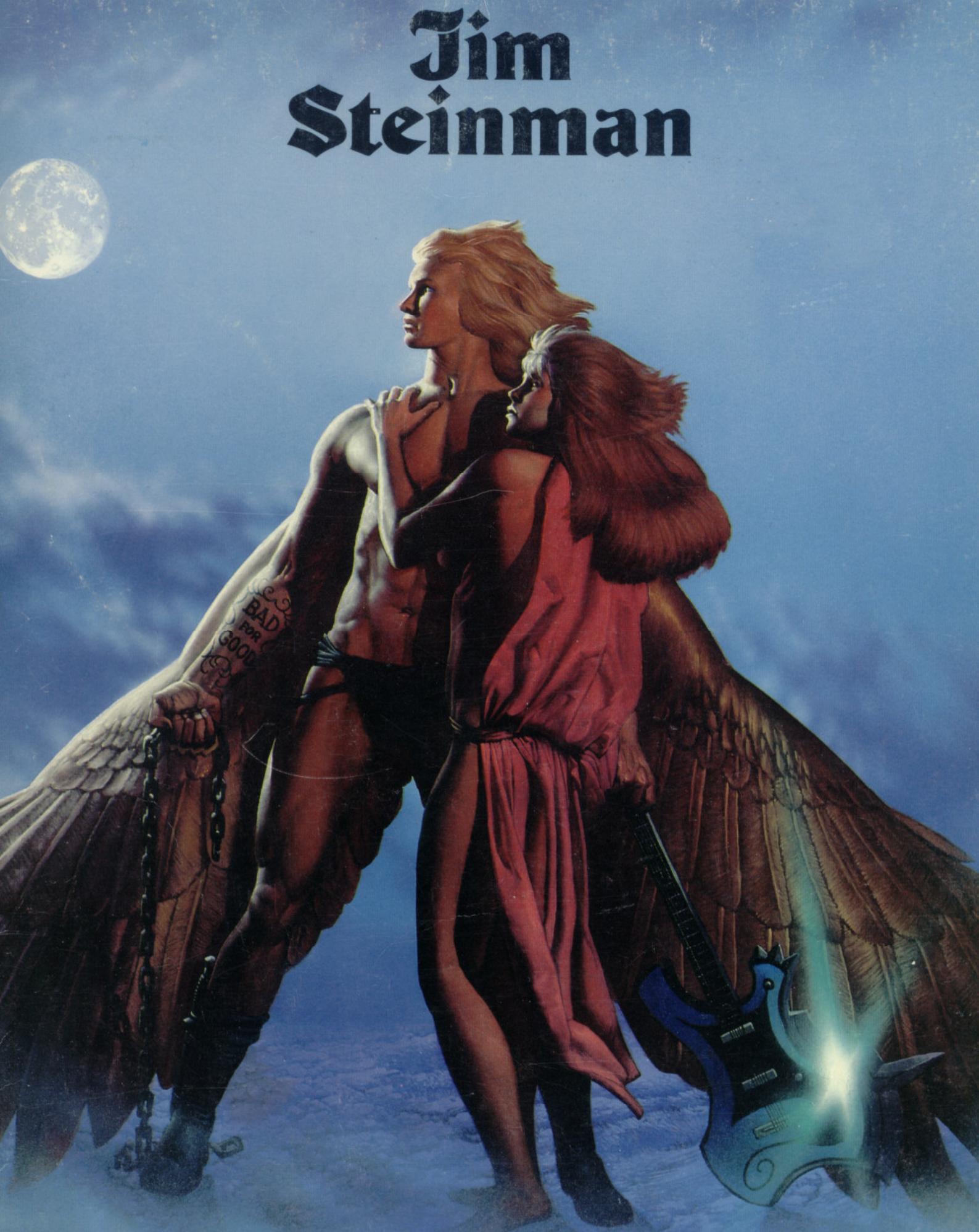
Jim Steinman



I know that I'm gonna be like this forever I'm never gonna be what I should
And you think that I'll be bad for just a little while
But I know that I'll be **Bad For Good**

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Cover Art: Richard Corben
Photography:
Back Cover - Don Hunstein **Page 1** - © 1981 Lynn Goldsmith

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J I M S T E I N M A N

Jim Steinman wrote and arranged all the songs on Meat Loaf's debut LP, *Bat Out of Hell*, which has sold over eight million copies since its release.

Steinman first met Meat Loaf when he auditioned Meat for a part in his show "More Than You Deserve." Meat got the part and they began working together. After a short tour for both with the National Lampoon Show, Steinman and Meat Loaf got right down to doing *Bat Out of Hell.*

Now, Jim Steinman has just released *his* first solo album for Cleveland International/Epic Records. Entitled *BAD FOR GOOD* the album was co-produced by Steinman and Todd Rundgren (who also produced *Bat Out of Hell*). In line with its lyrical imagery, the LP utilizes every recording technique possible in an attempt to create a sweeping cinematic impact via the style of writing, performances and production. *BAD FOR GOOD* contains almost 65 minutes of music. There are ten selections on the album, all exploring the outer reaches of soaring rock & roll, with dramatic and virtuosic performances from Steinman and a spellbinding group of musicians. The cast of characters include Todd Rundgren on guitars and background vocals, Roy Bittan and Max Weinberg of Bruce Springsteen's "E Street Band" on piano and drums, Ellen Foley (who performed "Paradise By the Dashboard Light" with Meat Loaf on *Bat Out of Hell*), Rory Dodd, singing several featured vocals, Karla deVito (who performed "Paradise By the Dashboard Light" and many other Steinman songs on tour with Meat Loaf), the Blues Brothers' horn section and the entire New York Philharmonic Orchestra. The famed orchestra is featured in a stunning instrumental prologue to the album, "The Storm," which was recorded at Lincoln Center in New York with 105 musicians.

(Steinman got along so well with the Philharmonic that they expressed a strong interest in going out on tour with him, but he decided against it after discovering that they had a terrible reputation for trashing hotel rooms and picking up wayward high school kids whenever they went out on the road).

The lyrics of all the songs are rich and vivid, and are often chillingly explicit, in terms of their mythic power, relentless drive, humor, visual imagery and unrestrained romantic and/or sexual passion. As he puts it, "It is a very *unleashed* record!" It is ultimately an album of anthems — these songs are calls to action, cries against passivity, initiations by fire, doorways flung open, altars uncovered. . .

("Steinman" is a name derived from the German. . . In that language the name "Steinman" is literally translated as "Rock Man.")

Jim Steinman was born in New York but spent a lot of his early life in Claremont, California, near Los Angeles. An avid, though not very accomplished surfer, he remembers dying his hair blond one summer, "It was some product Clairol put out once, designed for men. My hair turned a bizarre yellow-orange. It looked a little like W.C. Fields' liver."

He moved to New York right before entering high school, and then enrolled in Amherst College in Massachusetts. While still in college, Steinman wrote the book, music and lyrics for a spectacular play, "The Dream Engine." He also starred in the show, which was seen by Joseph Papp, the head of the New York Shakespeare Festival. During intermission Papp bought the rights to "The Dream Engine," and planned to open it in New York at the Delacorte Theater in Central Park, later moving it to Broadway. But city officials advised him that it was "far too raunchy, sexually explicit and violent to be performed in an open public place, owned by the city."

Steinman claims to have blotted out most of his college days. He remembers being kicked out four times and talking his way back in each time. And he also remembers the following conversation, which actually took place:

Scene (Amherst College)

Dean of Students: "Jim, I see here on your record that you received a mark of 33 in Physics and a 17 in Calculus. Now how do you explain that?"

Steinman: "Well, I guess I've always been better in Science than Math."

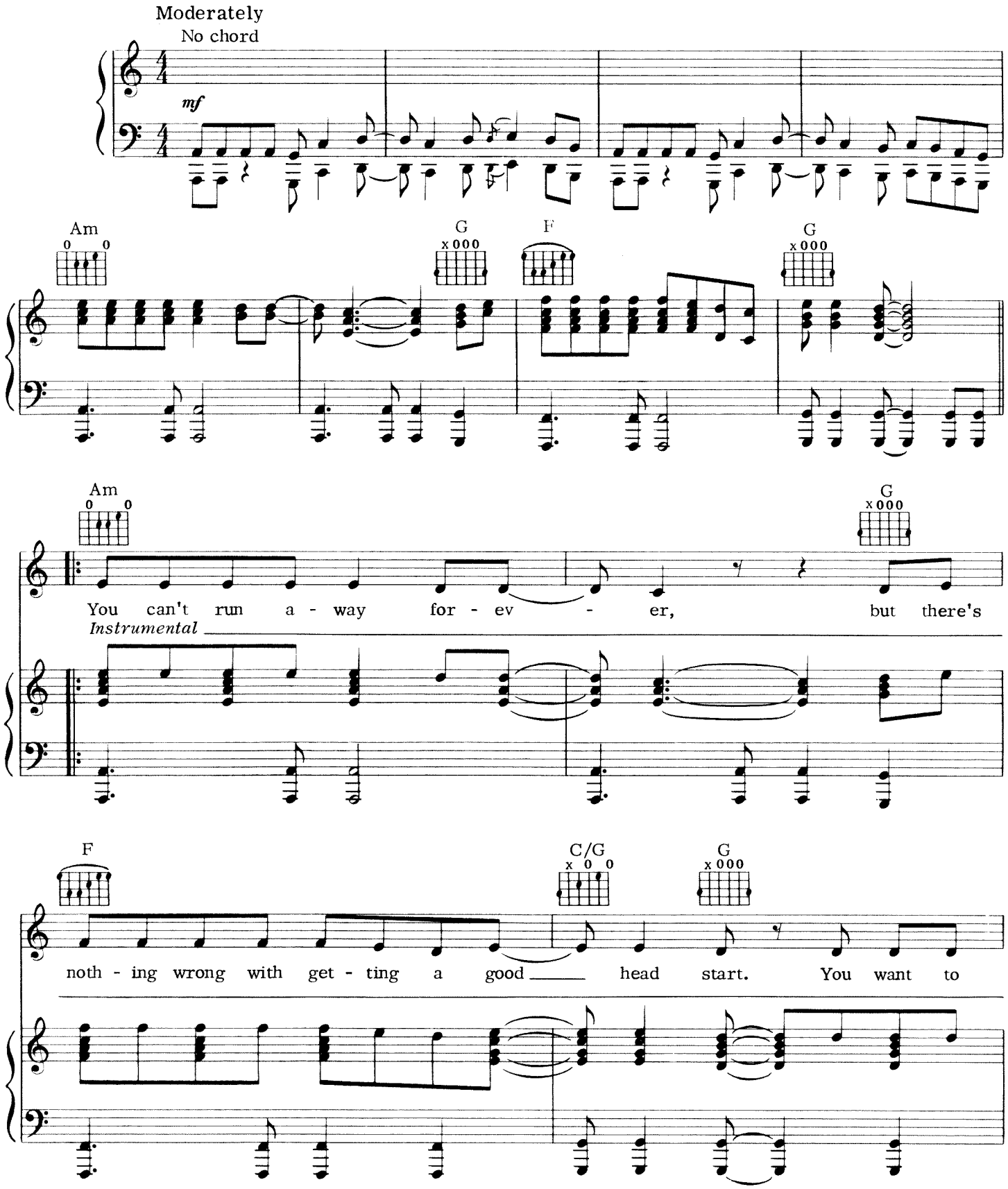
Ever the creative individual, Steinman is currently working on developing film projects from many of the songs on *BAD FOR GOOD*. "Love and Death and An American Guitar" provides the opening sequence of "GUITAR," a film being produced for Warner Brothers by Steinman and David Sonenberg, his manager. The film is the life story of one Fender electric guitar, spanning the years 1954-1986. It is narrated by the guitar.

"The Storm," "Lost Boys and Golden Girls," "Bad for Good" and "Surf's Up" are all part of "Neverland," Steinman's dream-project—a massive science-fiction/rock & roll musical suggested by "Peter Pan." He is just beginning to write the screenplay now.

In addition to all this, Steinman wrote all the songs on Meat Loaf's forthcoming new album, which he also co-produced with Meat, Jimmy Iovine and Stephan Galfas.

ROCK AND ROLL DREAMS COME THROUGH

Words and Music by
JIM STEINMAN



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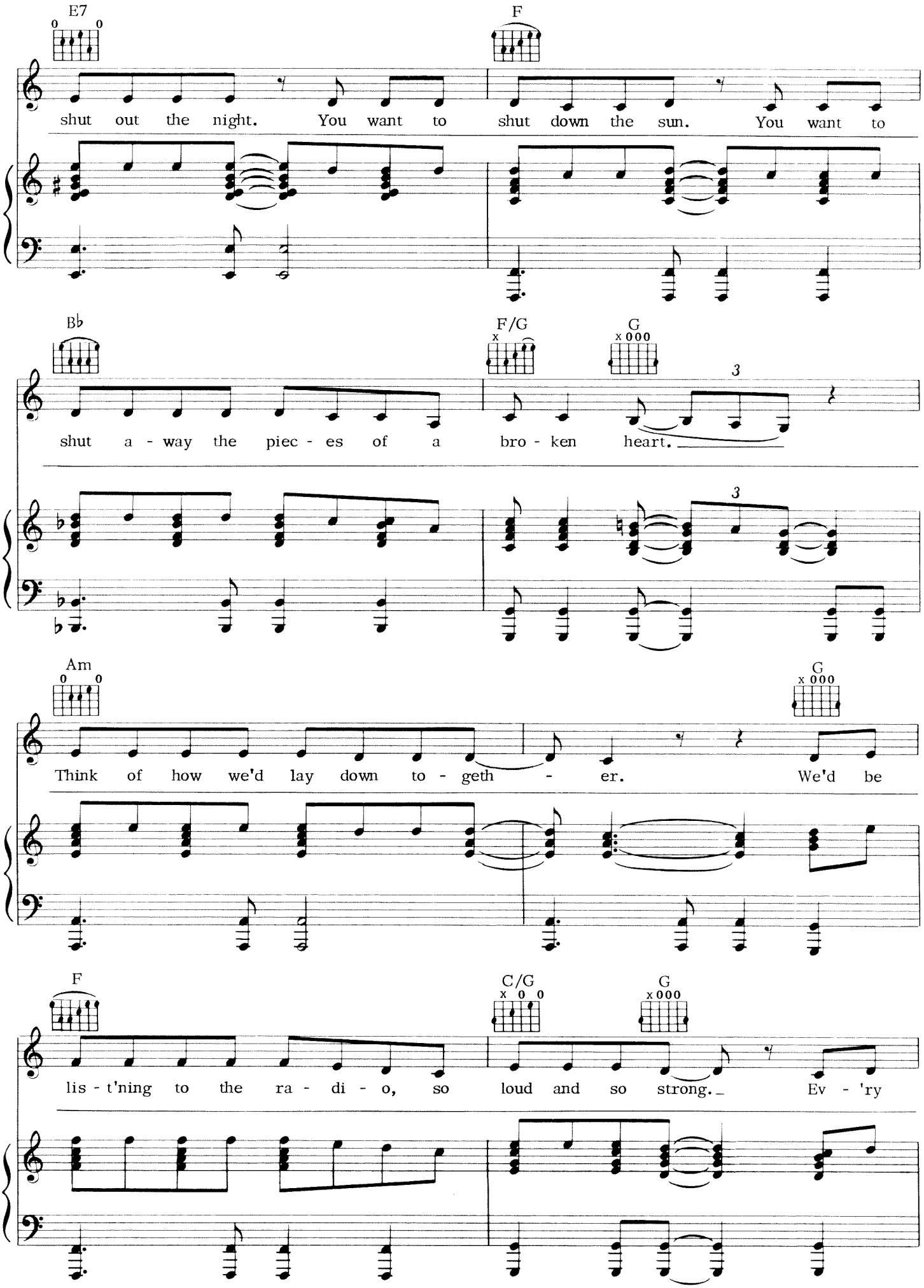
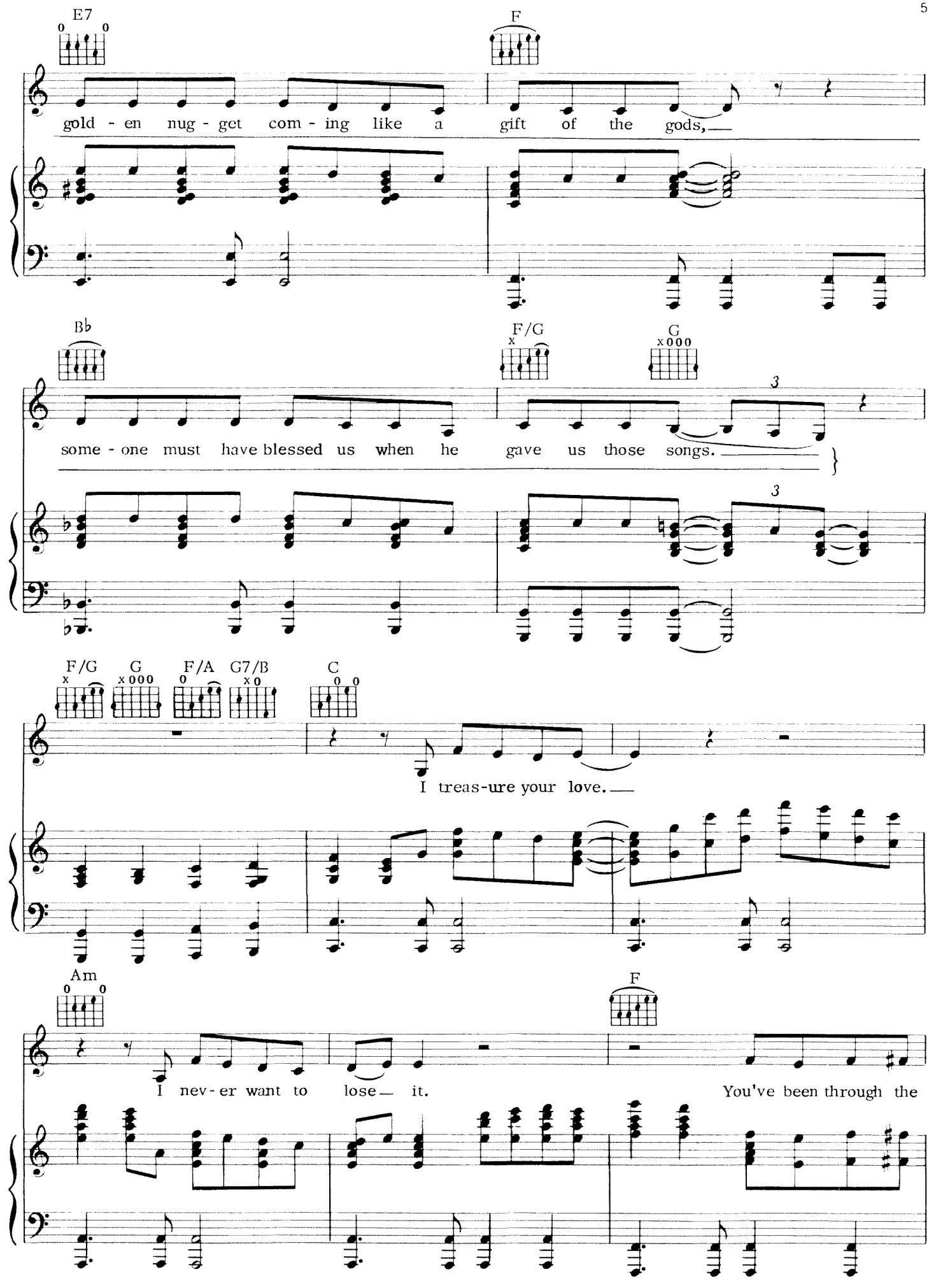
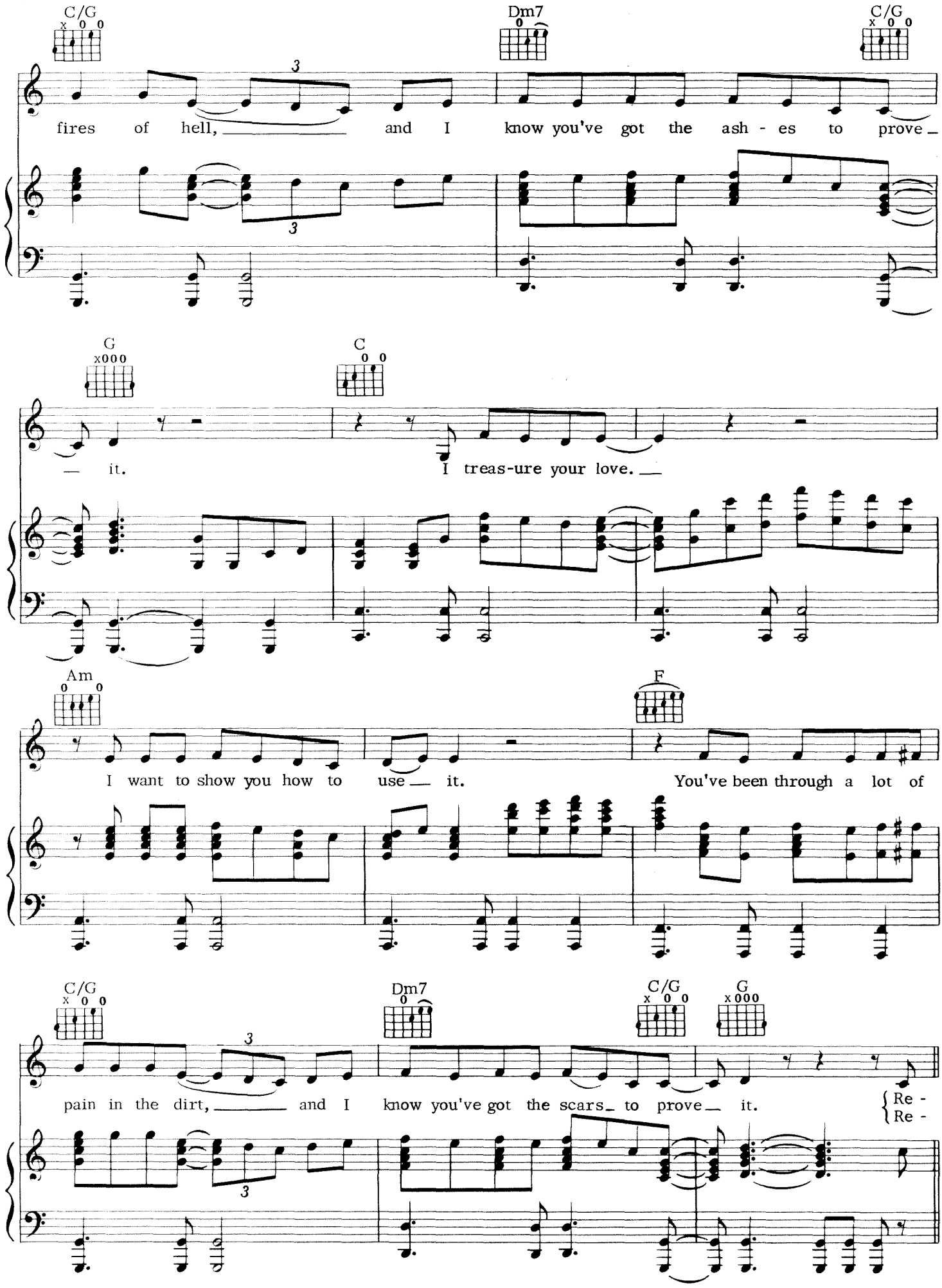
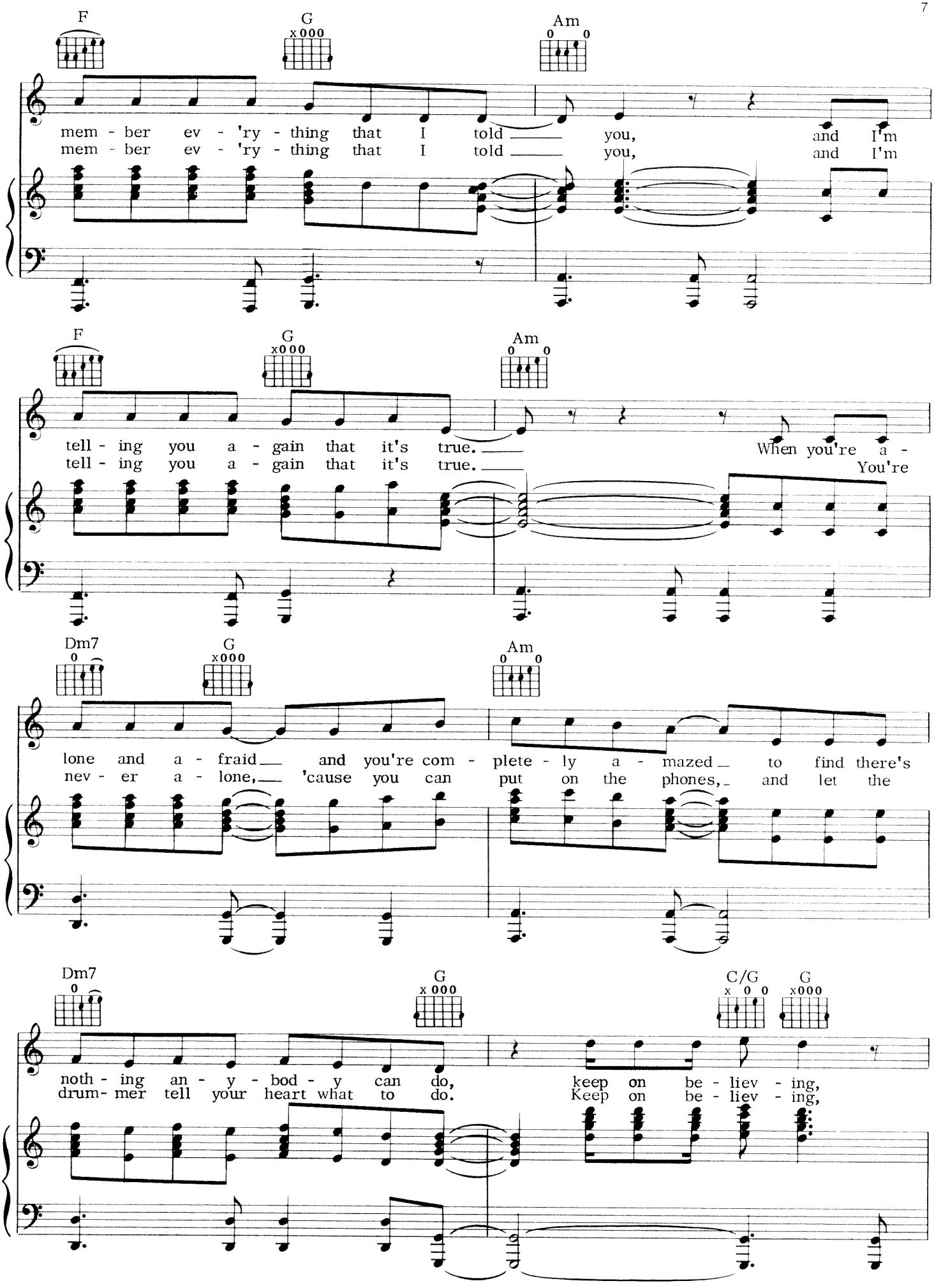
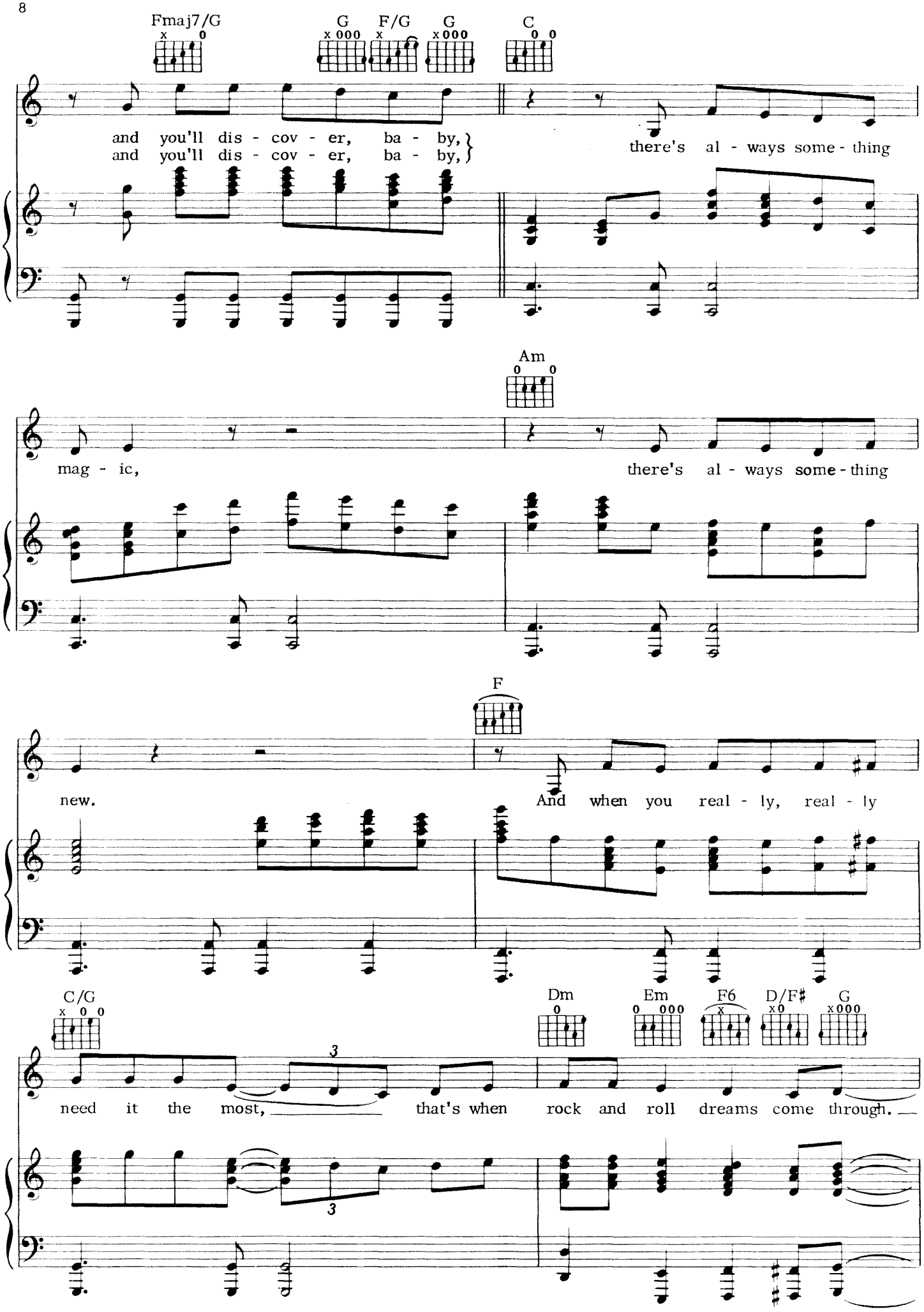
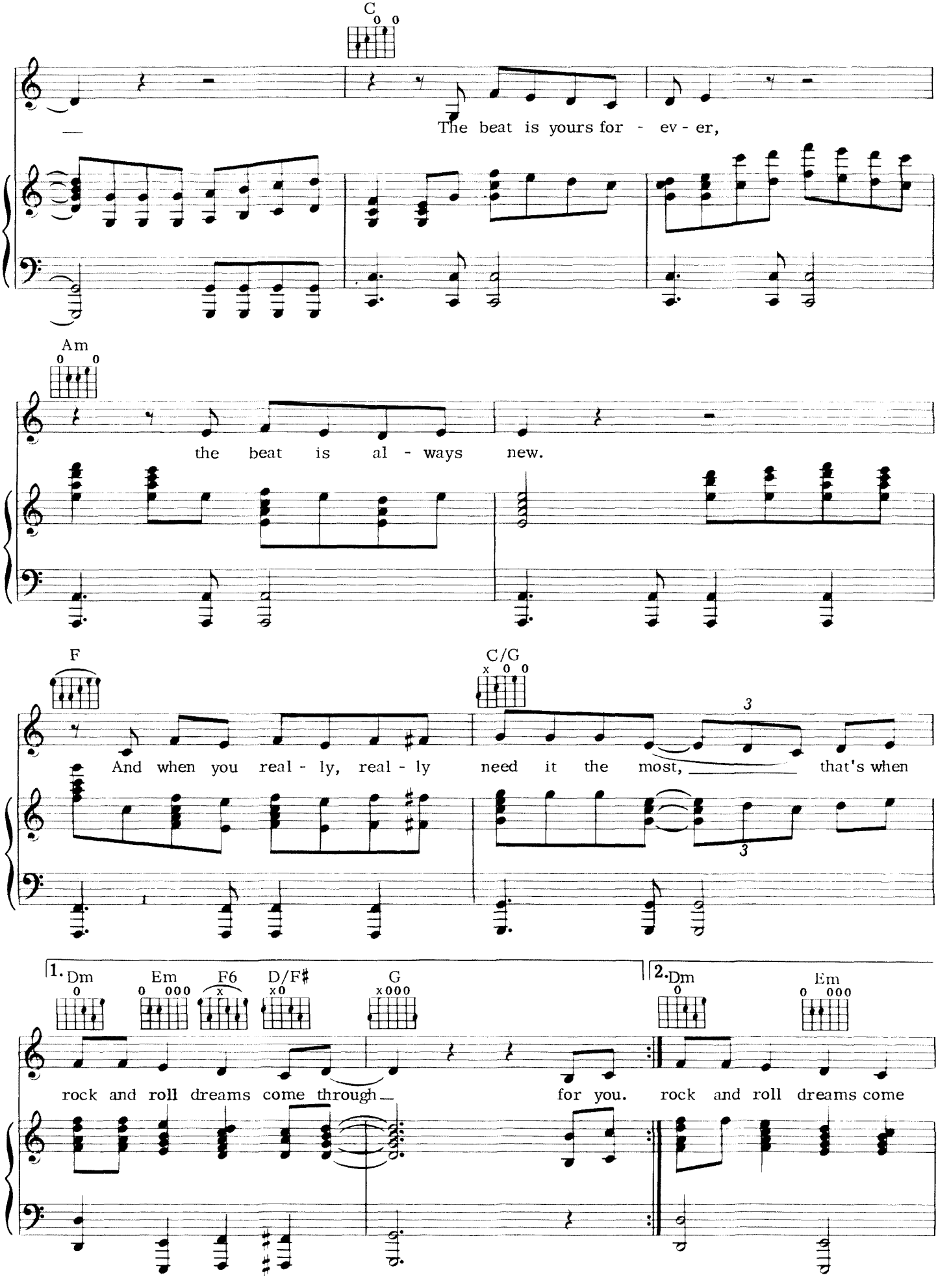

