

AAD

- ① THE HORIZONTAL BOP
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A G A I N S T T H E W I N D

Bob Seger
&
The Silver Bullet Band



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PRINTED IN U.S.A.

All Songs Written by Eric Seger
All Selections Published by Gear Publishing Co. JAGCAP

"The Horizontal Bop" and "You'll Accompany Me"
Produced by BOB SEGER and PUNCH
Recorded at Criteria Studios, Miami, Fla.
Engineered by John Amos

"The Horizontal Bop" mixed by Steve Melton at Muscle Shoals Sound Studios, Sheffield, Alabama
"You'll Accompany Me" mixed by John Amos, Bob Seger and Punch at Capitol Studios, Hollywood, California

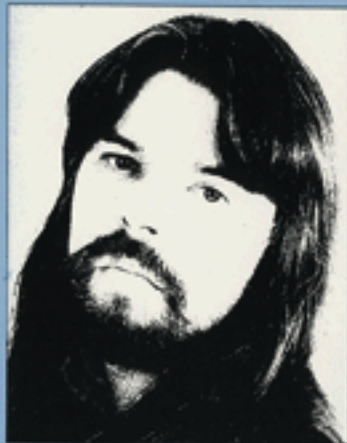
"No Man's Land," "Long Train Saver Line," "Good For Me,"
"The Luke" and "Shinin' Brightly" recorded at Muscle Shoals Sound Studios, Sheffield, Alabama
Produced by BOB SEGER and THE MUSCLES SHOALS BIRTHDAY SECTION
Engineered by Steve Melton

"Good For Me" mixed by Steve Melton at Muscle Shoals Sound Studios
"No Man's Land," "Long Train Saver Line" and "Shinin' Brightly" mixed by John Amos, Bob Seger and Punch at Capitol Studios
"The Luke" mixed by Bill Szymczyk at Bayshore Studios, Coconut Grove, Fla.

"Her Strut," "Against the Wind" and "Betty Lou's Gettin' Out Tonight" produced, engineered and mixed by Bill Szymczyk at Bayshore Studios

Mastered by Wally Traugott at Capitol Records
Special Thanks to John Rapp and David Cole

Performing on "The Horizontal Bop," "You'll Accompany Me," "Her Strut," "Against the Wind" and "Betty Lou's Gettin' Out Tonight" is The Silver Bullet Band which consists of Bob Seger - lead vocals, guitar, Drew Abbott - lead guitar, Alto Reed - saxophones, Chris Campbell - bass, David Weigarden - drums, percussion



Bob Seger & The Silver Bullet Band



1 David Weigarden



Alto Reed



Chris Campbell



Drew Abbott

Performing on "No Man's Land," "Long Train Saver Line," "Good For Me," "The Luke" and "Shinin' Brightly" is The Muscle Shoals Rhythm Section consisting of Bony Beckert - piano, Randy McCormick - organ, Pete Carr - lead guitar, Jimmy Johnson - guitar, David Hood - bass guitar, Roger Hawkins - drums, percussion

Don Henley, Glenn Frey and Timothy B. Schmit (appear courtesy of Asylum Records) - backing harmony vocals on "The Luke"
Glenn Frey and Bob Seger sing backing harmony vocals on "Against the Wind"

Bill Payne (appears courtesy of Warner Bros. Records, Inc.) - piano, synthesizer and organ on "You'll Accompany Me"
Max "Dr. Jekyll" Steinerback - piano on "The Horizontal Bop"

Paul Harris - piano and organ on "Against the Wind" and piano on "Betty Lou's Gettin' Out Tonight"
Laura Creeme, Linda Dillard and Ginger Blake - backing vocal harmony on "You'll Accompany Me," "Good For Me" and "Shinin' Brightly"

Doug Riley - synthesizer on "No Man's Land"
Sam Dayton - percussion on "You'll Accompany Me"

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Painting: Jim Warren

Photography: Tom Bart



THE HORIZONTAL BOP

Intro guitar solo - Bob Seger
Center guitar solo - Drew Abbott
Ending guitar solo - Bob Seger
Sax solo - Alto Reed

Wally's gettin' anxious thinkin' 'bout tonight
Bruce is all spitty lookin' wicked lookin' right
Eddie's gettin' spruced
And Donna's gettin' loose
They're passin' round the bottle
And they're gettin' good and juiced
B.G.'s winin' dinin' checkin' talent of the club
Skipper's hauntin' second lookin' forward to his rub
The busters from the country
And the hitters from the shop
Everybody wants to do the Horizontal Bop

Someone bring the records
Someone get the brew
Someone get a house
Buddy we'll know what to do
Someone tell the ladies
Someone make a deal
If we can't find a house
Then someone better find a field
Grass is good as carpet
Anywhere is fine
It's time to get to rockin'
Babe it's time to make it shine
Tell 'em we'll be dancin'
Dancin' till we drop
It's time to get down and do the Horizontal Bop

