which Trotsky was seated when his assassin struck

Magnifying my happiness was the kindness of a porter who allowed me to board early. I had a small cabin with a sleeping compartment with a pillow. There was a wooden seat that folded down. I dressed my sleeping area with a multi colored striped scarf and supported my Artaud book against the peeling mirror. I was really happy. I was on my way to Veracruz, an important center of the coffee trade in Mexico. It was here that I imagined I would write my post beat meditation on my substance of choice. I could drink fourteen cups without compromising my sleep.

The train ride was uneventful with no Alfred Hitchcock side effects. I ran over my plan. I desired no major experience but to find fair accommodations and the perfect cup of coffee. The first hotel I hit was all I could want. I was given a white washed room with a sink, an overhead ventilator and a window that overlooked the square. I tore a picture of Artaud in Mexico from my book and taped it to the wall. I reasoned he would like being back. After a brief rest I counted out my money, took what I needed and put the rest in my sock. It was a handwoven cotton lisle sock with a tiny rose embroidered on the ankle. I had sadly lost the other one, but it made a pretty wallet.

I hit the street and chose a well-situated bench as to watch the area. I watched as men periodically emerged from one of two hotels and headed down the same street. At mid-morning I discreetly followed a man through a winding side street to the café that despite its modest appearance seemed the heart of the coffee action. There was no door. The black and white chessboard floor was covered in sawdust. Burlap sacks heavy with coffee beans lined the walls. There were a few small tables but everyone was standing. There were no women inside. There were no women anywhere.

I stood at the entrance and promised to return the following day.

On the second day of my visit, I walked in, moving through the sawdust. I wore a raincoat I had bought second-hand on the Bowery. It was a high-class job, paper thin and slightly frayed. I had my Wayfarers, bought for twelve dollars at the tobacco shop on Sheridan Square. I said I was a journalist for Coffee Trader Magazine. I sat at one of the small round tables and lifted two fingers. I wasn't sure what this meant, but the men all did it with happy results. I wrote incessantly in my notebook. No one seemed to pay attention.



The next slow-moving hours could only be described as sublime. As I took my seat I noticed a calendar tacked over a sack overflowing beans marked the Chiapas region. It was February 14th, Saint Valentine's Day and I was about to give my heart to a perfect cup of coffee. It was presented to me somewhat ceremoniously. The proprietor stood over me in wait and when I lifted my face to him, it was covered with tears. "Hermosa" I said, and he smiled broadly. And it was truly beautiful. An elixir divine. Highland grown. A marriage of heaven and earth.

The rest of the morning I sat watching the men come and go, taste, break beans with their teeth, shake them and hold them to their ears like shells, roll their hands over beans on a flat table as if divining a fortune, then placing an order. In those hours, the proprietor and I exchanged not a word, but the coffee kept coming. Sometimes in a cup, sometimes in a glass. At lunch hour everyone departed, including the Proprietor. I rose and inspected the sacks, pocketing a few choice beans as souvenirs, taking in the aromas of the finest coffees in Mexico.

After a time he reappeared with two plates of black beans, roasted corn, tortillas with sugar, and sliced cactus. We ate silently. He brought me one last cup. Hot strong and sweet. I paid my bill, and showed him my notebook. He gestured me to follow him into his office. He took out his official seal as coffee trader and solemnly stamped a sheet of my writing. We shook hands knowing we would never meet again. I vowed I would write about it one day... Now I have.



From notes: Hotel Internacional. February 1972.
Taken from: pattismith.net. November 3, 2007
Babelogue/Rock and Roll Nigger – Patti Smith
(pp. 22, 23)

READ THE TEXT AND ANSWER THE QUESTIONS:

1. Where did Patti go after visiting Mexico City?
2. In how many hours was the train leaving?
3. What things did she put in a bag?
4. What did she eat at Hotel Ortega's cafeteria?
5. Where did she leave her bag?
6. Were there colored fish swimming in her soup?
7. Whose house did she try to visit in Coyoacan?
8. Where did she see a desk, books and a bed?
9. In the train, did she watch an Alfred Hitchcock film with special effects?
10. What could she see from her Veracruz hotel window?
11. What did she plan to do in Veracruz?

12. Did she discreetly follow a man to the beach?
13. What did she see in the café?
14. What do you think happened when she lifted two fingers in the café?
15. What did she think about the coffee she drank in Veracruz?
16. What did she eat at lunch?
17. How was the last cup of coffee?
18. At the end, what did the coffee trader do?

2. CHELSEA HOTEL: DEATH OF THE WORLD'S MOST ROCK 'N' ROLL HOTEL.



THE CHELSEA HOTEL WAS A LONGTIME FAVOURITE ACCOMMODATION OF WRITERS AND ROCK MUSICIANS IN MANHATTAN.

Mark Rothko lived there. Sid Vicious killed his girlfriend Nancy Spungen there on October 12, 1978. Arthur C. Clarke wrote *2001: A Space Odyssey* there. Dylan Thomas drank himself to death there, and Leonard Cohen famously pleased Janis Joplin there.

For more than 70 years the Chelsea was the epicenter of immoral, bohemian New York life. But no more. New York's most fabled hotel was taken over by a developer named Joseph Chetrit for a reported price of \$85 million, with a view to it being renovated as a luxury hotel or as condominiums. All over New York, artists, writers, hedonists and undesirables are in mourning.



MICHAEL MCCLURE, BOB DYLAN, ALLEN GINSBERG

When it was built in 1883, the Chelsea was New York's tallest building, a 12-storey landmark so notable it gave the surrounding area its name. The Chelsea was originally conceived as the city's first major cooperative apartment house, owned by a consortium of 10 rich families. After falling into bankruptcy in 1903, the building was converted into a mixed-use residence, which it has remained until the present day, with about 40 per cent of its 250 rooms reserved for hotel guests and the remainder occupied by long-stayers. Its clientele traditionally ranged from wealthy bohemians and artists to poor punks and drug-dealers.

Entering the Chelsea could be an intimidating experience. Its interior was gothic and gloomy. Most of the rooms were far from luxurious; water-pipes banged, and electric wires suspended dangerously. But the Chelsea had something that no amount of money or interior-decoration could buy: a singular style and a unique legend. From its earliest days, the Chelsea attracted literary and theatrical figures. Mark Twain and O' Henry stayed there; so did Sarah Bernhardt and the artist Frida Kahlo. Rothko used the old dining room as a studio. Allen Ginsberg, Gregory Corso and William Burroughs were all regulars.



WILLIAM BURROUGHS

"This hotel does not belong to America," the playwright Arthur Miller, who lived in Chelsea for six years following his divorce from Marilyn Monroe, once wrote. "There are no vacuum cleaners, no rules and no shame."

"The Chelsea was a place with infinite levels of artistic heritage," says the British writer and cultural historian Barry Miles, who lived in the hotel between 1969 and 1972. Miles remembers being introduced to another resident, the science fiction writer Arthur C. Clarke, on his first day. "He had a big telescope in his room, but it wasn't trained on the stars but on the windows of the neighbouring apartments. He was an interesting man."

The presiding eminence of the Chelsea was Stanley Bard, whose family acquired the property in the 1930s, and who personally managed it for more than 50 years. A bohemian Medici, Bard saw it as his calling to nurture the hotel's reputation for eccentricity.

Bard tended to modify the more disgusting aspects of the hotel's history. When Nancy Spungen was stabbed to death, presumably by Sid Vicious (he died of a drugs overdose before he could stand trial), Bard subdivided the first floor suite where the killing occurred to prevent the room becoming a shrine.

In the 1970s, when New York entered a

period of recession and chaos, the Chelsea went into a corresponding decline.

Patti Smith wrote this about the infamous **Chelsea Hotel**: "*Eyeing the traffic circulating the lobby hung with bad art. Big invasive stuff unloaded on Stanley Bard in exchange for rent. The hotel is an energetic, desperate haven for scores of gifted hustling children from every rung of the ladder. Guitar bums and stoned-out beauties in Victorian dresses. Junkie poets, playwrights, broke-down filmmakers, and French actors. Everybody passing through here is somebody, if not in the outside world.*"

Smith, legendary punk poet and musician, lived at the hotel with her best friend and sometime lover Robert Mapplethorpe in the early 70s and thought of it as her "home".



JACK KEROUAC

As well as Patti Smith, the hotel has been the home of: Bob Dylan, Charles Bukowski, Vincent Gallo, Dennis Hopper, Sam Shephard, Stanley Kubrick and Uma Thurman. Jack Kerouac wrote *On The Road*, whilst staying there. Madonna, another resident, decided to shoot her photographs for her 1992 book, *Sex*, in room 882. Regularly cited in films, music and literature – from Andy Warhol's 1966 film *Chelsea Girls* and Joni Mitchell's *Chelsea Morning* – the Hotel Chelsea has had an unprecedented impact and lasting im-

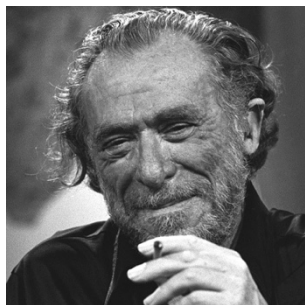
pression on its residents, their respective work and that work's audience.

Other residents at the time included the singer/actress Nico (collaborator of the Velvet Underground), the Andy Warhol "superstar" Viva, Quentin Crisp and George Kleinsinger, the American composer who shared his apartment with his collection of reptiles, including a turtle in a glass tank, a 3.65-meter python and a pet alligator, and his 20-something girlfriend (Kleinsinger was in his 70s).

The Chelsea offered few of the amenities available elsewhere. There were no televisions, and no room service, although Percy, the long-serving bellman, could sometimes be persuaded to take some food if he was sober.

By the beginning of the new century, the Chelsea's noisy bohemian charm was beginning to look out of place as the surrounding neighbourhood grew ever more fashionable. In 2007 Stanley Bard was ejected as manager. In 2010, the hotel was put for sale.

The painter and film-maker Lola Sch-nabel said, "The Chelsea is a cultural landmark, but all the spirit of creativity, all the poetry and the music that has come out of this place has just been decolorized in a matter of days. It's a tragedy."



CHARLES BUKOWSKI

Taken from The Telegraph. Article by Mick Brown, 17 Aug 2011, and from www.anothermag.com *Chelsea Hotel '78* – Alejandro Escovedo (página 34)

Rock and Roll Nigger – Patti Smith. (páginas 22, 23)

READ THE TEXT AND ANSWER THE QUESTIONS:

1. Why was the Chelsea Hotel famous?
2. Write the names of 10 personalities who lived or stayed in the hotel mentioned in the article.
3. When was it built?
4. Were there only 40 rooms reserved for hotel guests?
5. Who owned the Chelsea originally?
6. Were most of the rooms very luxurious?
7. How was the Chelsea's interior?
8. Who wrote this opinion about the Chelsea: "*There are no vacuum cleaners, no rules and no shame.*"?
9. What did Arthur C. Clarke use his telescope for?
10. How many floors did the Chelsea have?
11. 11. What kind of people were its clientele?
12. How many years did Stanley Bard manage the hotel?
13. Did the hotel rooms offer wi-fi, a big smart TV and room service?
14. What did Sid Vicious do in the Chelsea?

3. ALICE COOPER'S DEAD DRUNK FRIENDS



Legs McNeil: I first met Alice Cooper at a party on Park Avenue in the mid-1970s. It was really one of those, “I’m not worthy” moments. Alice was one of the few guys I truly respected back then, because he’d made it on his own terms: by playing delinquent rock ‘n’ roll. That night on Park Avenue, Alice invited me to interview him, so we sat down for a long session at his place in Bel Air a few days later.

He’s just finishing a new album of cover songs by all his old friends from the Hollywood Vampires, the old drinking club he conducted at the Rainbow in LA in the 70s, that included Harry Nilsson, John Lennon, Ringo, Micky Dolenz, Keith Moon, and Jim Morrison, among other rock luminaries. I called him up to talk about some of his old pals.



Hollywood Vampires: John Lennon, Harry Nilsson, Alice Cooper, Mickey Dolenz, Ringo, Nilsson, Keith Moon. mid 70s.

Hollywood Vampires

Alice Cooper: When we put the Hollywood Vampires together in the 70s, it was like a tribute to the old Hollywood drinking clubs. So I said, “Well, we do that anyways, so let’s just go down to the Rainbow and drink...”

Pretty soon it was a thing called the ‘Hollywood Vampires’, and we would go up to the top of the Rainbow and sit there and drink. Every night it was Harry Nilsson, Bernie Taupin, Micky Dolenz, myself, and whoever else would show up. Ringo was there once in a while. Keith Moon came when he was in town.

John Lennon would come too. He and Harry Nilsson were the best of friends, you know? So if Harry was in town, he was always with John, and they’d come over. He was great! John was just another one of the guys, you know?

But the really fun thing to do was to see what Keith Moon was gonna wear that night. One night he’d be in an Adolf Hitler suit and the next he’d be the Queen of England. I mean he would go all out, Keith was the full package, and the greatest drummer I’ve ever seen in my life.

Keith was everybody’s best friend. When he was in town, he would stay at my house for a week, then go to Harry Nilsson’s house for a week, and then stay

at Ringo's house for a week. There was nobody like him.

I always tell people, 30% of what you've heard about me is true, 30% of what you hear about Iggy Pop is true, 30% of Prince is true, whatever... but *everything* you've heard about Keith Moon is true. Keith got into the 'Hollywood Vampires' because he was the life of the party, which probably killed him too. It was the kind of thing where he really didn't have an "off" button. And when you're really good friends with somebody, after a while you go, "Hey, you know, you don't have to entertain me." Keith Moon was like that. He was like a little kid that needed Ritalin or something, it was like, "Keith, just relax!" But he just couldn't.



JIM MORRISON

Alice Cooper: Jim was just as self-destructive as you can imagine. It all came out in his lyrics. He would go to a party—and in those days at a party, instead of jellybeans there'd be bowls of pills—and take a handful of pills and wash it down with Jack Daniel's. And who knew what those pills were?

I never took anything unless I knew exactly what it was. I guess that's what eventually killed Jim.

I got to meet Jim way back when we first moved to Los Angeles. The first people I met were Robby Krieger and the other guys from the Doors. They invited my band to come down to Sunset Sound and watch them record, which was great for a bunch of nobodies from Arizona.

We were just out of our first year of college, so we had to be 19 or 20 years old when we came to LA. We were the biggest band in Phoenix, but we didn't realize that there were 15,000 other bands in LA from Utah, Oregon, everywhere. They were the best bands from their cities too, and we were all trying to get gigs in the same clubs. There were maybe twenty clubs to play in and 20,000 bands—so the Doors took us under their wing. Those guys became our best friends, you know?

I used to drink with Jim. Robby Krieger tells a story that when our first record came out, we were opening for the Doors in Oregon and Washington, which was a great experience for us, because we were playing for huge audiences that we would never play in front of. So we were playing a theater somewhere in Oregon and Robby came walking into the theater—there was a balcony there. Jim's hanging from the balcony, and I'm hanging next to him! The whole idea was to see who can hang on the longest. I don't even remember doing that, but, you know, we were drinking all day and it seemed like the right thing to do.

I'd go to the Doors recording sessions and I'd be watching them. The thing that amazed me about Jim Morrison was that the version you hear of "The End" was the version they took from the session I watched them record. There were 26 other versions of the song, with different story lines, and every time they did it, Jim changed it. He never did it the same way twice. I mean, when Jim did "When the Music's Over" and all those other songs—he was just improvising as he went. Which was pretty amazing, cause you were only gonna hear them once that way. The Doors were very jazz-oriented, so they played off each other well.

I come from a totally different school. I come from the school of, "write the lyr-

ics, rehearse it, do it exactly like you did it in rehearsal, and perform it exactly like you did it on the album." I certainly don't go in not knowing what I'm going to do! But the Doors were just the opposite—in fact, you know the line in "Roadhouse Blues" that goes, "I woke up this morning, got myself a beer?"

That's my line. I was sitting there talking to him and Jim says, "What did you do today?" I said, "I woke up this morning, got myself a beer, duh, duh, duh..." Next thing I know, I hear it in that song.



Jim Morrison in Teotihuacán, 1969

By Alice Cooper, as told to Legs McNeil. September 19, 2013. vice.com.

Under My Wheels - Alice Cooper (p. 126)

Roadhouse Blues -The Doors (p. 42)

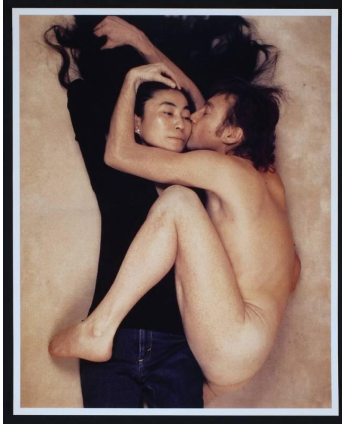
Dead End Friends -Them Crooked Vultures (p. 112)

10. Why did they do that?
11. Why does Cooper say that The Doors were 'very jazz-oriented'?
12. In which famous Doors song recording session was Cooper present?
13. What's the origin of the lyrics "I woke up this morning, got myself a beer" from the Doors song "Roadhouse Blues"?

READ THE TEXT AND ANSWER THE QUESTIONS:

1. Where and when did the music journalist Legs McNeil meet Alice Cooper?
2. Who were the 'Hollywood Vampires'?
3. Where is Alice Cooper from?
4. Where did he meet The Doors?
5. Who was the craziest member of the Hollywood Vampires?
6. What came out in Jim Morrison's lyrics?
7. What could you take in a party in the 60s?
8. How many rock and roll clubs were there in Los Angeles in the 60s?
9. What did Cooper and Morrison do in Oregon?

4. INSIDE THE DAKOTA



Inside the mahogany-paneled office of the Dakota apartment house in New York City, on one of the warmest December nights on record, Jay Hastings waited for John Lennon and Yoko Ono to come home. The strong, bearded, twenty-seven-year-old doorman had worked at the Dakota for more than two years. He'd always said that the best part of his job was getting to know John and Yoko, who owned five apartments in the building. Hastings had been a Beatles fan since he was a kid; he'd even collected Fab Four picture cards. But now he was more than a fan. John Lennon knew him by name. Lennon would say "*bon soir, Jay*", when he and Yoko came back from a night on the town or in the studio, and sometimes they'd joke around. Tonight, Hastings had a surprise: a red Plexiglass rain hat that an avant-garde clothes designer had delivered for Yoko. He planned to ask them to guess what it was.

Hastings was reading a magazine shortly before eleven p.m. when he heard several shots outside the office, and then the sound of breaking glass. He became rigid. He heard someone coming up the office steps. John Lennon stumbled in, a horrible, confused look on his face.

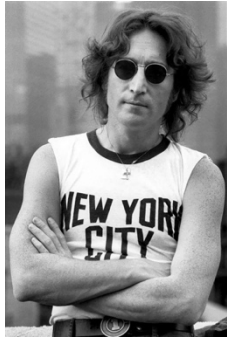
Yoko followed, screaming, "John's been shot, John's been shot." At first, Hastings thought it was a crazy joke. Lennon walked several steps, then collapsed on the floor, scattering the cassette tapes of his final session that he'd been holding in his hands.

Hastings activated an alarm that called the police and he ran to John's side. The anguish doorman gently removed Lennon's glasses, which seemed to be pushing in on his contorted face. He struggled out of his blue Dakota jacket and placed it over Lennon. Then he took off his tie to use as a tourniquet, but there was no place to put it. Blood came out from Lennon's chest and mouth. His eyes were open but unfocused. He gurgled once, vomiting blood and fleshy material.

Yoko, frantic, screamed for a doctor and an ambulance. Hastings dialed 911 and asked for help. Then he returned to Lennon's side and said, "It's okay, John, you'll be all right."

The other doorman, located outside, ran in and told Hastings that the attacker had put his gun on the sidewalk. Hastings went after the gunman. It wasn't necessary. The chubby young man who had shot Lennon was standing calmly on West Seventy-second Street, reading *The Catcher in the Rye*.

Two squad cars screeched up and four cops jumped out, guns drawn. The other doorman pointed to the young man who had been reading. "He's the one." Two cops slammed the suspect against the Dakota's elegant stone portico. The other two policemen and Hastings ran into the building. It was then, after seeing the fractured office window and the blood in the alley, that Hastings realized John Lennon had been dying in front of his eyes.



Against Yoko's wishes, police turned Lennon over to evaluate his wounds. They said they couldn't wait for an ambulance and carefully lifted him off the floor. Hastings, gripping Lennon's left arm and shoulder blade, heard shattered bones break as they moved him out the door. Lennon's body was flaccid; his arms and legs akimbo. They put him into a police car for the trip to Roosevelt Hospital. Yoko climbed into a second police car. Hastings walked back to the building and waited in the office. Thirty minutes later, word reached the Dakota: John Winston Ono Lennon, forty-year-old husband and father, was gone.

Article by Gregory Katz. Rolling Stone magazine, January 22nd, 1981. ICDO8675. Imagine - John Lennon (p. 29)
Dead End Friends - Them Crooked Vul-
tures (p. 112)

READ THE TEXT AND PUT THE EVENTS IN ORDER:

3. ___ Hastings realized that Lennon had been dying in front of his eyes.
 4. ___ Yoko screamed 'John's been shot!' Lennon walked several steps and then collapsed on the floor.
 5. ___ The doorman activated the alarm that called the police.
 6. ___ Around 11 pm the doorman Jay Hastings heard several gun shots outside the entrance of the Dakota building.
 7. ___ Hastings dialed 911 and asked for help.
 8. ___ Hastings ran after Lennon's attacker. He was standing calmly on the street, reading a book.
 9. ___ Lennon stumbled into the office with a horrible, confused look on his face.
 10. ___ Two police cars arrived, and the cops arrested the shooter.
 11. ___ Thirty minutes later after the attack, Lennon was dead.
 12. ___ The police turned Lennon over to evaluate his wounds.
1. ___ The police took Lennon to the hospital.
 2. ___ Inside the Dakota apartment house building, on a warm December night, Jay Hastings waited for John Lennon and Yoko Ono. He had a surprise for them: a hat for Yoko.

5. KING CRIMSON: HOW WE MADE 'IN THE COURT OF THE CRIMSON KING'

Recorded in just 10 days in 1969, King Crimson's iconic 'In The Court Of The Crimson King' has been called "the true point at which progressive rock was born". We look at the making of a landmark album.



KING CRIMSON, 1969

It's mid-August, 1969. Gathered in Wessex Studios, where their band King Crimson are recording, Robert Fripp, Michael Giles, Ian McDonald, Peter Sinfield and Greg Lake stop work to welcome the arrival of artist Barry Godber, who is carrying a large rectangular package wrapped in brown paper. Sinfield had commissioned his friend Godber to draw the cover for what would be King Crimson's debut album. "I told him to see what he could do. I said to him that the one thing the cover had to do was stand out in record shops," says Sinfield.