E7
F
shut out the night. You want to shut down the sun. You want to
B♭
F/G
G
shut a - way the piec - es of a bro - ken heart.
3
3
Am
G
Think of how we'd lay down to - geth - er. We'd be
F
C/G
G
lis - t'ning to the ra - di - o, so loud and so strong. Ev - 'ry

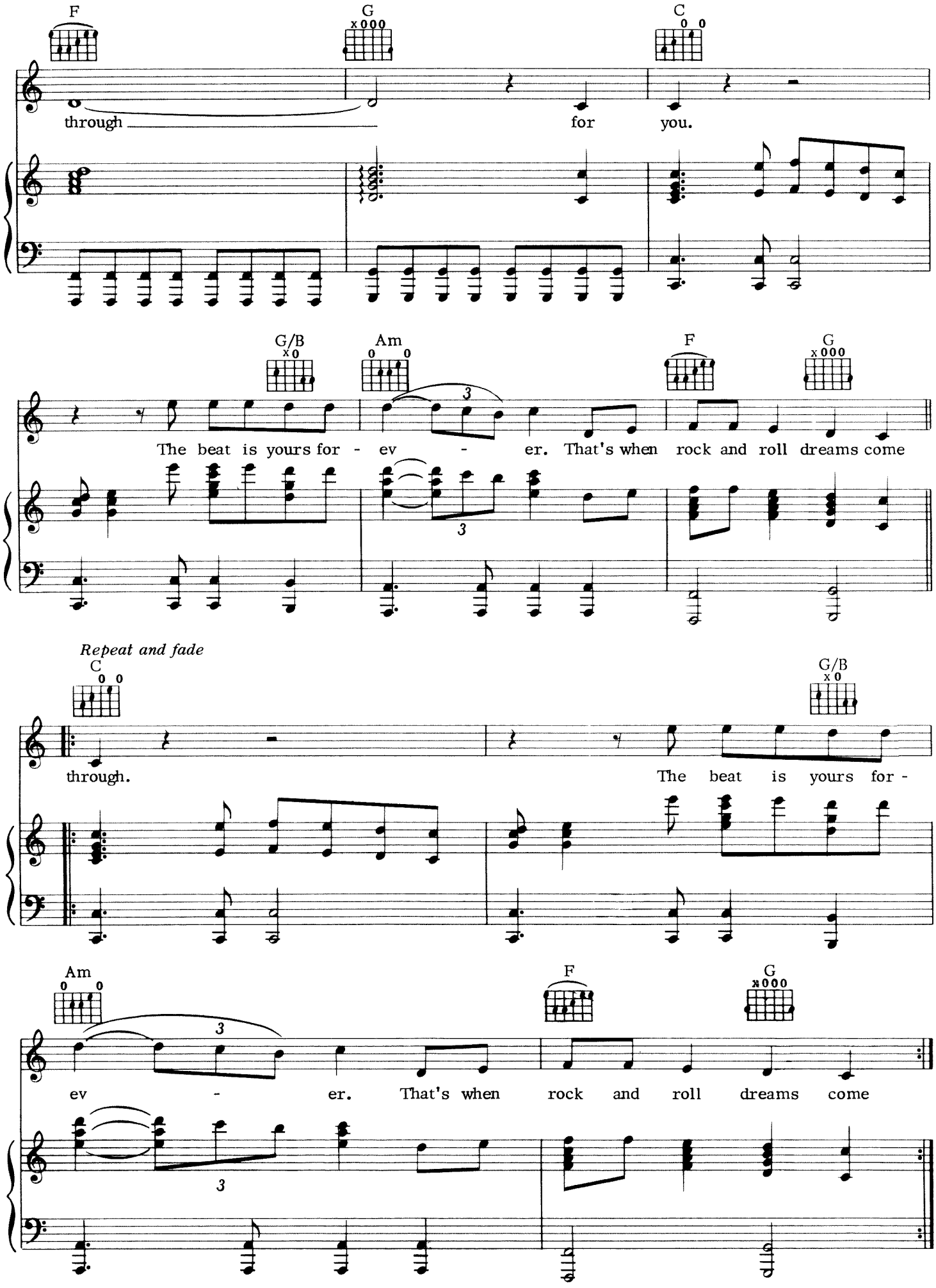

E7
F
gold - en nug - get com - ing like a gift of the gods,
B♭
F/G
G
some - one must have blessed us when he gave us those songs.
3
3
F/G
G
F/A
G7/B
C
I treas-ure your love.
Am
F
I nev-er want to lose it.
You've been through the


C/G
Dm7
C/G
fires of hell, and I know you've got the ash - es to prove
G
C
it. I treas-ure your love.
Am
F
I want to show you how to use it. You've been through a lot of
C/G
Dm7
C/G
G
pain in the dirt, and I know you've got the scars to prove it.
Re -
Re -


F
G
x000
Am
0 0
mem - ber ev - 'ry - thing that I told you, and I'm
mem - ber ev - 'ry - thing that I told you, and I'm
F
G
x000
Am
0 0
tell - ing you a - gain that it's true. When you're a -
tell - ing you a - gain that it's true. You're
Dm7
0
G
x000
Am
0 0
lone and a - fraid and you're com - plete - ly a - mazed to find there's
nev - er a - lone, 'cause you can put on the phones, and let the
Dm7
0
G
x 000
C/G
x 0 0
G
x000
noth - ing an - y - bod - y can do, keep on be - liev - ing,
drum- mer tell your heart what to do. Keep on be - liev - ing,

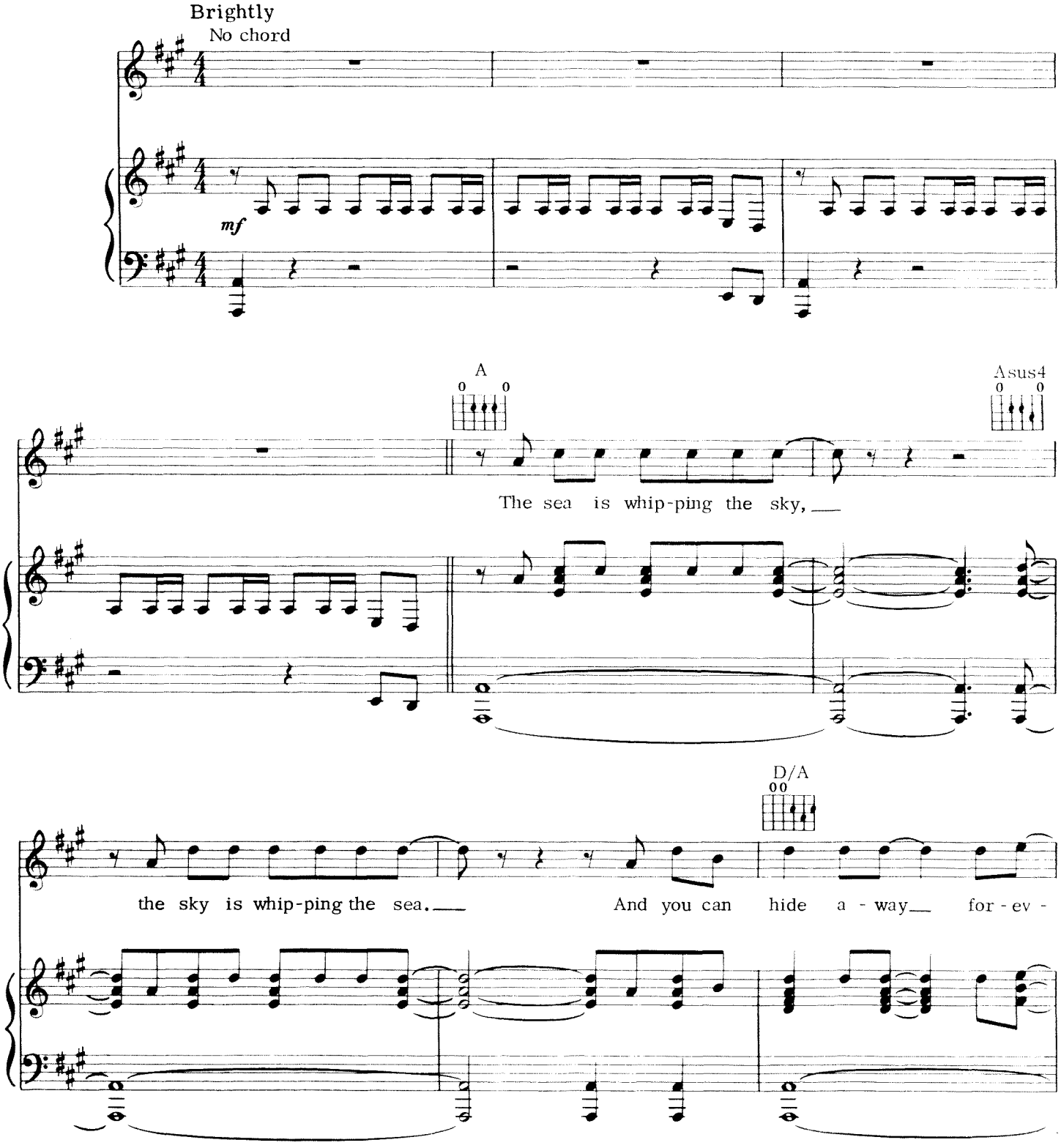

Fmaj7/G
G
F/G
G
C
and you'll dis - cov - er, ba - by,
and you'll dis - cov - er, ba - by,
there's al - ways some - thing
Am
mag - ic,
there's al - ways some - thing
F
new.
And when you real - ly, real - ly
C/G
Dm
Em
F6
D/F♯
G
need it the most,
that's when rock and roll dreams come through.


C
The beat is yours for - ev - er,
Am
the beat is al - ways new.
F
C/G
And when you real - ly, real - ly need it the most, that's when
1. Dm
Em
F6
D/F♯
G
rock and roll dreams come through for you.
2. Dm
Em
rock and roll dreams come


F
G
C
through
for
you.
G/B
Am
F
G
The beat is yours for - ev - er. That's when rock and roll dreams come
Repeat and fade
C
G/B
through.
The beat is yours for -
Am
F
G
ev - er. That's when rock and roll dreams come

BAD FOR GOOD

Words and Music by
JIM STEINMAN



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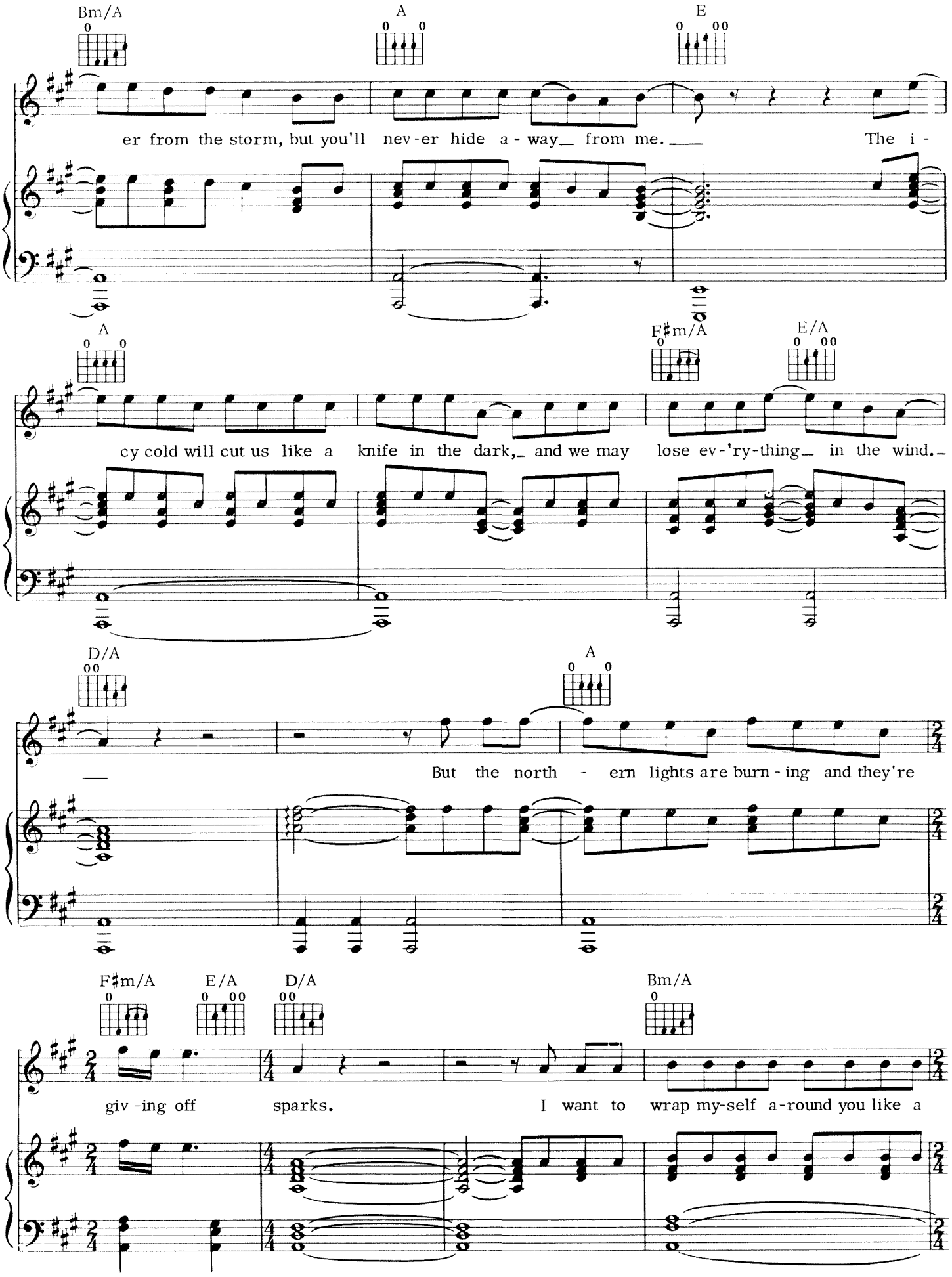
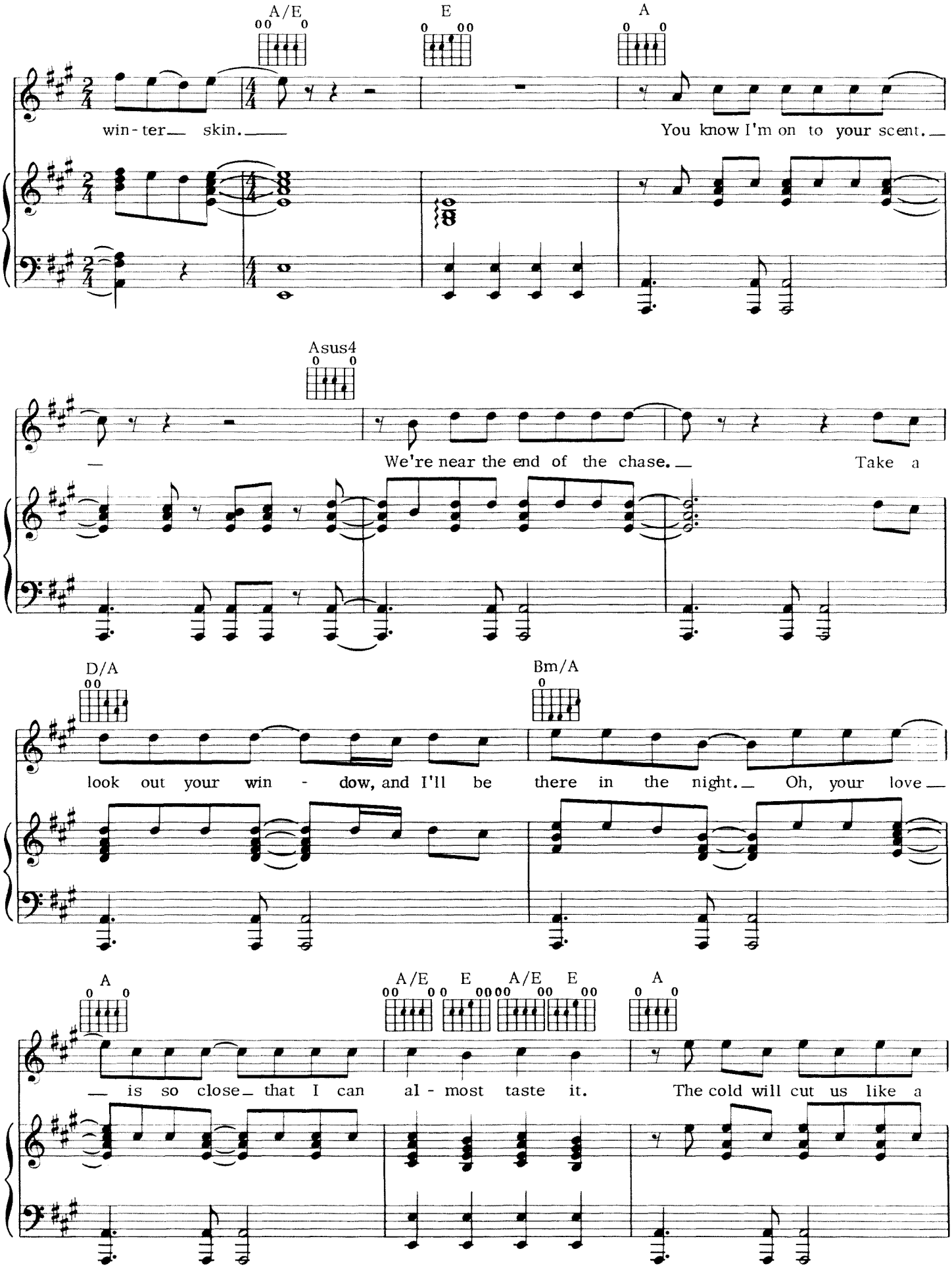
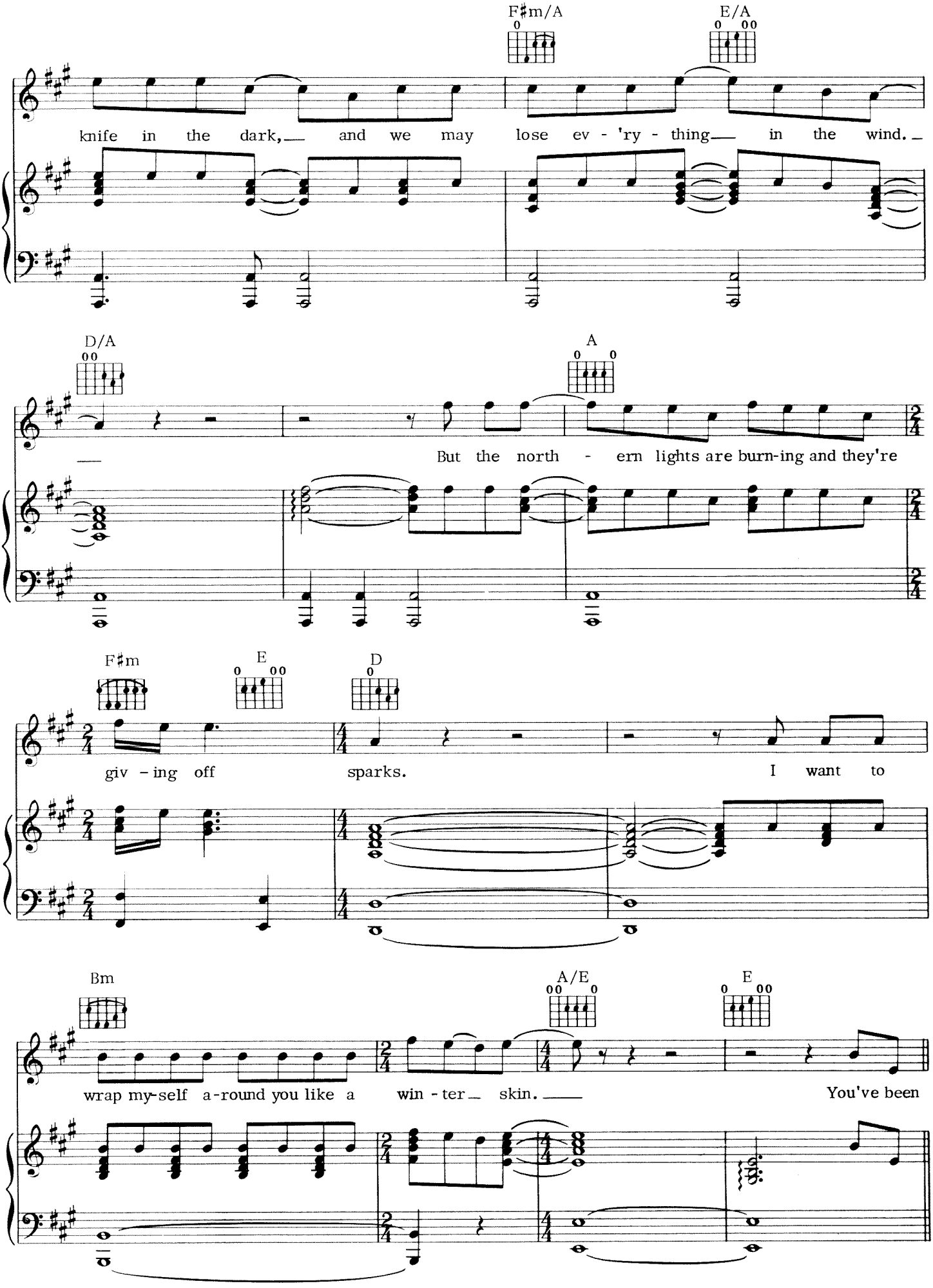
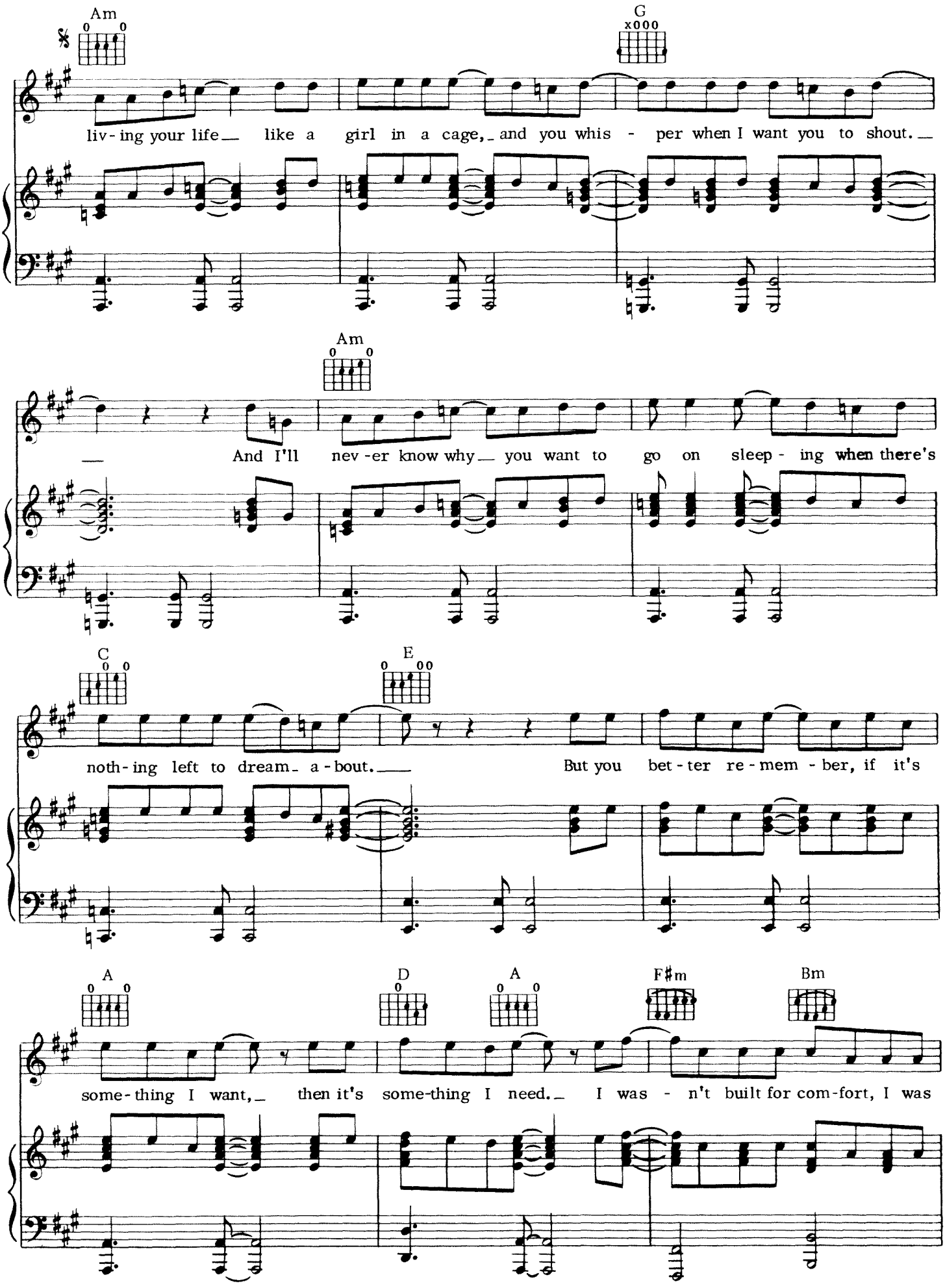
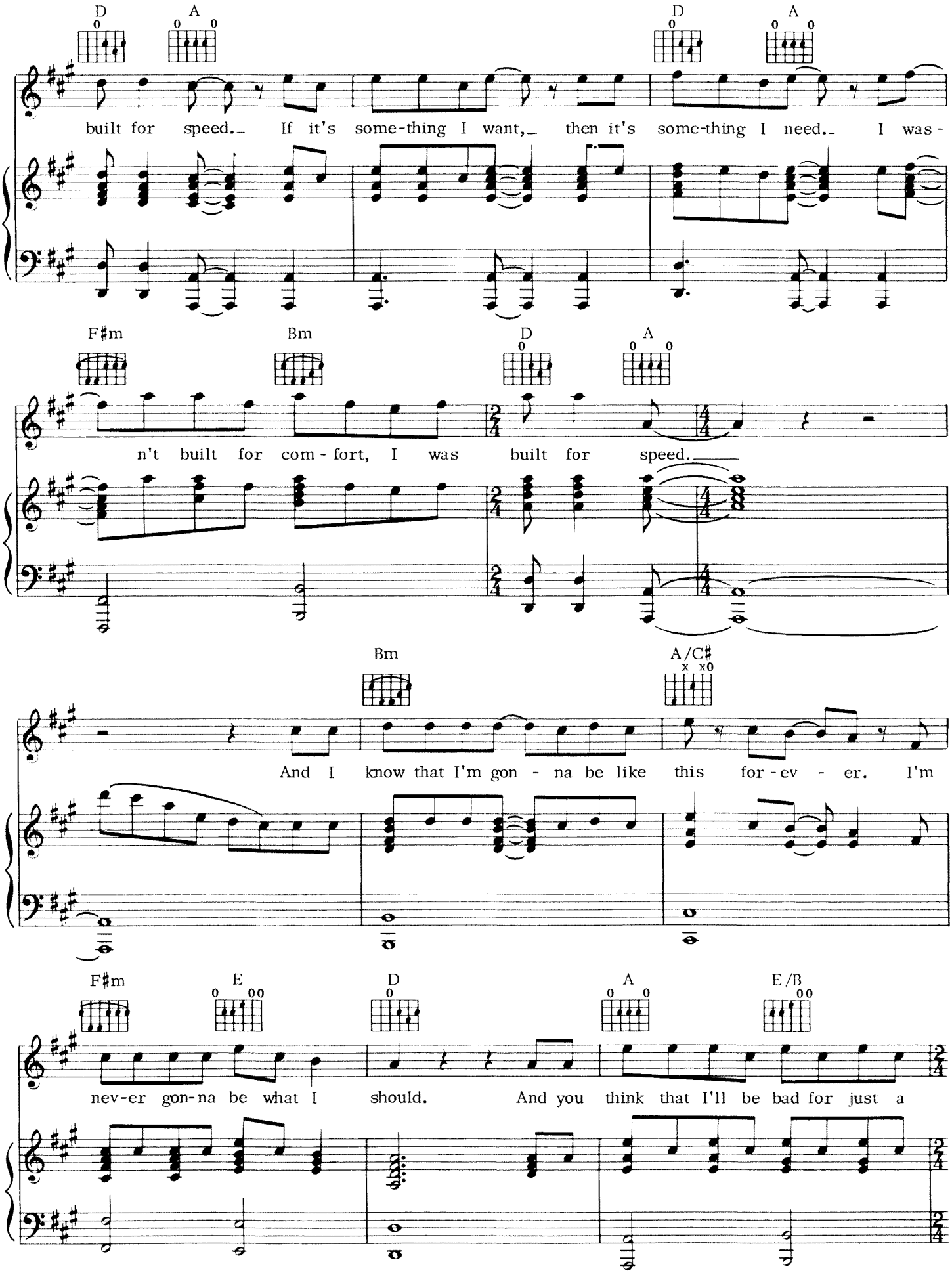
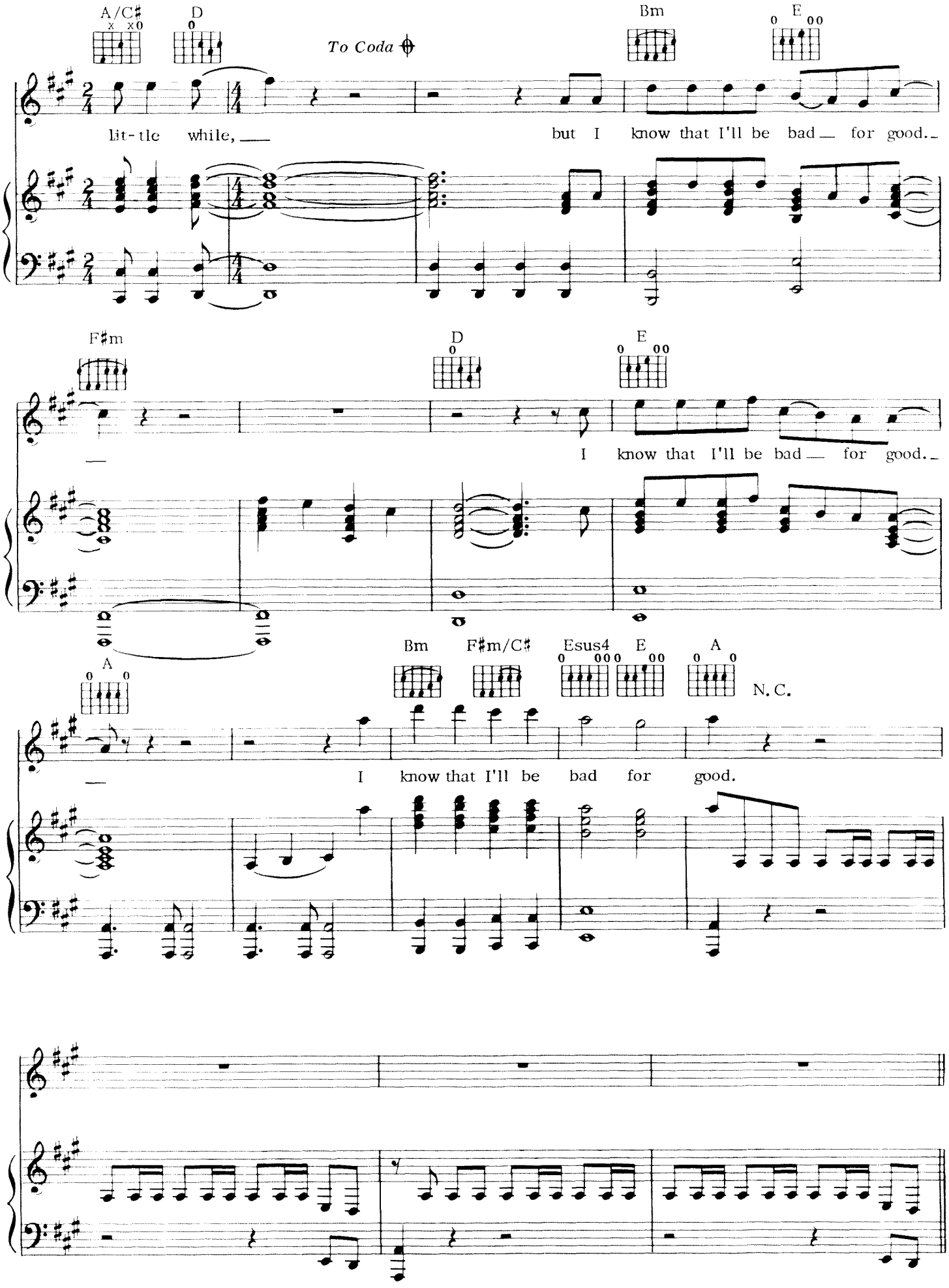