They're fillin' up the corners
They're fillin' up the streets
You can feel the tension
You can almost feel the heat
The music's gettin' louder
The beat's gettin' fast
Summer's finally made it
Yeah it's finally here at last
The pony cars are cruisin' on Woodward Avenue
Go and try to pass 'em
They'll smoke you if you do
The whole town's shakin' from the bottom to the top
Everybody wants to do the Horizontal Bop
The busters from the country
And the hitters from the shop
Everybody wants to do the Horizontal Bop

Tell 'em we'll be dancin'
Dancin' till we drop
Everybody wants to do the Horizontal Bop
YOU'LL ACCOMPANY ME

A gypsy wind is blowing warm tonight
The sky is starin' and the time is right
And still you're telling me you have to go
Before you leave there's something you should know
Yeah something you should know babe

I've seen you smiling in the summer sun
I've seen your long hair flying when you run
I've made my mind up that it's meant to be
Someday lady you'll accompany me
Someday lady you'll accompany me
Out where the rivers meet the sounding sea
You're high above me now
You're wild and free oh, but
Someday lady you'll accompany me
Someday lady you'll accompany me

Some people say that love's a losing game
You start with fire
But you lose the flame
The ashes smoulder
But the warmth's soon gone
You end up cold and lonely on your own
I'll take my chances babe
I'll risk it all
I'll win your love
Or I'll take the toll
I've made my mind up girl
It's meant to be

Someday lady you'll accompany me
Someday lady you'll accompany me
It's written down somewhere
It's got to be
You're high above me
Flying wild and free
Oh but someday lady you'll accompany me
Someday lady you'll accompany me
Someday lady you'll accompany me
Someday lady you'll accompany me
Out where the rivers meet the sounding sea
I feel it in my soul
It's meant to be
Oh someday lady you'll accompany me

HER STRUT •

Guitar solo - Bob Seger



She's totally committed
To major independence
But she's a lady through and through
She gives them quite a battle
All that they can handle
She'll bruise some
She'll hurt some too
But oh they love to watch her strut
Oh they do respect her but
They love to watch her strut

Sometimes they'll want to leave her
Just give up and leave her
But they would never play that scene
In spite of all her talking
Once she starts in walking
The lady will be all they ever dreamed
Oh they'll love to watch her strut
Oh they'll kill to make the cut
They love to watch her strut
Yeah love to watch her strut
Watch her strut

NO MAN'S LAND

Guitar solo at end - Bob Seger

Headin' in or headin' out
Standing on the shore
Pause a moment to reflect
Which trip costs you more
Between the ever restless crowds
And the silence of your room
Spend an hour in no man's land
You'll be leaving soon

Victims come and victims go
There's always lots to spare
One victim lives the tragedy
One victim stops to stare
And still another walks on by
Pretending not to see
They're all out there in no man's land
'Cause it's the safest place to be

But sanctuary never comes
Without some kind of risk
Illusions without freedom
Never quite add up to bliss
The haunting and the haunted
Play a game no one can win
The spirits come at midnight

And by down they're gone again
And so it seems our destiny
To search and never rest
To ride that ever changing wave
That never seems to crest
To shiver in the darkest night
Afraid to make a stand
And then go back and do our time
Out there in no man's land

LONG TWIN SILVER LINE

Guitar solo - Pete Carr

Well the big train keeps on rolling
Rolling on down the track
And the way she's moving buddy
I don't believe she's ever coming back
The fireman's smoking a big cigar
Sipping Lafite Rothschild Bordeaux
And the engineer's so happy
He's just a-letting that whistle blow

She keeps a-rolling
She keeps a-rolling
She keeps a-rolling on proud and fine
She keeps a-rolling
She keeps a-rolling
Down that long twin silver line

Well she just blazed through Chicago
Norestop to L.A.
And the way she's steaming buddy
You better not get in her way
She's got the finest fastest pulling twin diesels
She's got ninety three cars in tow
She's gonna be on time
All the way down the line
Come the rain hail sleet or snow

She keeps a-rolling
She keeps a-rolling
She keeps a-rolling on right on time
She keeps a-rolling
She keeps a-rolling
Down that long twin silver line
Rolling on down the line
And she just passed in Chicago
Rolling into Kansas too
Rolling into Denver
Doing all she'll do
And she hangs a big left in Salt Lake City

Southwest to the Nevada line
Rolling into California
Right on time
Rolling on down the line

AGAINST THE WIND *

Piano solo - Paul Harris
Guitar solo - Drew Abbott

Seems like yesterday
But it was long ago
Joney was lovely
She was the queen of my nights
There in the darkness
With the radio playing low
And the secrets that we shared
The mountains that we mowed
Caught like a wild fire out of control
Till there was nothing left to burn
And nothing left to prove
And I remember what she said to me
How she swore 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 then
Against the wind
We were runnin' against the wind
We were young and strong
We were runnin' against the wind
And the years rolled slowly past
And I found myself alone
Surrounded by strangers I thought were my friends
I found myself further and further from my home
And I guess I lost my way
There were oh so many roads
I was living to run
And running to live
Never worried about paying
Or even how much I owed
Moving eight miles a minute
For months at a time
Breaking all of the rules that would bend
I began to find myself searching
Searching for shelter again and again
Against the wind
Little something against the wind
I found myself seeking shelter against the wind
Well those drifters days are past me now