Godber tore off the brown paper and laid the painting on the floor as the band gathered around to see his handiwork. "We all stood around it," says Greg Lake. This fucking face screamed up from the floor, and what it said to us was 'schizoid man' – the very track we'd been working on. It was as if there was something magic going on."

Magic and King Crimson never seemed to be far apart during 1969. Even before they had played a proper show there was an expectant rumor about the monstrous sounds emanating from the band's rehearsal room in the cellar of a café on Fulham Palace Road in west London.

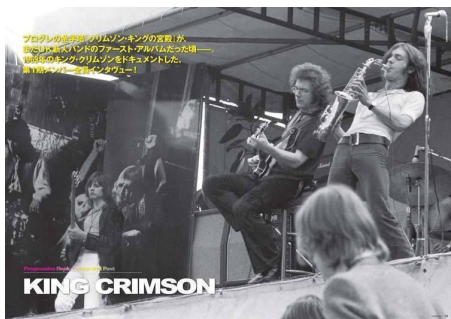
What distinguished King Crimson from most of their contemporaries was their lethal combination of claw-hammer brutality and surgical precision. They were getting together musical forces not only possessing immense subtlety but also the power to drive listeners into the ground like tent pegs. It was this impressive combination that turned heads and got the word-of-mouth rumor.

In April they played their first London show, at The Speakeasy, to great approbation. In May they recorded a session for John Peel. That same month, Jimi Hendrix saw them play at another hip London club, Revolution. Shaking guitarist Fripp's hand, Hendrix declared excitedly to anyone who would listen that Crimson were the best group in the world.

International Times, the counter-culture magazine, interviewed the group at the start of recording, and it was evident that the mood in the Crimson camp was understandably positive. Fripp talked about doing a double album with one side per track; Sinfield wanted to ensure that everything – music and album cover – is integrated as a total package.

The band had gone from complete zeroes to would-be heroes with an arrogant masterplan, a double-page publication in the press, a growing reputation for killer concerts, and an album in the works. All this in just six months.

The band prepared for the concert that would seriously accelerate their career – supporting The Rolling Stones at Hyde Park on July 5.



KING CRIMSON, HYDE PARK CONCERT, JULY 1969

“Right from the start we knew that the Hyde Park show was absolutely important,” says David Enthoven. “It was going to be a huge concentration of people and a great opportunity for the band to play to that kind of crowd.”

King Crimson walked onto the Hyde Park stage and faced an estimated audience of 650,000. Bassist/vocalist Greg Lake remembers vividly: “I’d never seen that many people in my life. They weren’t there to see King Crimson, they were there to see The Rolling Stones, so in a way it wasn’t that bad.

“All of a sudden we play ...*Schizoid Man* at amazing speed and intolerable intensity,” Lake continues. “Suddenly everyone starts to take notice and stand up. Then we started playing the beautiful stuff, like *In The Court Of The Crimson King* and *Epitaph*. It worked very well. I realised it was a turning point the moment I walked off stage, because you can’t go down that well at an event that big and it not be significant.”

On Monday, July 21, 1969, as man first walked on the Moon, King Crimson walked into Wessex Studios, took control of their own destiny and began work on their elusive debut album.

Over the next fortnight, in between gigs, they spent three days laying down backing tracks for *In The Court Of The Crimson King*, *I Talk To The Wind* and *Epitaph*,

Moonchild, and, finally, Crimson’s magnum opus, *21st Century Schizoid Man*, completed in just one, devastating, live take.

Peter Sinfield recalls: “We used to get to the studio at lunchtime and work through until we were exhausted at around nine or 10 and not push it.”

Everything went into hyper-speed when the album was released in the UK in early October. Going straight into the top five of the UK chart, the potent, groundbreaking music, with its iconic album sleeve – one of the first not to have a band name or record company logo on its gatefold front – demanded to be heard. Pete Townshend famously called the album “a mysterious masterpiece”.

There are no lengthy solos anywhere on the album. Their collective firepower is directed into beautifully crafted and detailed arrangements, symphonic allusions and a precocious ambition in a group so young.

The implacable speed of Crimson’s life on the road began to have a negative effect when the band arrived in the USA as the album entered the Top 20 there. In the center of a kaleidoscopic American tour that covered the vast coast to coast distances, Michael Giles and Ian McDonald, homesick, lovesick and beginning to find the chaotic speed more than they could handle, both decided to quit the band at the end of the tour.

When Crimson left the stage of San Francisco’s Fillmore West on Sunday, December 14 it was over. 1969 had seen them play more than 70 shows and get one album out in a mere 335 days from start to finish.

Though King Crimson would continue with different line-ups over the subsequent years, the one now iconic album by the original, short-lived group has become a measure and a defining moment in rock’s development.



KING CRIMSON. TEATRO METROPOLITAN. CIUDAD DE MÉXICO. AUGUST 2019.

Greg Lake: "It fired the starting pistol on progressive rock... I think there were other bands that you could also credit with bringing about a new attitude in music: Pink Floyd were one band that brought new stuff along. So I wouldn't say Crimson were the only band to bring new things along, but we were certainly fundamental and important in the progressive movement. The album provoked a lot of changes."

Peter Sinfield: "You don't think about the legacy of an album as you're doing it, but I have learnt that it's the greatest feeling in the world to have done something like that. To have written something that lasts and has a bit of a timeless feel to it. We didn't philosophise about it at the time because we didn't have time all those years ago. But here it is 50 years later, better than ever."

Article by Sid Smith April 05, 2019. Taken from loudersound.com
21st Century Schizoid Man - King Crimson (p. 3)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. What song were they recording when they saw the painting for the cover of their first album?

2. What distinguished King Crimson from their contemporaries?
3. Who were the members of King Crimson in 1969?
4. What did Jimi Hendrix say about them?
5. Where and when was their first important concert?
6. In how many takes did they record the song '21st Schizoid Man' for their debut album 'In The Court Of The Crimson King'?
7. What did Pete Townshend say about their debut album?
8. Why did their first tour in the USA have a negative effect?
9. What does the cover of the album represent, according to Greg Lake?
10. When and where did they play their first show?
11. What turned them from zeroes into heroes in just six months?

6. THE DAY THE MUSIC DIED: ROCK'S GREAT TRAGEDY



BUDDY HOLLY, RITCHIE VALENS, THE BIG BOPPER

In the early morning hours of February 3, 1959, three musicians joined their pilot Roger Peterson for what was supposed to be a flight to their next tour stop. But the passengers and their pilot never made it to their destination. Instead, the four were involved in a deadly crash that took the lives of all aboard. This tragedy has been remembered as “The Day the Music Died.” That’s how songwriter Don McLean memorialized February 3rd, 1959, in his 1971 single “*American Pie*,” an epic, eight-minute music-history song that begins with a reference to the plane crash that killed musicians Buddy Holly, J.P. Richardson (a.k.a. the Big Bopper) and Ritchie Valens.

Buddy Holly had been the biggest star of the group, known for such hits as “That’ll Be the Day” and “Peggy Sue.” The teenaged Ritchie Valens was a talented artist having nearly made it to the top of the charts in 1958 with his ode to his high school sweetheart with the song “Donna.” J.P. Richardson, better known as “The Big Bopper,” was a Texas songwriter and radio DJ who caught the nation’s ear with the catchy tune “Chantilly Lace.”



WAYLON JENNINGS, BUDDY HOLLY, TOMMY ALLSUP

The three singers had each signed on to be part of “The Winter Dance Party” tour, which had a chaotic schedule of 24 concerts in the Midwest over a three-week period. Dion and the Belmonts also performed with them on the tour. They had already played several dates before reaching the Surf Ballroom in Clear Lake, Iowa, on February 2. Problems first occurred when the tour buses hired to transport the group began breaking down. By this time, Buddy Holly was frustrated with the freezing, defective tour bus. Holly decided to hire a plane from a local flying service to take him to the next show in Moorhead, Minnesota, to escape another miserable night on the road. The plan was to fly to Fargo, North Dakota, which was close to Moorhead.

“The only reason Buddy went on that tour was because he had no money,” country music artist Waylon Jennings revealed to *Rolling Stone* in 1973. “He didn’t want to go, but he had to make some money.” There was room for two more passengers on the flight, and those seats were originally intended for members of Holly’s

band: Tommy Allsup and Waylon Jennings. Jennings was hired by Holly to play bass for him on the Winter Dance Party Tour, which began January 23rd, 1959, in Milwaukee. Jennings, 21 years old at the time, had been in New York City recording sessions produced by Holly, and after taking a train to Chicago, met up with the rest of Holly's band. Ritchie Valens won Allsup's seat in a coin toss, according to several reports. J.P. "The Big Bopper" Richardson was feeling ill, suffering from the flu, and convinced Jennings to let him have his seat on the plane. According to Jennings' memoir, *Waylon: An Autobiography*, he and Holly joked about the change in travel arrangements. Buddy told him that "I hope your damned bus freezes up again." Waylon replied, "Well, I hope your old plane crashes." This casual comment disturbed Jennings for years. "God almighty, for years I thought I caused it," the country legend said decades later in an interview. The show at the Surf Ballroom had been packed—an impressive showing for a Monday night. After the concert, Holly, Richardson and Valens made their way to the Mason City airport for a 12:30 am departure. Roger Peterson had volunteered to fly the trio. The 21-year-old pilot may have been young, but he already had four years of flying experience. Unfortunately, he was uninformed of an important weather information that had been published before he took off with his passengers.

Only a short while after the flight began, however, the plane ran into some trouble and crashed. Jerry Dwyer, the owner of the air service company, went out looking for the plane after it didn't show up in Fargo. He made a horrible discovery only a few miles away from the airport. The bodies of Holly, Richardson and Valens had been thrown from the plane

in the crash. Peterson's body was trapped inside the cockpit. The news of this fatal crash sent shockwaves

through the music world. *The New York Times*, like many other newspapers across the nation, ran headlines reporting "Iowa Air Crash Kills 3 Singers." The accident marked an abrupt end to three remarkable lives and their careers. Holly left behind a pregnant wife. Sadly, his wife Maria miscarried not long after learning about Holly's death. Richardson's wife was also pregnant at the time of the crash and later gave birth to their son Jay Perry. Valens was only 17 years old. The news made little mention of the pilot, Peterson, who had only just gotten married to his high school girlfriend the year before.

Holly himself had a posthumous hit with "It Doesn't Matter Anymore" about a month after his death. His life has been the subject of numerous books and films, including the 1978 movie *The Buddy Holly Story* starring Gary Busey. Valens was also immortalized on the big screen with the 1987 film *La Bamba* with Lou Diamond Phillips as the teen singer. Richardson has lived on through his music, which has been featured on countless soundtracks. Don McLean scored a number-one hit in 1971 with "American Pie," which remembered the crash as "the day the music died."

Waylon Jennings became one of the most influential country acts of the Seventies. In 1976, *Wanted: The Outlaws*, which also featured his wife Jessi Colter, Willie Nelson and Tompall Glaser, was the first country album ever to be certified as a million-seller. In 2001, Jennings was inducted into the Country Music Hall of Fame. Following complications from diabetes, Jennings died in Arizona in February 2002.



Waylon Jennings

Article by Wendy Mead (This article was originally published on February 3, 2016, in biography.com)

American Pie DonMcClean (p. 33)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. How many people died in this tragedy?
2. How did they die?
3. When did they die?
4. Who was Buddy Holly?
5. Who was Richie Valens?
6. Who was The Big Bopper?
7. Who was Roger Peterson?
8. What was the name of the tour?
9. Why did Holly hire a plane?
10. How did Richie Valens and The Big Bopper get seats in the plane?
11. Who was Waylon Jennings?
12. What was his job in that tour?
13. Why did Jennings think that he caused the plane to crash?
14. What information the pilot didn't know before the flight?
15. How old was Valens?
16. Who got married the year before the tragedy?
17. What did Waylon Jennings become?

7. FIRE IN THE SKY



MONTREUX CASINO ON FIRE

The place where this story happened was in Montreux, Vevey district, Vaud area, Switzerland, at the foot of the Swiss Alps, in Lake Geneva. It is wine country; viticulture was introduced in the 12th century and today vineyards stretching from Lavaux to Montreux produce dry and fruity Chasselas grapes, used in several varietal wines. The city boasts several internationally-recognized festivals throughout the year, as well as the Montreux Casino - rebuilt in 1975.

The story of why it had to be rebuilt is the story told by this song. Every word of the lyrics is a realistic part of the story.

Start with 1968, when the Rolling Stones got sick of dealing with unimportant recording studios that were only open during banker's hours, so they all said, "Let's just build a studio in a van and be done with it!" Helios Electronics came in and built just that, the first fully fitted mobile multi-track studio inside a tour bus, and the Stones found it all so handy that they even rented it out when they weren't using it themselves. Customers included the Who, the Faces, Led Zeppelin, Bob

Marley, Fleetwood Mac, Frank Zappa and so on.

So, the story goes like this: It's 1971 and Frank Zappa and the Mothers of Invention have been recording the film *200 Motels* and using the Mobile Studio (which Zappa had painted camouflage so it would blend behind trees for filming), in Montreux. Zappa decides to throw a concert at the Montreux Casino while he's there. The Stones rent the truck out to Deep Purple for the night, intending to record the songs that would eventually comprise their album *Machine Head*. Don Preston (at the Frank Zappa concert) on stage plays his guitar solo for "King Kong."

"Some stupid with a flare gun" in the audience at the Zappa concert in the Montreux Casino raises it to point at the ceiling - which is made of rattan. The 'stupid' guy fires the flare gun, and *whoosh!* the entire audience now has flaming rattan inches above their heads. Zappa and the Mothers see it coming and drop their instruments and escape, thus losing all of their equipment. Deep Purple's band members awake from their sleep at the hotel and wander outside asking, "What the hell is all that?" Montreux Jazz Festival director Claude Nobs is pulling audience members out of a flaming casino.

Well, Deep Purple is upset, because they paid the Stones for this expensive mobile recording studio, and they can't plug the damn thing in and use it now to record in the Casino. They have to go find someplace else. Claude Nobs finds them a nearby theater called "The Pavilion," but as soon as Deep Purple tries to plug in and start playing, neighbors come out yelling "Knock off that noise, we're trying to sleep!" So, they have to pack it up and go back on the road... This goes on

for a week. Finally, they set up shop at the Montreux Grand Hotel and record *Machine Head*. The band did not think this would be a hit and rarely played it live. It became popular when they released it as a US single over a year after the album came out.

Talking about the song's merits as live material, Roger Glover said in *Metal Hammer*, "I think 'Smoke On The Water' is the biggest song that Deep Purple will ever have and there's always a pressure to play it, and it's not the greatest live song, it's a good song but you sort of walk through it. The excitement comes from the audience. And there's always the apprehension that Ritchie Blackmore isn't gonna want to do it, 'cause he's probably fed up with doing it."



In a 2008 survey of students from music schools across London, 'Smoke On The Water' was at the top of a poll to find the best ever guitar riff. Nirvana's "Smells Like Teen Spirit" came second and Aerosmith's "Walk This Way" third.

Taken from songfacts.com

Smoke on The Water – Deep Purple (p. 59)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Where is Montreux?
2. What kind of country is it?
3. What did the Rolling Stones build for themselves?
4. Who were some of their clients?
5. Who was playing at the Montreux Casino when the fire started?
6. How did it start?
7. What happened to the Casino?
8. Why were the members of Deep Purple upset?
9. What was the name of the album Deep Purple recorded?
10. Where did they record it?
11. What did London music students vote for?

8. SITTING IN A BAR



NUDIE'S HONKY TONK BAR IN NASHVILLE.

Are you a Beatles fan or a Stones fan? A Beatles fan can like the Stones and a Stones fan can like the Beatles, but you always like one more than the other. I'm a Beatles fan, but "*Honky Tonk Women*" by the Rolling Stones kicks some serious ass.

A 'Honky-Tonk' is a loud, wild bar that plays 'honky tonk' country music, typically full of drunken hillbillies having a *good ole' time*.

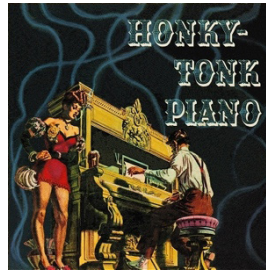
"Honky Tonk Women" isn't the typical song I prefer to discuss. Its lyrics are unusually direct and without any additional levels of meaning, symbolism, or allegory, but Jagger and Richards set out to paint a scene with a song and they succeeded in abundance. The song was based on the sound of 1940s honky-tonk artists like Hank Williams and referred to the reputation of honky-tonk bars as centers of prostitution. From the opening line to the captivating blues melody and easy-to-spot cowbell, "*Honky Tonk Women*" is simple and brilliant...both versions.

Yes, there are two distinctly different versions of the song.

The Stones released the album *Let It Bleed* and also a greatest hits album (*Through the Past, Darkly*) in 1969, and it is on these two collections that "*Honky Tonk Women*" can be found. The first, from the hits album, is the standard version most people are familiar with. It's a song about

a prostitute in a honky-tonk bar (inspired, ironically enough, by a trip Jagger and Richards took to Brazil), and which is the Stones' number-one single and gold record.

The second version, on *Let It Bleed*, is rarely heard on Top 40 and mainstream rock radio stations. With the alternate title, "*Country Honk*", it has a substantially different instrumentation (much more country than blues) with the opening lyric: "I'm sittin' in a bar, tipplin' a jar in Jackson."



What's the difference between these two songs? Well, I'll tell you.

The Blues is a musical genre made popular in the southern United States and predominantly performed by African-American musicians beginning in the mid-1800s, but hitting its peak between the 1920s and 1950s. Different areas claim different styles of Blues: Kentucky Blues, St. Louis Blues, Mississippi Delta Blues, and Memphis Blues, Chicago Blues, to name a few. Based on location, the distinction evolved in much different directions.

The blues in larger cities like St. Louis and Memphis evolved from smoke-filled bars, like those found on the famed Beale Street in Memphis, Tennessee, to well-lit theater stages. In particular, the dynamic Memphis Blues as mimicked in "*Honky Tonk Women*", was heavily influenced by jug bands (a band that uses primitive or improvised instruments), and as the sound headed north toward Chicago, it

became the most sophisticated and urban style of blues ever created.

While this happened, country blues, the style that began in the rural swamps of the Mississippi River, moved in the opposite direction and utilized slide guitars, banjos, and an unsophisticated style often played without rehearsing.

Possibly more important than the blues as a genre itself is the music's influence on rock beginning in the 1950s and carrying through to today. Rhythm and Blues (R&B) in the '50s sounded much different than the R&B of the 1990s and 2000s, and had more in common with early rock and roll as well as rockabilly than it does now. Early rhythm and blues bridged the gap between the blues and rock. Mixing elements of country with jazz, acts like Little Richard, Fats Domino, the Chords, and Chuck Berry turned R&B into a national sensation.

Rhythm and blues was found in all popular music between 1945 and 1969. It's not surprising that Jagger and Richards composed the same song twice, one more country and the other more urban blues, paying tribute to the hundreds of blues artists who came before. Most of the bands in the British Invasion were at least marginally influenced by the blues or 1950s R&B, including the Who, the Beatles, the Rolling Stones, and Led Zeppelin. Nowadays, it's virtually impossible to find any rock music that hasn't germinated from the blues.

While the Stones were writing and recording music in the 1960s, the Memphis blues transformed, incorporating much more soul and funk. The Memphis Sound, as it was named, is stylish, but without the hard edge of more Southern soul music and features melodic unison in the horn lines, organ, and bass, with a driving beat. Jerry Lee Lewis, Johnny Cash, Elvis Presley,

Carl Perkins, Roy Orbison, Wilson Pickett, Otis Redding, B.B. King, Aretha Franklin and Booker T. and the M.G.'s all got their start in the Memphis music scene. Beale Street has become a national landmark and Stax Records created a much grittier and horn-based sound in Memphis than had been previously heard in rhythm and blues.



It's unclear if Jagger and Richards intentionally selected this rich tradition in either or both versions of "Honky Tonk Women" or if they just wanted to write a cool song full of horns and guitars. In any event, *Let It Bleed* reached No. 1 on the UK charts, dethroning the Beatles' *Abbey Road* (temporarily), and went on to double platinum. The album, which includes the songs "You Can't Always Get What You Want," "Gimme Shelter," and "Midnight Rambler," is largely regarded as one of four of the Stones' greatest artistic achievements.

I couldn't agree more.

By Justin Novelli. Taken from songfacts.com

Honky Tonk Women - The Rolling Stones (p. 108)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. What was a Honky Tonk?
2. What kind of people were their clients?

3. Why were they popular?
4. How was the evolution of Blues in the large cities?
5. How many versions of the Rolling Stones' song 'Honky Tonk Women' are there?
6. What is the difference between them?
7. What is a 'jug band'?
8. What is the characteristic of country blues?
9. The Blues and R&B influenced what kind of music?
10. Which bands were part of the 'British Invasion'?
11. Write the name of 5 artists who got their start in the Memphis music scene.
12. Are you a Beatles fan or a Rolling Stones fan?
13. Why?



9. THE 27 CLUB: A BRIEF HISTORY.

Death makes angels of us all / and gives us wings where we had shoulders / smooth as raven's claws.

"An American Prayer" –Jim Morrison.

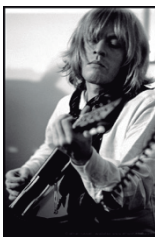
The 27 Club has become one of the most elusive and remarkably tragic coincidences in rock & roll history. The term became widely known after Kurt Cobain's death in 1994, with rock fans connecting his age to that of Jim Morrison, Janis Joplin,

Brian Jones and Jimi Hendrix, though it was notable to fans in the early 1970s when those four visionaries died within just two years of each other. When Amy Winehouse passed away at age 27 in 2011, it attracted even more attention to the significance of the age. Here are some of the unfortunate and untimely losses of stars who died at 27 years old.



One of the Delta blues legends' most celebrated and singular talents, ROBERT JOHNSON recorded scary, folkloric songs about hellhounds, the Devil and general despair, with swinging, dissonant, sometimes unusual guitar lines – sounds which have reverberated through rock & roll for decades. He recorded less than 50 songs – including ones later covered by Cream ("Cross Road Blues"), Captain Beefheart ("Terraplane Blues") and the Rolling Stones ("Love in Vain," "Stop Breaking Down") – and performed with blues artists like Howlin' Wolf, Elmore James and Memphis Slim as he rose to fame. "You want to know how good the blues can get?" Keith Richards once said. "Well, this is it."

In August 1938, just a few months after his 27th birthday, Johnson tried to seduce the wife of the owner of a roadhouse where he was playing, drank from an open bottle of whiskey he was offered, and died three days later of strychnine poisoning and pneumonia. He is buried in an unmarked grave in Mississippi.