Bm/A
A
E
er from the storm, but you'll nev-er hide a - way_ from me. ___ The i -
A
F♯m/A
E/A
cy cold will cut us like a knife in the dark,_ and we may lose ev-'ry-thing_ in the wind._
D/A
A
___ But the north - ern lights are burn - ing and they're
F♯m/A
E/A
D/A
Bm/A
giv -ing off sparks. I want to wrap my-self a-round you like a

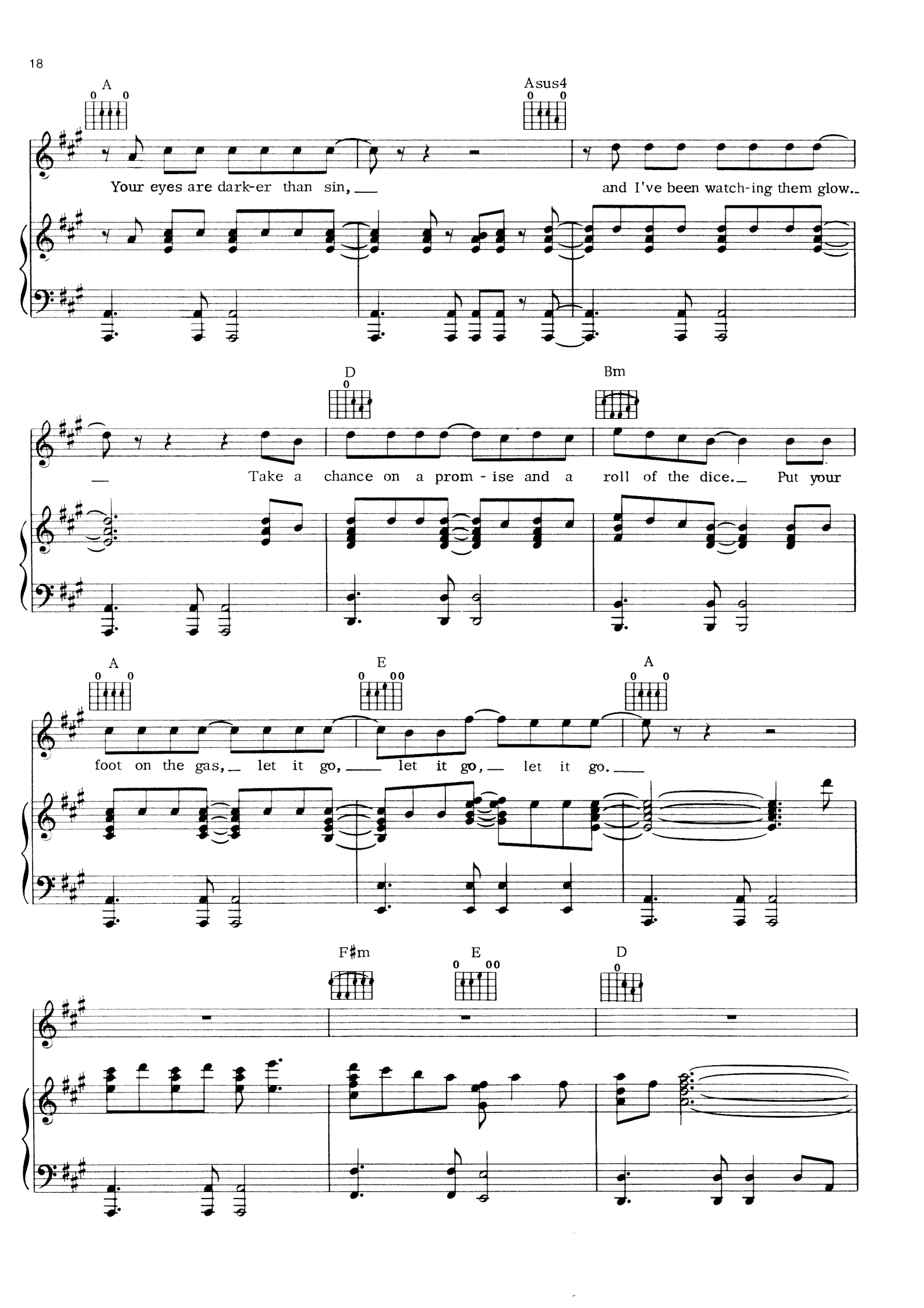

A/E
E
A
win - ter skin.
You know I'm on to your scent.
Asus4
We're near the end of the chase.
Take a
D/A
Bm/A
look out your win - dow, and I'll be there in the night.
Oh, your love
A
A/E
E
A/E
E
A
is so close that I can al - most taste it.
The cold will cut us like a

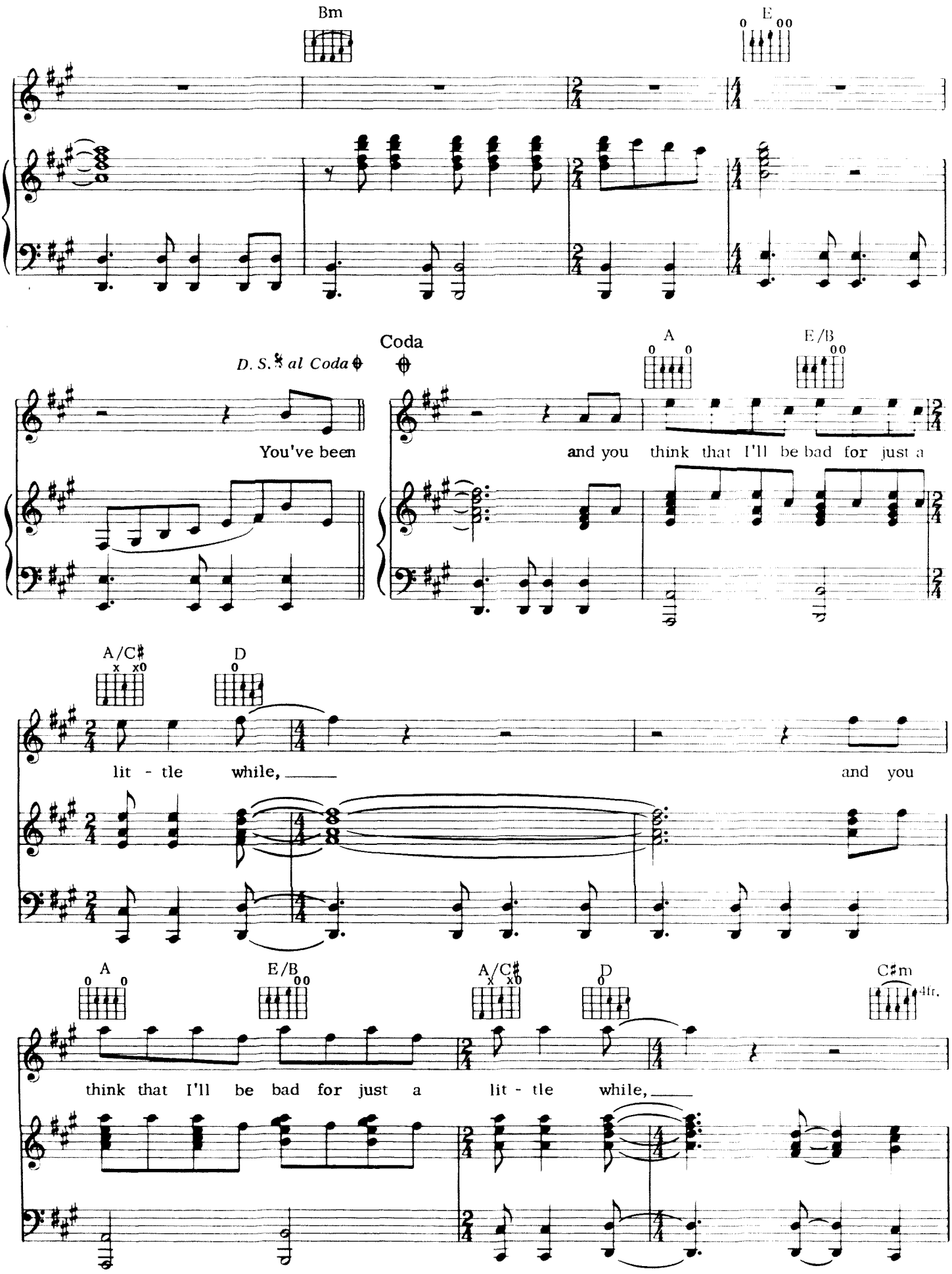

F♯m/A
E/A
knife in the dark, and we may lose ev - 'ry - thing in the wind.
D/A
A
But the north - ern lights are burn-ing and they're
F♯m
E
D
giv - ing off sparks. I want to
Bm
A/E
E
wrap my-self a-round you like a win - ter skin. You've been

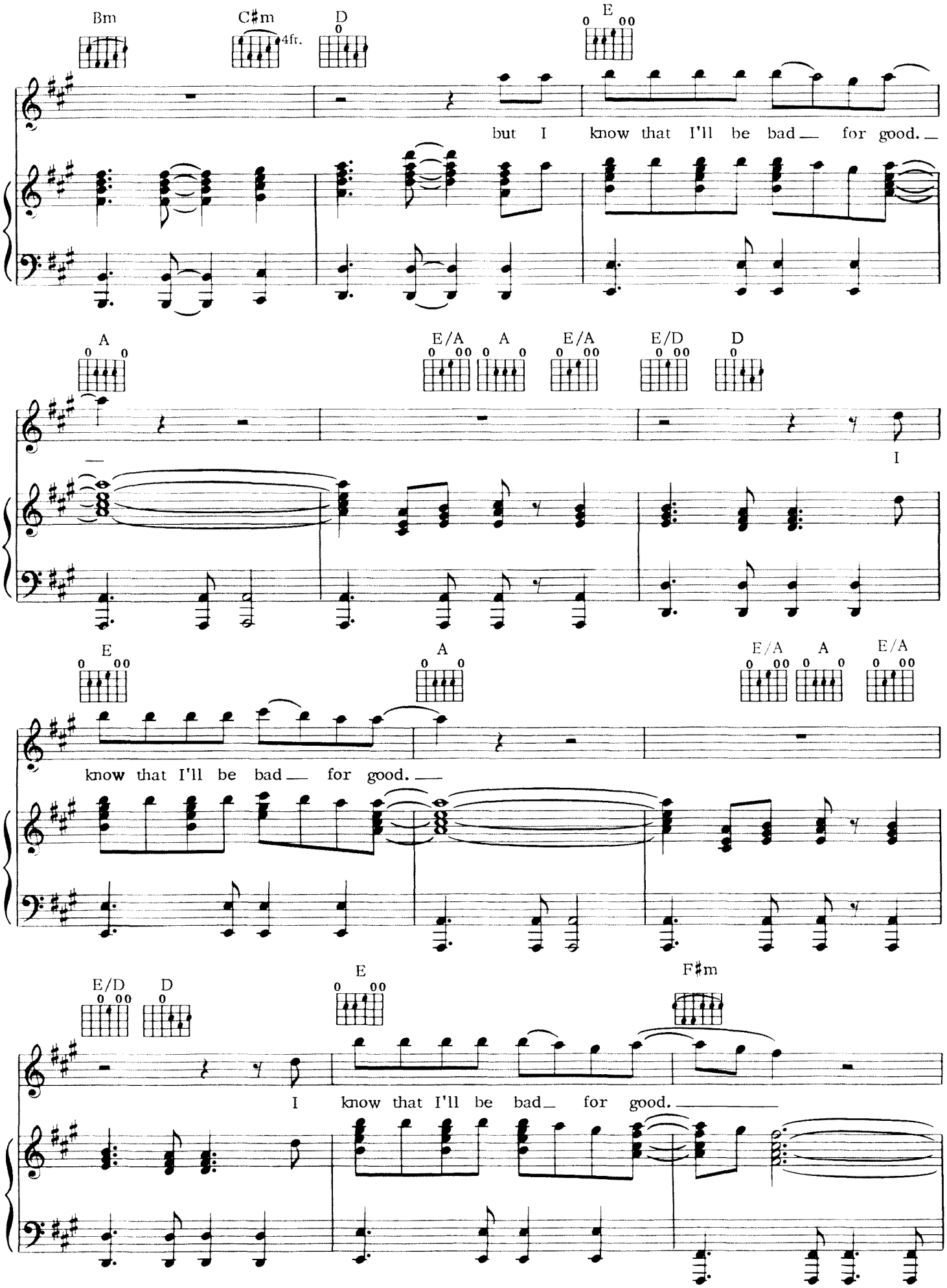

Am
G
liv - ing your life like a girl in a cage, and you whis - per when I want you to shout.
Am
And I'll nev - er know why you want to go on sleep - ing when there's
C
E
noth - ing left to dream a - bout. But you bet - ter re - mem - ber, if it's
A
D
A
F♯m
Bm
some - thing I want, then it's some-thing I need. I was - n't built for com-fort, I was

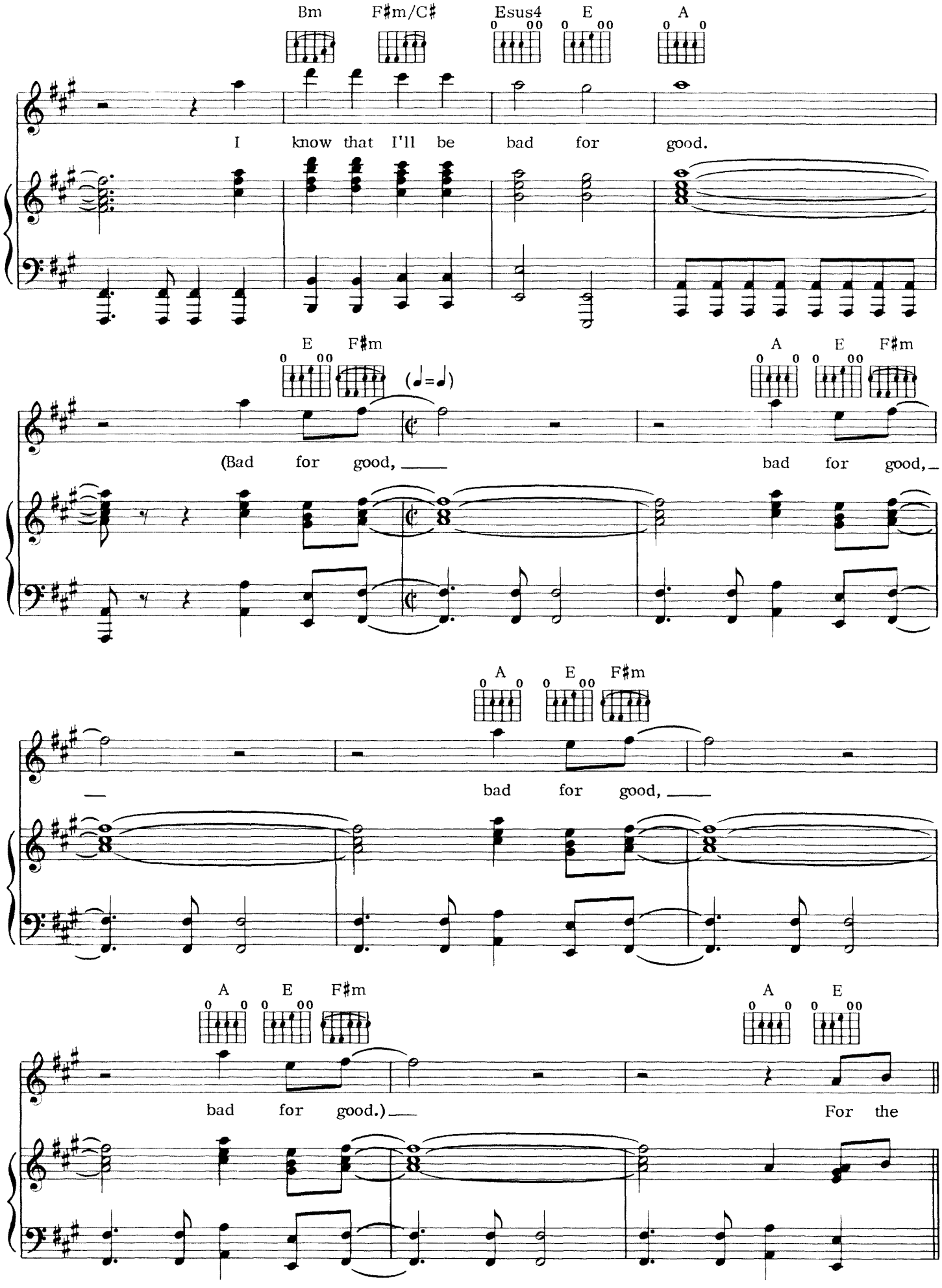

D A D A
built for speed. If it's some-thing I want, then it's some-thing I need. I was-
F♯m Bm D A
n't built for com - fort, I was built for speed.
Bm A/C♯
And I know that I'm gon - na be like this for - ev - er. I'm
F♯m E D A E/B
nev-er gon-na be what I should. And you think that I'll be bad for just a

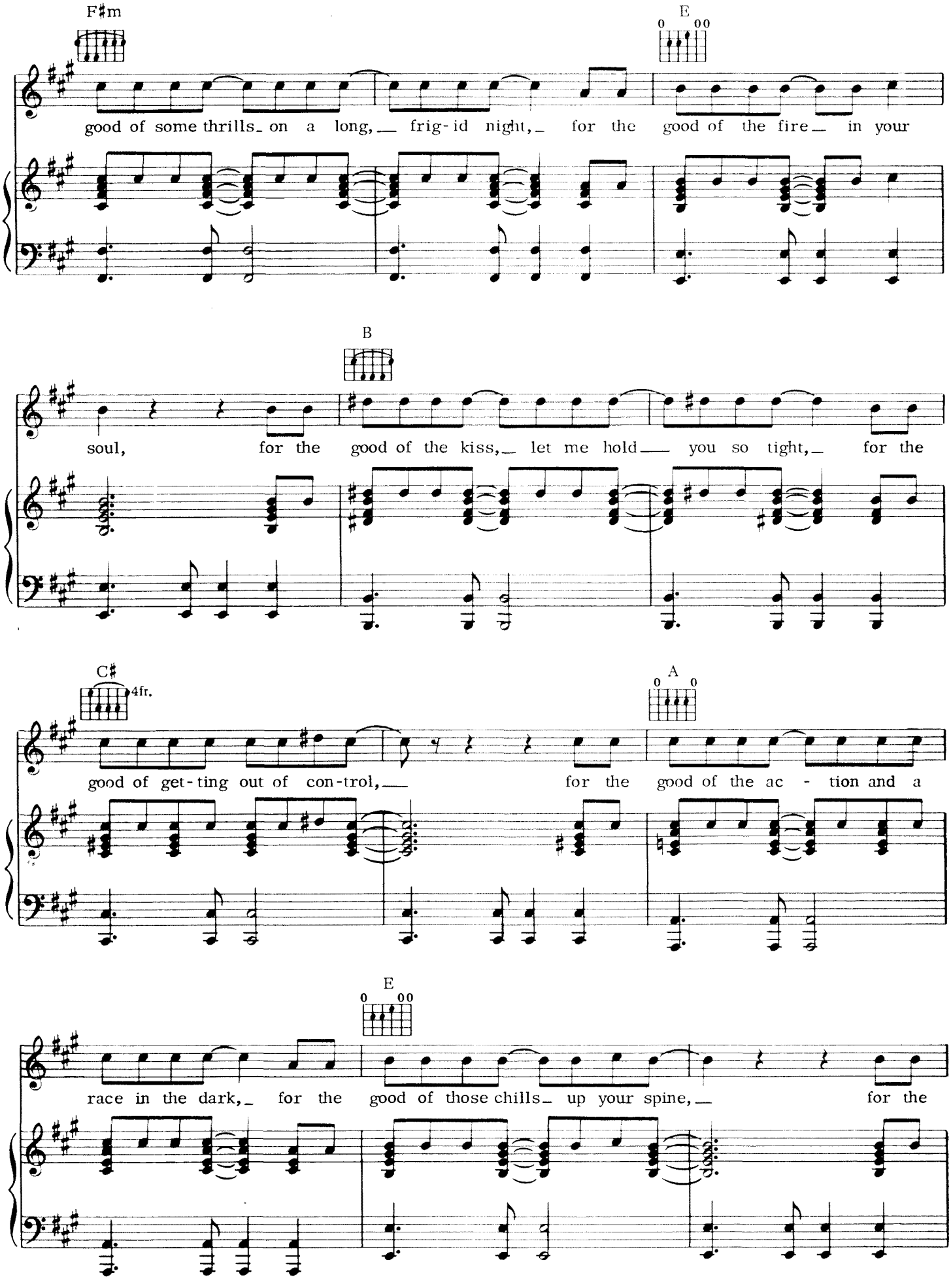

A/C♯
D
To Coda
Bm
E
lit-tle while, but I know that I'll be bad for good.
F♯m
D
E
I know that I'll be bad for good.
Bm
F♯m/C♯
Esus4
E
A
A
N.C.
I know that I'll be bad for good.