I've got so much more to think about
Deadlines and commitments
What to leave in
What to leave out
Against the wind
I'm still runnin' against the wind
I'm older now but still runnin' against the wind
Well I'm older now
And still runnin' against the wind
Against the wind

GOOD FOR ME

She's no good at being phony
She never tells a good lie
She knows just when to let me be
She always knows when I'm too high
She's never out in front of me
Or way too far
Too far behind
She's always right beside me
Right in the good piece of the time
She's so good for me So good for me
She's so good for me
Good for me yeah

Oh, and when I call her at midnight
Oh, the lady she knows just what to say
She says the words I long to hear
Oh yeah, 'cause that's her way
She knows just what to say
To make me want to stay
'Cause that's her way
She's good for me
Oh, so good for me
She's sure enough good for me yeah
So good so good so good
She's so good for me oh yeah
She's so good for me
Oh the lady
She's so good for me
Good for me

BETTY LOU'S GETTIN' OUT TONIGHT *

Guitar solo - Drew Abbott
Sax solo - Alito Reed

Have you heard the news
It's all over town
If you ain't heard it boys
You better sit down

I got the story here
It's hot off the press
Brace yourself now
And take a deep breath
Grab a hold of something
Hold on tight
Betty Lou's gettin' out tonight
First heard the rumor down on 12th and Main
The poor druggist he was going insane
His stuff is selling out like never before
He finally had to up and close the store
All the boys were getting ready to fight
Betty Lou's gettin' out tonight
Betty Lou's gettin' out tonight
Betty Lou's gettin' out tonight
She was bad
Her mamma got mad
But now her mamma says it's alright
All the boys are getting ready and right
Betty Lou's gettin' out tonight
Betty Lou
Betty Lou
It's all true
It's really true
What do you think about that boys

FIRE LAKE

Who's gonna ride that chrome three wheeler
Who's gonna make that first mistake
Who wants to wear those gypsy leathers
All the way to Fire Lake
Who wants to break the news about Uncle Joe
You remember Uncle Joe
He was the one afraid to cut the coke
Who wants to tell poor Aunt Sarah
Joe's run off to Fire Lake
Joe's run off to Fire Lake
Who wants to brave those bronze beauties
Lying in the sun
With their long soft hair falling
Flying as they run
Oh they smile so shy
And they flirt so well
And they lay you down so fast
Till you look straight up and say
Oh lord
Am I really here at last

Who wants to play those eights and aces
Who wants a raise
Who needs a stake
Who wants to take that long shot gamble
And head out to Fire Lake
Head out
Who wants to go to Fire Lake
And head out
Who wants to go to Fire Lake
Head out
Out to Fire Lake
Who's gonna do it

SHININ' BRIGHTLY Sax solos — Alto Reed

Well, it's shinin' brightly
It's lookin' pretty right
From the early morning
Till real real late at night
It's lookin' pretty good today
The dark clouds are rollin' away
Oh and it's shinin' brightly
And I think it's gonna be okay
Well, it's startin' to feel good again
You and me
Startin' to feel real good today
Just the way it used to be
Future's lookin' good at last
Rough times are all in the past
Oh and it's shinin' brightly
And I think it's gonna last
I think it's gonna last
Oh yeah
Well, it's shinin' brightly
I don't think there's too much doubt
This time baby
I think we got it all worked out
Lookin' pretty good today
The dark clouds are rollin' away
And it's shinin' brightly
I think we're on our way
It's a nice change
Feeling pretty good at last
Rough times are all in the past
Oh, and it's shinin' brightly
I think it's gonna last
Oh, it's gonna be okay
Okay



The Compact Disc Digital Audio System offers the best possible sound reproduction — on a small, convenient sound-carrier unit. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. This recording technology is identified on the back cover by a three-letter code:

- DDO** = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).
- ADD** = analogue tape recorder used during session recording, digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).
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In storing and handling the Compact Disc, you should apply the same care as with conventional records. No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust, or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc.

If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

Le système Compact Disc Digital Audio permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique. Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser-optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres:

- DDO** = utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.
- ADD** = utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.
- AAD** = utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microcassette. Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'échouffe pas. Tout produit nettoyant, solvant ou abrasif doit être proscrire. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

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- DDO** = digitales Tonbandgerät bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Überspielung.
- ADD** = analoges Tonbandgerät bei der Aufnahme, digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung.
- AAD** = analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung, digitales Tonbandgerät bei der Überspielung.

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