BRIAN JONES' death at his country home in England in 1969 seems to be the result of his foolish behavior. To mix alcohol and drugs and then dive into the swimming pool was to swim directly into the arms of death. As clear as this seems, the death of Brian Jones has become one of the most persistent mysteries of rock & roll, with many people questioning the official version of what happened. Even members of the Rolling Stones have expressed doubts. "And still the mystery of his death hasn't been solved," Keith Richards has said. "I don't know what happened, but there was some nasty business going on."



In the early hours of Friday, September 18th, 1970, while staying with a girlfriend in London, **JIMI HENDRIX** took some sleeping pills. Nobody knows for sure how many pills he swallowed, or whether he understood what he was taking. The drug was Vesparax, a strong barbiturate. Half a tablet was enough to put a man to sleep for eight hours – Jimi may have swallowed as many as nine. He had also been drinking. This was foolish and irresponsible but it was in character. During his years on the road Jimi had got into

the habit of using drugs indiscriminately. "Jimi would take a handful of shit, not even knowing what it was," his friend Deering Howe has said. The exact nature of the death is still vague, and a coroner's inquest was held in London September 30th. Police, however, say it was a drug overdose. They say he took nine sleeping pills and died of suffocation through vomit.



It is certainly easy to imagine **JANIS JOPLIN** feeling lonely as she returned to her hotel room in Hollywood after her last recording session. As she sang in "A Woman Left Lonely," one of the last songs she sang, she knew that her boyfriend was using her. At around one a.m. on October 4th, 1970, she got her heroin kit out and injected a vein in her left arm. Then she went to the cigarette machine in the hotel lobby, returning to her room with a pack. She closed the door, started to undress and reached to put her packet on the nightstand. As she did so she collapsed, hitting her face on the table as she fell to the floor, where she was found dead the next day.



MORRISON'S GRAVE IN PARIS

The cult of **JIM MORRISON** grew posthumously, becoming popular in 1979 when Francis Ford Coppola used the Doors' song "The End" in the soundtrack for the film *Apocalypse Now*. Part of the cult of Jim was the coincidence of him dying at the same age as Brian Jones, Jimi Hendrix and Janis Joplin.

The man who sang, wrote and drank hard as lead singer of The Doors, died peacefully at the age of 27. Morrison's death was covered in mystery.

It is known that Morrison had a respiratory ailment and had been coughing up blood for nearly two months in Paris. He saw two doctors during that time, but up to the time of his death, appeared strong and healthy. He and Pamela had traveled off to Spain, Morocco and Corsica and, back in Paris, was in contact with close friends through postcards, letters, and phone calls. He was talking about working on a screenplay and on poetry in France.

He died in the early morning of Saturday, July 3rd, 1971. Around 4 a.m. Morrison woke up, disturbed. He was coughing again, and when he awoke, he threw up a small quantity of blood. Jim told Pam he felt okay and that he wanted to take a bath.

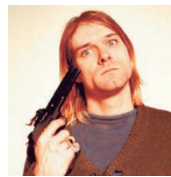
His wife Pamela, 25, apparently went back to sleep. Then she decided to check on him. "Jim was dead in the bathtub," said Siddons. "He had a half-smile on his face, and at first Pamela thought he was

joking. But he was dead". Pam called the fire department to attempt resuscitation, and the police and a doctor followed – all too late.

The death certificate listed the cause of death as a heart attack. Some early news reports said a sudden case of pneumonia led to the death. Siddons said he knew the exact cause of death but couldn't describe it in official medical terms. "It was some sort of heart failure," he said, complicated by a possible lung infection. "Blood probably collected from a clot and worked its way up the chest and blocked heart valves. And that caused the heart attack."

Siddons attributed the blood clot to "physical abuse."

Morrison is buried in one of Paris' oldest and best-known cemeteries. The Pere Lachaise is the final resting grounds for numerous celebrated men and women of arts and the letters, among them Balzac.



KURT COBAIN's body was discovered by an electrician on Friday, April 8th, 1994. The answer to the question posed by the authors of *Who Killed Kurt Cobain?* is simple: Kurt Cobain killed himself. He did so with sudden, self-inflicted violence, leaving written evidence of his state of mind. Kurt's substance abuse counselor remembered how worried the musician had been about losing his home in a lawsuit: "Suicidal people tend to want to make a statement," Nial Stimson said. "I just kind of felt he killed himself in his house, as if to say, "You're not going to take my house, no matter what."



What **AMY WINEHOUSE**'s state of mind was when she took her last gulps of vodka at home in London in July 2011 is impossible to know. She had said there were things she still wanted to do with her life, but she seemed unable to take action. Despite being a remarkably honest and open person in many respects, she had always been secretive about her private life. Observing as we have, there is a strong sense that she was sick of her career. Like Jimi Hendrix and Kurt Cobain, she had become a prisoner of her image. And, as with Janis Joplin, her man was glaringly absent at the end. So were other people Amy had depended upon and, in many cases, exhausted.

Taken from <https://www.rollingstone.com> By Rolling Stone. November 12, 2013 *Dead End Friends - Them Crooked Vultures* (p. 112)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Why is this group of people called 'The 27 Club'?
2. Who died of suffocation through vomit?
3. Who died in a swimming pool?
4. Who was poisoned?
5. Who died in a hotel room?
6. Who died peacefully in a bathtub?

7. Who killed Kurt Cobain?
8. Whose state of mind was impossible to know?
9. Who swallowed nine sleeping pills mixed with alcohol?
10. Who injected heroin in the left arm?
11. Who recorded scary songs?
12. Who is buried in France?



10. THE INSANE AND TRAGIC LIFE OF KEITH MOON



Keith Moon was often called "Moon the Loon" and for good reason. He worked hard behind the kit and partied even harder. More than his powerful and insane drumming skills, he's also known for his crazy, often hilarious, but self-destructive activities. The man lived life on the fast lane and in the end, it was his lifestyle that caused his death at 32.

Early Life

Born on August 23, 1946 in northwest London, Moon grew up to be an extremely active child. His music teacher's report was a pretty correct description of Moon – *"has great ability, but must guard against a tendency to show off."* He initially tried playing the trumpet but found it too complicated so he turned to drums instead. Even at a young age, he already showed a liking for practical jokes, science projects and unsurprisingly, explosions. In 1962, he joined his first band called The Escorts. A few months later, he joined the cover band Beachcombers.



THE WHO

Moon was only 17 on April 1964 when he auditioned for The Who. He said about it: *"They said go ahead, and I got behind this other guy's drums and did one song-'Road Runner.' I had several drinks to get me courage up and when I got on-stage I went arrgggGhhhh on the drums, broke the bass drum pedal and two skins, and got off. I figured that was it. I was scared to death. Afterwards I was sitting at the bar and Pete Townshend came over. He said: 'You ... come here.' I said, mild as you please: 'Yes, yes?' And Roger Daltrey, who was the spokesman then, said: 'What are you doing next Monday?' I said: 'Nothing.' I was working during the day, selling plaster. He said: 'You'll have to give up work ... there's this gig on Monday. If you*

want to come, we'll pick you up in the van.' I said: 'Right.' And that was it."

His arrival changed the group's dynamics and sound. Moon enjoyed touring and being extremely energetic and hyperactive, he easily got bored when they didn't perform live. The Who became known for their aggressive way of performing which included destroying their musical instruments.

"Moon The Loon"



"When you've got money and you do the kind of things I do, people laugh and say that you're eccentric, which is a polite way of saying you're fucking mad." - Keith Moon. Doug Butler, Moon's personal assistant, wrote a book about his 10 years working with Keith. The following is the description of one of many incidents in Moon's rock and roll life: "One time in Los Angeles, in 1973, I go into Moonie's hotel room to pack him up and drag him off to a concert. I am worried. The problem is that the gig is not in LA. It is in San Francisco, and we will have to do a bit of a hurry-up, being as that is a distance of 400 miles, and Moonie has to be on stage in just three hours. Now, Moonie is not a very tidy guy at the best of times and on this occasion there was a certain amount of partying the night before. A bit of a jolly-up. Nothing too energetic. A few pills. A spot of brandy.

Anyway, Moonie's room is in pitch-black, which is not surprising as he blows out all the lights in the chandelier the night before by throwing the 30" Hitachi, remote

control, spot focus, super deluxe, colour TV set at them. All over the floor, there's glass, bedclothes, broken bottles, tipped up ashtrays, and so on and so forth. In fact, the room is like a restroom, and right in the middle of it is Moonie, stretched out on his back, completely unconscious and stark bollock naked.

Will he wake up? Like fuck he will.

I shout at him. I shake him. I hit him. I kick him. I roll him over and jump up and down on him a bit. Like someone coming out of a deep anaesthetic, eventually he stirs.

"Ah, dear boy, what is the matter? What's the time? Get me a brandy, there's a good chap."

"Oh, no. No brandy. I mean, listen man – you're on stage in three hours and we're not even packed up yet."

"Never mind, dear boy," replies Moonie. "Just throw me over a few pick-me-up pills." This means even more stress because I have to find Moonie's pill box. Moonie carries his pills around in an 8-track cartridge box because it's the right size for a couple of hundred assorted pills: uppers, downers, blues, reds, greens, purples and, probably, even a few aspirin if anyone cares to look. Plus, this box is a perfectly reasonable thing for a musician to be carrying.

Eventually the box is found. It is hidden in the first place any narc agent will look: behind the cistern in the toilet. I give the box to Moonie and he grabs a largish handful of pills which he swallows in one second. Then he begins to feel better. But Moonie's idea of feeling better for a trip is not everyone's idea of the same. He is not over concerned about his toothbrush or the whereabouts of his pyjamas. No. He is more worried about his buffalo horns, which he bought a few days back at Nud-

ie's, the western shop. He is not about to go anywhere without these fucking horns.

Today Moonie started the day by being sleepy and unconscious. Now he is awake and crazy, behaving in a manner very odd and unpredictable, even for him. He talks in fits and starts. Sings. Moans. One second he comes over all speedy. The next, he's all expressionless. But, eventually, he's more or less dressed, buffalo horns and all, and we get into the limo and off to the airport."

TRAGIC END



The real Keith Moon was a son, a brother, a father and an insecure man. The public Keith Moon was The Who's manic drummer and hellraising, daredevil comedian; a man who only ever lived in the moment. And it was this version of Keith Moon that led to his untimely death. He may have seemed like someone who just wanted to have fun, like every other rock 'n roll musician back in the day, had his share of excesses. He was known to party so hard that he once drove a car straight into a swimming pool and also lost a tooth while partying.

On September 7, 1978, Moon and girlfriend Annette Walter-Lax came home to their apartment after dining with Paul and Linda McCartney in Covent Garden. Moon had been taking Heminevrin for some time. This was a powerful seda-

tive prescribed to him by his doctor. Heminevrin suppressed the desire for alcohol, but sometimes left users in a docile and forgetful state. But it worked. In the days before his death, Moon cut back on the booze. When they got to their flat, he had something to eat, he took a bunch of Heminevrin pills and went to bed at 4 a.m. Annette found him dead in the afternoon.

The official cause of death was listed on the certificate as "Heminevrin overdose, self-administered but no evidence of intention. Open verdict." It was later revealed Moon had 26 undissolved Heminevrin tablets still in his stomach when he died.

For many close to Keith, his death came as more of a shock because they knew he had cut back on the excessive behaviour. He was, they insist, trying to get better.

What nobody knew was the damaging effects of the prescription drugs he was taking and in such quantities. At Moon's funeral Daltrey told the mourners he still half-expected Keith to jump from the coffin, saying it was all a joke. Sadly it wasn't. Rock's greatest drummer was just 32 years old when he died.

Taken from the websites Society of Rock, Louder Sound, and from the book -Butler, Dougal. *FULL MOON. The Amazing Rock & Roll Life of KEITH MOON, late of The Who, late of The Earth*. 1981. Morrow Quill Paperbacks. New York). *Won't Get Fooled Again* – The Who. (p. 28)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. What song did Moon play in his audition for The Who?
2. Why was he called 'Moon the Loon'?

3. What happened to The Who when he joined the group?
4. What did Moon die from?
5. When did he die?
6. Why were The Who known for?
7. How does Moon's personal assistant describe the hotel room?
8. How many kinds of pills did Moon have in his hotel room?
9. What unusual piece of clothing did he buy in a shop a few days before?
10. Why is his assistant worried?
11. How did Moon go from being unconscious on the floor to feeling better?
12. What did Roger Daltrey say about him at his funeral?



11. GEORGE AND PATTIE AND ERIC AND LAYLA



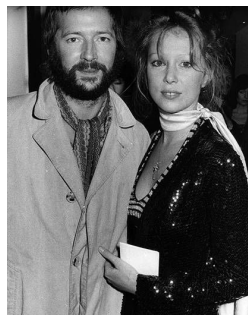
1970. Pattie Harrison was miserable. After six years of marriage she felt unfulfilled and asphyxiated. Only twenty-six years old, she was forbidden to have her own career and was isolated almost continuously in George Harrison's big miserable house. She wanted dearly to raise a family, but she never seemed to get pregnant.

Pattie was willing to adopt children, but George refused. They had intense arguments about this, and Pattie began to escape him by taking trips during the night to London. The war was on.

Pattie's strongest weapon against George was the man who had become his best friend now that the Beatles were gone: Eric Clapton. Clapton's own career had recently skyrocketed, and he had become perhaps the most admired virtuoso rock guitarist in the business, called "Old Slow Hand" because of his distinctive twangy guitar sound.



For a long time now it had been obvious to anyone who saw Eric and Pattie together – including George – that Eric was madly in love with her. He turned into a pile of romantic pulp in her presence, while she blinked at him with those big blue eyes and giggled. Now that Pattie was so unhappy in her relationship with George, she encouraged the attentions of the handsome and romantic rock guitarist. She began to manipulate Clapton's obsession with her to control and anger George. "She used me, you see," Clapton later admitted, "and I fell madly in love with her."

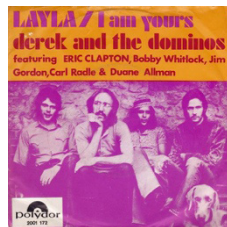


That didn't stop the three of them from socializing together, however, and the dangerous chemistry between them led to some explosive moments. One of the worst was on the opening night of the musical play 'Oh Calcutta!' in London. It was being produced in London by Robert Stigwood, who was managing Eric Clapton's career. Since George was working in the studios on his record 'All Things Must Pass' on the night of the premiere, I took Pattie to the opening. After the show, Stigwood threw a gala party at his newly purchased £100,000 property, the 'Old Barn', on the far side of Stanmore. When George finished his work in the studios in the early hours of the morning, he set out for the 'Old Barn' to join Pattie and me. Unable to find a parking space near the gate, he drove his Ferrari up the long driveway to the main house. Exhausted from his recording session, he wanted only to find his wife and take her home with him. He searched all over for her, but she was nowhere to be found. George came up to me and asked me what had happened to Pattie. I found myself in the difficult position of telling George that I didn't know where Pattie was, but she was last seen with Eric Clapton.



HARRISON AND CLAPTON. CONCERT FOR BANGLADESH. 1971.

George was furious that the two of them had gone off together so long ago and still hadn't returned. He walked back to his car and set off down the driveway. He had gone only a few yards when in the early-morning mist his headlights picked out two figures walking hand in hand at the side of the driveway. It was Pattie and Eric. George stopped the car, and launched into a terrible, angry shouting that could be heard by the guests in the house. He prohibited them to ever see each other again, practically pushed Pattie into the car, and drove off rapidly into the night with her.



Eric's consuming passion for Pattie eventually wore him down. He retired to his baronial mansion, 'Hurtwood Edge', in Ewhurst, and started to shoot heroin to dull the pain of his desire. Locked away in Hurtwood Edge for months on end, Eric was destroyed and weakened by the effects of the heroin. During this time he read the great Persian love poem, Nazimi's Layla and Majnum, about the obsessive love between a lovesick man and a married woman.

Pattie became his 'Layla.'

Now, in perilously bad health, Eric flew to Miami to record his pained but beautiful masterpiece, Layla, for her, perhaps the most passionate love song of the pop era. Even as the album raced up the charts, he moved back to Hurtwood Edge and continued shooting heroin. We all worried that he would not survive.

Taken from Peter Brown. *The Love You Make: An Insider's Story of The Beatles*. Chapter Nineteen. 1983. Signet Books. New York. Layla – Derek and The Dominos (p. 100)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Why was Pattie miserable?
2. Why did George and Patti have big arguments?
3. Who was the most admired virtuoso guitar in the '60s?
4. Who was Eric in love with?
5. What weapon did Pattie use against George?
6. What did Pattie manipulate?
7. What led to some explosive moments?
8. Who was Robert Stigwood?
9. Where was George in the night of the 'Oh Calcutta!' musical play premiere?
10. Who took Pattie to the premiere opening?
11. Where were Pattie and Eric?
12. What did George tell Pattie and Eric?
13. What did Eric do in his mansion after this?
14. What poem did he read?
15. What is the name of Eric's musical masterpiece?
16. Who was Eric's inspiration?



12. "ROLLIN' STONE BLUES": THE LEGACY OF MUDDY WATERS



Chicago's blues artist Muddy Waters' career slowed down in the mid 50s, but in the latter 1950s his records started finding an audience in the United Kingdom. He went there himself in 1958. Before this, Britain's only experience with live blues had been the acoustic sounds of Big Bill Broonzy and the duo of Sonny Terry and Brownie McGhee. Muddy Waters and Otis Spann brought their hard-driving ass-kicking South-Side Chicago blues, and England was not prepared for that music. The first review from their first concert, Leeds Triennial Music Festival, was headlined "Screaming Guitar and Howling Piano."

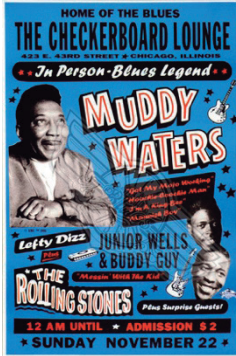


But the impact of Muddy Water's tour was decisive. The new young fans at the British shows formed bands of their own. A young Eric Burdon stood up at the Newcastle College of Art and said he had tickets, was anyone else going? John Steel said he was. Burdon and Steel later formed The Animals. "I realized I could play guitar," said Eric Clapton, "when I mastered this bit of Muddy Waters song 'Honey Bee.'" Cyril Davies and Alexis Korner heard confirmation in Muddy's music to activate their own music, and their group Blues Incorporated (featuring Charlie Watts), made the electric blues popular in London.

In 1961, on a railway platform in London, one teenager found an old friend, who was holding two albums: *The Best of Muddy Waters* and Chuck Berry's *Rockin' At The Hops*. The teenagers recognised each other as they had both gone to Wentworth Primary School.

So these two teenagers found a soul mate in each other. Consequently, young Keith Richards gets together with young Mick Jagger, and they named their group 'The Rolling Stones' for one of Muddy's songs ('*Rollin' Stone*') and they replaced Chuck Berry the way he replaced Muddy Waters in the evolution of popular music.

It was Chuck Berry's hits that allowed Leonard Chess to build the Chess recording studio at 2120 S. Michigan Avenue, in 1957 in Chicago, and home to many hits by other artists. That's the studio where The Rolling Stones made a pilgrimage eight years later, in 1964, on their first US tour, where they'd record '*It's All Over Now*'- their first Number 1 hit in the UK, and '*Time Is On My Side*' – their first American Top 10 hit.



**November 1964 poster
Muddy Waters and The Rolling Stones**

"Still A Fool and Hoochie Coochie Man," Keith Richards said recently in an interview, "that is the most powerful music I've ever heard. The most expressive. And I listened to Mozart too and to Beethoven, and this is on the same level. The best music in the world."

Taken from Robert Gordon. *Electric Wizard: Muddy Waters*. Mojo magazine. p.59.

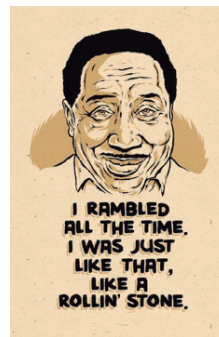
April 2019

Rollin' Stone – versión de Paul Rodgers (página 66)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Who was Muddy Waters?
2. Where did he go in 1958?
3. What did he do there?
4. Why was his impact decisive?
5. Which artists mentioned in this article did Muddy Waters influence in that tour?

6. Who were the teenagers that got together after meeting in a train station?
7. What Muddy Waters' song did these teenagers use for the name of their group?
8. Who recorded some hits in 1957 at the Chess Recording Studio?
9. Which group recorded in that studio in their first tour?
10. Which songs did they record there?
11. According to Keith Richards, Muddy Water's music was in the same level of expression with the music of what famous composers?



13. AEROSMITH'S MAGNUM OPUS



"Walk This Way" was released over four decades ago and it has proven to be one of Aerosmith's most permanent songs. In January of 2019, it was inducted into the Grammy Hall Of Fame and it was partly responsible for helping the band going mainstream. In the '80s, the collaboration between Aerosmith and Run-DMC became a pivotal moment for both rock and hip-hop. It allowed for Aerosmith

to resurrect their career and it became a significant step for hip-hop as it was brought forward to the mainstream audience.

So, what makes “Walk This Way” such a huge hit?

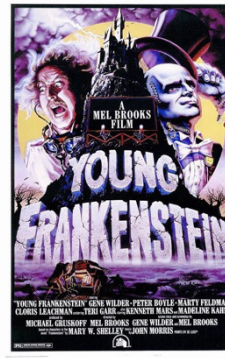
Like most of their other hits, you can listen to “Walk This Way” a hundred times and not get tired of it. Maybe this is why the years haven’t diminished any of its greatness. Everything about it is an epic masterpiece. From Joey Kramer’s drum beat to Joe Perry’s guitar riff – this song was created by Aerosmith at their creative peak. And how can we forget Steven Tyler’s vocal performance? He always killed it with his voice but at their peak, Tyler was unstoppable. Joe Perry said this about how Tyler writes lyrics: *“The words have to tell a story, but for Steven they also have to have a bouncy feel for flow. Then he searches for words that have a double meaning, which comes out of the blues tradition.”*



STEVEN TYLER AND JOE PERRY WITH RUN-DMC

This song is about a promiscuous cheerleader who leads a schoolboy through his first sexual experience. It’s an extremely sexual song that played perfectly to Aerosmith’s young male fanbase while being ambiguous enough to get airplay. Lead singer Steven Tyler, who wrote the lyrics, said, *“‘Walk This Way’ came out all at once. If you listen to the words, they’re all really filthy. If you listen closely you’ll hear that I disguised it quite cleverly.”* “Walk This Way” is the title of Aerosmith’s 1999 autobiography. In the book, Steven

Tyler deconstructs the lyrics to this song. Here’s the meaning: “Backstroke Lover” is our hero masturbating. His father catches him, and explains that he will someday experience the real thing. One day, he encounters the cheerleader along with “her sister and her cousin,” and has a glorious sexual experience. The “walk this way” line is the experienced girl showing the young man what to do - showing him how to ‘walk’. Tyler points out that while the lyrics are sexually charged, it is the girl who is in control.