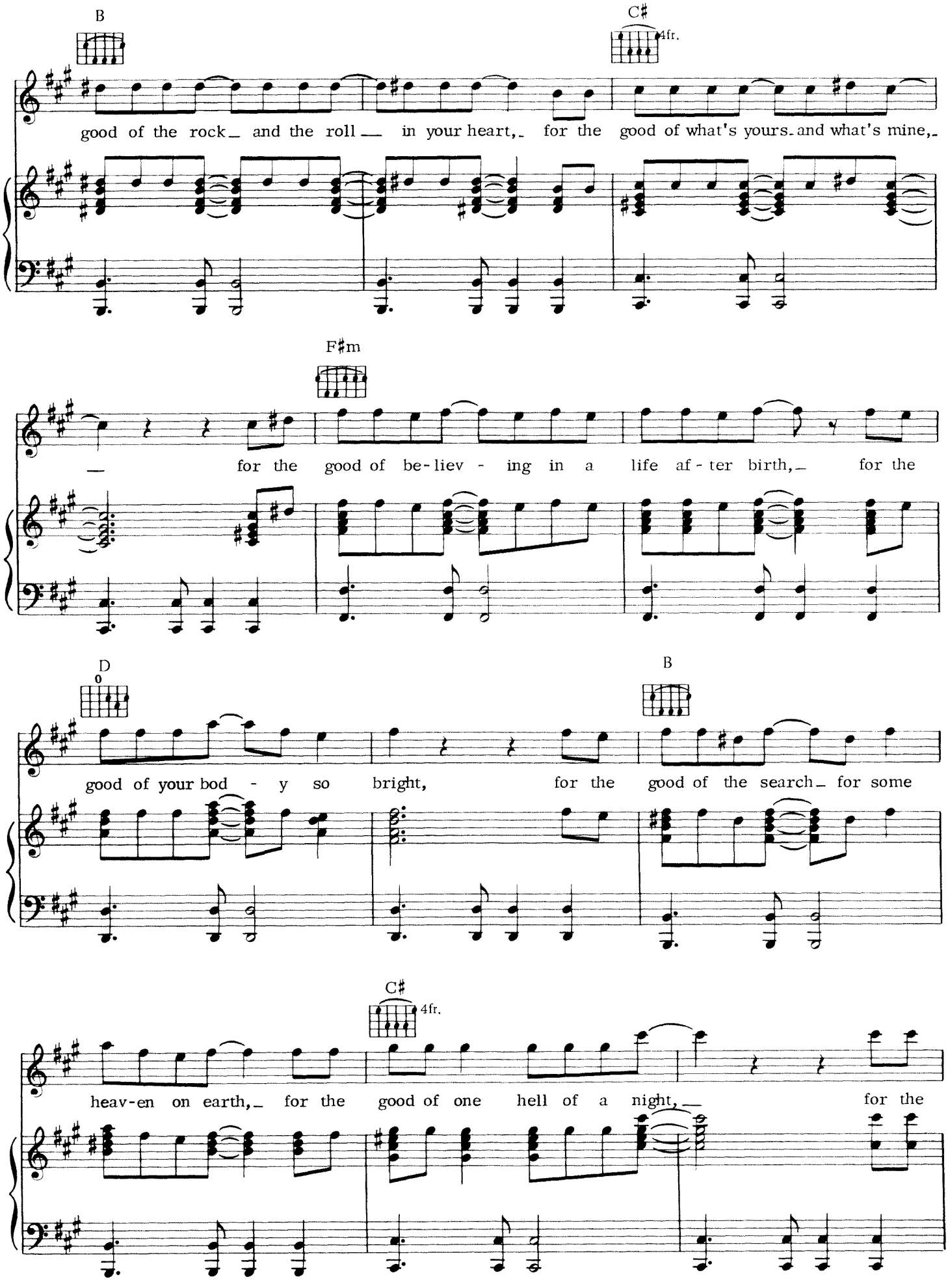

A
Asus4
Your eyes are dark-er than sin, and I've been watch-ing them glow.
D
Bm
Take a chance on a prom - ise and a roll of the dice. Put your
A
E
A
foot on the gas, let it go, let it go, let it go.
F♯m
E
D

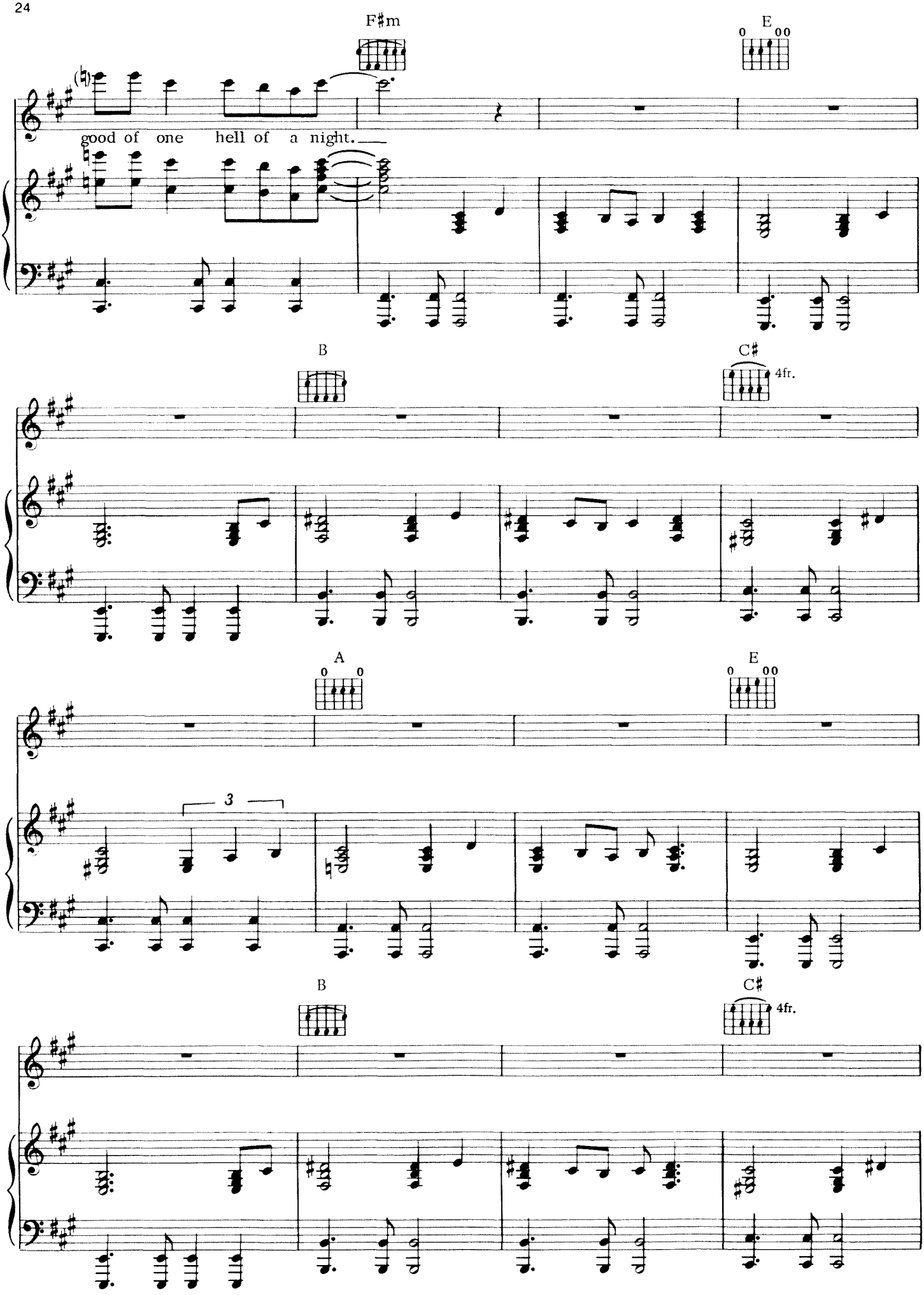

Bm
E
D. S. 𝄋 al Coda
Coda
A
E/B
You've been
and you think that I'll be bad for just a
A/C♯
D
lit - tle while,
and you
A
E/B
A/C♯
D
C♯m
4fr.
think that I'll be bad for just a
lit - tle while,

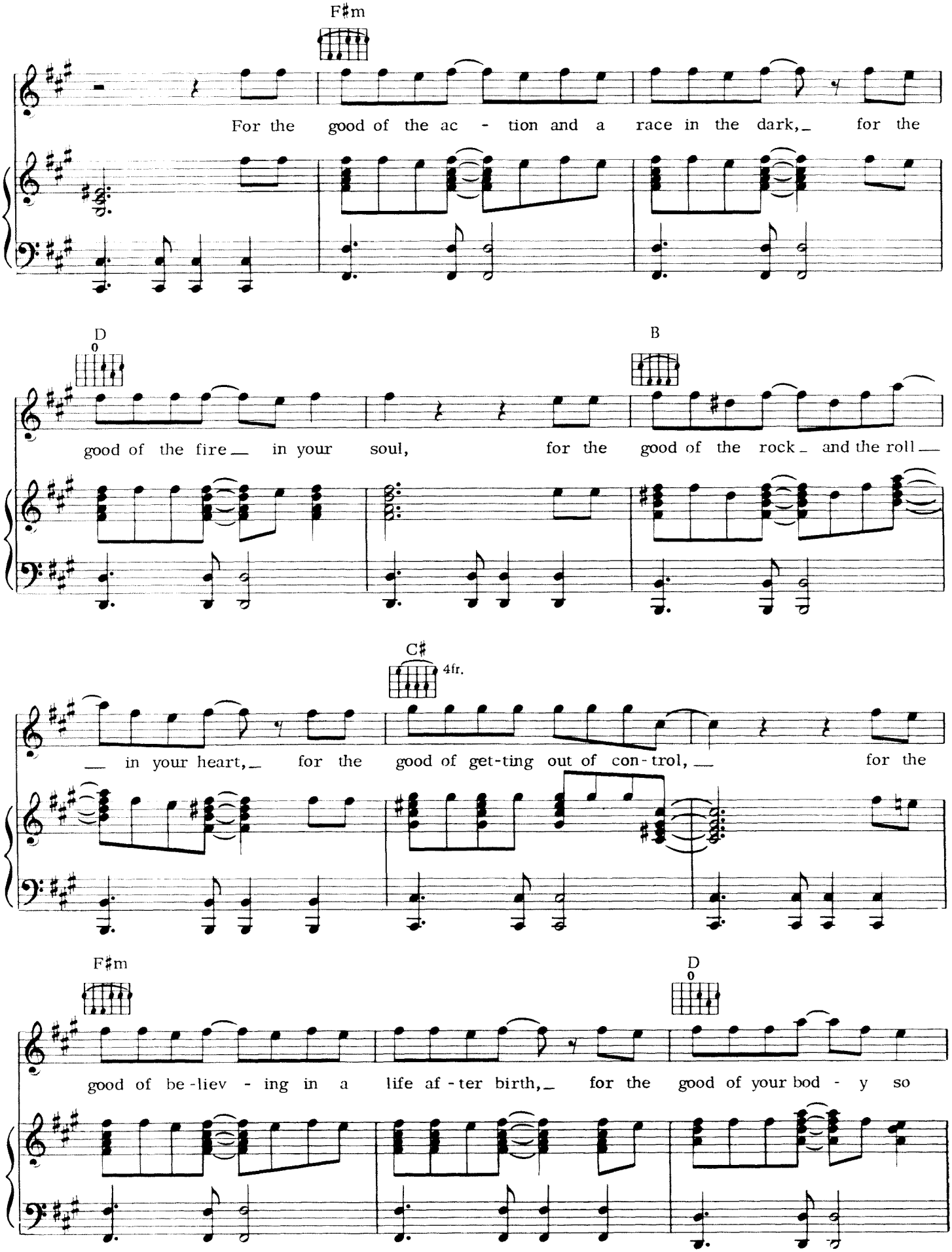

Bm
C♯m
4fr.
D
E
but I know that I'll be bad for good.
A
E/A
A
E/A
E/D
D
I
E
A
E/A
A
E/A
know that I'll be bad for good.
E/D
D
E
F♯m
I know that I'll be bad for good.

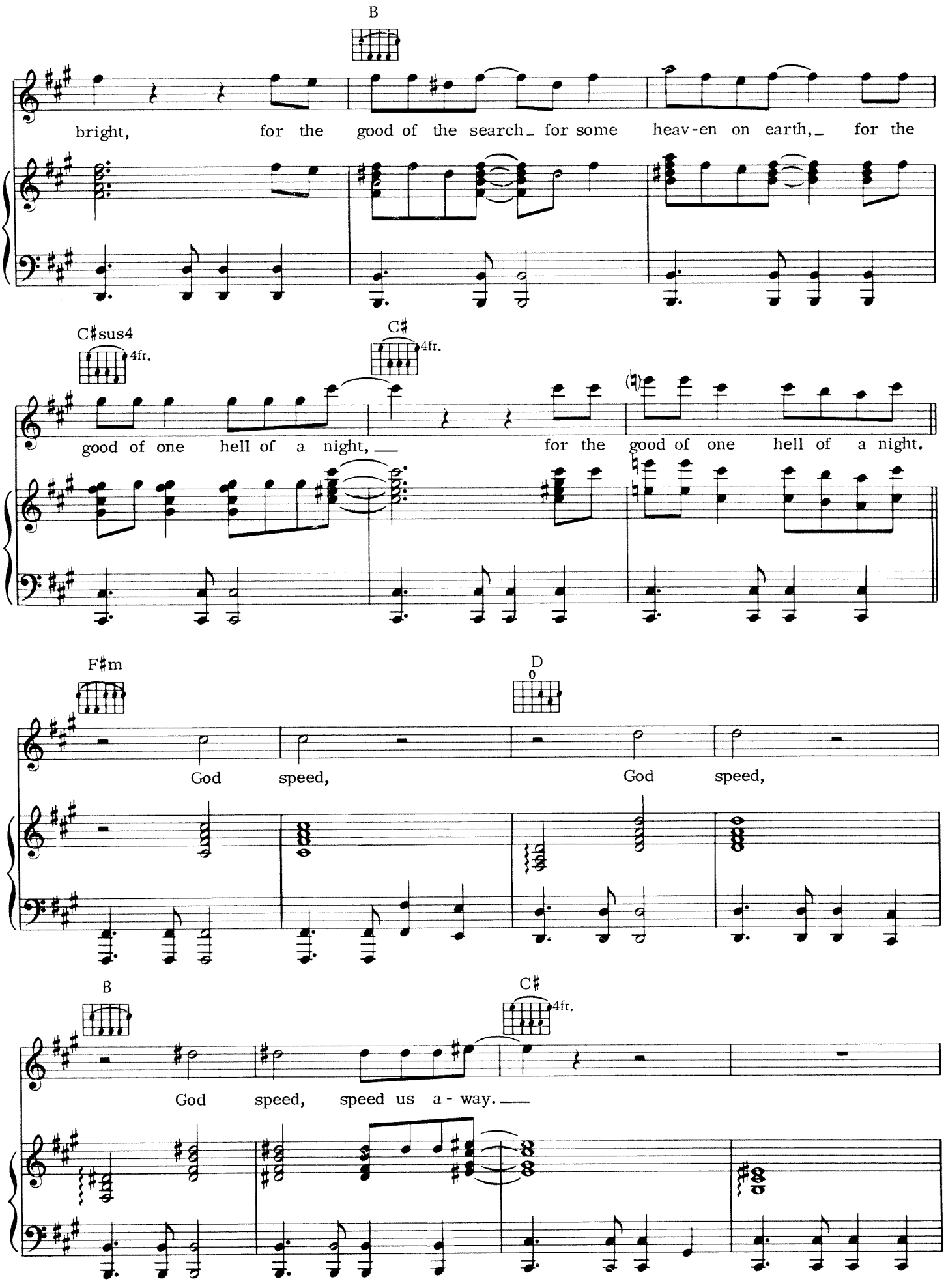

Bm
F♯m/C♯
Esus4
E
A
I know that I'll be bad for good.
E
F♯m
(♩=♩)
A
E
F♯m
(Bad for good, ___ bad for good, _
A
E
F♯m
_ bad for good, ___
A
E
F♯m
A
E
bad for good.) ___ For the

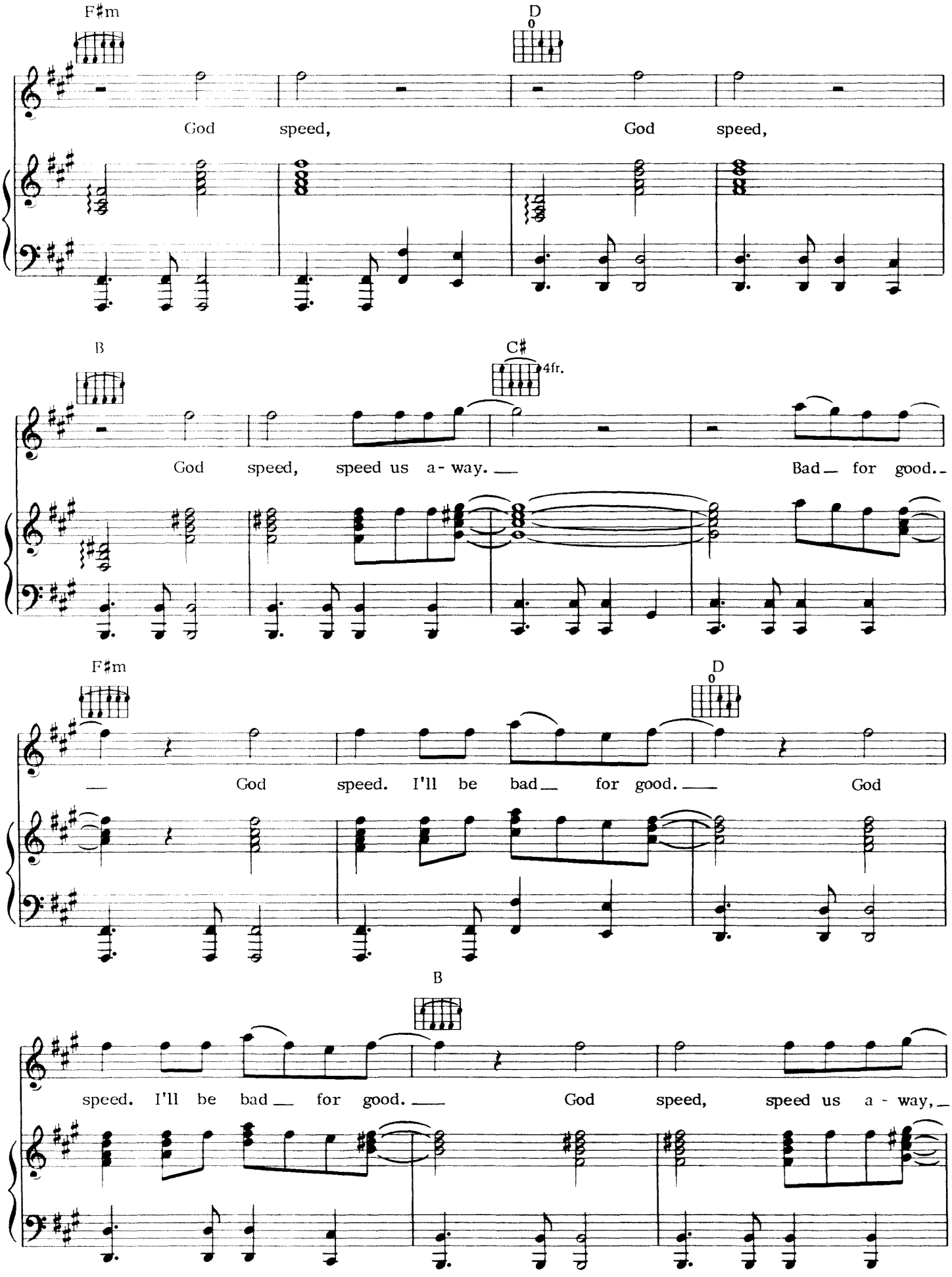

F♯m
E
good of some thrills_ on a long,__ frig-id night,_ for the good of the fire__ in your
B
soul, for the good of the kiss,_ let me hold__ you so tight,_ for the
C♯
4fr.
A
good of get-ting out of con-trol,__ for the good of the ac - tion and a
E
race in the dark,_ for the good of those chills_ up your spine,__ for the

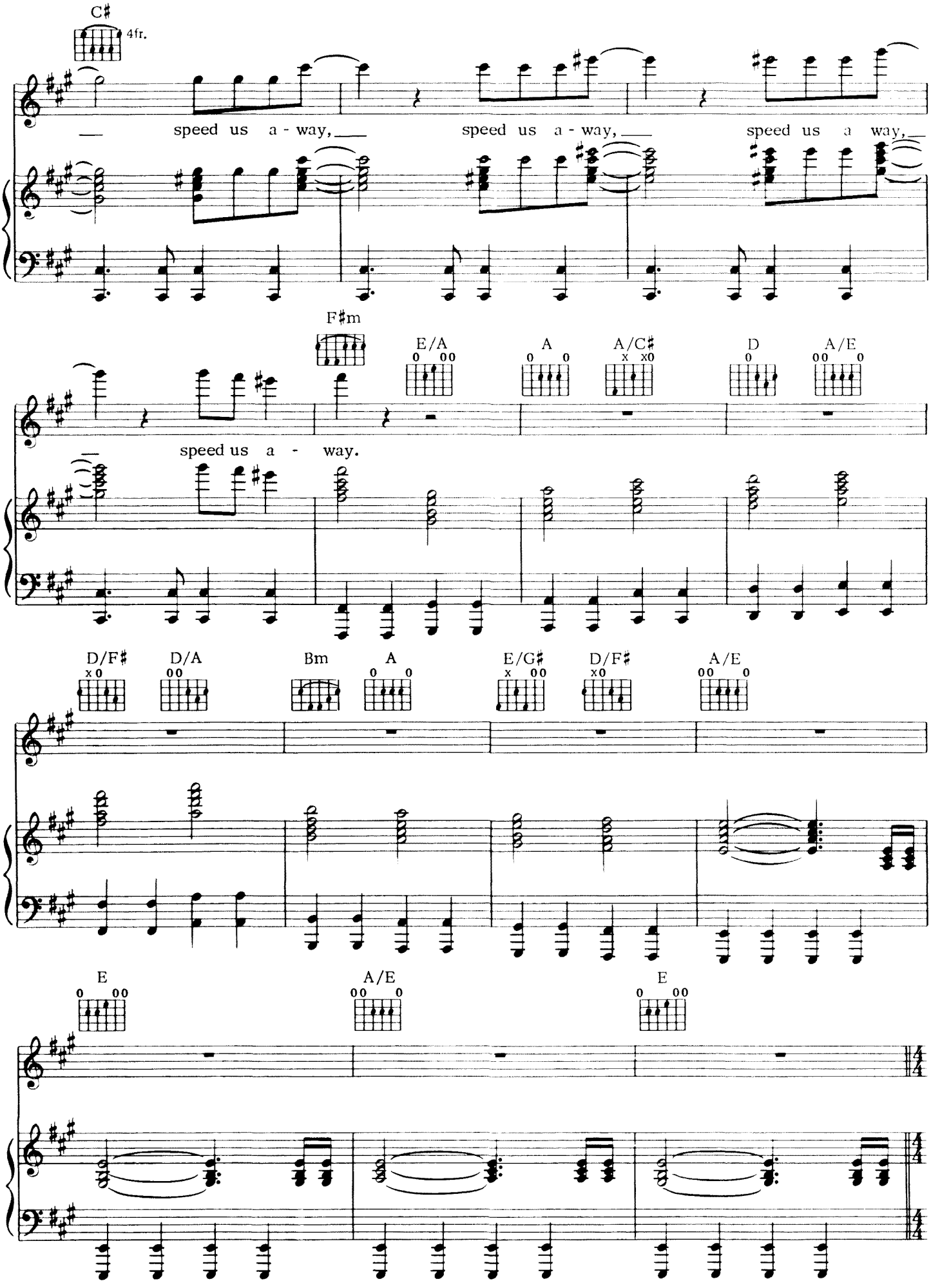

B
C♯
4fr.
good of the rock and the roll in your heart, for the good of what's yours and what's mine,
F♯m
for the good of be-liev - ing in a life af - ter birth, for the
D
0
B
good of your bod - y so bright, for the good of the search for some
C♯
4fr.
heav-en on earth, for the good of one hell of a night, for the

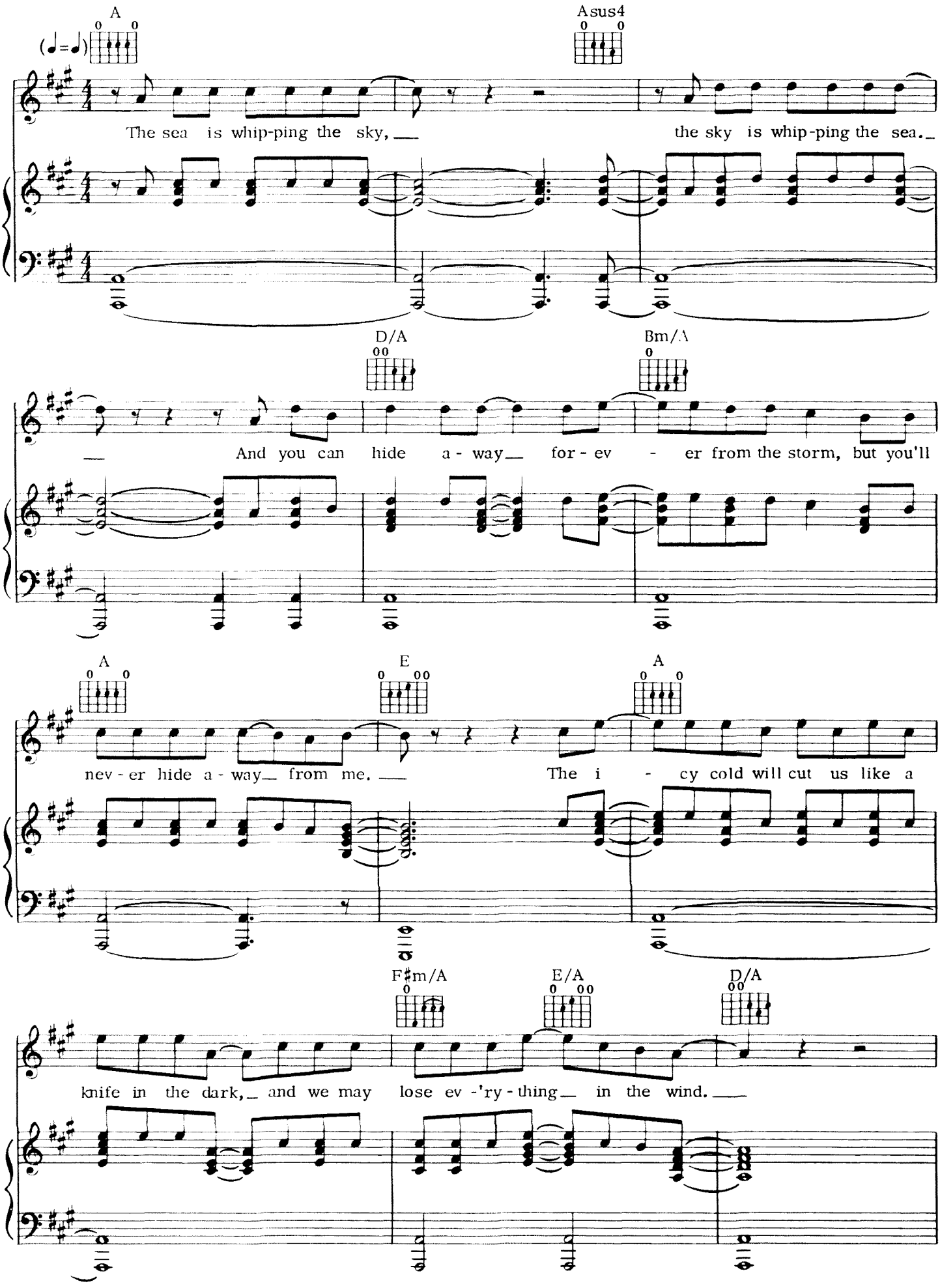

F♯m
E
good of one hell of a night.
B
C♯
4fr.
A
E
3
B
C♯
4fr.

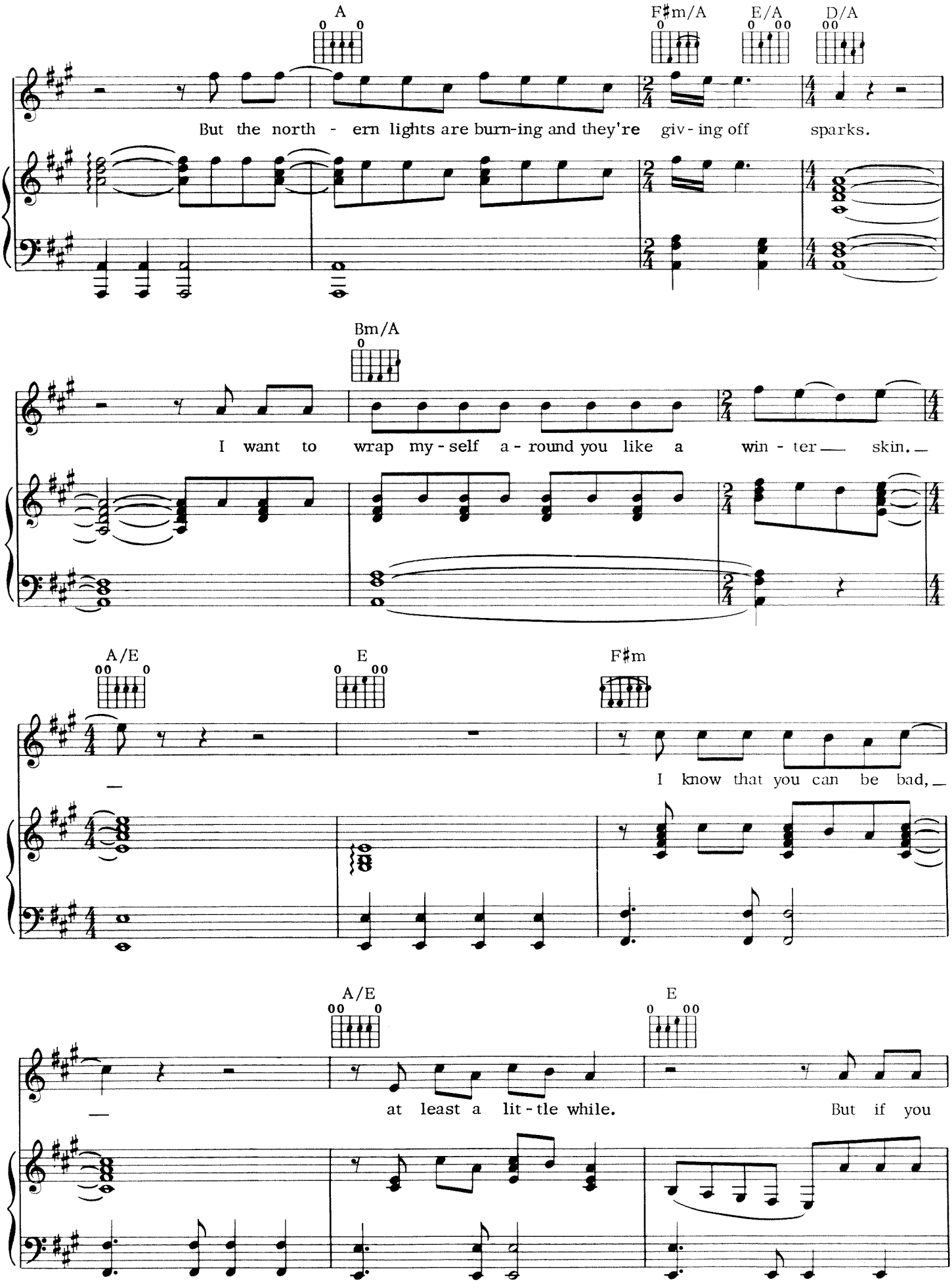

F♯m
For the good of the ac - tion and a race in the dark, for the
D
0
B
good of the fire in your soul, for the good of the rock and the roll
C♯
4fr.
in your heart, for the good of get-ting out of con-trol, for the
F♯m
D
0
good of be-liev - ing in a life af - ter birth, for the good of your bod - y so

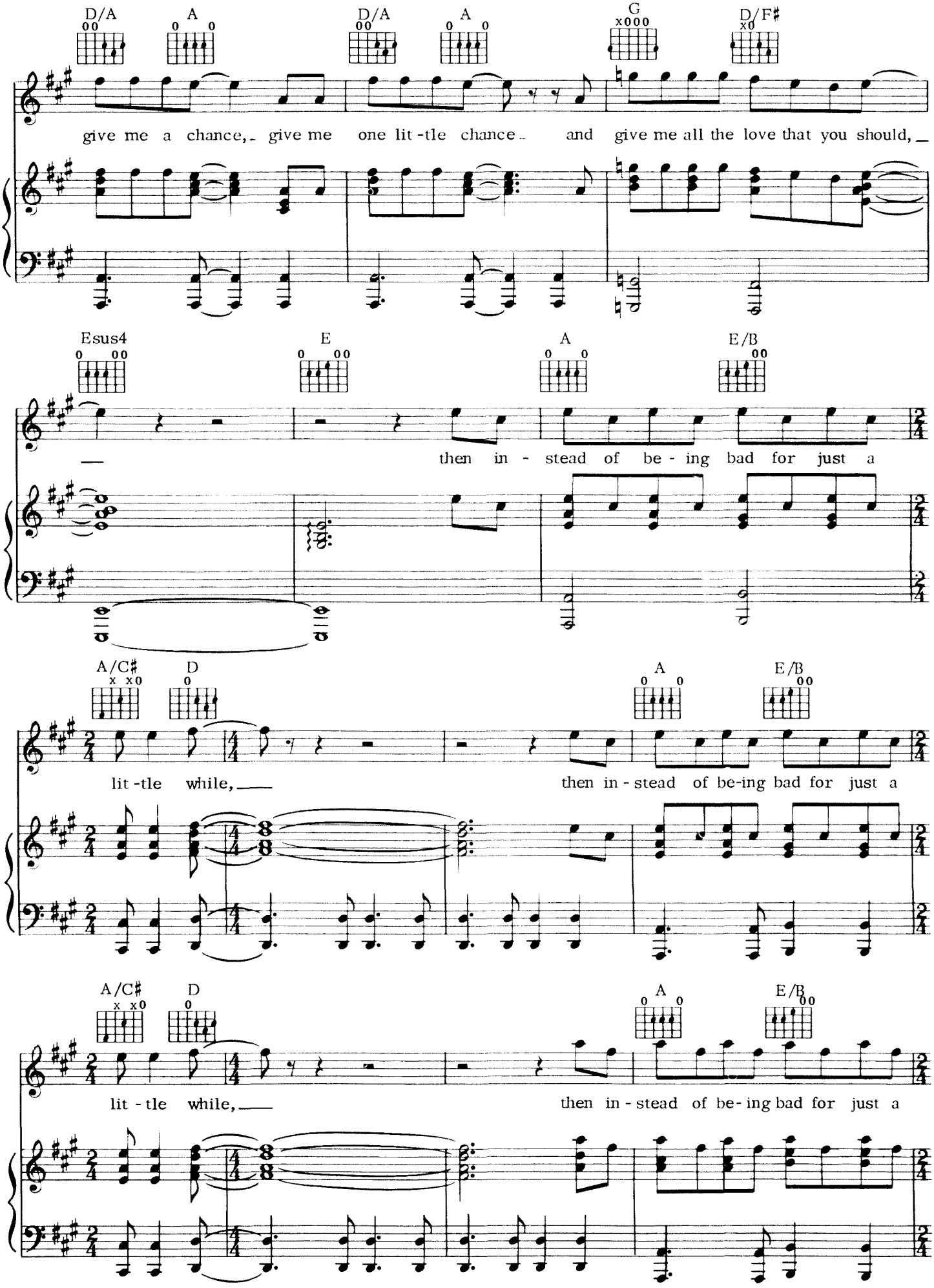

B
bright, for the good of the search_ for some heav-en on earth,_ for the
C♯sus4
4fr.
C♯
4fr.
good of one hell of a night,__ for the good of one hell of a night.
F♯m
D
0
God speed, God speed,
B
C♯
4fr.
God speed, speed us a - way.__

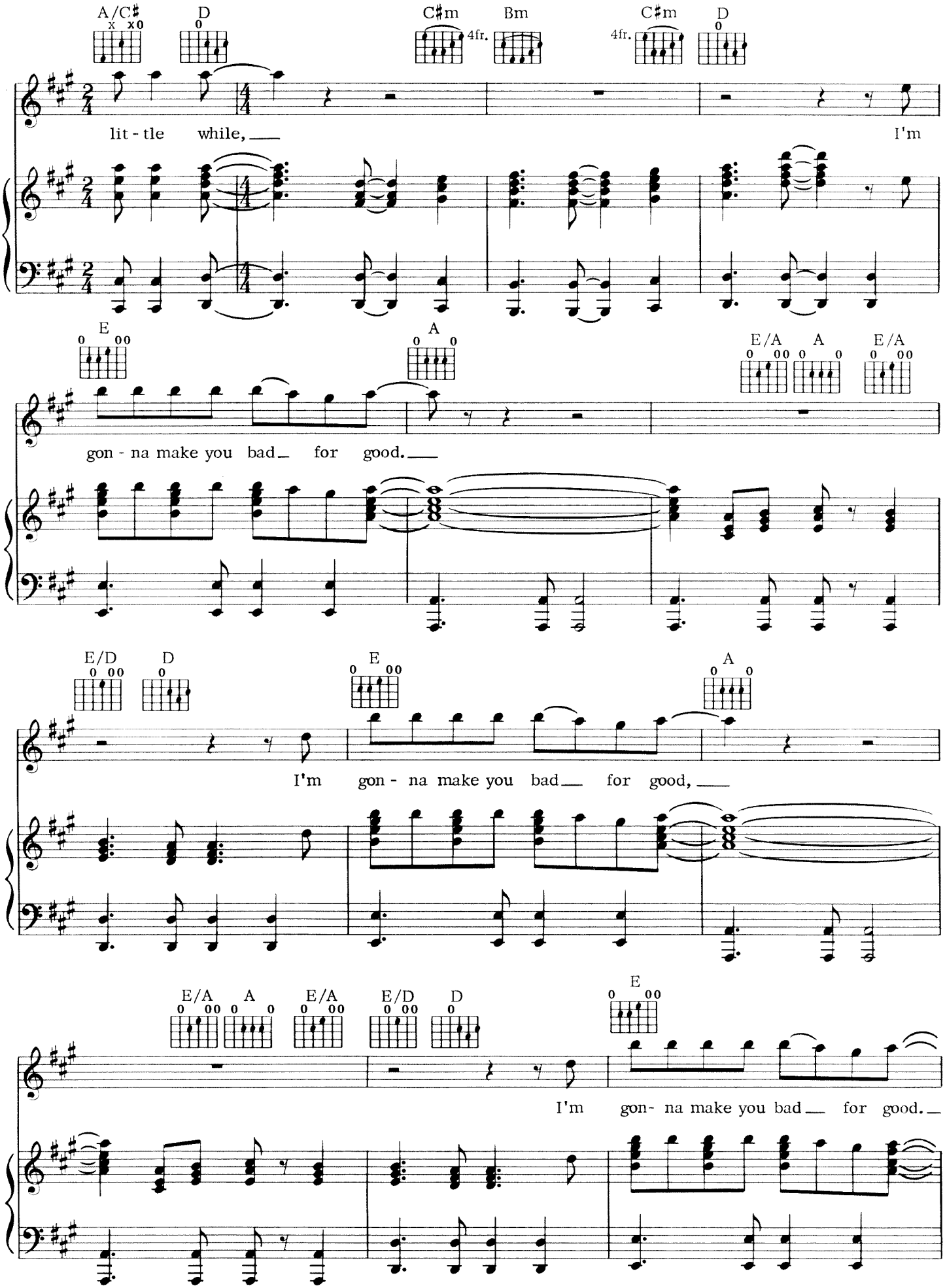

F♯m
D
God speed, God speed,
B
C♯
4fr.
God speed, speed us a - way. Bad for good.
F♯m
D
God speed. I'll be bad for good. God
B
speed. I'll be bad for good. God speed, speed us a - way,

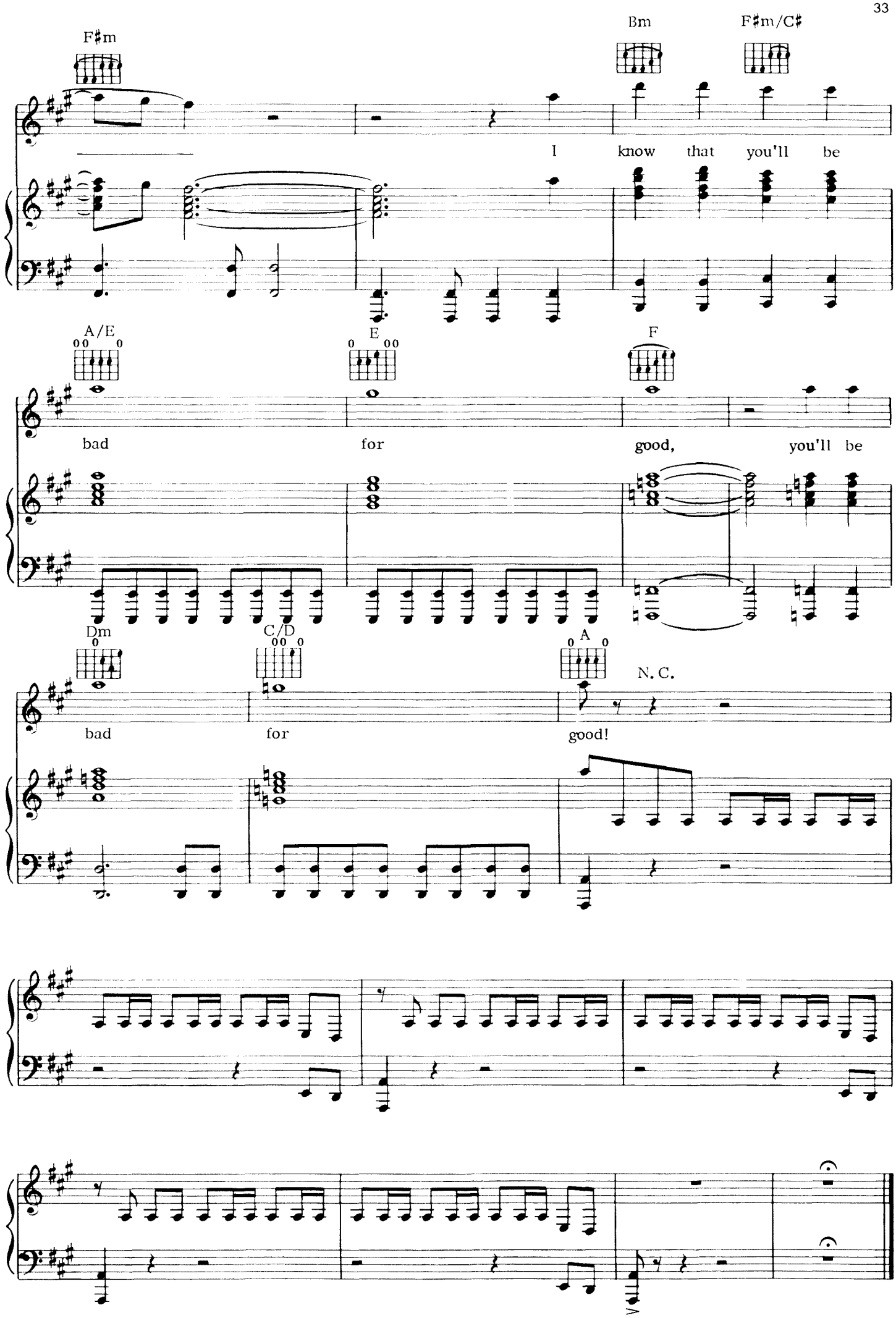

C♯
4fr.
speed us a - way,
speed us a - way,
speed us a way,
F♯m
E/A
A
A/C♯
D
A/E
speed us a - way.
D/F♯
D/A
Bm
A
E/G♯
D/F♯
A/E
E
A/E
E


A
Asus4
The sea is whip-ping the sky,
the sky is whip-ping the sea.
D/A
Bm/A
And you can hide a - way for - ev - er from the storm, but you'll
A
E
A
nev - er hide a - way from me.
The i - cy cold will cut us like a
F♯m/A
E/A
D/A
knife in the dark, and we may lose ev -'ry - thing in the wind.


A
F♯m/A
E/A
D/A
But the north - ern lights are burn-ing and they're giv - ing off sparks.
Bm/A
I want to wrap my - self a - round you like a win - ter skin.
A/E
E
F♯m
I know that you can be bad,
A/E
E
at least a lit - tle while.
But if you

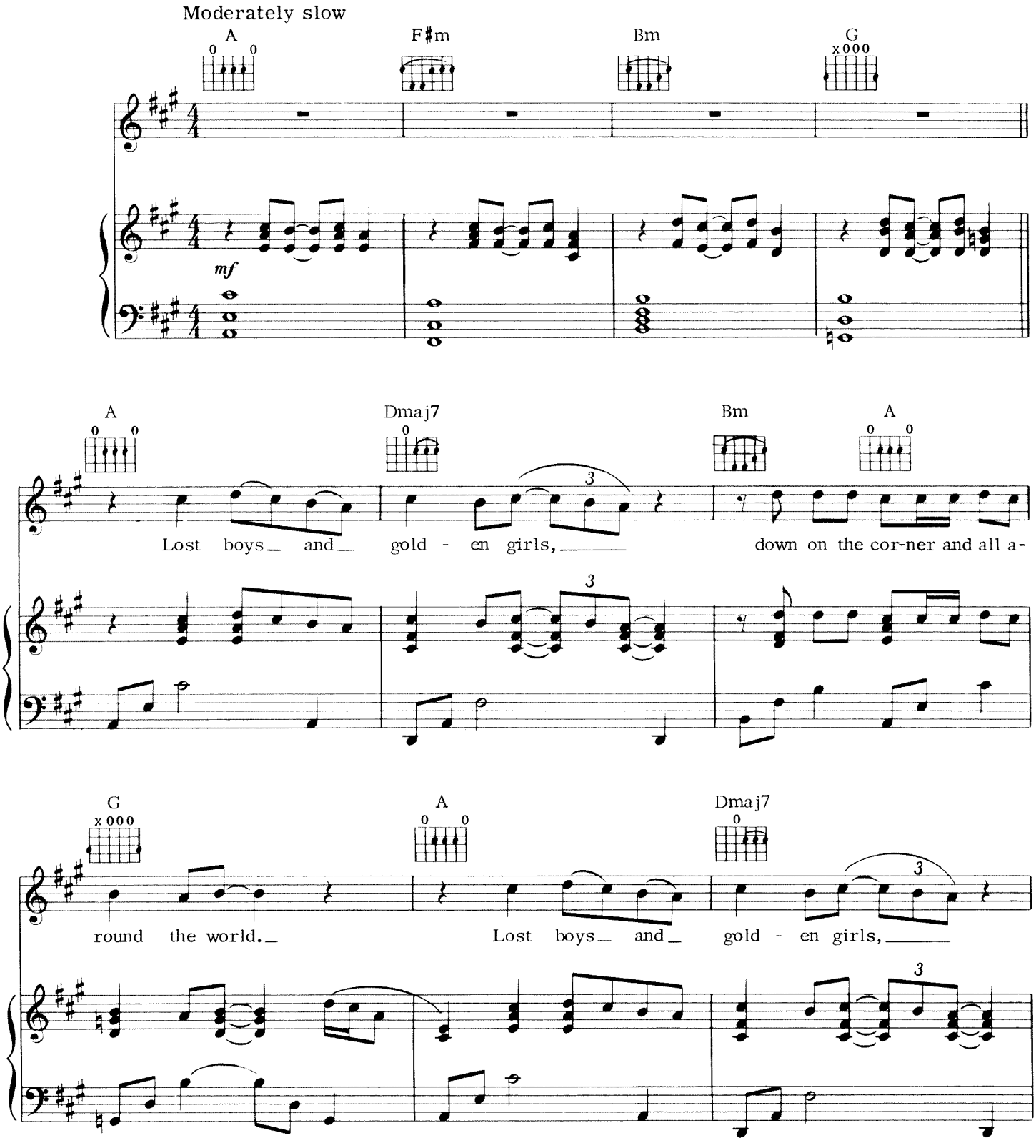

D/A
A
D/A
A
G
D/F♯
give me a chance, give me one lit-tle chance and give me all the love that you should,
Esus4
E
A
E/B
then in - stead of be - ing bad for just a
A/C♯
D
A
E/B
lit-tle while,
then in - stead of be-ing bad for just a
A/C♯
D
A
E/B
lit - tle while,
then in - stead of be - ing bad for just a


A/C♯
D
C♯m
4fr.
Bm
C♯m
4fr.
D
lit - tle while,
I'm
E
A
E/A
A
E/A
gon - na make you bad for good.
E/D
D
E
A
I'm gon - na make you bad for good,
E/A
A
E/A
E/D
D
E
I'm gon- na make you bad for good.


F♯m
Bm
F♯m/C♯
I know that you'll be
A/E
E
F
bad for good, you'll be
Dm
C/D
A
N. C.
bad for good!

LOST BOYS AND GOLDEN GIRLS

Words and Music by
JIM STEINMAN



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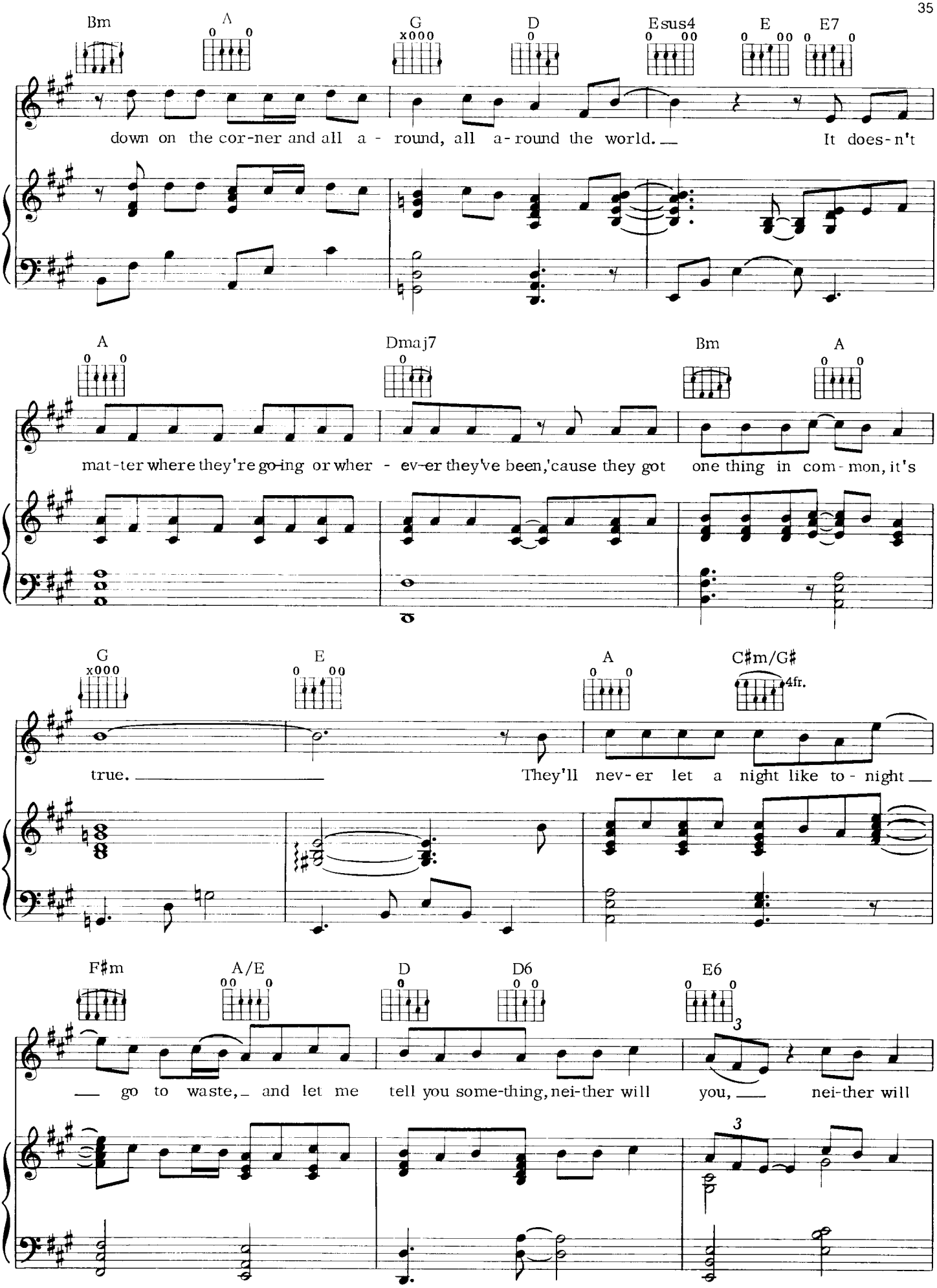
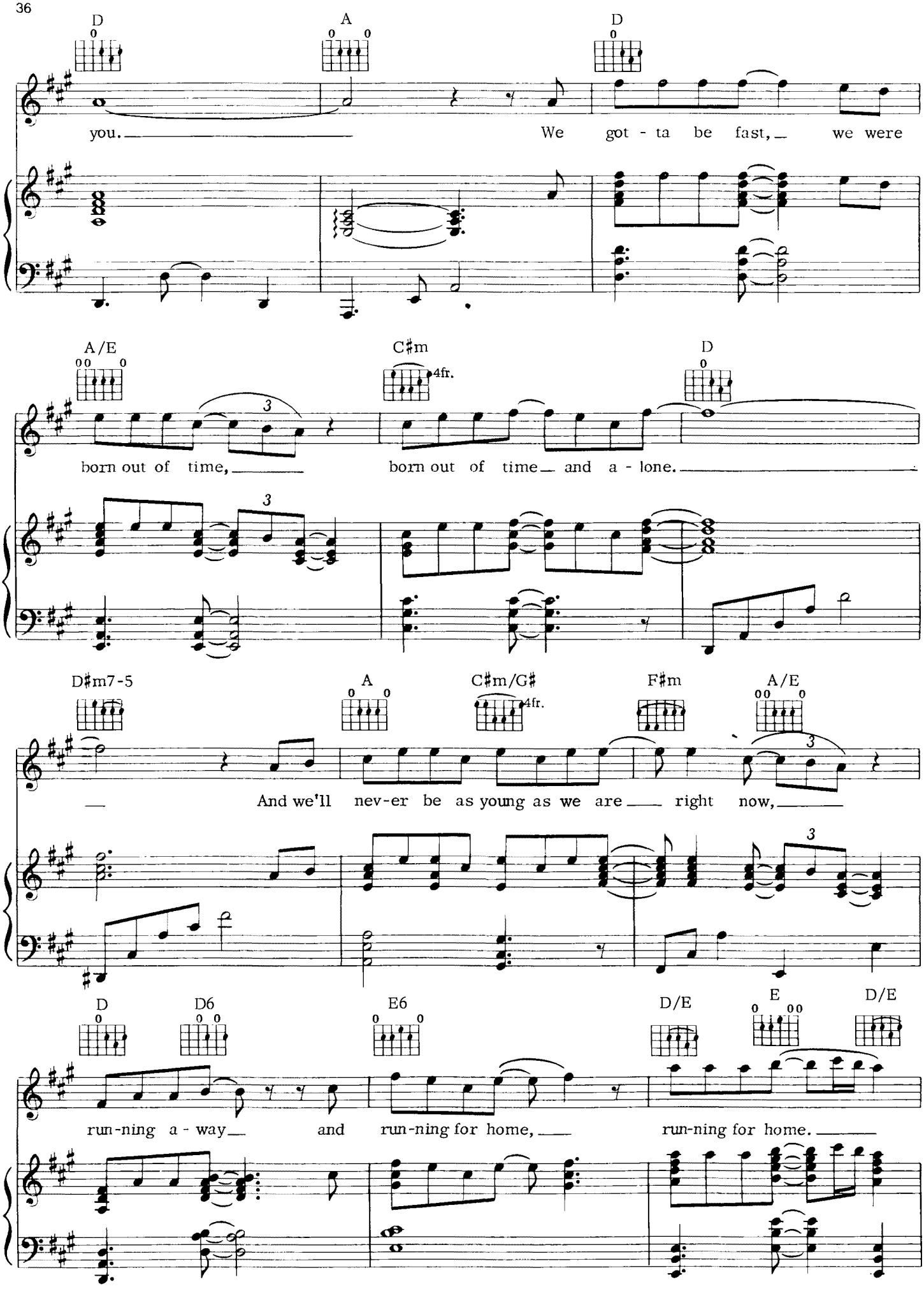
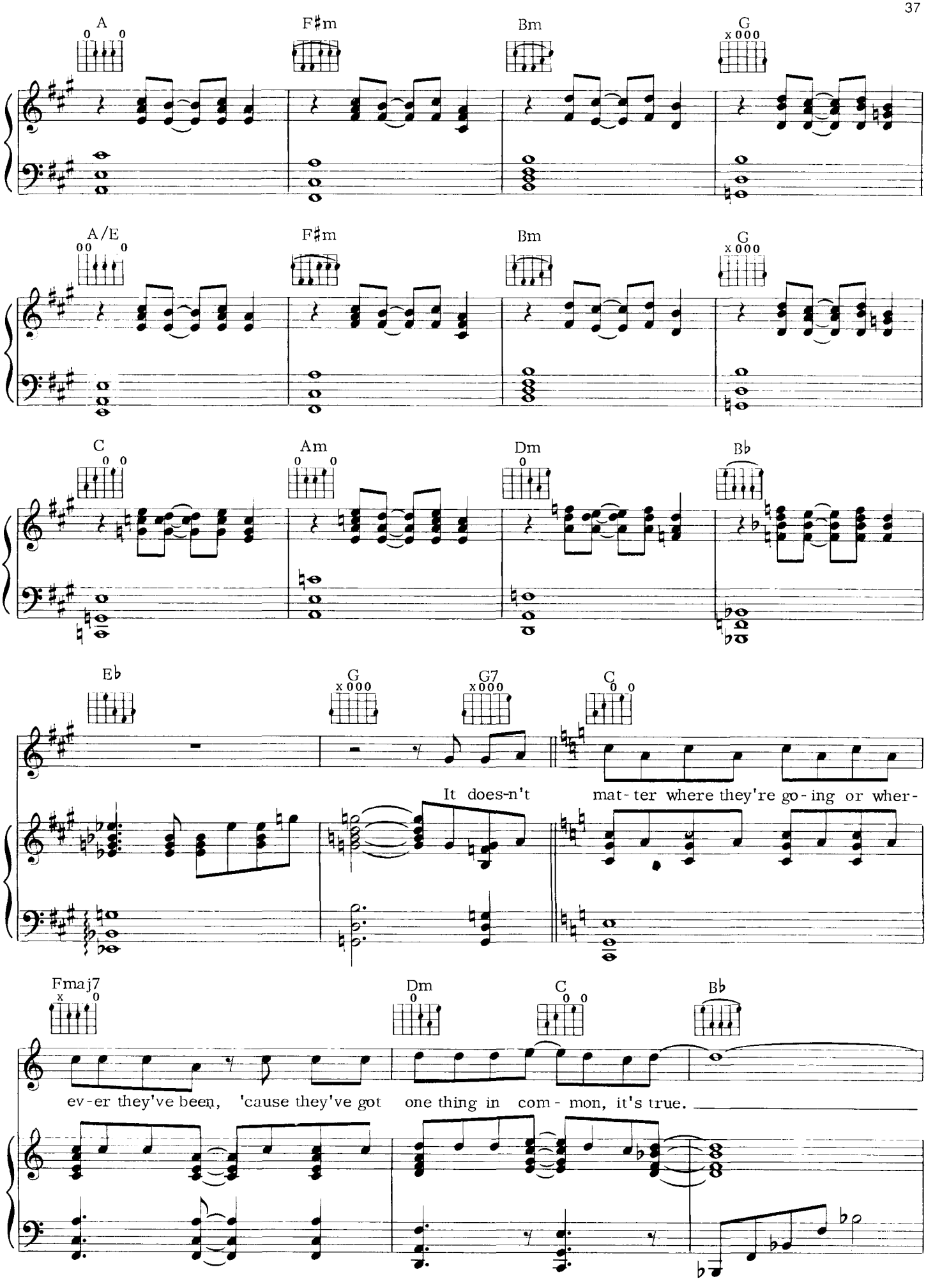
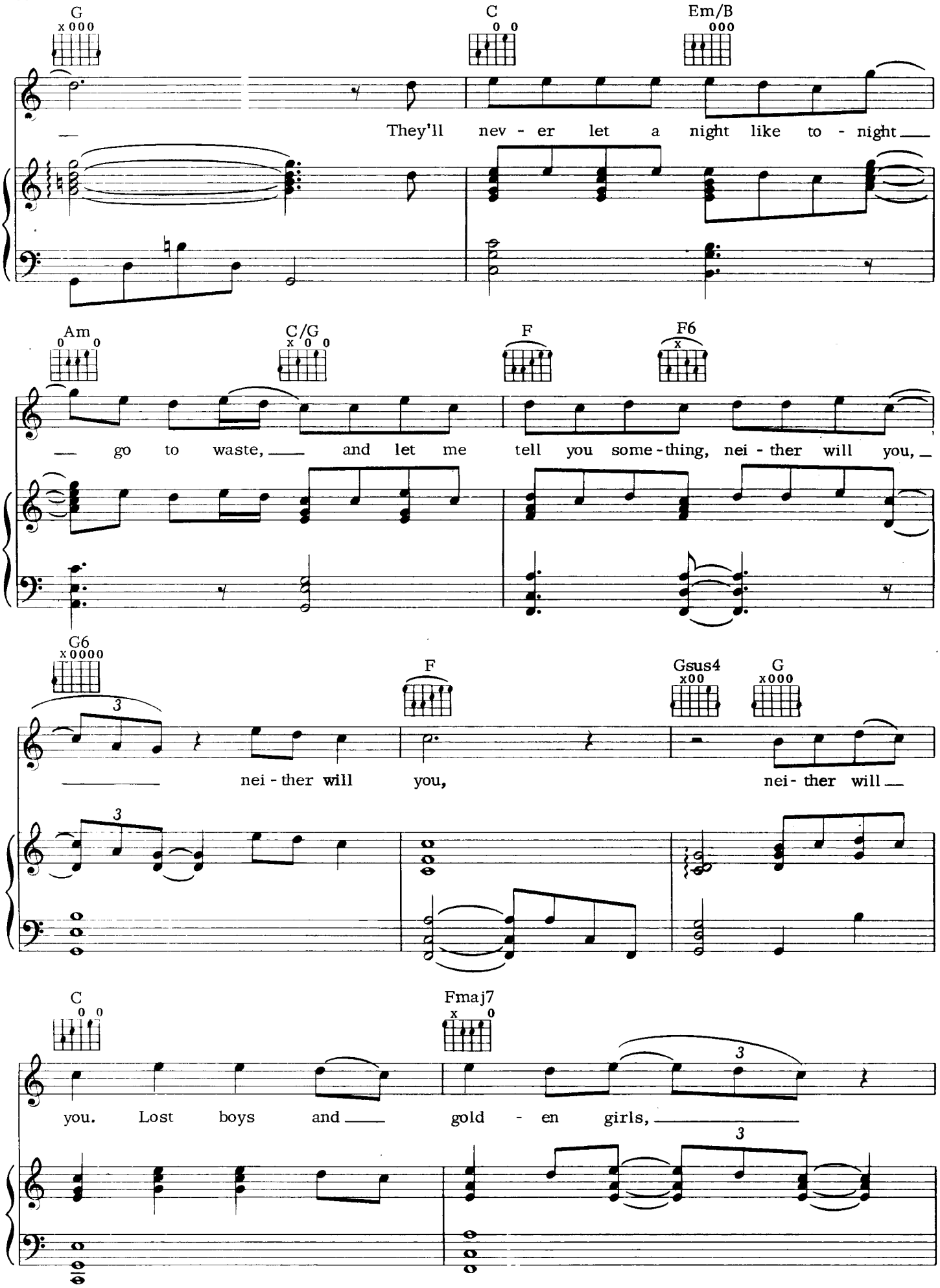
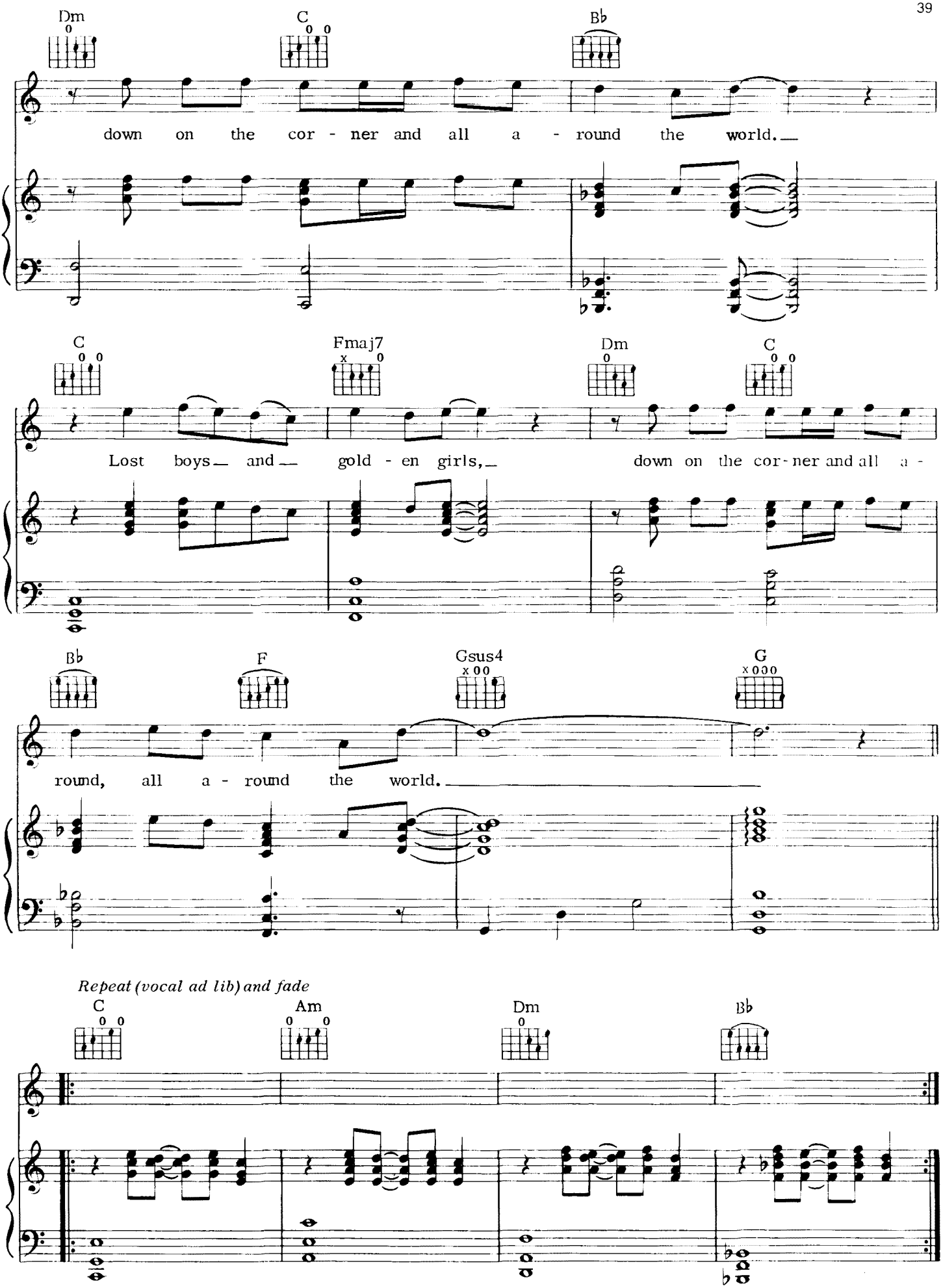