Joe Perry came up with the guitar riff for this song and the band developed the track, but four days later Steven Tyler still didn’t have any words for the song. With no lyrics, they considered abandoning the track, but inspiration struck when Brad Whitford, Joe Perry and Tom Hamilton took a break and went for a walk around New York City. The movie *Young Frankenstein* (1974) was playing in Times Square, so they went to see it. The film is a comedy starring Gene Wilder, and there is a famous scene in the movie where Igor tells Dr. Frankenstein to “Walk This Way,” meaning to follow him. Dr. Frankenstein imitates Igor’s walk, which the band thought was hilarious. When they saw Tyler the next day, they informed him that the title of the song would be “Walk This Way.”

Marty Feldman as 'Igor' in the film 'Young Frankenstein'



When Steven Tyler finally came up with lyrics for this song, he entered the studio to record it and realized he left the lyrics in the cab. His incredulous bandmates thought he was just time-wasting, and they got in another of their many fights. Tyler walked to the stairwell, let out a primal scream, and wrote new lyrics on the wall, since he forgot to bring paper with him. The original lyrics he left in the cab were never recovered.

In an interview Joe Perry explained that he came up with the famous guitar riff at a soundcheck in Hawaii. It was inspired by the New Orleans funk band The Meters, and it all came together when drummer Joey Kramer joined in. Said Perry: "I just kind of let go and this riff started coming out of the left hand and the right hand, and then it needed a bridge, and I just kind of danced around on the fretboard a little bit, and before I knew it, I had the guts of the song. It had that kind of funk thing to it.

Steven Tyler told *Rolling Stone* magazine, April 15, 2004: "The Yardbirds' music is a gold mine waiting to be stumbled upon. Aerosmith did, because we grew up in that era. The riff in 'Walk This Way' is just us trying to explore the blues in the Yardbirds model."

Taken from songfacts.com and the website Society of Rock.

Walk This Way – Aerosmith (página 91)
Five Long Years- Eric Clapton (página 97)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Why is 'Walk This Way' a great song?
2. What collaboration helped Aerosmith to resurrect their career?
3. How old is 'Walk This Way'?
4. Write the name of Aerosmith's members.
5. What tradition does Steven Tyler follow to write lyrics?
6. What is a characteristic of that tradition?
7. What is 'Walk This Way' about?
8. With how many girls does the schoolboy in the song have a sexual encounter with?
9. Who wrote the music?
10. Where and how did he write it?
11. Where does the name of the song come from?
12. What group is an influence of Aerosmith?



THE YARDBIRDS

15. THE ETERNAL INCOME STREAM OF LED ZEPPELIN

In the streaming era, record companies are cashing in again on old hits — and getting more creative about how to do it.



While Led Zeppelin fans were busy digging up their favorite old T-shirts and nostalgia-dusted tour photos in the months leading up to the band's 50th anniversary this year, Tim Fraser-Harding's team at Warner Music Group was drawing up a battle plan.

As Warner Music Group's president of global catalog of recorded music, Fraser-Harding is in charge of all marketing strategies for the record company's immense valuable collection of non-contemporary songs — a collection that comprises some of the biggest hits of the last several decades, as well as all the failures, unreleased tracks and true obscurities. In the rapid-fire age of digital everything, with young listeners impatient for discovery, the ground has moved beneath record companies' feet and catalog departments are being called upon to be centers of innovation and fresh creativity. Monetizing an antiquated back catalog needs organizing an artist strategy to hook in devotees and new listeners alike. Spotify and Apple Music have made that

infinitely easier. Record companies like to think of streaming as a source of long-tail, and possibly eternal, profit: a slow and steady flow of money that builds up to a massive pile over time.

"There is a thirst for discovery on an artist celebrating its 50th anniversary," Fraser-Harding tells *Rolling Stone*. "It's about creating the right tools to educate and broaden the horizons for the potential consumer. We've got to think about the consumer and how they react. Sometimes, it's a question of how we make something out of nothing."



In the case of a renowned band like Led Zeppelin, the task was to create a simple but not-too-tricky-looking way to expand the audience. For their golden anniversary, the team put together a "logo name generator" and a "playlist generator" that lets people assemble their favorite Zeppelin tracks, or view songs chosen by artists such as Jack White and Royal Blood. Both of the simple digital novelties, meant as side dishes to accompany bigger anniversary celebrations like a 30-track best-of album, came with built-in features directing fans to share their personalized cover art and playlists on social media.

Catalog departments are asking contemporary artists to publicly discuss their

older sources of inspiration, which results in a significant new wave of streams from curious teenagers. Led Zeppelin's site received more than 200,000 unique visitors in its first 10 days, with users making 230,000 logos and 20,000 custom playlists. The "biggest uplift" was from Jack White's playlist, branded as "Led Zeppelin x Jack White," which drew thousands of users each day, which translates to hundreds of thousands of streams, which translates to a steady stream of cash to Warner and Led Zeppelin without the band lifting a finger.

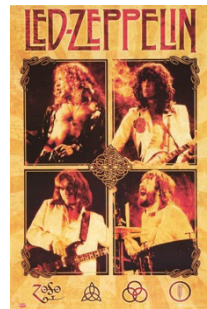
Record companies are also increasingly competing for the "what-was-that-song?" market of people who hear something on a TV show and immediately want to listen to it again. "Music lovers and the industry pay a lot of attention to charts because an artist's Shazams represent the pure connection between the music and the fans, and what is happening in the spirit of music in the very moment," Jen Walsh, senior director of Shazam at Apple Music, tells *Rolling Stone*. In some cases, Walsh says, an older track being used in the right way can receive more attention than even a traditional track release: When a *Game of Thrones* episode featured Florence and the Machine's "Jenny of Oldstones" over the credits, 300,000 people requested the song on Shazam within the first 24 hours.



Listeners don't care what year a song was released anymore; they only care if they like the sound. Tiffany's 1987 cover of "I Think We're Alone Now" has seen 42 percent of its all-time Shazams come after it appeared in Netflix's 2019 series *The Um-*

brella Academy, and several tracks from the 1940s to 1970s climbed up the company's global charts after people heard them in *Avengers: Endgame*.

Services like Apple Music, Amazon Music and Spotify are the most popular ways people listen to music, and their growth is still going. This frenetic pace in cultural memory comes with one main problem. "Moments can last for a much shorter period than they would've done before," says Fraser-Harding. "If you don't react quickly, you've missed it and got to move on."



Article by Amy X. Wang. Taken from *rollingstone.com*. May 14, 2019
Kashmir (página 61); *Since I've Been Loving You* (página 109) – Led Zeppelin.

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Who is Tim Fraser-Harding
2. What digital novelties did Led Zeppelin's website offer for their 50th anniversary?
3. How many visitors did the site receive in 10 days?
4. How does Warner Music Group and Led Zeppelin make money without 'lifting a finger'?
5. In the digital era, who is in charge of innovation and creativity to attract young listeners?
6. What have Spotify and Apple Music made infinitely easier?

7. Why is streaming so attractive to record companies?
8. How do catalog departments captivate the attention of curious teenagers?
9. What kind of market are record companies competing for?
10. How many people asked for a song they heard in an episode of *Game of Thrones*?
11. Fraser-Harding mentions the creation of 'the right tools to educate and broaden the horizons for the potential consumer.' In the case of Led Zeppelin's strategy, which were those tools?
12. What is the only thing listeners care about nowadays?

15 THE ROCK AND ROLL GROUPIES WHO CHANGED MUSIC HISTORY

“OUT ON THE ROAD
FOR FORTY DAYS / LAST
NIGHT IN LITTLE ROCK
PUT ME IN A HAZE,
SWEET, SWEET CONNIE,
DOIN’ HER ACT / SHE HAD
THE WHOLE SHOW AND
THAT’S A NATURAL FACT.”

WE’RE AN AMERICAN
BAND’ - GRAND FUNK
RAILROAD.

When Robert Plant sang of a modern Promised Land that was home to “a girl out there with love in her eyes and flowers in her hair” in Led Zeppelin’s iconic 1971 hymn to decadence, “Going to California,” that place actually existed, and so did the girl (or at least her type). The place was Los Angeles’s Sunset Strip, the girls were called “groupies,” and they would impact on rock history *their way*...

Groupies were more than just the sex that went with the drugs. They were muses who left their marks all over the history of rock and roll.

For a rock star in the 1960s and ‘70s, the groupies came with the territory. They would follow bands on tour, cheering at their shows and fighting for the chance for a backstage pass and a night in a celebrity’s bed. Such groupies are usually nothing more than a postscript in music history, but behind the scenes, they were more than just fans. They were a part of these musicians’ lives – and sometimes, they completely changed music history.

Some groupies were minor celebrities. Other groupies, however, broke up bands. These women inspired songs. They raced through the minds of famous musicians as those stars strummed out the first few notes of a future classic.



Jimmy Page and Pamela Des Barres

Groupie supreme **PAMELA DES BARRES** was one of the inspirations behind the movie *Almost Famous*, starring Kate Jackson. Des Barres hooked up with Mick Jagger, Jimmy Page, Keith Moon, Jim Morrison, and countless others, before memorializing it all in a book called *I’m With The Band*. Hanging around her close friends Gram Parsons and Captain Beefheart, Des Barres got the boys’ attention with her vintage silk dresses and feather boas, combined with her signature shaggy blonde hair that was usually adorned with wildflowers. Des Barres claims she first heard the term “groupie” in 1968 when she was called that after leaving a club with members of Led Zeppelin. She

didn't consider it a pejorative, but rather a welcome term for her place in the scene. *"I was with Cynthia Plaster in Chicago when I first heard about Led Zeppelin. I'd heard their music was fantastic, but that they were dangerous guys and you'd better stay away from them."*

THE "BABY GROUPIES"



At Rodney Bingenheimer's English Disco in Los Angeles, rock stars would browse a selection of so-called "baby groupies": underaged children who spent their school nights sleeping with grown men. This was a scene in which women over 20 were called "old"; in which Jimmy Page cast aside his 25-year-old girlfriend Pamela Des Barres to go home with a 15-year-old named Lori Maddox.



LED ZEPPELIN'S LIMO DRIVES AWAY FROM RODNEY BINGENHEIMER'S, PACKED FULL OF UNDERAGED GIRLS, 1972.



SABLE STARR AND IGGY POP

The leader of the "baby groupies" was **SABLE STARR**, a girl who had been sleeping with rock stars since she was 12 years old. By the 1980s, Sable Starr was starting to move on with her life. Johnny Thunders, guitarist of the New York Dolls, often beat her brutally, and the dark realities of being a child groupie came out in public. "He tried to destroy my personality," Starr would later say. "After I was with him, I just wasn't Sable Starr anymore. "Iggy Pop would write about his affair with Sable Starr and the moment she left him for Thunders in his song "Look Away": *I slept with Sable when she was 13 / Her parents were too rich to do anything / She rocked her way around L.A. / 'Til a New York Doll carried her away...*"



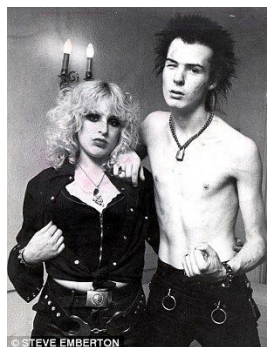
SABLE STARR AND JOHNNY THUNDERS



15-year-old **LORI MADDOX** made headlines when she started dating Led Zeppelin guitarist Jimmy Page. Page's relationship with the young girl was a scandal at the time, but he was hardly the first rocker to take an interest. Lori Maddox says she lost her virginity to David Bowie when she was even younger. Sable Starr introduced Maddox to the groupie scene. Lori Maddox and Jimmy Page split up when she caught him in bed with another groupie, Bebe Buell.



Cynthia Albritton, best known as "**CYNTHIA PLASTER CASTER**," was immortalized in the Kiss song named after her and her strange hobby: she developed a reputation for not only sleeping with rock stars, but for keeping plaster molds of the bands members' penises. In college, when her art teacher gave the class an assignment to "plaster cast something solid that could retain its shape", she hit upon the idea of casting the temporarily-solid male genitalia, which would then soften and exit the mold. Finding a dental mold-making substance called alginate to be sufficient, she found her first celebrity client in Jimi Hendrix, the first of many to submit to the idea.



Before she was Sid Vicious's girlfriend, **NANCY SPUNGEN** was a groupie, following bands like the New York Dolls and the Ramones around the world. She ended up with Sid Vicious after Vicious' Sex Pistols bandmate Johnny Rotten rejected her. The romance would cost Spungen her life. On October 12, 1978, Sid Vicious stabbed her to death with a knife in New York's Hotel Chelsea.



BEBE BUELL is the mother of Steven Tyler's daughter, actress Liv Tyler. Steven Tyler wasn't Buell's only love. She claims to have hooked up with everyone from Elvis Costello to Mick Jagger to Rod Stewart.



AUDREY HAMILTON was one of the many young women who traveled in the orbit of Led Zeppelin around the world, flying with them in their private jet “The Starship,” and becoming Robert Plant’s girlfriend and muse. She and Plant were together on the road until his son passed in 1977, and Plant went home for several years. After their relationship fell apart, Hamilton would move on to Kiss guitarist Ace Frehley, with whom she had a daughter.

Taken from allthatsinteresting.com *Star tar* - The Rolling Stones (página 88)
Hot Legs - Rod Stewart (página 79)
Personality Crisis - New York Dolls (página 40)
Sympathy for the Devil - The Rolling Stones (página 125)

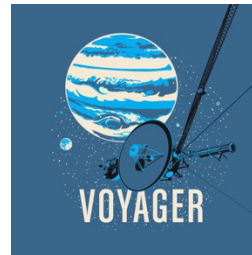
READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Which girl wrote a book?
2. Who was called ‘groupie’ for the first time?
3. Who were the ‘baby groupies’?
4. Who started dating Jimmy Page when she was 15 years old?
5. Who made molds of rock stars?
6. Who rejected Nancy Spungen?
7. Who is the mother of actress Liv Tyler?
8. Who slept with Iggy Pop and Johnny Thunders?
9. Who was Robert Plant’s muse?
10. What did groupies do?
11. Who was the most popular groupie?

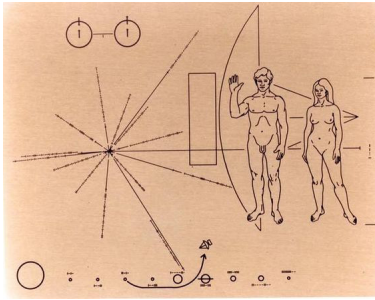


PAMELA DES BARRES' BOOK 'I'M WITH THE BAND.'

16. NASA'S GOLDEN RECORD.



In 1977, NASA launched one of the most ambitious space missions ever — certainly the longest, since it’s still going on. Voyager 1 and 2 have traveled farther than any other human-made object, visiting every planet in the solar system along the way. They’re both still zooming through space, destined to leave the reaches of the sun’s solar wind and travel into deep space — a record-breaking goal that Voyager 1 achieved in 2012 and Voyager 2 reached in 2017. If they ever make it to another solar system that contains intelligent life, humanity is ready: both space probes carry a 12-inch gold-plated phonograph record designed to communicate a story of Earth to any life that might find it.

GREETINGS FROM EARTH

In 1972, NASA launched the Pioneer 10 space probe, which became the first-ever spacecraft to escape the solar system. Just months before launch, Carl Sagan realized that this was a big opportunity to communicate with any extraterrestrials that might one day find the craft. He joined SETI (Search for Extraterrestrial Intelligence) Institute founder Frank Drake and Sagan's then-wife Linda Salzman Sagan in designing a plaque for the space probe showing various details about its origins, including images of a man and a woman, Earth's place in the galaxy, and a diagram of the hydrogen atom.

Five years later, with messages to E.T. on his mind, Carl Sagan went even further for the Voyager mission. Sagan assembled a committee of experts that included musicologist Alan Lomax to come up with a selection of sounds and images of life on Earth to include on an LP record aboard each spacecraft.

EARTH'S GREATEST HITS

'The Golden Record', as it's called, is a 12-inch gold-plated copper disk con-

taining 115 images, various sound clips, and 90 minutes of music from around the globe. Like the Pioneer plaque, the record bears engravings of our place in the galaxy, along with visual instructions on how to play it (it included a cartridge and stylus). The images are encoded in analog form and include everything from science diagrams to nature scenes to a photo of Jane Goodall with chimpanzees.

On the 'Sounds of Earth' record, there are greetings from humans in 55 different languages, and more than two dozen musical selections. Some of them are:

*Bach, Brandenburg Concerto No. 2 in F. First Movement, Munich Bach Orchestra, Karl Richter, conductor.

*Mexico, "El Cascabel," performed by Lorenzo Barcelata and the Mariachi México.



*"JOHNNY B. GOODE," WRITTEN AND PERFORMED BY CHUCK BERRY.

*Bach, "Gavotte en rondeaux" from the Partita No. 3 in E major for Violin, performed by Arthur Grumiaux.

*Mozart, The Magic Flute, Queen of the Night aria, no. 14. Edda Moser, soprano. Bavarian State Opera, Munich, Wolfgang Sawallisch, conductor.

*"Melancholy Blues," performed by Louis Armstrong and his Hot Seven.

*Stravinsky, Rite of Spring, Sacrificial Dance, Columbia Symphony Orchestra, Igor Stravinsky, conductor.

*Bach, The Well-Tempered Clavier, Book 2, Prelude and Fugue in C, No.1. Glenn Gould, piano.

*Beethoven, Fifth Symphony, First Movement, the Philharmonia Orchestra, Otto Klemperer, conductor.

*Navajo Indians, Night Chant, recorded by Willard Rhodes.

*"Dark Was the Night," written and performed by Blind Willie Johnson.

*Beethoven, String Quartet No. 13 in B flat, Opus 130, Cavatina, performed by Budapest String Quartet.



ANN DRUYAN AND CARL SAGAN. 1980.

Taken from curiosity.com
Johnny B. Goode – Johnny Winter. (página 37)

SOUNDS OF EARTH

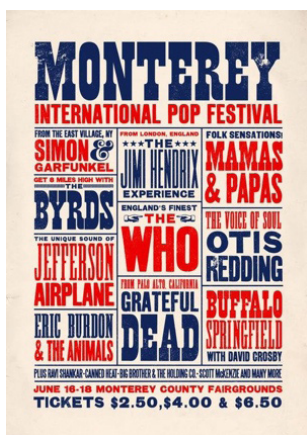


Sagan's Smooth Move Perhaps the most emotive selection of the record can be found in the sound clips. As Carl Sagan describes it in his book "Cosmos," "... we included on the Voyager spacecraft the thoughts and feelings of one person, the electrical activity of her brain, heart, eyes and muscles ... In one sense we have launched into the Cosmos a direct transcription of the thoughts and feelings of a single human being in the month of June in the year 1977 on the planet Earth." That human being was Ann Druyan, the woman who would soon become Carl Sagan's wife. But when those sounds were recorded, she was just beginning to fall in love with him. Now, far out in the remote regions of interstellar space, the twin Voyager spacecrafts carry with them an example of life on Earth at its most wonderful, vulnerable, and pure — a human in love.

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. What did NASA do in 1977?
2. Where are Voyager 1 and Voyager 2 now?
3. What do both space probes are carrying?
4. What is the objective of the phonograph record?
5. What did Carl Sagan realize in 1972?
7. Who made the selection of sounds and images for the LP record?
8. Describe the golden record.
9. How many greetings are there?
10. Which 5 musical selections from the golden record would you like to listen to?
11. Which is the emotive touching selection that can be found in the LP record?
12. Which song would you have liked to be included in the 'Golden Record' sent to aliens?

17. "...AND WE WERE ALL IN ONE PLACE": YOUTH CULTURE AND THE ROCK FESTIVALS.



MONTEREY INTERNATIONAL POP FESTIVAL

Held June 16, 17, and 18, 1967, at the Monterey County Fairgrounds, California, this was the first big rock festival. Total attendance over the three-day period was estimated at 200,000 people. The festival slogan was "Music, Love, and Flowers" The song "San Francisco (Be sure to Wear Flowers in Your Hair)," written by Papa John Phillips and sang by Scott McKenzie reached the Top 40 the week before the festival. The event was organized by Lou Adler and John Phillips.

The performers, who played for free, represented a remarkable cross-section of new and established artists: The Association, Lou Rawls, Canned Heat, Country Joe and the Fish, The Steve Miller Band, Hugh Masekela, The Byrds, Jefferson Airplane, Otis Redding, The Grateful Dead, The Jimi Hendrix Experience, The Who, The Mamas and The Papas, Booker T. and the MG's, Ravi Shankar, Big Brother and the Holding Company with Janis Joplin.

This concert marked one of the first times Otis Redding played to a white audience, and it was most Americans' first time to see Jimi Hendrix and The Who's

extraordinary acts. With 1,100 media people invited to the festival, it's not surprising that it was well chronicled. Additionally, the more-than-expected attendance at the festival insured that record companies would recognize the earning potential of this music. Many new groups, including Jimi Hendrix and Janis Joplin, would be "discovered" here. The film crew missed Janis' set, but the performance was so strong she was asked to do a second performance for the cameras. Jimi Hendrix and The Who tried to outdo each other with their stage theatrics. As John Phillips explains, "The Who knew how good Jimi was and wouldn't be outdone, so they blew the entire stage up with bombs and fireballs and things. That's why Jimi burned up his guitar..."

The legacy of Monterey was assured with D.A. Pennebaker's award winning film "Monterey Pop."

THE WOODSTOCK MUSIC AND ART FAIR

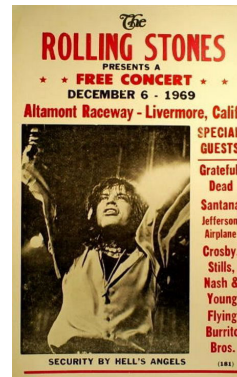


Held August 15, 16, and 17, 1969, Woodstock attracted between 400,000 and 500,000 fans to Max Yazgur's farm at White Lake, Bethel, New York. With many more fans arriving than expected or planned for, Woodstock was a potential disaster. Despite the rain, the lack of medical and security personnel, and the

shortage of food, the crowd was well-behaved and despite three deaths, the overall impression of the event was that, as Max Yazgur said, a half million kids could have fun and music and “nothing but fun and music.” Woodstock was hailed as proof that the counter-culture values, when put to the test in a large society were valid and possible. Like Monterey, Woodstock provided the opportunity for groups to become stars. Carlos Santana, Crosby, Stills and Nash, and Joe Cocker were pleasant surprises for most of the audience. Other notable sets were performed by Richie Havens, Country Joe McDonald, Ten Years After, and Sly and the Family Stone. Jimi Hendrix closed the festival Monday morning with a set which included his famous version of the “Star Spangled Banner” By this time, however, most of the audience had left; only an estimated 40,000 witnessed his show.