Bm
A
G
D
Esus4
E
E7
down on the cor-ner and all a - round, all a-round the world. It does-n't
A
Dmaj7
Bm
A
mat-ter where they're go-ing or wher - ev-er they've been,'cause they got one thing in com-mon, it's
G
E
A
C♯m/G♯
4fr.
true. They'll nev-er let a night like to-night
F♯m
A/E
D
D6
E6
go to waste, and let me tell you some-thing, nei-ther will you, nei-ther will


D
A
D
you.
We got - ta be fast, we were
A/E
C♯m
4fr.
D
born out of time,
born out of time and a - lone.
D♯m7-5
A
C♯m/G♯
4fr.
F♯m
A/E
And we'll nev-er be as young as we are right now,
D
D6
E6
D/E
E
D/E
run-ning a - way and run-ning for home,
run-ning for home.

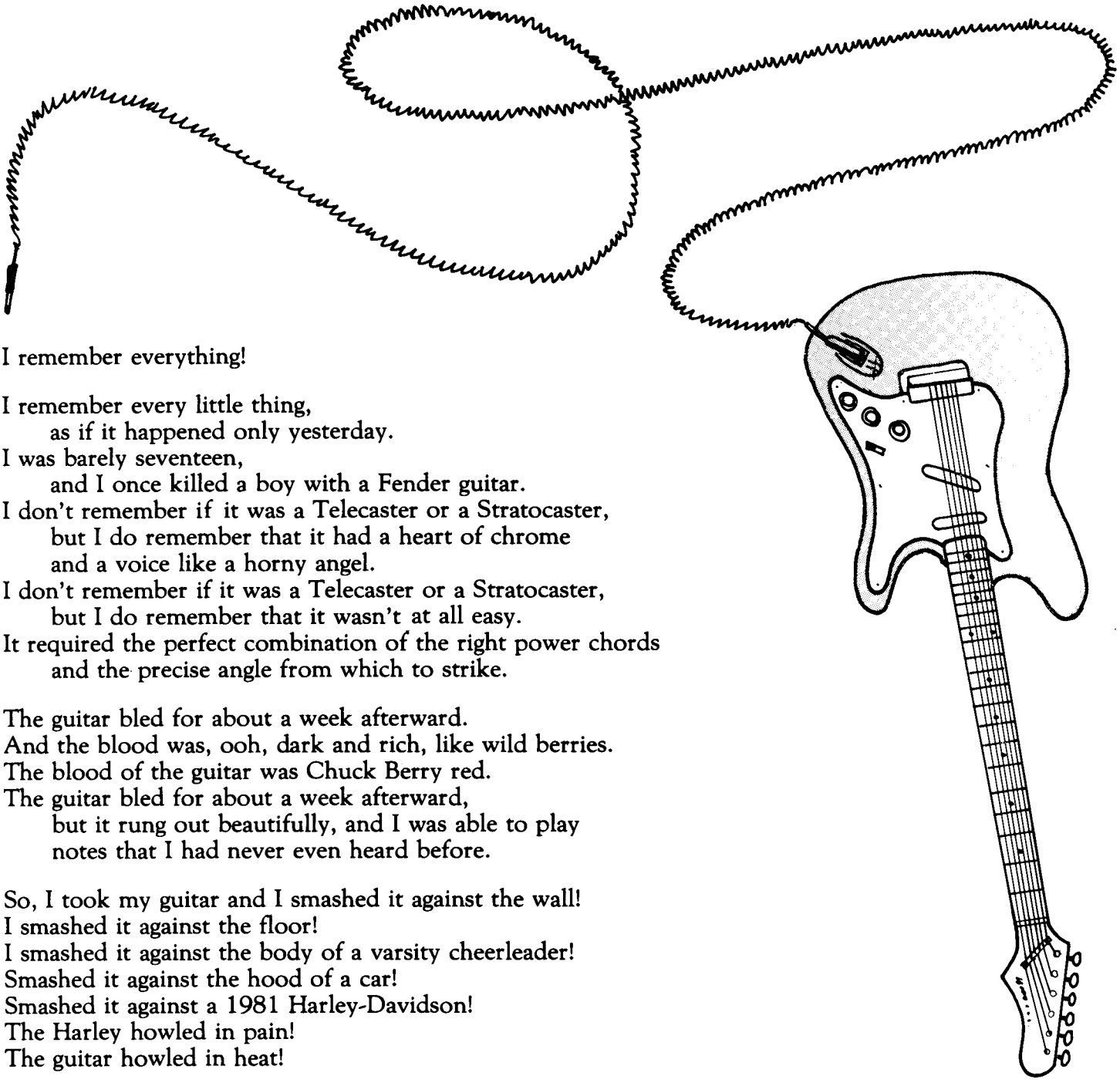

A
F♯m
Bm
G
A/E
F♯m
Bm
G
C
Am
Dm
B♭
E♭
G
G7
C
It does-n't mat-ter where they're go-ing or wher-
Fmaj7
Dm
C
B♭
ev-er they've been, 'cause they've got one thing in com-mon, it's true.


G
C
Em/B
They'll nev - er let a night like to - night
Am
C/G
F
F6
go to waste, and let me tell you some-thing, nei - ther will you,
G6
F
Gsus4
G
nei - ther will you, nei - ther will
C
Fmaj7
you. Lost boys and gold - en girls,


Dm
C
B♭
down on the cor - ner and all a - round the world.
C
Fmaj7
Dm
C
Lost boys and gold - en girls, down on the cor - ner and all a -
B♭
F
Gsus4
G
round, all a - round the world.
Repeat (vocal ad lib) and fade
C
Am
Dm
B♭

LOVE AND DEATH AND AN AMERICAN GUITAR

By Jim Steinman



I remember everything!

I remember every little thing,
as if it happened only yesterday.
I was barely seventeen,
and I once killed a boy with a Fender guitar.
I don't remember if it was a Telecaster or a Stratocaster,
but I do remember that it had a heart of chrome
and a voice like a horny angel.
I don't remember if it was a Telecaster or a Stratocaster,
but I do remember that it wasn't at all easy.
It required the perfect combination of the right power chords
and the precise angle from which to strike.

The guitar bled for about a week afterward.
And the blood was, ooh, dark and rich, like wild berries.
The blood of the guitar was Chuck Berry red.
The guitar bled for about a week afterward,
but it rung out beautifully, and I was able to play
notes that I had never even heard before.

So, I took my guitar and I smashed it against the wall!
I smashed it against the floor!
I smashed it against the body of a varsity cheerleader!
Smashed it against the hood of a car!
Smashed it against a 1981 Harley-Davidson!
The Harley howled in pain!
The guitar howled in heat!

And I ran up the stairs to my parents' bedroom.
Mommy and Daddy were sleeping in the moonlight.
Slowly, I opened the door, creeping in the shadows,
right up to the foot of their bed.
I raised the guitar high above my head,
and just as I was about to bring the guitar crashing down
upon the center of the bed, my father woke up screaming,
"Stop!! Wait a minute! Stop it, boy!
What do you think you're doing?
That's no way to treat an expensive musical instrument!"

And I said, "Goddam it, Daddy! You know I love you.
But you got a helluva lot to learn about rock-and-roll!!!"

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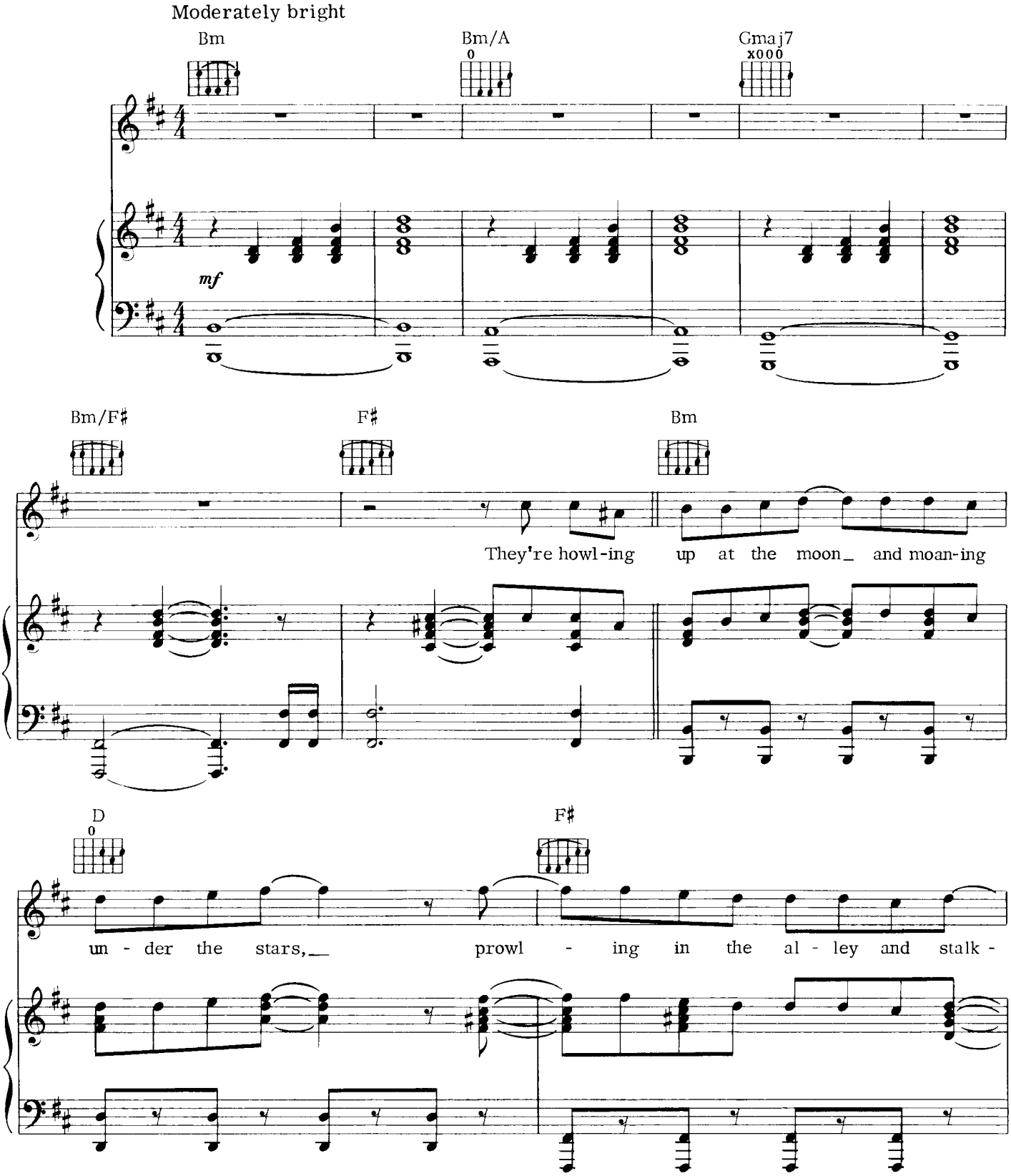
STARK RAVING LOVE