Also like Monterey, the profits came from sources other than ticket sales. Both the triple album of the concert and the Michael Wadleigh movie “Woodstock” were highly successful. The Woodstock album has been called the ‘soundtrack for that era’, for the reputation of the event and the popularity of the album ensured that the music on the album would help define the artists.

The Rolling Stones’ Altamont Free Concert



In 1969, The Rolling Stones, on tour for the first time in three years, decided to hold a free concert in San Francisco at the end of their American tour. The Stones worked with The Grateful Dead to arrange the concert. Twenty-four hours before the concert, the location was moved to Altamont Speedway, forty miles east of San Francisco.

The lineup included Santana, Jefferson Airplane, Crosby, Stills, Nash and Young, the Flying Burrito Brothers, the Grateful Dead, and the Stones.



HELLS ANGELS BEATING FANS

“Security” was provided by the biker gang ‘the Hells Angels’, reportedly in exchange for \$500 in beer. The vibes of Dec. 6, 1969 quickly turned bad as Hells Angels used cue sticks to beat fans who came too close to the hastily constructed, low stage. Lead singer Marty Balin, of the

Jefferson Airplane, was knocked out by Angels when he tried to intervene during a confrontation between fans and Angels. The Grateful Dead, who had ties with the Hells Angels, decided not to play. After a delay, the Stones took the stage. During the fourth song, "Under My Thumb" (following "Jumping Jack Flash" and an interrupted "Sympathy for the Devil") Meredith Hunter was stabbed to death in view of the stage after he started manipulating a gun. Fearing what would happen if they stopped, the Stones continued their set, and then ran to a waiting helicopter and escaped. In all, four people died, the other three less violently.



There was plenty of blame to be distributed, but much fell on the Stones. Critics felt they were responsible for the hastily thrown-together event, the poor choice of security, and the dangerous atmosphere created with songs of murder and violence ("Midnight Rambler," "Street Fighting Man," and "Gimme Shelter" in addition to those mentioned earlier). The Maysles brothers' film, "Gimme Shelter" explores some of these matters, and includes footage of the murder, as well as shots of Mick Jagger later talking about the events.

The chaotic concert at Altamont in December 1969, represented the end of an era. Noted rock writer Ralph Gleason called Altamont the end of rock innocence. The negative publicity from Al-

tamont virtually ended festival-style concerts as the 1970s began.

Taken from Rock and Roll Hall of Fame and Museum Programs for Teachers. www.rockhall.com
 Purple Haze – Jimi Hendrix (página 121)
 Won't Get Fooled Again - The Who (página 28)
 Move Over - Janis Joplin (página 94)
 Sympathy for the Devil – The Rolling Stones (página 125)
 Smooth – Santana (página 87)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

Monterey

1. When was it?
2. Where was it?
3. How many people attended the festival?
4. Write down the name of 5 artists who played.
5. Which acts were seen for the first time by Americans?
6. Which acts were 'discovered' in this festival?
7. Which performer played two times?
8. Why did Hendrix burn his guitar?

Woodstock

1. When was it?
2. Where was it?
3. How many people attended the festival?
4. Write down the name of 5 artists who played.
5. Which artist closed the festival?
6. Was the festival a disaster?
7. How has the Woodstock album been called?

Altamont

1. When was it?
2. Where was it?
3. How many people attended the concert?
4. Who played?
5. Who provided security?
6. What did the biker gang do to the fans?
7. How many people died?
8. Why are the Rolling Stones to blame for the violence?
9. Which matters does the film 'Gimme Shelter' explore?
10. What does this chaotic concert represent?

18. THE EARLY BIRDS CATCH THE FIRST SONGS



BLACK SABBATH, LATE 1969

After I came back from London (where I participated in The Rolling Stones' *Rock and Roll Circus* TV show playing guitar under the pseudonym Glen Cornic, with Jethro Tull in December 1968) I said to the rest of my band: 'If we're going to continue with our group, we're going to do it seriously and really work at it, start-

ing with rehearsals at nine o'clock in the morning. Sharp!'

We reserved a place in the Newton Community Centre in Aston, across the road from a cinema, and started a whole new regime. I'd pick everybody up to make sure that we got there on time. Geezer Butler didn't live that far away, so he'd walk down. Occasionally he'd be a little bit late, but on average we were there at a sensible hour to start work. And that's when we began writing our own songs. '*Wicked World*' and '*Black Sabbath*' were the first two that were written during those rehearsals. We knew we had something; you could feel it, the hairs stood up on your arms, it just felt so different. We didn't know what it was, but we liked it. I just came up with this melody for the song '*Black Sabbath*'. I played '*dom-dom-dommm*'. And it was like: that's it! We built the song from there. As soon as I played that first melody we went: 'Oh God, that's really great. But what is it? I don't know!'



Just a simple thing but it had mood. Only later did I learn that I had used what they call the 'Devil's Interval', a chord progression that was so dark that in the Middle Ages playing it was forbidden by the Church. I had no idea; it was just something that I had felt inside. It was almost like it had been forced out of me, these things were coming up just like that. Then everybody started putting bits to it and afterwards we thought it was amazing. Really strange, but

good. We were all shocked, but we knew that we had something there.

Geezer was going to be an accountant. That's why he had the job of classifying all the money every time we had a gig. He was the clever one, so it was him that came up with the lyrics as well. I certainly wouldn't be able to sit down and write stuff and Bill Ward would take a long time to write one line. Ozzy Osbourne would come up with the vocal melody line. He'd just sing what came into his head and so it might very well have been that he sang the lyrics for the song 'Black Sabbath': 'What is this that stands before me' at the time. Geezer would then use that and put the rest of the lyrics in, so both of them really would come up with stuff.

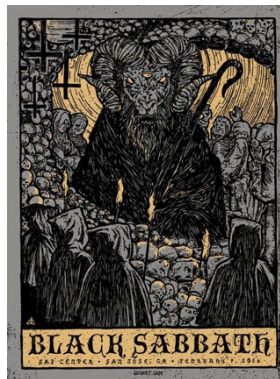


Black Sabbath on stage, 1969.

Back then we did a lot of dope. One night we were at this club, in the middle of nowhere. Ozzy and Geezer saw somebody leaping around outside, being silly. To them it was like an elf or something. I fear it must have been the drugs, but that's where I think the song 'The Wizard' came from, another one of those early songs. They simply put what they saw into lyrics. Those first songs are often described as scary. I liked horror films and so did Geezer. We used to go to the cinema across the street from our rehearsal place to see them, so maybe it was something that subconsciously directed us to that sort of thing. I know there is a Boris

Karloff movie called 'Black Sabbath', but we never saw it at that time. Geezer came up with the name 'Black Sabbath' and it just sounded like a vgood one to use. We always thought there was something there that led us into this music that we were playing. I played that 'Black Sabbath' riff straight off, dang-dang-dang, and that was it. It just came up, as a lot of my melodies have. It was like somebody was there, saying: 'Play that!' Something or somebody was providing ideas and guidance from some other dimension. . .

...like an invisible fifth band member of Black Sabbath. . .



Taken from: Tony Iommi. *Iron Man. My Journey Through Heaven and Hell with Black Sabbath*. Chapter 14. Da Capo Press. 2011.

Children of The Grave (página 15) / *Sweet Leaf* (página 124) / *Heaven and Hell* (página 45) – Black Sabbath

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. What is the real name of Glen Cornic?
2. In which famous TV show did he participate?
3. What did he say to his band after the tv show?
4. Where did they rehearse?
5. Which were their first two songs?
6. What was the name of the chord progression?

7. Why was it forbidden by the Church in the Middle Ages?
8. Which members of Black Sabbath wrote the lyrics of the songs?
9. Did they take many drugs at the beginning?
10. Where did the name 'Black Sabbath' come from?
11. Write the names of the original members of Black Sabbath.
12. Who was the fifth member of Black Sabbath?

19. THE MOST IMPRESSIVE BAND



LEMMY KILMISTER

Manchester is not many miles from Liverpool, and there was incredible music coming out of both towns during the early sixties. Through both cities runs the River Mersey and so the music scene of that area took the name Merseybeat. There was even a very well-known band from those days called the Merseybeats, as well as the Mersey Squares. There were hundreds of bands coming out of Manchester and Liverpool, and they all played the same twenty songs: 'Some Other Guy', 'Fortune Teller', 'Ain't Nothing Shaking But The Leaves On The Trees', 'Shake Sherry Shake', 'Do You Love Me'. All the bands from 1961 to 1963 were cover bands, including the Beatles.



Back in those days, the most impressive band, easily, was The Beatles. They were the best band in the world. There will never be anything like The Beatles, and you really had to be there to understand what I've just said. Nowadays younger people think The Beatles were just a band, but they weren't. They were a huge phenomenon all over the world. Everybody changed because of The Beatles, even politicians. A newspaper in London, *The Daily Mirror*, ran a page every day about what they were doing. Imagine: a big, national fucking newspaper devoting a page each day to a band? They were more than huge.

The Beatles revolutionized rock 'n' roll, and they also changed the way everyone looked. It seems ridiculous now, but for those days, they had very long hair. I remember thinking, 'Wow! How can any guy have hair that long?' Really, it was just combed forward, with a slight fringe over the collar. We all had pompadours then, before The Beatles, it had been ducktails and Elvis.



THE BEATLES AT THE CAVERN, FEBRUARY 1961.

I was lucky enough to see them play the Cavern club in Liverpool, back at the beginning. They were really fun, eating cheese rolls while singing, and they used to tell a lot of jokes. They were hilarious. They could have been a comedy team. And they had weird guitars that none of us had ever seen. John had his Rickenbacker and Paul had that violin-shaped bass. All the rest of us had Stratocaster guitars; I mean, a Strat was the ultimate you could wish for, Gibson guitars didn't even exist. And George, I believe, was playing a Hofner Futurama guitar. God help him. Later on, he got a series of Gretsch guitars. It was like, *what?* These weird guys with long hair and these funny guitars and they're posing in their shirt sleeves with their ties pulled out! Everybody else was wearing these horrible, rigid suits, encased in these horrible, ten-button, suffocating Italian jackets. So that was quite a revelation.



A young Lemmy Kilmister in the 60s.

And The Beatles were hard men, too. Brian Epstein, their manager, cleaned them up for mass consumption, but they were anything but sissies. They were from Liverpool, which is like Hamburg, or Norfolk, Virginia – a hard, sea faring town, all these dockers and sailors around all

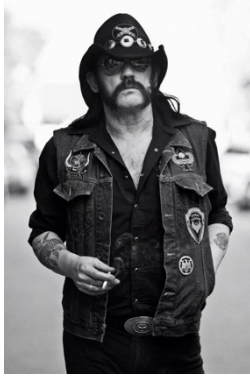
the time that'd beat the piss out of you if you so much winked at them. Ringo's from the Dingle, which is like the fucking Bronx. The Rolling Stones were the mummy's boys – they were all college students from the outskirts of London. They went to starve in London, but it was by choice, to give themselves some sort of aura of disrespectability. I did like the Stones, but they were never anywhere near The Beatles – not for humour, not for originality, not for songs, not for presentation. All they had was Mick Jagger dancing about. Fair enough, the Stones made great records, but they were always shit on stage, whereas The Beatles were great.



JOHN LENNON, 1961

I remember one gig The Beatles had at the Cavern. It was just after they got Brian Epstein as their manager. Everyone in Liverpool knew that Epstein was gay, and some kid in the audience screamed, 'John Lennon's a fucking queer!' And John – who never wore his glasses on stage – put his guitar down and went into the crowd, shouting, 'Who said that?' So this kid says, 'I fucking did.' John went after him and BAM, gave him the 'Liverpool kiss', hitting him with his head – twice! And the kid went down in a mass of blood, snot and teeth. Then John got back on the stage. 'Anybody else?' he asked. Silence. 'All right, then. The next song is called "Some Other Guy".'

The Beatles opened the door for all the bands that came out of that area. It was like Seattle became in the early nineties – the record labels came up and signed everything that moved.



Lemmy Kilmister. *White Line Fever. The Autobiography*. Citadel Press. 2004.

Revolution / A Day In The Life – The Beatles (página 32)

Ace Of Spades – Motörhead (página 111)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Where does the name 'Merseybeat' come from?
2. Through which cities does the river run?
3. Write down the name 3 songs everybody played.
4. According to Lemmy, which was the best band in the 60s?
5. What did The Beatles do?
6. What did the *Daily Mirror* newspaper do?
7. Where did Lemmy see The Beatles play?
8. How does he describe them?
9. What kind of men were The Beatles?
10. Why?
11. What does Lemmy say about The Rolling Stones?
12. According to Lemmy, what 4 characteristics did The Beatles have and the Rolling Stones did not?

13. In your own words, describe what Lemmy saw one day at The Cavern when The Beatles were playing there.

14. What did The Beatles do for the bands from Liverpool and Manchester?

20. SURVIVING EDDIE. MY 20 YEARS OF MADNESS AND MAYHEM WITH VAN HALEN.



When Eddie Van Halen called me in 1985, it didn't come as a complete surprise. David Lee Roth had left the band a few months earlier, and I'd told my wife, "They're going to call me, you watch." Who else were they going to get? There was Ozzy Osbourne, Ronnie James Dio and me. I walked into their place in Studio City. Alex was drunk on his ass. He was drinking a case of tall malt-liquor cans a day. He would pass out a couple of times a day, wake up and shotgun two or three beers, open one more, and walk out of the room. Eddie drank all day too. They both woke up, grabbed a beer, lit a cigarette, and that was the way they started their day.

Eddie lived in a very humble house with a garage that he'd converted into a studio. They called the studio "5150," after the police code for picking up a crazy person. The studio was filthy. Beer cans everywhere, ashtrays full of cigarettes. I don't think it had ever been cleaned. Eddie's guitars were lying on the floor. Nothing on racks, nothing in cases, just on the floor, on chairs, leaning against amps, against the wall, a pile of them in the corner. It was beautiful, but I'd never seen anything like it.

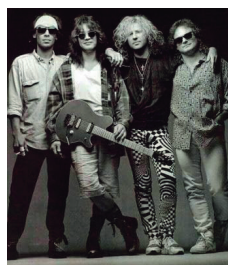


ALEX VAN HALEN

Eddie walked in, wearing a pair of those sunglasses with louvers in them. He'd been up all night, drinking, trying to write some music. We started playing and the engineer Don Landee recorded everything we did. I made up the first line on the spot: "*Summer nights and my radio.*" It just popped into my head the first time I heard that riff. The rest of the song I scatted my way through. I did the same with "*good enough*" – I really had my scat together. Eddie couldn't believe it. I was singing Eddie's guitar licks with him. After five hours, they were freaking out. "We've got a band," they kept saying. "

They wanted me to stay, but I went home and took a cassette. After dinner, I put the tape on my stereo. I got the goose bumps all over my body. I hear it. I realized it was Cream all over again – my favorite rock band ever. There was something about it that was slow, confident, almost majestic. My rock had always been more intense. They were relaxed into this groove thing, even if it was up-tempo. Alex laid back, like Ginger Baker always did. Eddie played the way Clapton played, in sync with the other instruments. He didn't speed up anything. I'd never played with guys like that before. I decided I was in.

Eddie and Alex were tight as nails. They didn't get too far from each other. It was beautiful unless they'd start fighting, then it was terrible. When they were both drinking, they'd fight at least once a week. I mean, go at it. Fistfights.



We already knew it was going to work, because we were the ones in the studio working up the *5150* record and we knew we had some killer tracks. We had "*Why Can't This Be Love.*" Everything had been taking place in secret, because I was signed to Geffen Records, and Van Halen were on Warner Bros.

My manager, Ed Leffler, and I went to see David Geffen. As we expected, he did not like the idea and wanted to talk me out of it. "Why would you want to be in that band?" he said. After a few minutes of talking it through, he changed his tone suddenly. "I would never stop and artist from doing what they want to do," he said. "I stand up for the artist. I'm for the artist. It's about you and your life."

David Geffen said he would talk to Mo Ostin, the chairman of Warner Bros. Records. Ostin came to Eddie's 5150 Studios to talk things over. He liked the idea of changing the band's name to Van Hagar. Eddie and I had a meeting about it and decided, no – we're Van Halen.

Mo asked if he could hear something, so we put on our instruments, and, while he sat there, we played "*Why Can't This Be Love*" for him, live and in-person. He put his finger in the air and smiled.

"I smell money," Mo said.



Over the next ten years, Van Halen released four multiplatinum albums, charting higher than the David Lee Roth-led version of the band, on the strength of hits such as "Finish What Ya Started," "When It's Love" and "Why Can't This Be Love." But after their 1995 tour, Hagar's relationship with the Van Halen brothers deteriorated. Hagar left Van Halen the next year – he claimed he was forced out, and the Van Halens claimed he quit.

The band sank – an attempted reunion with David Lee Roth failed, and an album recorded with singer Gary Cherone sold poorly – and Hagar returned to his solo career. Then, around 2004, Hagar got a phone call about a possible reunion...

Taken from Rolling Stone magazine. Article by Sammy Hagar. Issue 1126. March 17, 2011. Page 54.

Sexy Little Thing – Chickenfoot. (página 90)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Why did Eddie Van Halen call Sammy Hagar?
2. What were the Van Halen brothers doing when Hagar went to see them at Studio City?
3. Why was the Van Halen recording studio called '5150'?
4. Describe what Hagar saw in the studio.
5. Which is Sammy Hagar's favorite band?
6. What happened every time the Van Halen brothers were drinking alcohol?
7. What did David Geffen say to Sammy Hagar after changing his mind?
8. What did Mo Ostin smell?
9. Which songs were hits when Hagar was in Van Halen?
10. How much time was Hagar a member of Van Halen?

11. What happened in 1995?

12. Then, around 2004, Hagar got a phone call about...what?

21. THE FURY AND THE POWER OF THE CLASH.



The moment that best exemplified The Clash didn't come in England, where they helped tear rock & roll history in half. Nor in America, where they fought for a recognition that, once won, helped pull them apart. Instead, it took place in August 1977, at a music festival in Liège, Belgium. The band was playing before 20,000 people and had been under fire from a crowd that was throwing bottles at the stage. But that wasn't what bothered lead singer Joe Strummer. What enraged him was a 10-foot-high barbed-wire fence strung between concrete posts and forming a barrier between the group and the audience – dividing, as one reporter put it, the privileged from the less privileged. "Why is this space here?" the singer demanded to know. Strummer jumped from the stage and attacked the fence, trying to pull it down, while guitarist Mick Jones, bassist Paul Simonon and drummer Topper Headon played on

cautiously. Festival stage guards pulled Strummer back, while the Clash's crew fought to pull security off Strummer. Later, Simonon told writer Chris Salewicz, "It didn't seem like a show. It was more like a war."

The Clash were the only performers at the show who tried to do anything about the obstacle. They were prepared to run the risk of the crowd than to tolerate barbed wire that was meant to repel that crowd. This is more or less what The Clash were about: fighting the good fight that few others would fight. They first made their mark in British music in early 1977 with "White Riot," a provocative song about frustration with brutal authority. It was the time of the Sex Pistols, the band that commanded punk as a musical and cultural uprising that expressed discontent with British society.

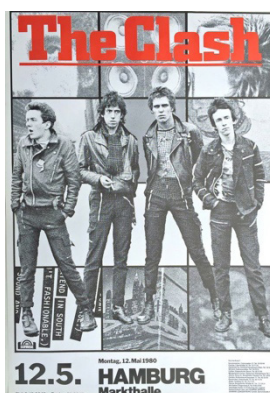


The Clash would live longer than the Sex Pistols and come to personify punk, then exceed the movement with sounds and ambitions all their own, until the band's effective end in 1983. Along the way, they emphasized the bravest political worldview of any artists in popular music's history, moving from the narrow obsessions of U.K. punk subversion to the fiery reality of the world outside. The first time I met the band – in London, Christmas week, 1978 – Strummer told me, "We're trying

to be the greatest group in the world, and that also means the biggest. At the same time, we're trying to be radical – I mean, we never want to be really *respectable* – and maybe the two can't coexist, but we'll try."

But The Clash's story isn't just about ideals. It is also about power, who has it and who doesn't – in the real world, and in the band. By the time The Clash's mission was finished, they had suffered disrespect, heartbreak and betrayal, at their own hands. "As it got bigger and bigger," Strummer said years later, "I felt worse and worse. It had something to do with what those songs are saying."

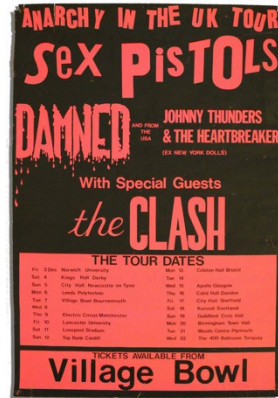
In 1976, British punk – which had prospered as a result of the Sex Pistols – was an argument for new intense possibilities, and one of its principles was to reject the past. Joe Strummer was ready for it. "The day that I joined The Clash," he later said, "was very much back to square one, 'Year Zero'. We were almost Stalinist in the way that you had to separate from all your friends, or everything that you'd known, or every way that you'd play before."



Bernard Rhodes, the manager of The Clash, gave the band an urgent decree: "Write about what's important," he said. "The thing was to be relevant," Strummer said later, "to have some kind of root in

human existence.” Paul Simon made another invaluable contribution: He gave the band its name, after noting how often the word appeared in daily news to describe increasing social and political conflicts in England. “I didn’t just stumble upon it. We were so highly adapted to what we needed by then that the word jumped out at me from the pages of the paper.” The Clash played their first show on July 4th, 1976, opening for the Sex Pistols. They were kinetic from the start, rolling and crashing on the stage in uncontrollable movements, Strummer pumping his right arm and leg in unison at impossible high-speed rhythms, working himself into an exhausted agitation, holding to his microphone stand so he could stay on his feet.

In truth, The Clash’s political attitude not only helped secure their place in rock & roll history, but it also proved prophetic. A few months after their second album *Give ‘Em Enough Rope*, Conservative Party leader Margaret Thatcher came to power as Britain’s prime minister, capitalizing on the nationalist sentiment advanced by the National Front. Thatcher’s time came and went, and though one could say the same for The Clash, their truths still resonate. In the mournful song “English Civil War,” Strummer asked, “Who got caught on their unawares/When the New Party Army came marching right up the stairs.” More than 30 years later, the song’s anxiety still seems to have a place in describing a present moment.



Article by Mikail Gilmore. Taken from Rolling Stone magazine.
Issue 1125. March 3, 2011. Page 60.
London Calling – The Clash (página 27)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Where did The Clash play in August 1977?
2. How many people attended that concert?
3. What was the crowd throwing at the stage?
4. What enraged Joe Strummer?
5. What did he do?
6. Write the names of The Clash members.
7. What was the philosophy of The Clash?
8. What band commanded the punk movement as a musical and cultural British revolution?
9. When did The Clash break up?
10. Which was one of the principles of British punk?
11. Who came up with the name of the band?
12. When was The Clash’s first show?
13. Describe it.
14. What is the name of their second album?