Words and Music by
JIM STEINMAN



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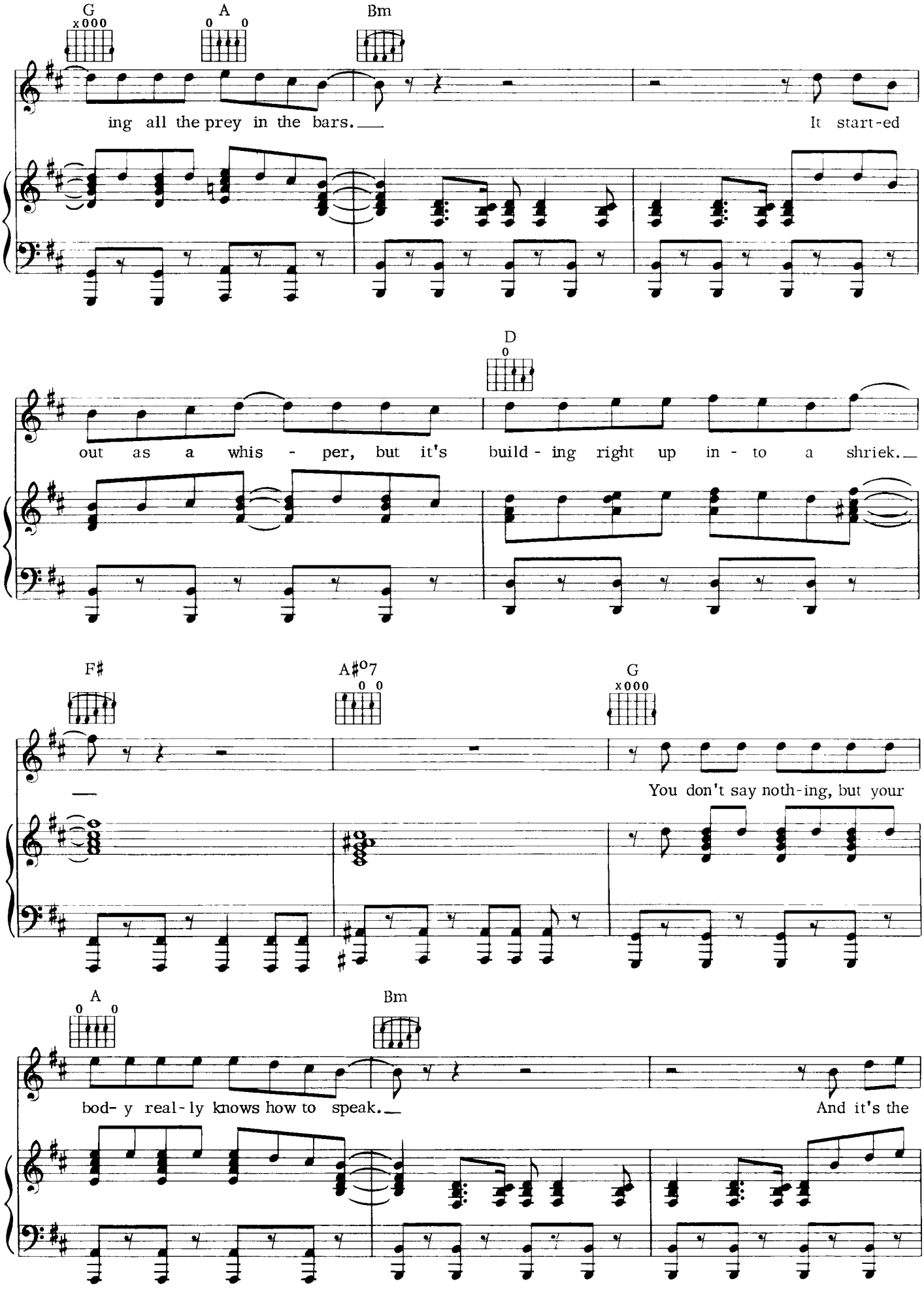
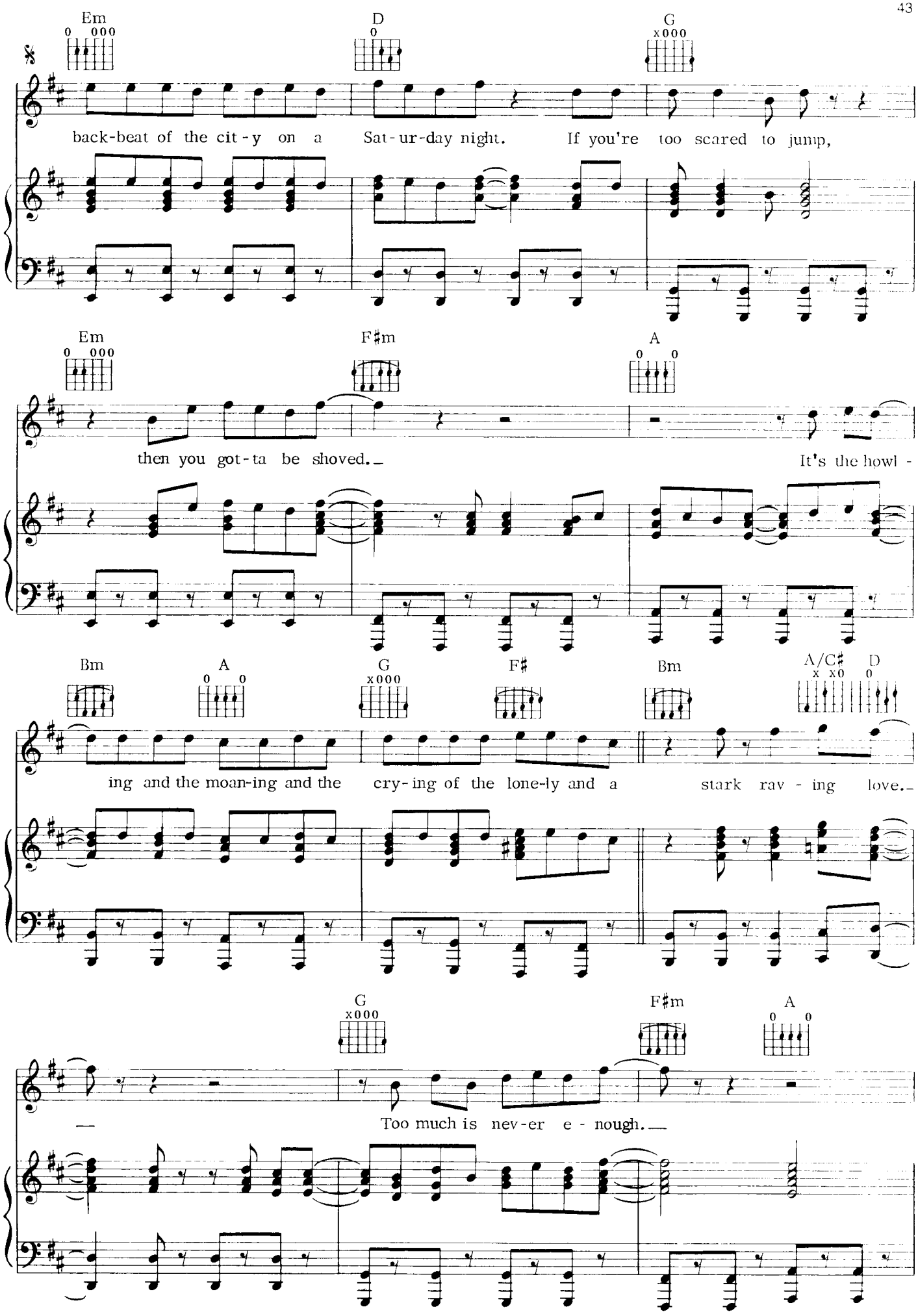
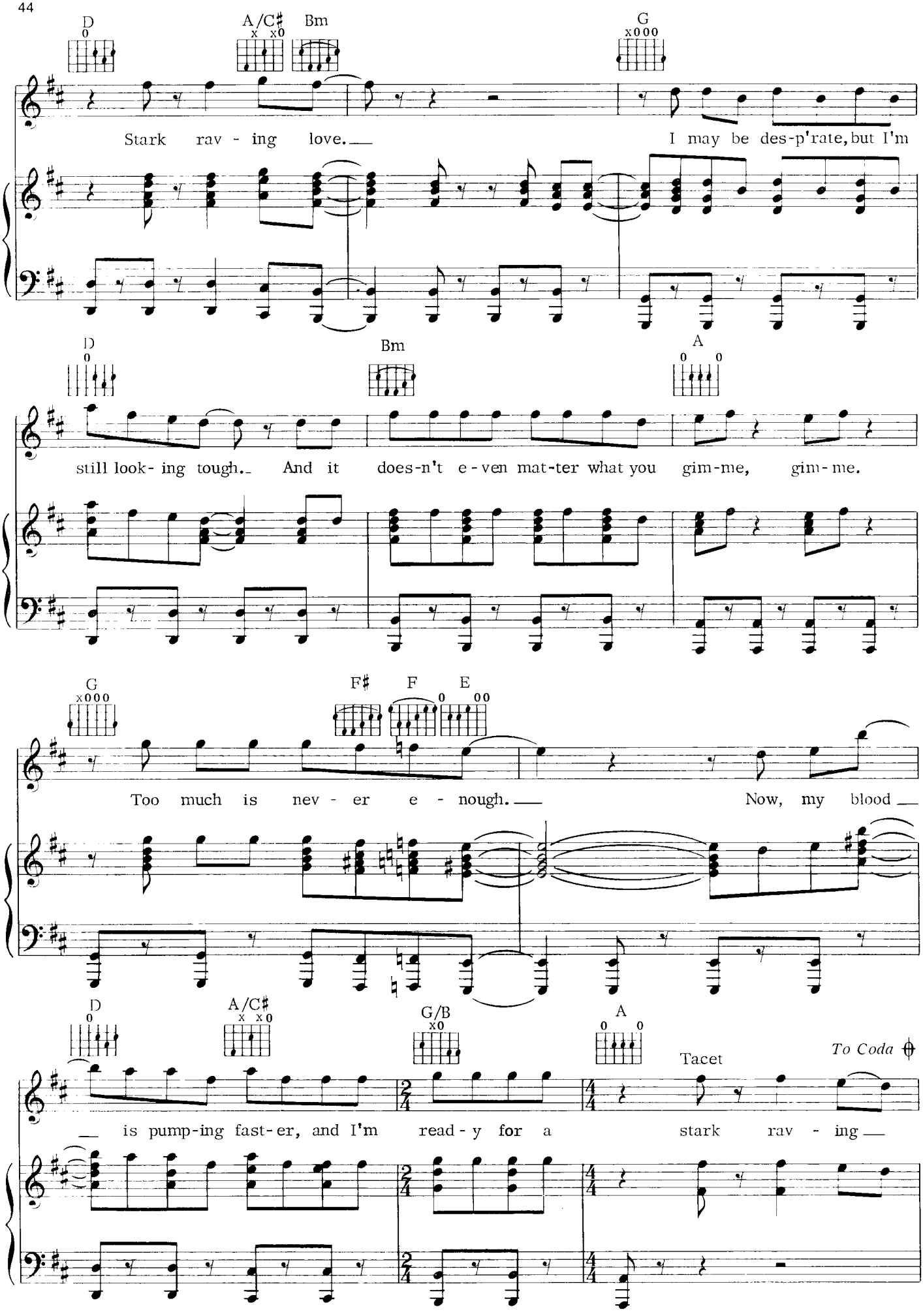
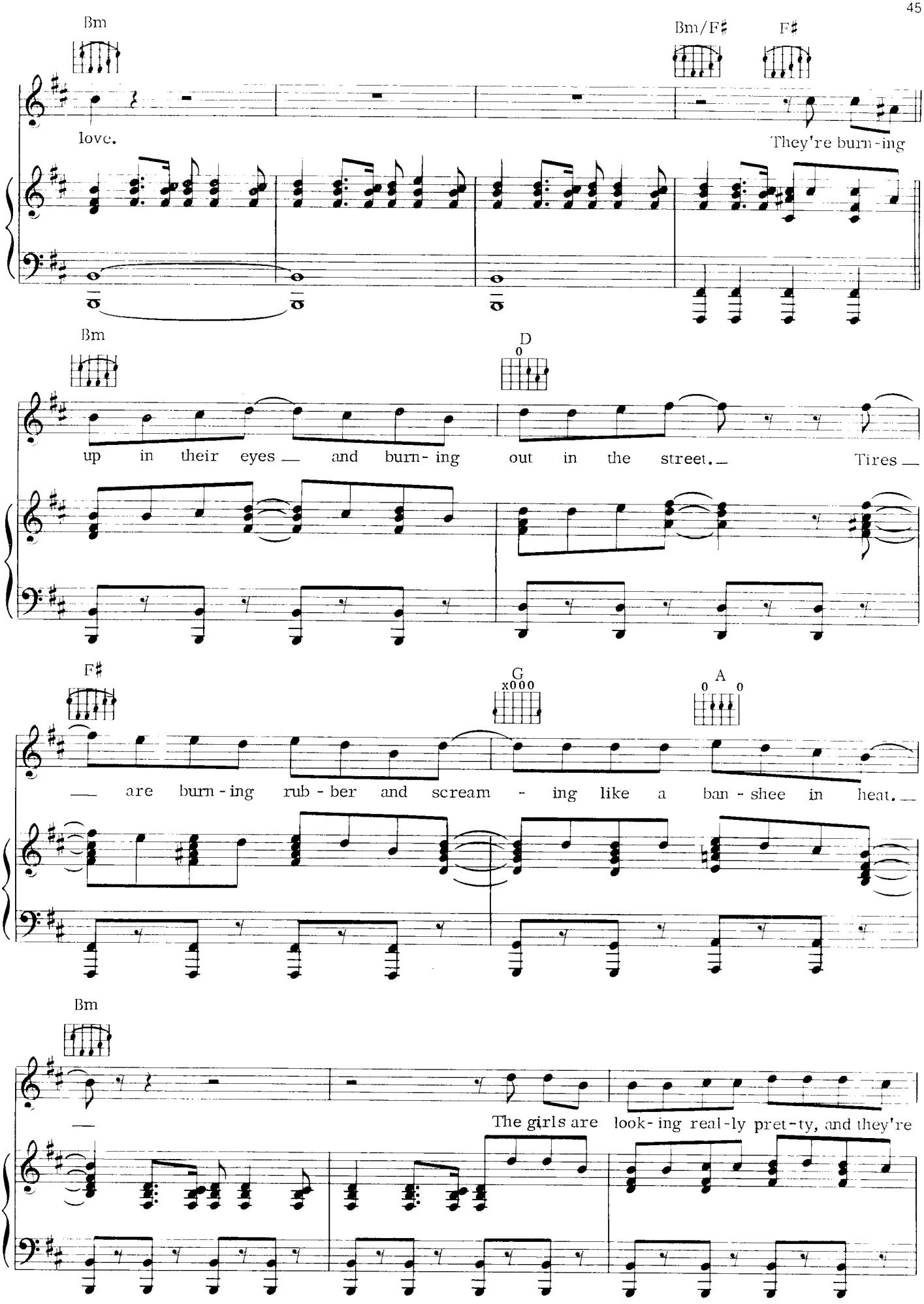
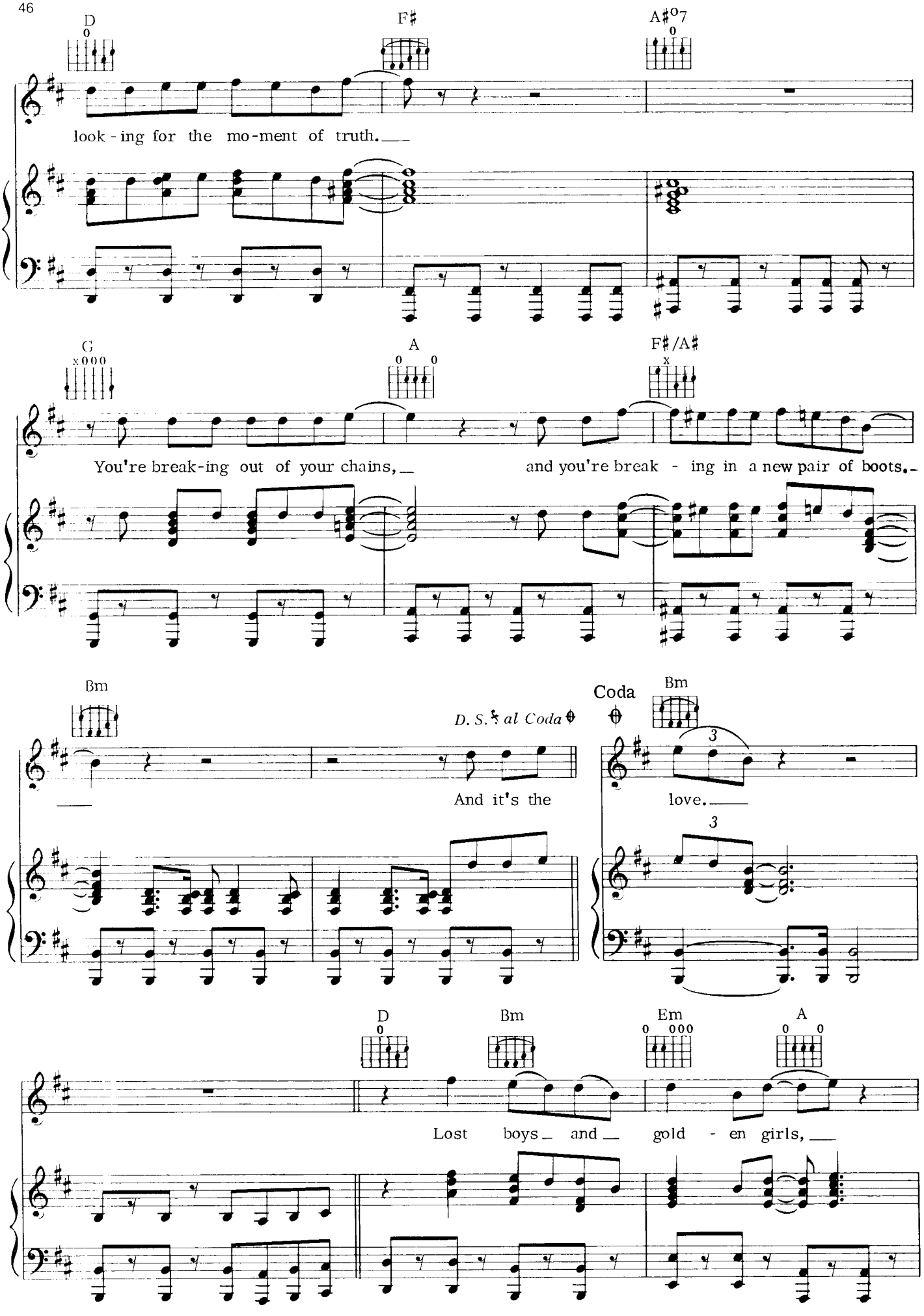
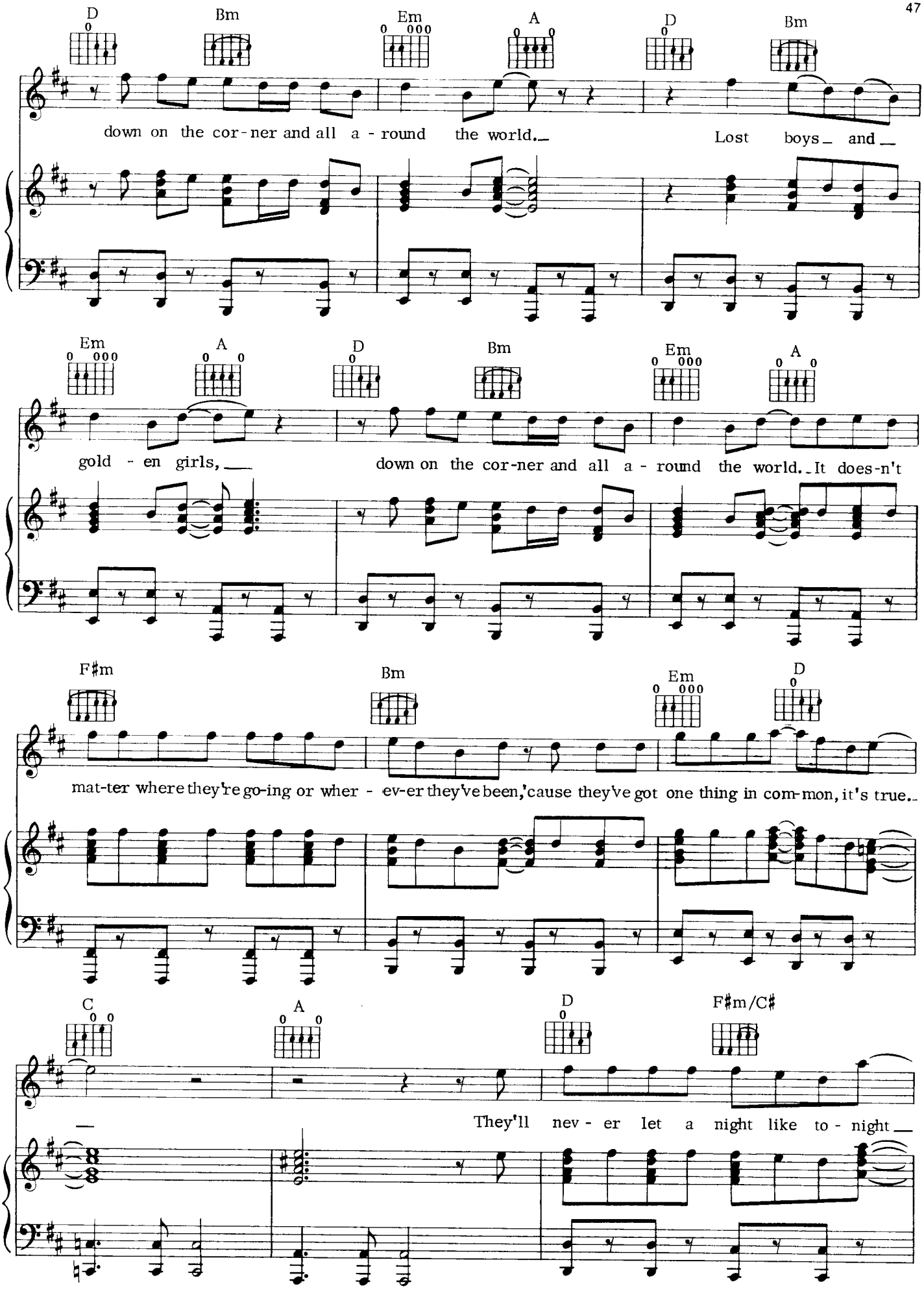

G
A
Bm
ing all the prey in the bars.
It start-ed
D
out as a whis - per, but it's build - ing right up in - to a shriek.
F♯
A♯o7
G
You don't say noth-ing, but your
A
Bm
bod- y real- ly knows how to speak.
And it's the

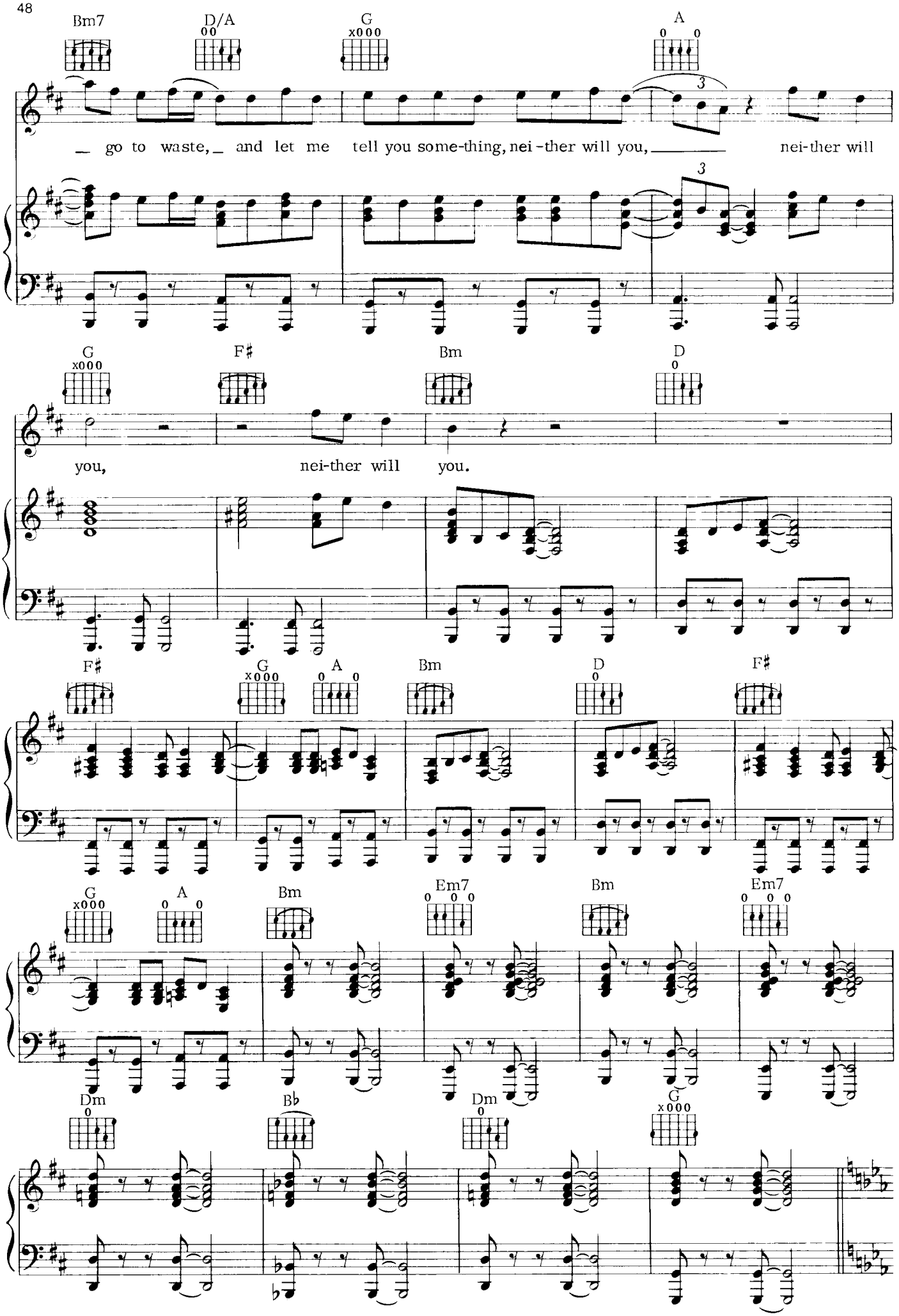

Em
D
G
back-beat of the cit-y on a Sat-ur-day night. If you're too scared to jump,
Em
F♯m
A
then you got-ta be shoved. It's the howl -
Bm
A
G
F♯
Bm
A/C♯
D
ing and the moan-ing and the cry-ing of the lone-ly and a stark rav - ing love.
G
F♯m
A
Too much is nev-er e - nough.

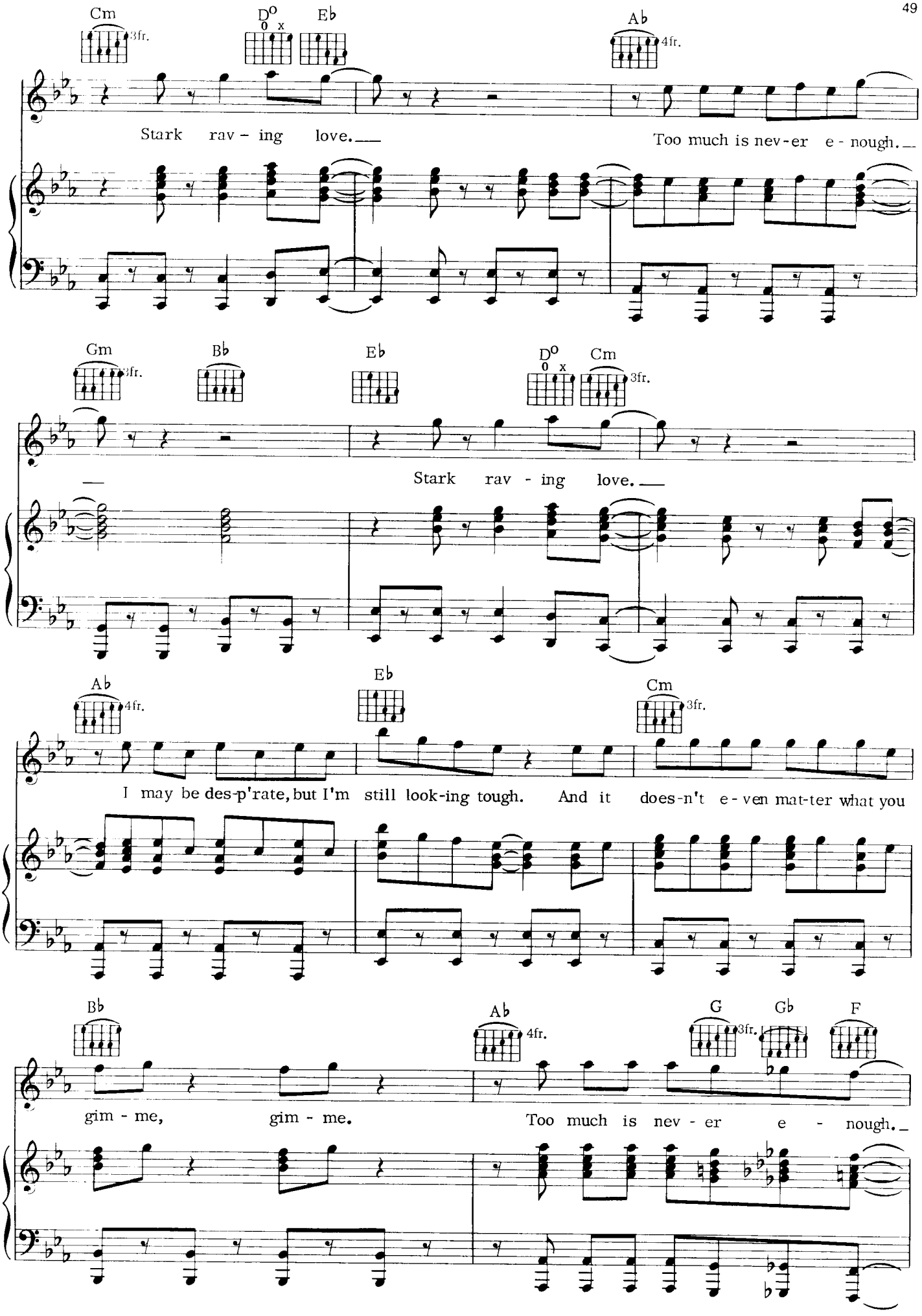

D
A/C♯
Bm
G
Stark rav - ing love.
I may be des-p'rate, but I'm
D
Bm
A
still look- ing tough. And it does-n't e-ven mat-ter what you gim-me, gim-me.
G
F♯
F
E
Too much is nev - er e - nough.
Now, my blood
D
A/C♯
G/B
A
Tacet
To Coda
is pump-ing fast-er, and I'm read-y for a stark rav - ing

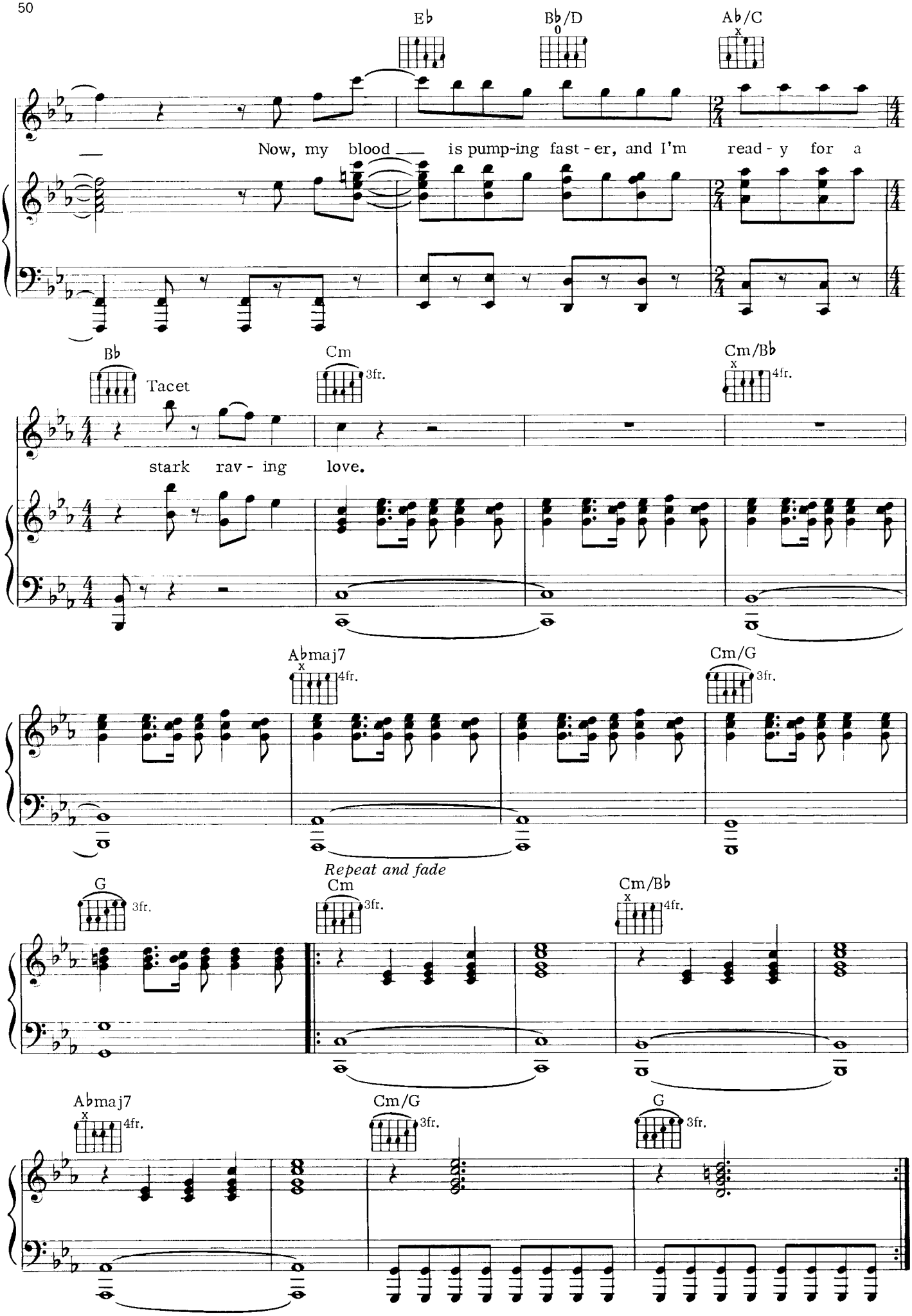

Bm
Bm/F♯
F♯
love.
They're burn-ing
Bm
D
0
up in their eyes — and burn-ing out in the street.— Tires —
F♯
G
x000
A
0 0
— are burn-ing rub-ber and scream - ing like a ban-shee in heat.—
Bm
—
The girls are look-ing real-ly pret-ty, and they're


D
F♯
A♯°7
look - ing for the mo-ment of truth.
G
A
F♯/A♯
You're break-ing out of your chains,
and you're break - ing in a new pair of boots.
Bm
D. S. 𝄋 al Coda
And it's the
Coda
Bm
love.
D
Bm
Em
A
Lost boys and gold - en girls,


D
Bm
Em
A
D
Bm
down on the cor - ner and all a - round the world. Lost boys and
Em
A
D
Bm
Em
A
gold - en girls, down on the cor-ner and all a - round the world. It does-n't
F♯m
Bm
Em
D
mat-ter where they're go-ing or wher - ev-er they've been, 'cause they've got one thing in com-mon, it's true.
C
A
D
F♯m/C♯
They'll nev - er let a night like to - night

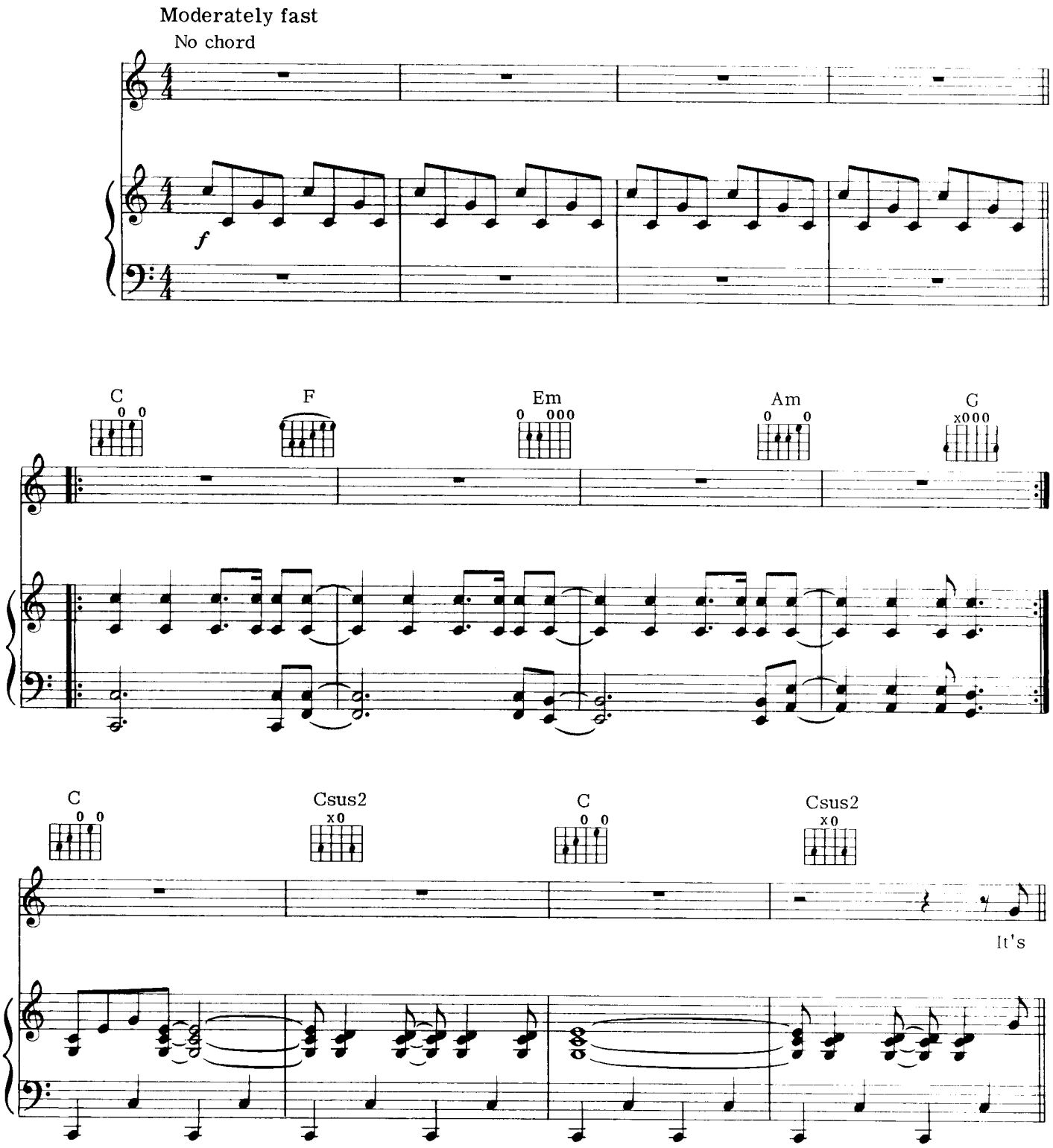

Bm7
D/A
G
A
go to waste, and let me tell you some-thing, nei-ther will you, nei-ther will
G
F♯
Bm
D
you, nei-ther will you.
F♯
G
A
Bm
D
F♯
G
A
Bm
Em7
Bm
Em7
Dm
B♭
Dm
G


Cm
3fr.
D°
0 x
Eb
Ab
4fr.
Stark rav - ing love.
Too much is nev-er e - nough.
Gm
3fr.
Bb
Eb
D°
0 x
Cm
3fr.
Stark rav - ing love.
Ab
4fr.
Eb
Cm
3fr.
I may be des-p'rate, but I'm still look-ing tough. And it does-n't e - ven mat-ter what you
Bb
Ab
4fr.
G
3fr.
Gb
F
gim - me, gim - me.
Too much is nev - er e - nough.