22. DAVE GROHL'S DREAM TEAM: THEM CROOKED VULTURES.



At the 2009 Austin City Limits Music Festival packed with big names like Pearl Jam, Dave Matthews Band and Kings of Leon, one of the biggest attractions of the weekend was a band that hasn't released a single record: Them Crooked Vultures, the superpowered new trio featuring Led Zeppelin bassist John Paul Jones, Queen of the Stone Age's Josh Homme on vocals and guitar, and – back on drums – Dave Grohl. And it wasn't just festivalgoers who were intimidated: artists, including Ben Harper and Pearl Jam's Stone Gossard and Jeff Ament, crowded the side of the main stage as the Vultures tore through their set. "It's cool to see people's reactions because their expectations are so high, but they don't know exactly what the fuck to expect," says Grohl. "I've never been in a band like that."

"I've never even *heard* of a band like that," says Homme, hours before the group unveils complex, aggressive tunes like "*Mind Eraser*," "*Scumbag Blues*" and "*Caligulove*."



The Vultures are the creation of Grohl, who's had the idea of putting a band together with his buddies Homme and Jones (who played in the Foo Fighter's 2005 disc, *In Your Honor*) for at least four years. During the band's three Austin gigs, Grohl was smiling ear to ear behind his whipping hair; the feeling is mutual for Jones, who's spent the bulk of his post-Zeppelin career as a session player and producer. "We're already beginning to phrase alike now," Jones says. "We're improvising and doing other stuff in the same places. That's what it was like with Bonzo (late Led Zeppeling drummer John Bonham). We're coming up with the same chemistry within a rhythm section that makes a band great."

In one measure of how hot the demand for Them Crooked Vultures is, the night before Austin City Limits, the trio played an intimate, intense warm-up gig at the Austin club Stubb's: "It sold out in one minute," says Stubb's co-owner Charles Attal. "We could have sold 10,000 tickets."

The trio began cutting their debut album in Los Angeles this summer. No release date has been set, but there are shows planned for Europe and Australia in the coming months. And what about after that? When asked about his long-term commitment, Grohl laughs and says, "Who wouldn't want to do this?" Adds Jones, "I didn't need the work. But I needed the play."

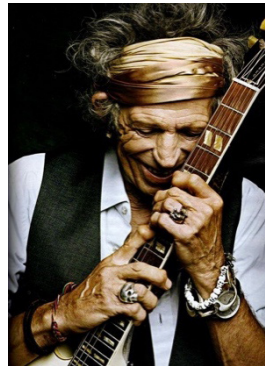


Taken from Rolling Stone magazine. Issue 1090. October 29, 2009. Page 13
Dead End Friends - Them Crooked Vultures (página 112)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Which bands played in the festival?
2. Who are the members of Them Crooked Vultures?
3. Which artists watched their show?
4. Write down the name of some of their songs.
5. Who created Them Crooked Vultures?
6. How does John Paul Jones spend his career now?
7. According to John Paul Jones, what makes a band great?
8. In how much time did Them Crooked Vultures sell out the Stubbs's show?
9. Did they sell ten thousand tickets?
10. Where are they going to play in the next months?

23. KEITH BY KEITH. THE MEMOIRS OF KEITH RICHARDS.



Escape to Tangier. In 1967, hounded by the police, and facing jail on a drug bust, Richards went to Morocco in a Bentley with his new girlfriend, Anita Pallenberg...

We decided to get out of England and not go back until it was time for the court case. And it would be better to find somewhere where we could get legal drugs. It was one of those sudden things, "Let's jump in the Bentley and go to Morocco." We've got free time and we've got the best car to do it in. This was *Blue Lena*, as it was christened, my dark-blue Bentley, an automobile of some rarity, one of a limited edition of 87. *Blue Lena* had carried us on many an acid-fueled journey. Modifications included a secret compartment in the frame for hiding illegal substances. Three tons of machinery. A car that was made to be driven fast at night.



ANITA AND BRIAN

Brian Jones (the other guitar player in The Rolling Stones and founder of the group) and his girlfriend, Anita Pallenberg.

berg, had been to Morocco the previous year, 1966, staying with our friend Christopher Gibbs, who had to take Brian to a hospital with a broken fist after he tried to punch Anita and instead he hit a metal window frame. Brian was never good at connecting with Anita. I learned later just how violent Brian had become with her as the descending deterioration began, throwing knives, glass, punches at her, forcing her to barricade herself behind sofas. She thought, at the start at least, that Brian's violent disorder episodes were quite funny – but they were becoming unfunny and dangerous.

We flew to Paris, Brian, Anita and I, and met Deborah Dixon, an old friend of Anita, in the Hotel George V. Brian and Anita first met on the Rolling Stones tour, but it was in Deborah's house in Paris that they first got together.

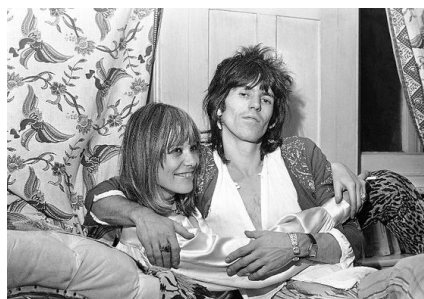
My driver, Tom Keylock, brought *Blue Lena* over to Paris, and we set off for the sun. Brian, Deborah and Anita occupied the backseat of my car and I sat in the front next to Tom, changing the 45s (single records) on the little Phillips car record player. It's hard to know, on this journey, how and why the sexual tension built up in the car as it did. It was helped on by Brian being even more intolerable and childish than usual. Brian's relationship with Anita had reached a jealous dead end when she refused to give up whatever acting work she was doing to fulfill domestic duties as his full-time geisha, flatterer, punchbag – whatever he imagined, including participant in orgies, which Anita always definitely refused to do. On this trip he never stopped complaining and whining about how ill he felt, how he couldn't breathe. No one took him seriously. Brian certainly suffered from asthma, but he was also a hypochondriac.



BRIAN, ANITA AND KEITH IN MARRAKECH, 1967

The first night of our journey through France, we stayed all in the same room, five of us in a kind of dormitory in the top of a house – the only accommodation we could find late at night. Next day, we got to a town called Cordes-sur-Ciel that Deborah wanted to see – a pretty village on top of a hill – and as we approached, an ambulance emerged and Brian insisted that we should follow it to the nearest hospital. There Brian was diagnosed with pneumonia. He was transferred to a Toulouse hospital, where he would stay for several days, and it was there we left him. We said, "OK, Brian, you're cool. We'll drive down through Spain, and then you fly over to Tangier."

I have never tried to seduce a girl in my life. I just don't know how to do it. My instincts are always to leave it to the woman. I knew how to operate amongst women, because most of my cousins were women, so I felt very comfortable in their company. If they're interested, they'll make the move. That's what I found out.



ANITA AND KEITH

So Anita made the first move. I just could not seduce my friend's girl, even though he'd become an asshole. It's the Sir Galahad in me. Anita was beautiful too. And we got closer and closer and then suddenly, without her old man, she had the balls to break the ice and say fuck it. In the back of the Bentley, somewhere between Barcelona and Valencia, Anita and I looked at each other, and the sexual tension was so high in the back seat, the next thing I know she's giving me a blow job. The tension broke then. And suddenly we're together. You don't talk a lot when that shit hits you. Without even saying things, you have the feeling, the great sense of relief that something has been resolved.

Taken from Rolling Stone magazine. Article by Keith Richards. Issue 1116. October 28, 2010. Page 40.

Make No Mistake - Keith Richards (página 86)

Bitch - Rolling Stones (página 74)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Where did the journey start?
2. Where did it finish?
3. How did they travel?
4. How many people traveled?
5. What was Keith doing in the front seat?
6. What did Brian use to do when he was angry with Anita?
7. What kind of tension built up in the car?
8. What did Brian never stop doing in the trip?
9. Where did they all stay the first night in France?
10. What happened in the town Cordes-sur-Ciel?
11. Where did Brian stay several days in the hospital?
12. Who made the first move in the car?

13. What happened between Barcelona and Valencia?





Anita, Keith, and their two children


24. ASK DR. OZZY



If you want Dr. Ozzy's advice, about health, sex and family matters send him a question to rollingstone.com/drozy.

QUESTIONS	ANSWERS		
<p>1) My ex-boyfriend left me for my best friend last summer. Just to put salt in the wound, I recently found out that he proposed a year to the day after breaking up with me. I'm considering sending them a steaming bag of shit as a wedding gift. Should I do this, or let karma run its course?</p> <p><i>-Ashley, Hoboken, New Jersey.</i></p>	<p>A) Let me ask you something: Are you one of those guys who like to wear ladies' underwear? Because I knew a girl once who wore pantyhose during a good old game of hide-the-sausage, and her feet fell asleep half-way through. Maybe that's your problem. Either that or get rid of the ropes and the ball gag, and don't do it hanging upside down next time.</p>	<p>3) When I drink too much, the next morning I get a supersensitive boner. Have you heard of this?</p> <p><i>-Bill, Gainsville, Georgia.</i></p> 	<p>C) Not in Hawaii, there ain't. It's all Mai Tais, Zombies and Hula-tinis. There's enough fruit juice and syrup and fuck knows what else in those things to give you three extra chins in the time it takes you to drink one of 'em. The thing is, you can't have it both ways: you can't keep drinking and complain about getting fat. It's one of the most caloric substances on the planet. Personally, my advice would be to cut down, or stop drinking altogether.</p>
<p>2) I work at a bank, and my boss urinates with the door open. It makes me very uncomfortable. What can I do?</p> <p><i>-Anonymous, Bakersfield, California.</i></p>	<p>B) This one's a bit far out even for Dr. Ozzy. Having said that, I had the opposite problem from you in my drinking days: Sharon was the one who'd tell me to get some diapers, 'cause I used to piss in the bed so often. I also used to shit my pants on a fairly regular basis, which ain't very fucking nice. I suppose if you start doing the same thing, your girlfriend might make the same suggestion, saving you the whole "I want to be a big baby" conversation.</p>	<p>4) My husband and I have developed such a paralyzing fear of bedbugs that we've basically become prisoners in our own home. How can we get over our paranoia?</p> <p><i>-Tara. New York.</i></p>	<p>D) Your steaming bag of shit <i>is</i> the karma. Having said that, if you're gonna send crap in the mail, take a leaf out of my wife's book and do it right: put it in a Tiffany's box. Everyone loves to get a Tiffany's box – which makes the thought of them untying the ribbon and bow to find a fresh dump inside even more satisfying.</p>


<p>5) I've been taking a lot of LSD with my buddies. Should we be worried about long-term effects? -Colin. California.</p> 	<p>E) Look, when men get the call of nature, it's a very powerful urge. Our brains aren't set up to think about all the other stuff involved, like doors, seat lids and all that bollocks. Personally, I'm impressed the guy's even making it to the bathroom. If I were stuck in a bank all day, I'd get so fucking bored I'd be peeing out of the window, or down the back of the ATM. Give the guy a break. Better yet, if he empties his bladder in full view of his staff, get your colleagues to stand up and give him a round of applause.</p>
<p>6) I have a bit of a fetish that's surprisingly uncommon. I want my girlfriend to put me in a diaper. I'm terrified to ask her about this. What would you do? -Jason. Florida</p>	<p>F) I thought I had vertigo for 40 years. I went to the doctor, and he said, "Mr. Osbourne, the problem – as far as I can tell – is simply that you're very, very drunk." So, my prescription to you is to go to bed, drink only water, then get up and walk around in circles for a bit. If you're still dizzy, let me know.</p>

<p>7) I like to drink beer, but I'm getting fat. I hate to think I might have to give up drinking just to stay in shape. Is there an alternative to beer that has fewer calories? -Miles, Kailua, Hawaii.</p>	<p>G) No. With the amount of alcohol I used to drink, I was lucky to even know I had a dick the next morning, never mind a boner. I also had a habit of waking up in jails and hospitals, which doesn't exactly put you in the mood. The only thing that was supersensitive was my head.</p>
<p>8) I found porn on my son's computer. What should I do? Liz, Los Angeles.</p> 	<p>H) I've never had a problem with bedbugs – probably 'cause they take a sip of my blood and drop dead from all the toxic shit in there. But I understand your concern: no one wants to wake up with red bite marks on their ball sack. Just bear in mind that bedbugs aren't the worst things in the world. I'm about to go to South America, and I'm told they have these "kissing spiders": they crawl onto your face, squat over your lips, secrete an anesthetic, suck out the blood and take a dump. Meanwhile, the spider crap contains a bacteria that literally eats your heart out. I'm so freaked out about it, I'm probably gonna spend the whole tour sleeping in a sealed Ziploc fucking bag.</p>

9) After I have sex, my feet tingle. What's happening? Bad circulation? Return of blood to my feet?
Daniel, Bartlett, NH.

I) In my experience, LSD is a great time until it isn't. One minute you're running down Miami Beach with a foam finger on your head, the next you're sticking a gun in your best friend's face. I still get the after-effects of LSD to this day: I call them my "wobblers." In a flash, every little problem freaks me out and becomes the end of the world. Seriously, man, be careful. If you keep taking that shit, it's gonna bite you on the balls.

10) I suffer from vertigo. What can I do to cure it?
Nilay, Istanbul, Turkey



J) I once found girlie magazines in my son's room, but what was I going to say to him? It depends on your son's age. If he's 12, then I don't think he should have unlimited access to a computer with an Internet connection. But if he's 16 or older, then I think it's completely normal for him to be interested in that kind of thing – as long as it ain't the really crazy, freaky stuff. Have his father, or a male friend, strike up a conversation about it. Being open is usually the best way.

Match a Number from the Questions column with a Letter from the Answers column:

Question 1 - Answer: _____

Question 2 - Answer: _____

Question 3 - Answer: _____

Question 4 - Answer: _____

Question 5 - Answer: _____

Question 6 - Answer: _____

Question 7 - Answer: _____

Question 8 - Answer: _____

Question 9 - Answer: _____

Question 10 - Answer: _____

Taken from Rolling Stones magazine. Issues 1116, 1119, 1125.

Dr. Feelgood - Motley Crüe (página 116)

25. CLAPTON AND BECK. THE LONG AND WINDING ROAD



On a bitterly cold morning in the first week of the new year, Eric Clapton and Jeff Beck are sitting on a pair of sofas in front of a crackling fire in the living room of Beck's country home in Wadhurst, England, a Tudor house built in 1591. The guitarists warm themselves with hot tea and toast-

ed cheese sandwiches as they talk and fire guitar improvisations at each other instruments from Beck's collection. Beck plays some T-Bone Walker and a piece of Jimi Hendrix's "Foxy Lady" on a white Stratocaster; Clapton jumps in with stinging notes on a gorgeously weathered 1954 Telecaster.

Clapton and Beck – two of the most revolutionary and influential guitarists in rock & roll – are throwing songs ideas around for their historic first-ever co-head-lining tour, six February shows in London, New York and Canada. Clapton suggests a Charles Mingus piece, "Self-Portrait in Three Colors," and blues guitarist Albert Collins' instrumental "Sno-Cone." Beck – whose new album, *Emotion & Commotion*, veers from his trademark jazz-rock snarl to a majestic solo-guitar-and-orchestra treatment of the aria "Nessum Dorma," from Giacomo Puccini's opera *Turandot* – mentions the funky guitar player Lonnie Mack, then plays the riff from Mack's 1963 single "Wham!"

CREAM. FAREWELL CONCERT. LONDON, 1968



As Beck and Clapton pick and chat, other names and memories come up from the 1960s, when the two were already Britain's first guitar superstars yet only knew each other from a distance, by records and reputations. Beck describes the first time he saw Clapton with Cream, at the Marquee in London in 1966: "It was three blokes from paradise, making great music. They were like a big machine coming at you." Clap-

ton recalls his deep immediate connection with Hendrix, after they first played together in the fall of '66: "I found it affirming to meet someone else who was as passionate about blues as I was, who was absolutely on the same path." And for one animated moment, Beck and Clapton get into their strange connected history with the Yardbirds, the British psychedelic-R&B band that was ground zero for British guitar heroism. In just six years, the group featured Clapton, Beck and Jimmy Page as lead guitarists, in that order.



PAGE, CLAPTON AND BECK. THE ARMS CONCERT. LONDON, 1983

"I was sitting in Jimmy Page's house," Beck says, explaining how he replaced Clapton in the Yardbirds in 1965. "Jimmy had the best record collection, and his mum always bought him the best stereo equipment. He said to me, 'What do you think of this?' And he played 'Five Long Years'" – the slow, steamy Eddie Boyd cover on the Yardbirds' 1964 album with Clapton, *Five Live Yardbirds*.

"The solo you played on that," Beck tells Clapton, "was fucking wonderful. I thought, 'This is like Buddy Guy or Elmore James.'"

"Oh, thank you, man," Clapton replies with honest gratitude.

"Then," Beck continues, "Jimmy said, 'Would you ever play in a band like that?' He was sort of examining me. He didn't say there was a vacancy."

"What was his involvement?" Clapton asks. "Did the band ask him to ask you?"

"No, they asked him first," Beck says. "He rejected them."

This is news to Clapton, who looks incredulous. "Why?"

Beck explains that Page – who finally joined the Yardbirds in 1966, briefly played with Beck in the band, then replaced Beck entirely before going on to form Led Zepelin in 1968 – was then a busy, well-paid session man. So, Beck says, "I got the call."



THE YARDBIRDS, WITH PAGE AND BECK

"I remember the first time I saw Jeff play," Clapton says, picking up his end of the tale. "It was after I knew he got the job." He turns to Beck, smiling. "I snuck into a gig – you were still in the Tridents."

"When I joined the Yardbirds," Beck says, "all I kept hearing was stories in the van: 'Eric wouldn't have done this. Eric wouldn't have done that.' I said, 'Shut the fuck up. Eric isn't in the band.'" The two men explode with laughter.

"They didn't like me when I was in the band," Clapton says, his voice dropping to a low, reflective tone. "I was very disagreeable – intolerant, really. Anyone who didn't know Robert Johnson, I didn't want to know them." Clapton abruptly quit the Yardbirds after the recording session for their first pop hit, "For Your Love," because it offended his blues purism.

"No, they did like you," Beck counters.

"No, they didn't," Clapton insists.

"No," Beck repeats, this time with a reassuring smile. "They had a great amount of respect and admiration for you."



JEFF BECK AND ERIC CLAPTON

Rolling Stone magazine. Article by David Fricke. Issue 1099. March 4, 2010. Page 34.

Five Long Years - Eric Clapton (página 97)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. When was the first time Beck saw Clapton in concert?
2. In which band were Clapton, Beck and Page its guitarists?
3. Where is Beck's house?
4. What are they drinking and eating?
5. Why are they throwing song ideas?
6. From what musical genre is there a song in Beck's new album?
7. Who had the best record collection?
8. Beck compares Clapton's guitar playing to which artists?
9. Why did Clapton left The Yardbirds?
10. When did Page join The Yardbirds?
11. How did The Yardbirds feel about Clapton?

26. ROCK AND ROLL HALL OF FAME 25TH ANNIVERSARY CONCERTS.



DARLENE LOVE, MAX WEINBERG (DRUMS), BRUCE SPRINGSTEEN, JOHN FOGERTY, TOM MORELLO

"The incredible thing is that the people who created this music – the inventors of an entire half-century-old movement – are still around, alive and performing," Bruce Springsteen says, sitting backstage at New York's Madison Square Garden, in a tiny dressing room just big enough for two chairs, a small round table and a clothes rack of identical gray shirts and grainy-black jeans. "People forget," he declares with a preacher's fervor, "that the Rock and Roll Hall of Fame, right now, is a living history."

It is late in the afternoon on October 29th, 2009, and Springsteen is explaining why it is an honor, a pleasure and his obligation to be here. Tonight, he and the E Street Band will close the first of the 25th Anniversary Rock and Roll Hall of Fame Concerts, following sets by Crosby, Stills and Nash, Paul Simon, Simon and Garfunkel, and Stevie Wonder, finally sending the ecstatic Garden audience home at 1:30 a.m. with Jackie Wilson's "*Your Love Keeps Lifting Me*) Higher and Higher." Springsteen will be back on October 30th too, joining second-night headliners U2 for a pair of explosive cameos.



SIMON AND GARFUNKEL

But right now, Springsteen is recovering from a soundcheck that was a show in itself. For two hours, he traded outraged verses on Creedence Clearwater Revival's "*Fortunate Son*" with the composer, John Fogerty, and showed off his rarely heard inner Sinatra as he and Billy Joel dueted on Joel's "*New York State of Mind*." Springsteen also testified with Sam Moore of the soul duo Sam and Dave, charged through the Clash's "*London Calling*" with Tom Morello and conducted the E Street Band like a Phil Spector session orchestra for Darlene Love, the powerhouse voice on many of Spector's great Sixties productions. As she and Springsteen walked off-stage, Love told him, "I haven't sung in front of a Wall of Sound for a long time."

It was an all-hits essential-history dance party; Springsteen's manager, Jon Landau, describes the previous day's rehearsal at SIR studios as "40 years of music in four hours." It is also a model of the peaks and crossroads that mark the best collaborations at both concerts: the sighing harmonies of Bonnie Raitt with Crosby, Still and Nash; Jeff Beck's Chicago-blues cutting contest with Buddy Guy; Metallica's heavy history lessons with Lou Reed and Ray Davies; Mick Jagger's raging, howling harmonies with Bono on the U2 ballad "*Stuck In A Moment You Can't Get Out Of*"; Springsteen's own U2 moment, sharing choruses and resolve with Bono on "*I Still Haven't Found What I'm Looking For*."

METALLICA AND LOU REED

“Really, these performers are jewels,” Springsteen says, speaking in a low growl to preserve his voice for showtime. “And it’s fun for our band, because we get to hear them the way I want to hear them. If I went to see Sam, I would want to see him with a band like mine.” In fact, that night, after he and Moore roar through “*Soul Man*,” Springsteen tells the crowd that much of what he knows about bandleading he learned at Sam and Dave club gigs in Fort Dix, New Jersey.

“Everything passes,” Springsteen goes on. “I regret that when I was young, having had the opportunity, I didn’t see Howlin’ Wolf and Muddy Waters live, at a time when they were close to their prime, so to have these voices here, in the shape that they’re in...”

He shakes his head in admiration. “In a perfect world, they would be in this kind of setting on a nightly basis. The world isn’t set up like that. But tonight, there’s and opportunity. And,” he adds with a big grin, “we get to be the house band.”

**BONO AND MICK JAGGER**

Taken from Rolling Stone magazine. Rock and Roll Hall of Fame Concerts. Article by David Fricke and Brian Hiatt. Special Issue, 1092. November 26, 2009. Page 40.

Born To Run - Bruce Springsteen
The Sound of Silence - Simon & Garfunkel (página 47)
Fortunate Son – Creedence Clearwater Revival (página 17)
London Calling – The Clash (página 27)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. Where were the concerts?
2. When were the concerts?
3. Which artist closed the first night?
4. What time did the concert finish?
5. Which artists played that first night?
6. Which band closed the second night?
7. With which artists did Springsteen collaborate during the concerts?
8. Which artists does Springsteen regret never seeing live?
9. Which other collaborations were there in the concerts?
10. Write down four songs mentioned in the article.

27. DAVID BOWIE. THE FINAL YEARS.

When the pain hit, David Bowie was singing a song called “Reality.” It was

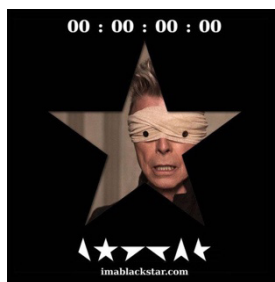
just another concert on a tour that had stretched on a little too long, bringing him to a suffocating hot arena in Prague, on a late-June evening in 2004. “Reality,” the title track to his album of the previous year, was about facing mortality and putting illusions aside, and at age 57, he had been busy doing just that. He was sober and had finally quit smoking. He was taking medication to lower his cholesterol, working out with a trainer. That night, as usual, he looked agelessly, extraterrestrially great: lean, with longish blond hair spilling onto his unlined forehead, a fluorescent scarf around his neck. But as he stood in the spotlight, singing lines like “*Now my death is more than just a sad song*” – he found himself struggling for breath. Bowie grabbed at his shoulder and chest, leaving the song’s final words *ungung*.

“He looked over his shoulder at me,” recalls bassist Gail Ann Dorsey, “and he was pale, translucent almost. His shirt was drenched. And he was just standing there, not singing. I could see the audience’s expressions in the front row change – from joy to kind of looking worried.” A bodyguard rushed onstage and helped Bowie off. He somehow managed to return for a few more songs that night, before seeing a doctor who misdiagnosed him with a pinched nerve in his shoulder, prescribing muscle relaxants. Bowie pushed through one more unstable show at a German festival, two days later, ending with the last version of “*Ziggy Stardust*” he’d ever sing in concert. He hit every note, made it down the stairs leading off the stage, and suddenly collapsed. At a local hospital, doctors realized that he had a blocked artery in his heart and performed emergency surgery.



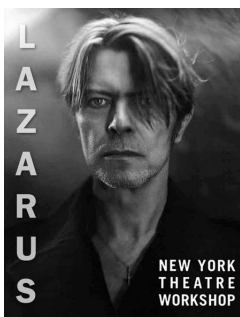
DAVID BOWIE IN TEOTIHUACÁN, 1997. (PHOTO BY FERNANDO ACEVES)

That night essentially marked the end of David Bowie as a public figure. He never toured again, never gave another in-depth interview. He grew so secretive that he reprimanded one of his closest collaborators, Tony Visconti, for revealing that they watched British comedy during studio breaks. By the time he made his surprise re-emergence in 2013 with his first album in a decade, *The Next Day*, he was successful in achieving a feat that no other rock star has quite managed, recovering all of the impressive mystique of his innovative years, and then some. He was a legend, a living ghost, hiding in plain sight, walking his daughter to school, taking cabs, exercising alongside ordinary humans in workaday gyms in Manhattan and upstate in Woodstock. With his family, he said, he was David Jones, the person he had been before he assumed his stage name. He had, at last, truly fallen to Earth, and he liked what he found there.



His final three years, though, were an extraordinarily fertile period of creativity. In 2014, he began work on another, even better, album, *Blackstar*, while also helping bring to life an ambitious off-Broadway show, *Lazarus*, based around his old and new songs. But he had kept one more secret: Bowie maintained focus on these last creations while fighting cancer (of the liver, according to one friend). He died on January 10th, 2016, two days after the release of *Blackstar*, and a month after the opening of *Lazarus*. His death occasioned the kind of worldwide grief not seen since the deaths of Elvis Presley and Michael Jackson.

Visconti, who knew of Bowie's illness, noticed the tone of some of the *Blackstar* lyrics early on. "You clever bastard," Visconti told him. "You're writing a farewell album." Bowie simply laughed. "It's so inspirational how he lived his last year," says Visconti, pointing out that Bowie wrote some of his most amusing lyrics ("*Man, she punched me like a dude*," "*Where the fuck did Monday go?*") while terribly ill. "He kept his sense of humor."



In the worst moments, Visconti would try to reassure him. "Sometimes he would phone me when he just finished treatment," he recalls. "He couldn't talk very loud. He was really pretty messed up, and I would say, "Don't worry about it. You're going to live."

"One hopes," Bowie would answer back. "Don't get too excited about that."

Taken from Rolling Stone magazine. Article by Brian Hiatt. Issue 1254. February 11, 2016. Page 46
Ziggy Stardust - David Bowie (página 49)

READ THE TEXT AND ANSWER THE FOLLOWING QUESTIONS:

1. What was Bowie's real name?
2. What happened to him during a concert in Prague?
3. How old was he when he had a heart surgery?
4. Where was he?
5. What was the problem in his heart?
6. What's the name of his last album?
7. Which was the last song he ever sang in concert?
8. What did he use to do during studio breaks?
9. What were some of his everyday activities as a private person?
10. How were his final three years?
11. What was based around his old and new songs?
12. What secret did he keep?
13. Who knew about his illness?
14. What kind of album was Bowie writing, according to Tony Visconti?
15. When did he die?

COMENTARIOS, CRÉDITOS Y NOTAS

PRIMERA PARTE

(Pag. 9) **Comentario acerca del uso de dos signos de interrogación en la frase *Long Live Rock!!***

El signo de exclamación en inglés (!) es un signo de puntuación que se utiliza después de una palabra, frase u oración que expresa una fuerte emoción. Termina las declaraciones enfáticas, nos dice la guía de referencia "English Grammar & Punctuation". William Strunk Jr. y E.B. White, en su famoso "Elementos de estilo", dicen que: "El signo de exclamación debe reservarse para después de verdaderas exclamaciones y órdenes". Y "Merriam-Webster's Guide to Punctuation and Style" señala que el signo de exclamación se utiliza "para marcar un comentario contundente o una exclamación".

Estas fuentes y otras pueden definirlo con un vocabulario diferente, pero todas coinciden en una cosa: el signo de exclamación es posiblemente el signo de puntuación más utilizado en la lengua inglesa. Los signos de exclamación múltiples -dos o, a menudo, tres signos de exclamación (!!!) que siguen a una palabra o frase- deberían ser aún más raros en la buena escritura.

Richard Bullock, Michal Brody y Francine Weinberg señalan en "The Little Seagull Handbook", una guía de gramática, puntuación y estilo que se utiliza en muchos campus universitarios, que se deben utilizar los signos de exclamación para expresar una emoción fuerte o para añadir énfasis a una declaración u orden.

David Crystal, en "Making a Point: The Persnickety Story of English Punctuation", da estos ejemplos en los que los contextos dictan cuándo los signos de exclamación serían aceptables, incluso esperados:

Interjections -*Oh!*

Expletives -*Damn!*

Greetings -*Happy Xmas!!!*

Calls -*Johnny!*

Commands -*Stop!*

Expressions of surprise -*What a mess!!!*

Emphatic statements -*I want to see you now!*

Attention-getters -*Listen carefully!*

Loud speech in dialogue -*I'm in the garden!!*

Ironic comments -*He paid, for a change! or ... for a change (!)*

Strong mental attitudes -*"Hardly!" he thought*

(<https://www.thoughtco.com/multiple-exclamation-points-1691411>)

Por lo anterior descrito, considero que el uso de dos signos de interrogación en la expresión *Long Live Rock!!* está justificado.

(Pag. 22) **Comentario referente a porqué no se hace el cambio de la 'i' minúscula por 'I' mayúscula en el caso concreto del poema *Babelogue*.**

Todos los pronombres subjetivos en inglés (*you, he, she, it, we, they*) se usan en mayúscula sólo cuando aparecen iniciando una oración, excepto el pronombre 'I' (yo), que siempre se escribe en mayúscula, independientemente del lugar en el que aparezca en la frase.

'I' solía ser un sonido corto porque venía del mismo sonido que la palabra alemana 'ich'(yo) (una 'i' corta suena como la 'i' en 'ticket'). Cuando por evolución, se perdió la 'ch' y quedó sólo la 'i', se convirtió en nuestro moderno sonido largo 'I', (como en 'bike'), y se hizo la letra más grande para mostrar que era un sonido más largo.

El inglés no siempre fue el idioma oficial de Inglaterra. En el pasado, los gobernantes del país hablaban latín, o incluso francés antiguo. Esta es una razón por la cual las reglas de la gramática y la ortografía inglesas no son siempre predecibles. Cuando el inglés se convirtió en el idioma oficial del país, la gente hizo ligeros cambios para darle más autoridad. Tal vez el uso de la 'I' mayúscula fue uno de esos cambios.

En resumen, 'I' se escribe siempre en mayúscula, mientras que el resto de pronombres personales (*you, he, she, it, we, they*) sólo se usan en mayúscula cuando son la primera palabra de una oración.

La músico/poeta Patti Smith, en su poema *Babelogue* (Smith, Patti. 1978. *Babel*. G.P.Putnam's Sons, New York) utiliza el pronombre 'yo' con 'i' minúscula. Lo publicó de esa manera con el propósito de enfatizar su rebeldía ante la discriminación del sistema imperante; de hecho, no solamente no usa la palabra 'I' en

mayúscula, sino que no hay una sola mayúscula en todo el fragmento a fin de enfatizar esta postura **irreverente**. Por tanto, es perfectamente válido reproducir el poema tal como fue publicado originalmente.

Simon Reynolds y Joy Press (en "*The Sex Revolts: Gender, Rebellion, and Rock 'n' Roll*", Harvard University Press, Cambridge, MA:1995) nos explican el origen de la postura rebelde e irreverente de la Smith en su escritura, tanto en sus canciones como en sus poemas: "Los tratamientos tradicionales de las "mujeres en el rock" han tendido a buscar modelos fuertes, aplaudiendo a las que han triunfado contra viento y marea en una industria dominada por los hombres. Se valoran las declaraciones francas por encima de la "debilidad" de la contradicción y la ambivalencia. El énfasis se ha puesto en el empoderamiento y la superación (personal y social).

Sin embargo, algunas de las composiciones musicales más potentes de las mujeres tienen su origen en la confusión más que en la certeza. Estas artistas han trabajado desde la problemática de la identidad femenina. Su estética no se ha basado en la subjetividad, sino en lo que Julia Kristeva llama un 'sujeto en proceso'. La identidad se ve como un espacio abierto más que como una estructura, llena del clamor y la agitación de impulsos divididos y deseos contradictorios. Así que esta subjetividad desgarrada se expresa a través de un **lenguaje fracturado y deshilachado, que oscila entre la incoherencia y la lucidez visionaria**. El cambio puede ser liberador, una bienvenida liberación de la rigidez de la identidad. Pero la experiencia de estar des-centrado también puede ser aterradora e incapacitante. El aprendizaje del lenguaje es la forma en que el bebé se

convierte en un “yo”; al renunciar a su relación simbiótica con la madre, el niño adquiere la capacidad de hablar y expresar sus deseos, de funcionar en sociedad. El desprendimiento de lo materno es la base del lenguaje, y quizá por eso, para algunas mujeres, el lenguaje -sobre todo en su sentido más riguroso, lógico y judicial- se siente ajeno y alienante. Las cantantes de moda, desde Patti Smith hasta Mary Margaret O’Hara, han rechazado este “lenguaje hecho por el hombre” y han intentado crear una forma más musical de expresión poética.

El lenguaje poético deshace el lenguaje del sentido común al poner en peligro la estructura sujeto/verbo/objeto que constituye al individuo como “yo”. Pero abrir el “yo” a una multitud de deseos y temores rebeldes es arriesgado. La poeta coquetea con la pérdida del ego y el desvarío, camina por la cuerda floja sobre el abismo de la sinrazón. Para aquellos cuyo sentido de la identidad es vacilante en el mejor de los casos, **la experiencia de ser una multitud en lugar de un único y sólido “yo” puede ser demoledora.** A menudo, las mujeres artistas tienen que elegir entre presentar un frente fuerte y unificado (suprimiendo la confusión y la duda para poder destacar en la estructura de poder dominada por los hombres) o **explorar su confusión interior en su obra** (corriendo el riesgo de ser tachadas de inarticuladas, histéricas o locas). Sin embargo, este segundo enfoque es uno de los más poderosos y radicales del arte, para aquellos que buscan ser desafiados en lugar de consolados.

En cierto modo, Patti Smith es la rebelde femenina del rock por excelencia. Todas las contradicciones de las “mujeres en el rock” se filtran en su obra. Ella empezó siendo una marimacho/beatnik femeni-

na que se identificaba totalmente con la tradición romántica masculina; en la cúspide de su creatividad, se dedicó a una feminización radical de la forma del rock. Patti Smith tenía un nombre para el parloteo que soltaba en canciones como “Land” y “Radio Ethiopia”: ‘Babelogue’. El babelogo es lo contrario de un monólogo o un soliloquio, formas seguras y engrandecidas (a pesar de la duda y la angustia que a menudo las inspiran). En sus balbuceos, Smith intentaba recuperar el habla primigenia que existía antes de nuestra caída en el lenguaje (el derrumbe bíblico de la Torre de Babel). **El lenguaje claramente articulado parece demasiado inadecuado para la expresión de las emociones, demasiado rígido para adaptarse a la velocidad y complejidad de los sentimientos.** El rock and roll y el soul siempre han coqueteado con la incoherencia, sometiendo las palabras a la tensión de la pasión, animando al lenguaje a acercarse a la condición de la música y, en el caso más lejano, saltando fuera del significado hacia la emoción pura del falsete, el gruñido o el rugido. Sin embargo, Smith sigue dividida entre su lealtad a las figuras heroicas de la tradición rebelde masculina y su deseo de dar rienda suelta a un salvajismo femenino que borre por completo esa figuración. En ningún lugar es más evidente que en la canción que va de la mano del poema ‘Babelogue’: “Rock ‘n’ Roll Nigger”. El negro aquí es una mujer (el título se inspira obviamente en “Woman is the Nigger of the World” de Yoko Ono). ‘Rock ‘n’ Roll Nigger’ es Smith anunciando que la rebelión femenina es la nueva frontera. De alguna manera latente, la canción está diciendo: si los hipsters siempre han querido ser negros blancos, y la mujer es la negra del mundo, entonces ¿por qué la

rebelión femenina no puede ser el modelo para todos los futuros rebeldes?"

En el poema *'Babelogue'* así como en la canción *'Rock 'n' Roll Nigger'*, Smith se autoidentifica como una "negra", es decir, una rebelde y honorable forastera (...*outside of society, that's where i want to be...*) adoptando la cultura negra para expresar cosas que cree que su propia cultura no permite, y rechazando la opresión que la cultura blanca ha impuesto históricamente a los demás. Este poema y esta canción no tienen nada que ver con racismo. Quien así los lea no entiende el mensaje de Patti Smith. Se trata, simplemente, de defenderse a sí mismo siendo irreverente y rebelde.

Usando la 'i' minúscula es el comienzo.



babelogue

i haven't fucked w/the past but i've fucked plenty w/the future. over the silk of skin are scars from the splinters of stages and walls i've caressed. each bolt of wood, like the log of helen, was my pleasure. i would measure the success of a night by the amount of piss and seed i could exude over the columns that nestled the P/A. some nights i'd surprise everybody by snapping on a skirt of green net sewed over w/flat metallic circles which dangled and flashed. the lights were violet and white. for awhile i had an ornamental veil. but i couldn't bear to use it. when my hair was cropped i craved covering. but now my hair itself is a veil and the scalp of a crazy and sleepy comanche lies beneath the netting of skin.

i wake up. i am lying peacefully and my knees are open to the sun. i desire him and he is absolutely ready to serve me. in house i am moslem. in heart i am an american artist and i have no guilt. i seek pleasure. i seek the nerves under your skin. the narrow archway. the layers. the scroll of ancient lettuce. we worship the flaw. the mole on the belly of an exquisite whore. one who has not sold her soul to god.

SEGUNDA PARTE

CRÉDITOS Y NOTAS DE LAS

FOTOGRAFÍAS.

1. Patti Smith – Coffeebreak.

Página 130. Patti Smith en el Café Ino. Foto de Claire Hatfield, © Patti Smith/M Train. Escritorio Leon Trotsky. <http://lectura-escritura.blogspot.com/2012/19/museo-casa-de-leon-trotsky.html>.

Página 131. Saco de café. https://es.123rf.com/photo_58957334_semillas-de-caf%C3%A9-con-algunos-sacos-de-yute-llenos-de-granos-de-caf%C3%A9-.html

Página 132. Patti Smith posando para la revista Vogue alemana. <https://i.pinimg.com/originals/d4/d1/ad/d4d1ad1716d8f22e31cfc7935f22ae89.jpg>

2. Chelsea Hotel.

Página 133. <https://www.b9.com.br/43882/serie-de-fotos-retrata-famoso-hotel-chelsea-antes-de-sua-renovacao/>

Página 134. Loomis Dean: William Burroughs, París, 1959.

Jack Kerouac. Foto de Allen Ginsberg, 1953.

Página 135. Charles Bukowski. <https://the-toast.net/2015/07/01/texts-from-charles-bukowski/>

3. Alice Cooper.

Página 136. Alice Cooper. Wembley Arena. Fotografía de Ian Dickson. 1989.

Hollywood Vampires. Los Angeles. 1973. Getty Images.

Página 137. Foto promocional de The Doors, tomada por Joel Brodsky de Elektra Records.

Página 138. Jim Morrison en Teotihuacán. 1969. Foto de Jerry Hopkins.

4. Inside the Dakota.

Página 139. John Lennon y Yoko Ono. Nueva York, 1980. Foto de Annie Liebovitz.

Página 140. John Lennon con una camiseta de NYC, apoyado en un tejado, New York. 29 de agosto de 1974. Foto de Bob Gruen.

5. King Crimson.

Página 141. Portada del álbum *In the Court of the Crimson King*. 1969. Ilustración de Barry Godber.

Página 142. Fotografía del primer concierto de King Crimson en vivo en Hyde Park, Londres, Julio 1969. (Fotógrafo desconocido). <https://www.nacionrock.com/conciertos-que-hicieron-historia-king-crimson-en-hyde-park-el-primer-show-masivo-de-su-carrera-1969/>.

Página 143. King Crimson en el Teatro Metropolitan. Ciudad de México. Agosto 2019. Foto: Cortesía Ocesa / Spike Maford.

6. The Day the Music Died.

Página 144. Fotografía de Buddy Holly: Hulton Archive/Getty Images; fotografía de Richie Valens: RB/Redferns; fotografía de The Big Bopper: Michael Ochs Archives/Getty Images.

-Waylon Jennings, Buddy Holly y Tommy Allsup. Fotografía de Jane Ellefson.

-Póster de la gira Winter Dance Party. 1959. (Crédito: de la colección de David Swartz).

-Página 145. Waylon Jennings. Fotografía de Donnie Stanley.

7. Fire in the Sky.

Página 146. Ambas fotografías del Casino Montreux incendiándose en: <http://madhouse.com.ar/2022/03/25/humo-hoteles-y-casinos-la-historia-de-machine-head-de-deep-purple-a-50-anos-de-su-salida/>

Página 147. Portada del sencillo *Smoke on the Water* editado en Alemania. Copyright EMI Electrola GmbH, 1973.

8. Sittin' in a Bar...

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-Fotografía de Nudie's Honky Tonk bar aparece en <https://herlifeinruins.com/nashville-broadway/>

-Portada del álbum *Honky-Tonk Piano*. Copyright Capitol Records.1950.

Páginas 149 y 150. Fotos fijas tomadas durante la canción *Honky Tonk Women* de la película *'Let's Spend the Night Together'* de Hal Ashby (1983), en vivo en el Sun Devil Stadium, Tempe, Arizona, el 13 de diciembre de 1981 durante la gira americana de The Rolling Stones de 1981. <https://www.youtube.com/watch?v=eaj3XrmWLmA>

9. The 27 Club.

Página 151.

- Robert Johnson. 1935. <https://www.trailtimes.ca/opinion/the-third-photograph-of-robert-johnson/>

- Brian Jones, miembro fundador de los Rolling Stones, tocando la guitarra en un ensayo. Londres. 1968. Fotografía de Ethan Russell.

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- Jimi Hendrix, prendiendo fuego a su guitarra en el Festival Internacional de Música Pop de Monterey. 1967. Fotografía de Ed Caraeff.

- Janis Joplin cantando en Woodstock Music and Art Fair, 1969. Fotografía de Henry Diltz/Getty Images.

- La tumba de Jim Morrison en París, Francia.(Foto de Laurent MAOUS/Gamma-Rapho vía Getty Images).

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- Una de las imágenes de Kurt Cobain tomadas en París con una pistola, apenas dos meses antes de su muerte. Fotografía de Yuri Lenquette. 1994.

- Amy Winehouse en el festival francés de rock Eurockéennes de 2007. Fotografía de Rama.

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- En 2009, el colectivo de artistas conocido como POST NEO EXPLOSIONISM (Jermaine Rogers, Emek y Justin Hampton) lanzó una sorprendente impresión artística serigrafiada en colaboración: "The 27 Club". La imagen se ha convertido en un tributo definitorio del panteón de leyendas del rock-and-roll que murieron a los 27 años. Entre los músicos que aparecen en esta imagen clásica están Jimi Hendrix, Jim Morrison, Janis Joplin, Kurt Cobain, Brian Jones y Robert Johnson.

10. Keith Moon.

Página 155.

- 2 de Noviembre de 1967: Top Of The Pops (Programa de televisión británico). Foto de Keith Moon, de The Who, actuando. (Foto de Ivan Keeman/Redferns).

- Póster de The Who, Maximum R&B, que anuncia la primera residencia de la banda en el Marquee Club de Londres. 1965. (Foto de GAB Archive/Redferns).

Página 156. Keith Moon, con perrito de juguete y botas color plata. <https://i.pinimg.com/originals/81/21/79/812179afe88dd8cb34d0f7da833a1428.jpg>

Página 157. Moon disfrazado como la Reina Madre. <https://www.pinterest.es/pin/326018460499739405/>

Página 158. Moon tocando su enorme batería. Foto de Trinifold Archive.

11. George and Patti and Eric and Layla.

Página 159.

- El guitarrista y cantante de los Beatles George Harrison con su esposa, Patti Boyd. (Foto de © Hulton-Deutsch Collection/CORBIS/Corbis vía Getty Images).

- Fotografía original del graffiti en una barda cercana a a estación Isington, del Metro londinense. Esta foto recibió reconocimiento mundial y contribuyó a

crear un mito en torno a Eric Clapton. Se desconoce al autor de la fotografía.

- Eric Clapton con su novia Patti Boyd. Estreno de la película de Ken Russell "Tommy" en el Leicester Square Theatre, Londres. Marzo de 1975 (Foto de WATFORD/Mirrorpix/Mirrorpix vía Getty Images).

Página 160.

- George Harrison y Eric Clapton actuando en el Concierto para Bangladesh, en el Madison Square Garden, Nueva York, 1971. Derechos de autor, Joe Sia, 2000.

- Portada del sencillo *Layla*, de Derek and the Dominos, publicado por la disquera Polydor. 1971.

Página 161. Pattie Boyd. Fotografía de Eric Swayne. 1963.

12. Rollin' Stone Blues: The Legacy of Muddy Waters.

Página 162.

- Sencillo 'Rollin' Stone', escrito por Muddy Waters. Grabación de Febrero 1950, para Chess Records.

- Muddy Waters en concierto. Copyright Eugene Adebari-REX/Shutterstock.com

- Póster para la actuación de Muddy Waters y los Rolling Stones en el Checkerboard Lounge, Chicago. 1964.

- Muddy Waters con los Rolling Stones. Foto fija del DVD *Muddy Waters and The Rolling Stones: Live at the Checkerboard Lounge 1981*. Copyright Promotone BV. 2012.

Página 163. Póster de Muddy Waters, con una cita: *Yo andaba a la deriva todo el tiempo, así era, como una piedra rodante.* <https://mojohand.com/>

13. Aerosmith

Página 164.

- Aerosmith, Los Ángeles, 1988, entre bastidores. <https://www.pinterest.es/pin/48061921411550913/>

- Steven Tyler y Joe Perry con Run-DMC. Fotografía de Danny Sánchez. New York, 1986.

Página 165.

- Póster de la película *Young Frankenstein*, de el director Mel Brooks. Comedia de terror basada en la novela *Frankenstein* de Mary Shelly. 1974.

- Fotos fijas de la película *Young Frankenstein*, con los actores Gene Wilder, como el 'joven doctor Frankenstein' y Marty Feldman como 'Igor'.

Página 166. Portada del álbum *Five Live Yardbirds*, de The Yardbirds, grabado en vivo en el Marquee Club, en Londres. Sello discográfico Columbia. Reino Unido. 1964.

14. Led Zeppelin.

Página 167.

-Portada del primer álbum de estudio del grupo de rock inglés Led Zeppelin. Fue publicado el 12 de enero de 1969 en Estados Unidos y el 31 de marzo en el Reino Unido por Atlantic Records. La portada de Led Zeppelin, elegida por el guitarrista Jimmy Page, presenta una imagen en blanco y negro del dirigible Hindenburg en llamas, fotografiada por Sam Shere el 6 de mayo de 1937, durante la catástrofe del Hindenburg, en Nueva Jersey, Estados Unidos. En 2001, Greg Kot escribió en la revista *Rolling Stone* que "la portada de *Led Zeppelin... muestra el dirigible Hindenburg, en toda su gloria fálica, cayendo en llamas. La imagen encapsulaba muy bien la música que contenía: sexo, catástrofes y cosas que explotan*".

- La imagen 'Led Zeppelin 50th Anniversary', en el sitio web del grupo (<https://www.ledzeppelin.com/news/led-zeppelin-50th-anniversary-1264646>), es un link que lleva a la página del grupo en Facebook (<https://www.facebook.com/ledzeppelin/videos/175091330051781/>),

donde se pueden ver videos relacionados a los 50 años del grupo.

- La revista de rock en línea Louder difundió la noticia de la playlist, con un link directo a ella (<https://www.louder.com/news/led-zeppelin-launch-50th-anniversary-playlist-programme>)

Página 168.

- Foto fija del del video de la canción *Jenny of Oldstones* (autores: Dan Weiss, David Benioff, George R. R. Martin, Ramin Djawadi), interpretada por Florence and the Machine. (<https://www.youtube.com/watch?v=wxa4e0d35f0>).

- Póster de Led Zeppelin, con fotos de sus integrantes y los símbolos que representan a cada uno de ellos. (Fuente: <https://www.advantagebring.com/product/led-zeppelin-live-portraits-poster-canvas-wall-art-print/>).

15. Rock and Roll Groupies.

Página 169.

- Jimmy Page y Pamela Des Barres, 1973. Fotografía: Michael Ochs Archives/Getty Images.

- Baby groupies con Rodney Bingenheimer. Fotografía de Michael Ochs Archives/Getty Images.

Página 170.

- Led Zeppelin en una limusina con varias groupies fuera de la discoteca inglesa de Rodney Bingenheimer en junio de 1972 en Los Angeles. Sable Starr está en el extremo derecho. (Foto de Michael Ochs Archives/Getty Images).

- Sable Star e Iggy Pop. Getty Images.

- Johnny Thunders de los New York Dolls y Sable Starr en el espectáculo de San Valentín en la Academia de Música, NYC. 14 de febrero de 1974. Imagen: © Bob Gruen.

- Jimmy Page y Lori Maddox. Fotógrafo desconocido.

Página 171.

- Las Plaster Casters posan para un retrato en el estudio de Michael Mauney en Chicago, IL, en enero de 1969. (Foto de Baron Wolman/Getty Images).

- Sid Vicious, de Sex Pistols, con su novia Nancy Spungen. Getty Images.

- Steven Tyler de Aerosmith con Bebe Buell en la fiesta del Searchy's Penthouse Club en Londres, Inglaterra. Octubre de 1976. Imagen: © Bob Gruen.

- Audrey Hamilton y Robert Plant en Chicago (1977).

Página 172. Cubierta del libro de Pamela Des Barres, **'Estoy con el grupo'**. *La confesión elegante, exuberante y notablemente dulce de una de las groupies más famosas de los años 60 y 70. A lo largo de 10 años mantuvo relaciones con Mick Jagger, Jimmy Page, Keith Moon, Waylon Jennings, Chris Hillman, Noel Redding y Jim Morrison, entre otros. Viajó con Led Zeppelin, vivió en pecado con Don Johnson, rechazó una cita con Elvis Presley y fue amiga íntima de Robert Plant, Gram Parsons, Ray Davies y Frank Zappa.*

Editorial : Chicago Review Press; Edición actualizada (28 Octubre 2005).

16. NASA Golden Record.

Página 173.

- Imagen de la placa colocada en la sonda espacial Pioneer, creada por la NASA. Vectores de Oona Räisänen; diseñados por Carl Sagan y Frank Drake; trabajo artístico de Linda Salzman Sagan.

Página 174.

- La NASA colocó un mensaje a bordo de las Voyager 1 y 2, una especie de cápsula del tiempo, destinada a comunicar una historia de nuestro mundo a los extraterrestres. El mensaje de las Voyager se transmite a través de un disco fonográfico, un disco de cobre de 12 pulgadas chapado en oro que contiene sonidos

e imágenes seleccionados para retratar la diversidad de la vida y la cultura en la Tierra.

- Foto publicitaria de Chuck Berry. 1957. Fotografía de Universal Attractions (sus managers).

Página 175.

- Disco fonográfico 'Los Sonidos de la Tierra'.

- Carl Sagan y su esposa Ann Druyan en 1980. <https://www.pinterest.com.mx/pin/8796161742605989/>

17. Rock Festivals.

Página 176.

- Póster del Monterey Pop Festival. Los pósters para el festival se produjeron en dos tamaños y todos se imprimieron en la Western Lithograph de Los Ángeles, propiedad de Tom Woods y Syd Hirsch.

Página 177.

- El diseñador Arnold Skolnick creó el icónico cartel del festival de Woodstock en 1969.

- Póster que anuncia el concierto gratuito de los Rolling Stones en el Altamont Raceway, California, diciembre 6, 1969.

Página 178.

- Bill Owens tomó fotos en 1969 de los Hells Angels. Aquí su descripción de un par de los motociclistas golpeando a un hombre:

"Dos Hells Angels con sus palos de billar golpearon a un tipo desnudo hasta dejarlo en el suelo. Luego lo patearon con sus botas. Estaba ensangrentado y tenía los dientes arrancados. Se metió debajo del escenario para escapar, todavía desnudo. Alguien me dijo que se quedó allí debajo durante el resto del concierto, que se prolongó desde el día hasta la noche. Siempre me he preguntado cómo llegó a casa sin ropa. Se ve a otros cuatro fotógrafos en la toma, pero nadie pudo captar la paliza porque ocurrió muy rápido. Ese año yo había fotografiado

suficientes disturbios como para saber que no había que acercarse demasiado, y cuál objetivo utilizar en cada cámara”.

- Foto fija de la película *Gimme Shelter*. *Gimme Shelter* es un documental estadounidense de 1970 dirigido por Albert y David Maysles y Charlotte Zwerin que narra las últimas semanas de la gira estadounidense de los Rolling Stones en 1969, que culminó con el desastroso concierto gratuito de Altamont. La película lleva el nombre de “*Gimme Shelter*”, la canción principal del álbum *Let It Bleed* de 1969 del grupo. *Gimme Shelter* se proyectó fuera de concurso como película inaugural del Festival de Cannes de 1971.

18. The Early Birds Catch the First Songs.

Página 180.

- Black Sabbath. Rara foto a finales de 1969. (Fotógrafo desconocido). (<https://rockandrollpicsandthings.tumblr.com/post/138943586136/black-sabbath-rare-pic-late-1969>).

- Tony Iommi. (<https://www.pinterest.com.mx/pin/196047390018109278/>).

Página 181.

- Black Sabbath. La foto muestra una imagen original de la actuación en la fábrica de Schorndorf.

Foto: Schiffler. Alemania 1969. (<https://www.club-manufaktur.de/event/black-sabbath/>).

- GIGART tuvo el honor de trabajar con los poderosos Black Sabbath para crear este gigposter de edición limitada para el show del 9 de febrero de 2016 en el SAP Center de San José. Esta tirada es una edición limitada de 666 ejemplares para su última gira, *The End*. Copyright 1997-2022 Gregg Gordon, GIGART. (<https://www.gigart.com/filter/gregg-gordon/BLACK-SABBATH-1>).

19. The Most Impressive Band.

Página 182.

- Lemmy Kilmister. Fotografía de Dave van Hout. Mayo 2010. (<https://500px.com/photo/179103403/Motorhead-Pinkpop-by-Dave-van-Hout/>).

- The Beatles. 1963. “*Poco después de hacerse con el control de la administración del grupo, Brian Epstein contribuyó a poner a los Beatles en trajes de escena adecuados. Uno de los primeros estilos elegidos para el trabajo en el escenario y la televisión fue un diseño de Pierre Cardin sin cuello reproducido acertadamente por el “sastre de los Beatles” Arnold “Dougie” Millings. El estilo sin cuello sólo se usó a finales de 1963 y los Beatles habían abandonado el diseño en su primera visita a los Estados Unidos en febrero de 1964*”. <https://www.pinterest.com.mx/pin/446137906842858622/>

Página 183.

- La banda de rock and roll “The Beatles” actúa por primera vez en el escenario del Cavern Club el 9 de febrero de 1961 en Liverpool, Inglaterra. (De izquierda a derecha) George Harrison, Paul McCartney, Pete Best, John Lennon. (Foto de Michael Ochs Archives/Getty Images).

- Lemmy Kilmister en los años 60. (https://www.reddit.com/r/OldSchoolCool/comments/5472ij/a_young_lemmy_kilmister_60s/).

- John Lennon. 23 de septiembre de 1961. Los Beatles actúan en el Instituto Aintree, situado en Longmoor Lane, en Liverpool. (Fotógrafo desconocido).

Página 184. Lemmy Kilmister. (https://guitarinternational.com/wpcontent/uploads/2011/03/RJP_7606BW.jpg).

20. Surviving Eddie.

Página 185.

- Sammy Hagar (<https://www.pinterest.co.uk/pin/592223419723992357>).

- Van Halen con Sammy Hagar, llamados también Van Hagar. <https://www.pinterest.com.mx/pin/446630488052108268/>
 - El baterista estadounidense Alex Van Halen detrás de su batería, un equipo de iluminación en el fondo, mientras la banda de rock estadounidense Van Halen actúa en vivo en un concierto, lugar no especificado, alrededor de 1978. (Foto de Lynn Goldsmith/Corbis/VCG vía Getty Images).

Página 186.

- Sammy Hagar, Michael Anthony, Edward Van Halen, en concierto. <https://www.rollingstone.com/music/music-news/sammy-hagar-if-i-joined-van-halen-right-now-id-feel-like-a-hypocrite-187291/>

21. The Fury and The Power of The Clash.

Página 187.

- The Clash dándolo todo en el escenario de The Music Machine (Camden Palace), Londres, en 1978. Fotografía de Max Browne. (<https://www.rockarchive.com/prints/c/clash-the-cl001mbr>).

- The Clash. London, 1977. (<https://www.pinterest.com.mx/pin/8725793020444497/>).

Página 188. - Póster de concierto de The Clash en el Markthalle, Hamburgo, Alemania, en su gira "London Calling" de 1980.

Página 189. - Póster del concierto de la gira Anarchy in the UK en Bournemouth el 7 de enero de 1977 que, como la mayoría de las fechas de la gira, se canceló tras la infame aparición cargada de palabrotas de los Sex Pistols en la televisión convencional.

22. Dave Grohl's Dream Team: Them Crooked Vultures.

Página 190.

- Them Crooked Vultures. Lifestyle Communities Pavilion. Columbus, Ohio. 2009. Póster diseñado por Miles Tsang.

- John Paul Jones, Dave Grohl, Josh Homme.

<https://corvan81.wixsite.com/lacaverna-decorvan/them-crooked-vultures-d>

Página 191. Them Crooked Vultures. 2010, Australia. Póster de Concierto

19 de enero, Challenge Stadium, Perth. 25 de enero, Riverstage, Brisbane. 26 y 27 de enero, Hordern Pavilion, Sydney. Artista: Rhys Cooper.

23. Keith by Keith. The Memoirs of Keith Richards.

Página 192.

- Keith Richards, legendario guitarrista, compositor, productor e icono de estilo, no necesita presentación. Su estilo extravagante ha sido fuente de inspiración para muchos en todo el mundo. (http://thewholeworldandme.blogspot.com/2015/03/style-crush-keith-richards_22.html).

- 03 de diciembre de 1966 - Londres, Inglaterra, Reino Unido - El guitarrista de los Rolling Stones, Brian Jones, con su novia Anita Pallenberg, fotografiados en el aeropuerto de Heathrow. (Keystone Press/ Alamy Foto de stock.).

Página 193.

- La decadencia del rock and roll nunca fue tan icónica como en esta fotografía de 1967 del fundador y primer guitarrista de los Rolling Stones, Brian Jones, la actriz italiana Anita Pallenberg y el inmortal Keith Richards en un café de Marrakech, Marruecos. Fotografía de Michael Cooper.

- El guitarrista de los Rolling Stones, Keith Richards, visto aquí con Anita Pallenberg en su casa de Chelsea el 6 de octubre de 1970, celebrando la decisión del Ministerio del Interior de permitirle a ella permanecer en el Reino Unido. (Foto de

Daily Mirror/Mirrorpix/Mirrorpix vía Getty Images).

Página 194

- Cannes, Francia: Keith Richards, miembro de los Rolling Stones, acompaña a su pareja, la actriz Anita Pallenberg, y a sus dos hijos a una proyección de los conciertos de los Rolling Stones bajo el título "Gimme Shelter", el 20 de mayo de 1971. Getty Images.

24. Ask Dr. Ozzy

Ozzy Osbourne, cantante de Black Sabbath, caracterizando al Doctor Ozzy.

Página 195.

- <https://www.rockandrollarmy.com/magazine/2011/02/22/pregunta-al-dr-ozzy-ozzy-osbourne-editara-otro-libro/>

- Fotografía de la portada del libro *Trust Me, I'm Dr. Ozzy* ('Confía en mí, soy el Dr. Ozzy'), publicado el 11 de octubre de 2011 por Grand Central Publishing.

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- Portada de la revista The Sunday Times Magazine, del 3 de junio de 2010. <https://www.thetimes.co.uk/article/this-sunday-meet-dr-ozzy-n2ztg3bg2ls>

- <https://www.miusyk.com/doctor-ozzy-debuta-sunday-times.html>

Página 197. <http://douglasjoker.blogspot.com/2010/10/pergunte-ao-doutorozzy-osbourne.html>

25. Clapton and Beck. The Long and Winding Road.

Página 198.

- Eric Clapton y Jeff Beck en la casa de campo de Beck en Wadhurst, Inglaterra. Fotografía de Sam Jones. (<https://rollingstone.uol.com.br/galeria/clapton-e-beck-a-longa-e-sinuosa-historia>).

- 26 de noviembre de 1968 - Cream toca su concierto de despedida en el Royal Albert Hall de Londres. Eric Clapton (guitarra), Jack Bruce (bajo) y Ginger Baker

(batería) suben al escenario para dar su último concierto de despedida en el Royal Albert Hall de Londres, Inglaterra. El concierto fue filmado y publicado como Cream's Farewell Concert.

- Página 199.

- Septiembre de 1983: Los guitarristas de rock and roll Eric Clapton, Jeff Beck y Jimmy Page actúan en el escenario del concierto benéfico ARMS en el Royal Albert Concert Hall en septiembre de 1983 en Londres, Inglaterra. (Foto de Larry Hulst/Michael Ochs Archives/Getty Images).

- Chris Dreja, Jimmy Page, Jim McCarty, Keith Relf y Jeff Beck de los Yardbirds posan para una fotografía, alrededor de 1966. Fotografía: Gered Mankowitz/Redferns.

Página 200.

- Jeff Beck y Eric Clapton actúan juntos en el O2 Arena el 13 de febrero de 2010 en Londres, Inglaterra. (Foto de Samir Hussein/Getty Images).

26. Rock and Roll Hall of Fame 25th Anniversary Concerts.

Página 201.

- Darlene Love, Max Weinberg (batería), Bruce Springsteen, John Fogerty y Tom Morello actúan en el escenario del Concierto del 25º Aniversario del Salón de la Fama del Rock & Roll en el Madison Square Garden, Nueva York, el 29 de octubre de 2009. (Dimitrios Kambouris/WireImage/Getty).

- Art Garfunkel y Paul Simon actúan el 29 de octubre de 2009. (Fuente: Stephen Lovekin/Getty Images North America).

Página 202.

- 30 De Octubre: Kirk Hammett de Metallica actúa con Lou Reed el 30 de octubre de 2009. (Foto de Stephen Lovekin/Getty Images).

- Mick Jagger actúa con Bono y U2 durante el segundo de los dos conciertos

del 25 aniversario del Salón de la Fama del Rock & Roll en Nueva York el 30 de octubre de 2009. REUTERS/Lucas Jackson.

27. David Bowie. The Final Years.

Página 203.

- Portada del álbum *Aladdin Sane*. Tomada por Duffy durante la segunda de las cinco sesiones con David Bowie, la fotografía más famosa de Duffy data de 1973 y es la icónica y revolucionaria portada del álbum de David Bowie, *Aladdin Sane*. Una toma que se convirtió en el aspecto definitorio de la larga carrera de Bowie, y ha sido calificada como la "Mona Lisa del Pop".

- David Bowie en Teotihuacán. El cantante británico David Bowie realizó una visita a México el 23 de octubre de 1997. En esa ocasión Fernando Aceves, reconocido fotógrafo mexicano de bandas musicales y de rock, acompañó al músico y cantante en un breve pero intenso recorrido que lo llevó por lugares emblemáticos de la Ciudad de México y sus alrededores.

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- I'm a Blackstar. <https://i.pinimg.com/originals/27/b2/bb/27b2bbfb6d8a944b2a6cbffdb4fccda2.jpg>

- *Lazarus*, inspirada en la novela de 1963 *El hombre que cayó a la Tierra*, de Walter Tevis, se centra en el personaje de Thomas Newton (célebremente interpretado por David Bowie en la adaptación cinematográfica de 1976, dirigida por Nicolas Roeg) un extraterrestre que aterriza en la Tierra mientras busca la forma de enviar agua a su planeta, asolado por la sequía. 2016.



Long Live Rock!!
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con un tiraje de 500 ejemplares.
Cuidado de la edición: Ángeles Godínez Guevara
Diseño editorial: Sergio Cortés Becerril

La música ha sido un recurso muy socorrido para enseñar y aprender no sólo el lenguaje, sino la cultura detrás de él. Los y las estudiantes pueden identificarse con el rock por los temas que este género aborda, el cual ha influido a la sociedad contemporánea y a su vez ha sido influenciado por ésta, tocando tópicos universales que la mayoría de los jóvenes reconoce. El objetivo de este libro es que los estudiantes aprendan vocabulario, tanto de las canciones como de los artículos, para que lo incorporen al conocimiento que están adquiriendo en el estudio de esta lengua y se puedan expresar más ampliamente. Se espera también que los ejercicios de *listening* ayuden a los estudiantes a mejorar la habilidad auditiva. Con este libro de ejercicios, esperamos que se atienda a una mayor población estudiantil de la UACM, porque la utilidad de este material es para que los estudiantes lo puedan usar en donde quieran y a la hora que quieran. El libro se puede usar en cualquiera de los tres niveles de los cursos de inglés. No hay ejercicios de *pre-reading*, *pre-listening*, *post-reading* y *post-listening* para darle libertad de cátedra a los docentes que quieran incorporar el libro a sus actividades en el aula. De esta manera, los profesores podrán realizar cualquier tipo de actividades pre- o post- que se les ocurra, sin que tengan que limitarse a actividades ya incluidas en el libro. No se incluyen las respuestas porque las y los profesores pueden proporcionarlas al final del ejercicio.



Alejandro Torres Melo es profesor de inglés y amante del rock. Realizó la licenciatura y la maestría en la Enseñanza del Inglés como Lengua Extranjera. Ha dado clases en escuelas de inglés, empresas, y universidades y ha sido también traductor independiente. Colaboró como coproductor, guionista, musicalizador y locutor en diversos programas de rock, para Radio Educación y para la estación de radio Rock 101. Fue miembro fundador y baterista del grupo de rock Los Perros (1979-1995), que a lo largo de su trayectoria en la Ciudad de México alternaron con bandas entre las que destacan Tex-Tex, el Tri, Botellita de Jerez, Santa Sabina, Real de Catorce y Sergio Arau, entre otros. Actualmente se desempeña como profesor-investigador de tiempo completo en la Academia de Inglés en la Universidad Autónoma de la Ciudad de México. En la foto, junto con el baterista de King Crimson, Pat Mastelotto, en agosto de 2017, después de uno de sus conciertos en el Teatro Metropolitano.