E♭
B♭/D
A♭/C
Now, my blood is pump-ing fast - er, and I'm read - y for a
B♭
Tacet
Cm
3fr.
Cm/B♭
4fr.
stark rav - ing love.
A♭maj7
4fr.
Cm/G
3fr.
G
3fr.
Repeat and fade
Cm
3fr.
Cm/B♭
4fr.
A♭maj7
4fr.
Cm/G
3fr.
G
3fr.

OUT OF THE FRYING PAN
(AND INTO THE FIRE)

Words and Music by
JIM STEINMAN



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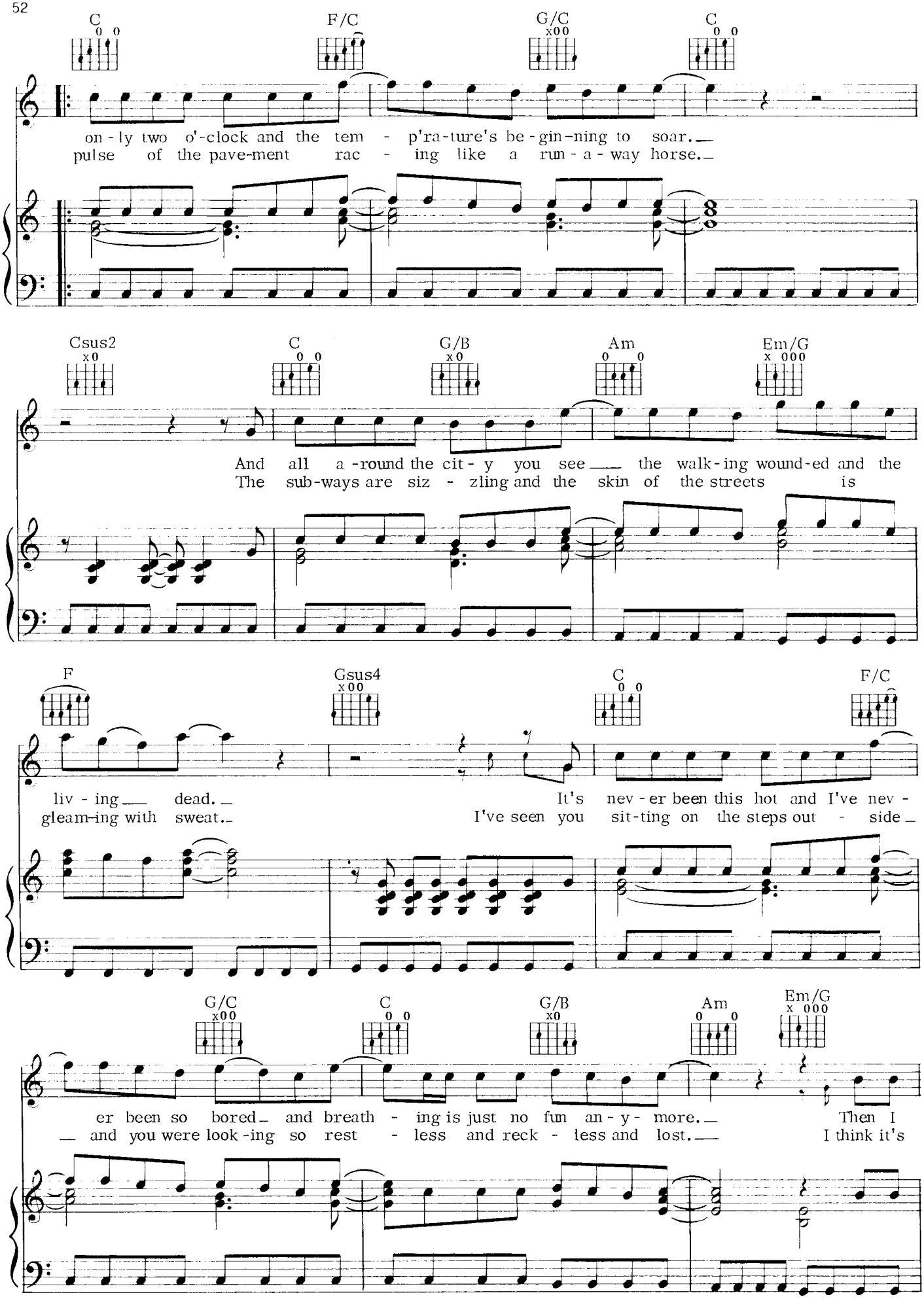
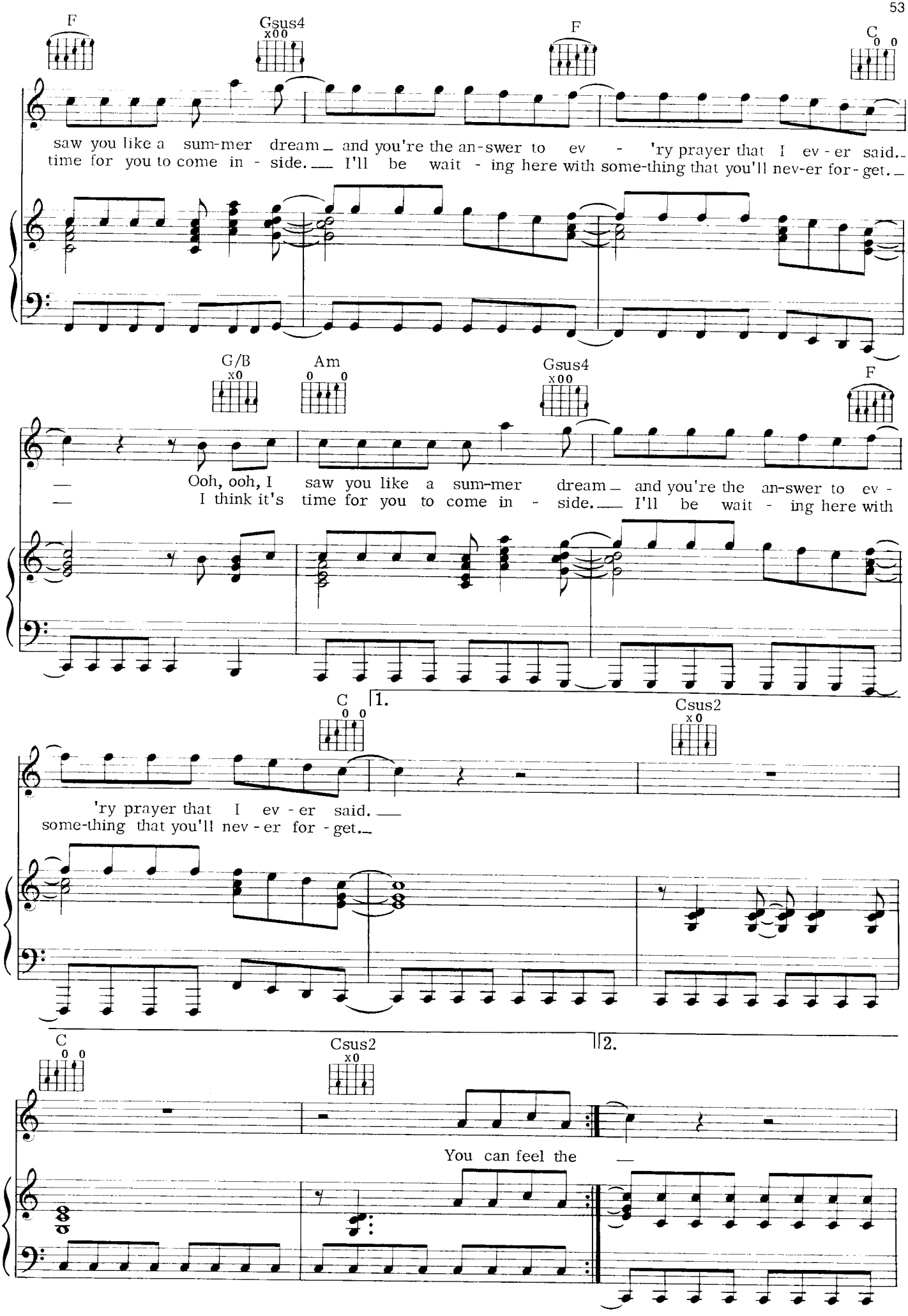
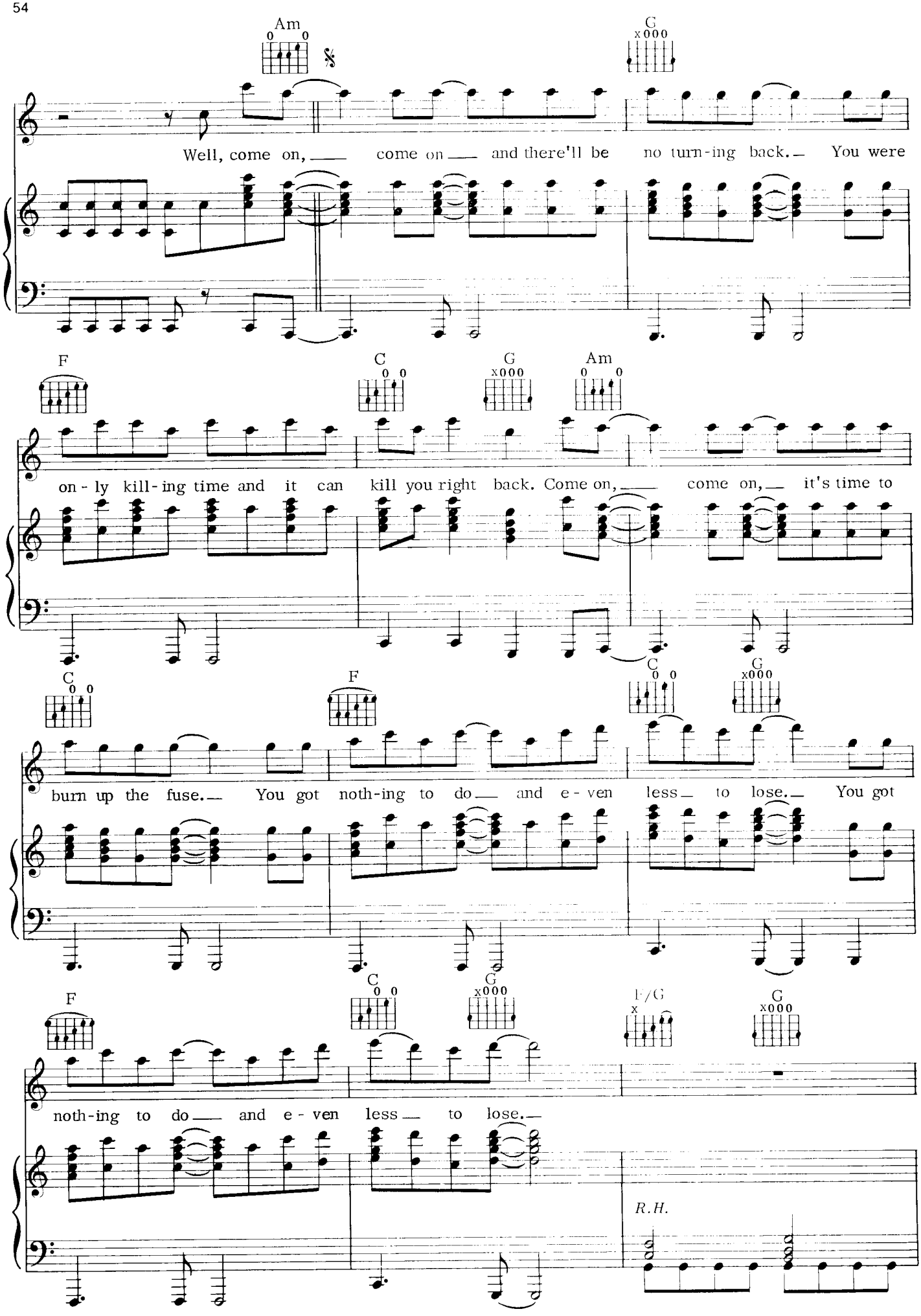
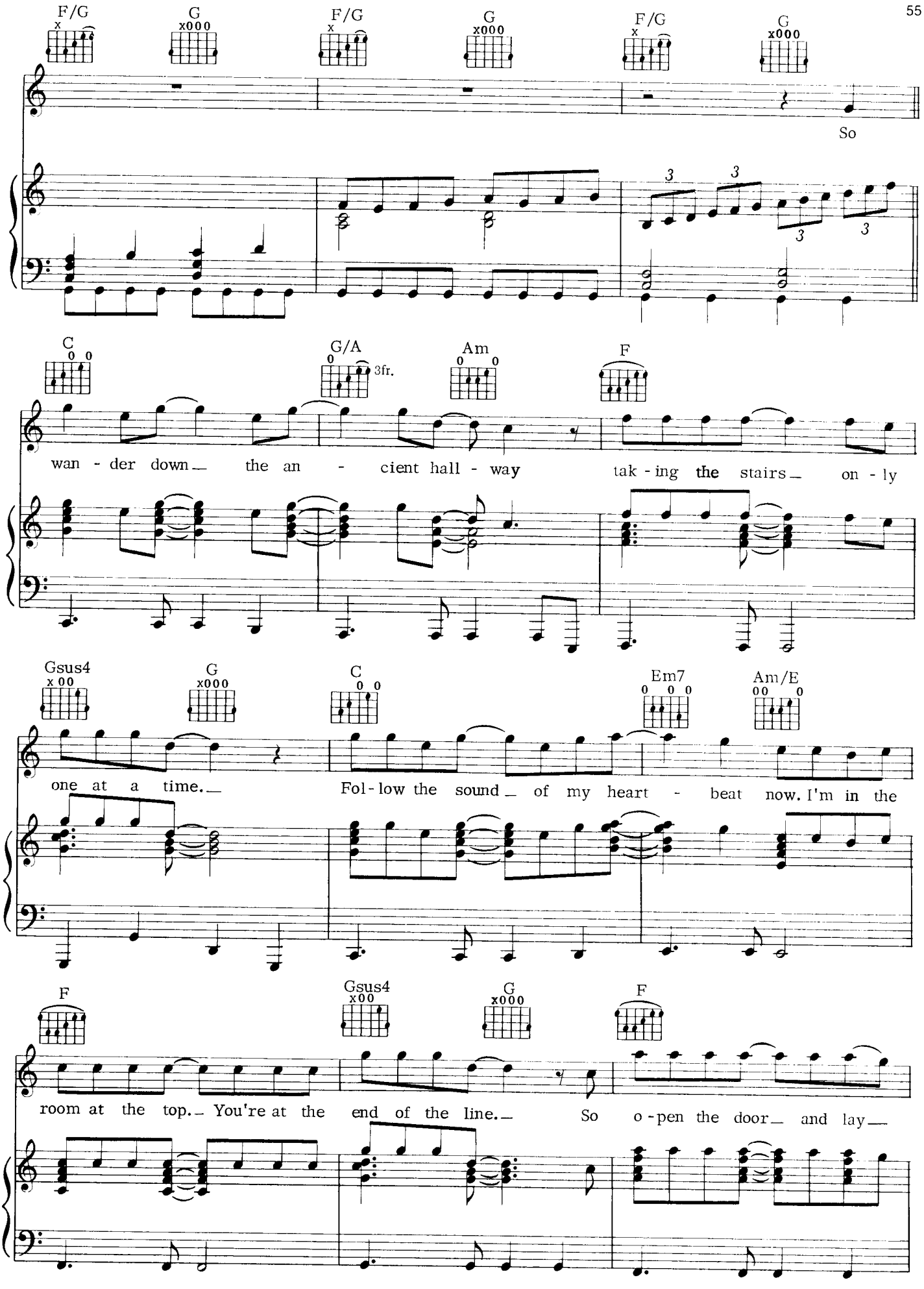
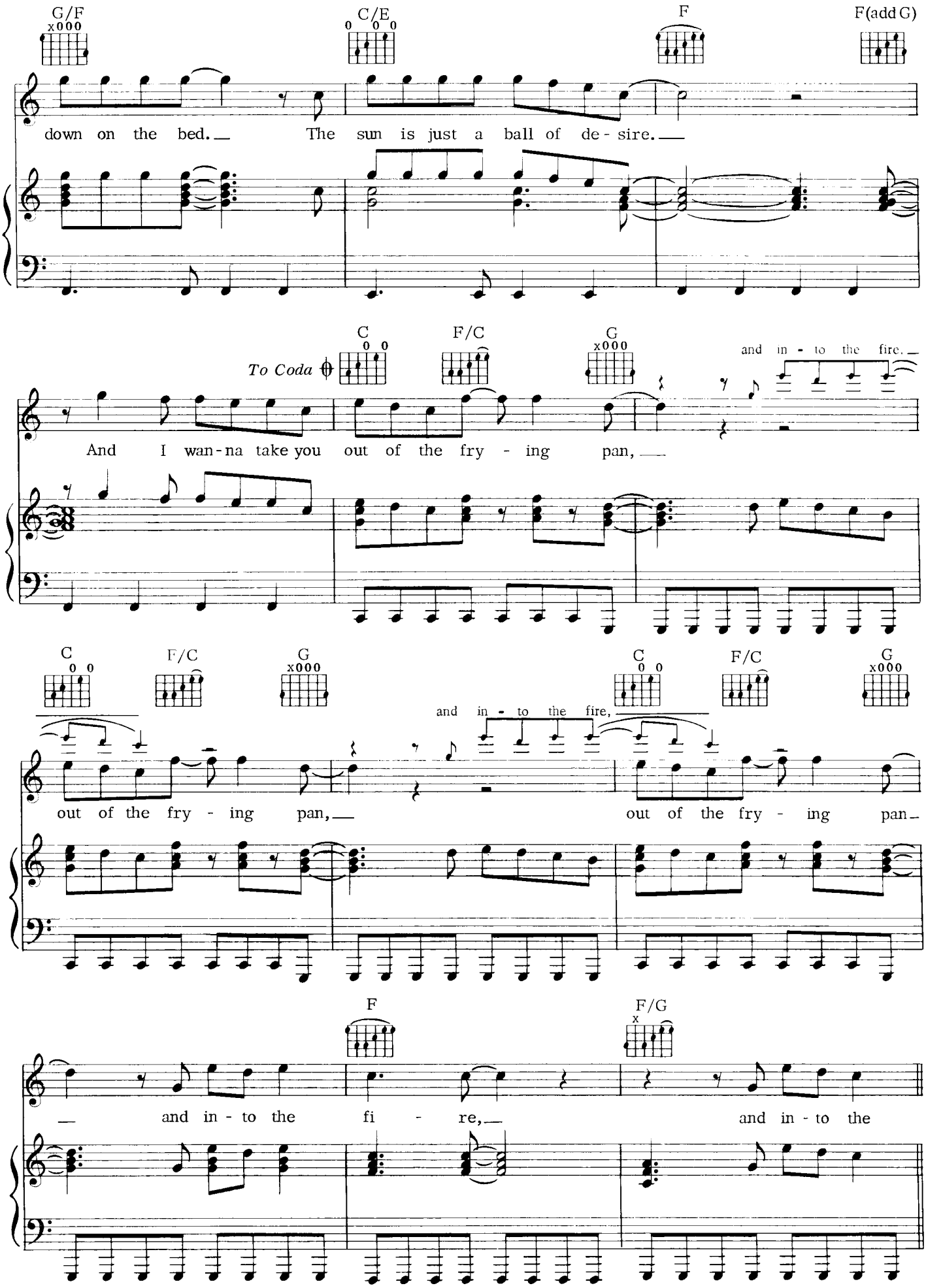
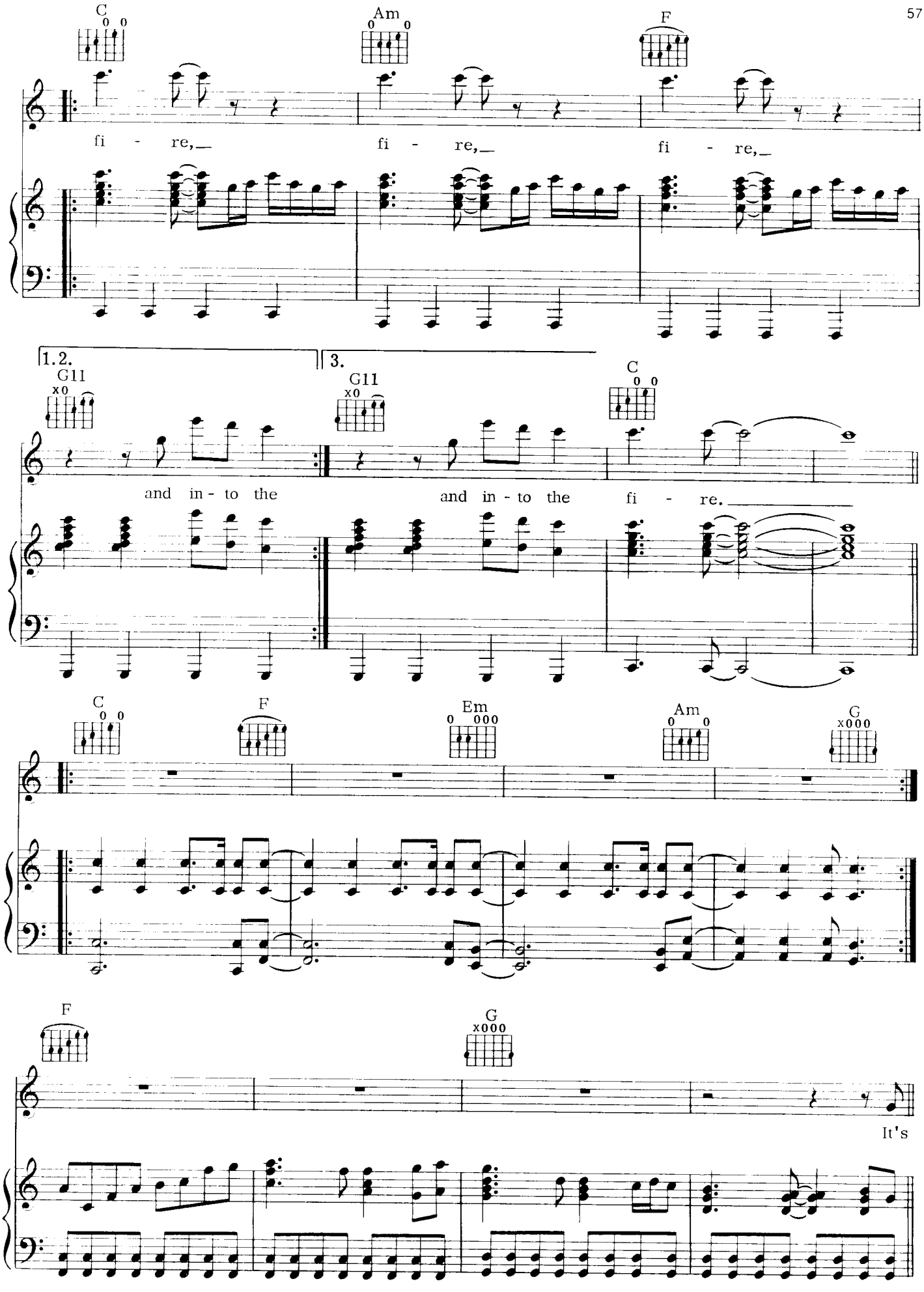

C
F/C
G/C
C
on - ly two o'-clock and the tem - p'ra-ture's be - gin-ning to soar.
pulse of the pave-ment rac - ing like a run - a - way horse.
Csus2
C
G/B
Am
Em/G
And all a -round the cit - y you see the walk - ing wound-ed and the
The sub-ways are siz - zling and the skin of the streets is
F
Gsus4
C
F/C
liv - ing dead.
gleam-ing with sweat.
It's nev - er been this hot and I've nev -
I've seen you sit-ting on the steps out - side
G/C
C
G/B
Am
Em/G
er been so bored and breath - ing is just no fun an - y - more.
and you were look -ing so rest - less and reck - less and lost.
Then I
I think it's

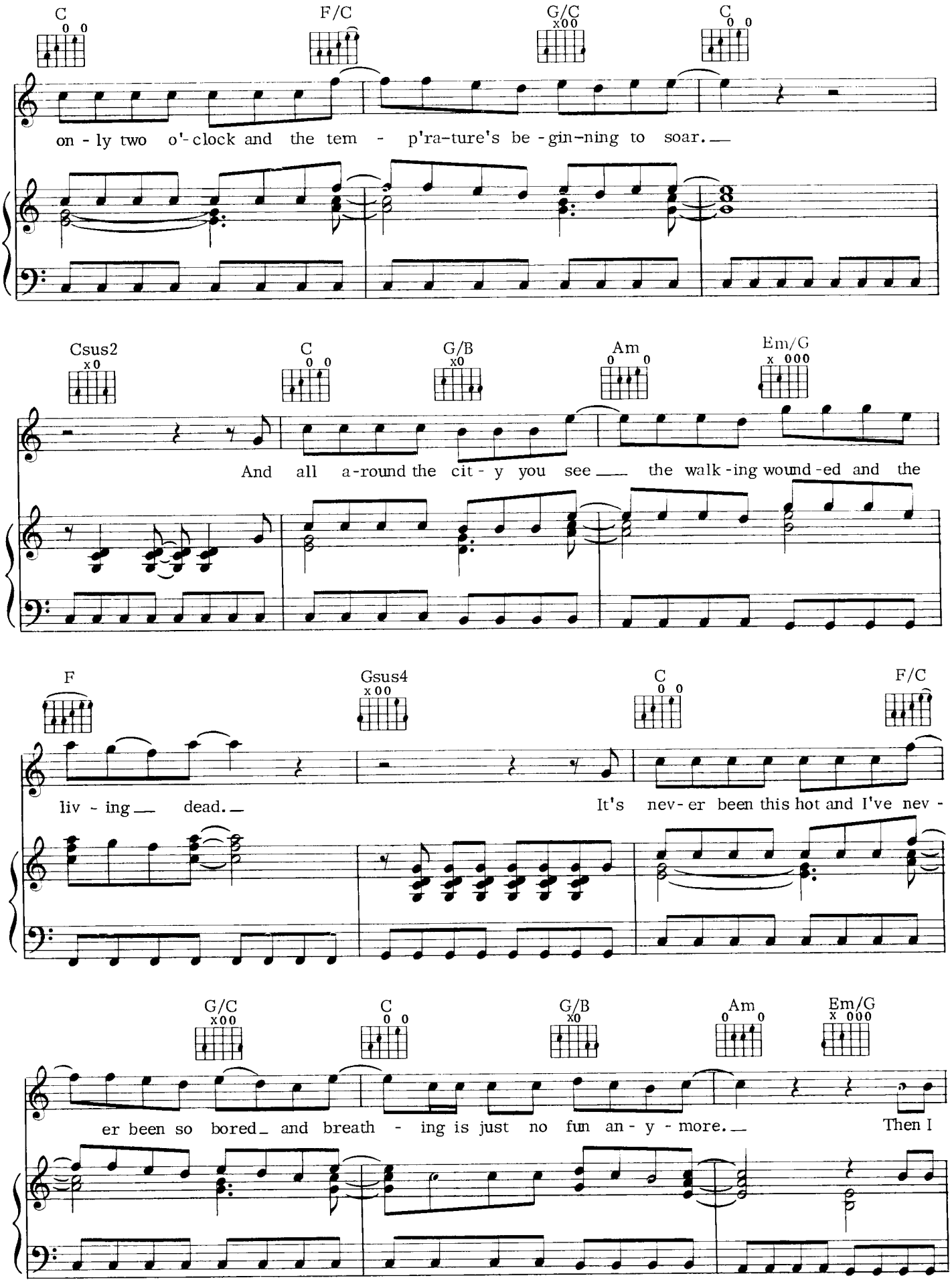

F
Gsus4
x00
F
C
0 0
saw you like a sum-mer dream and you're the an-swer to ev - 'ry prayer that I ev - er said.
time for you to come in - side. I'll be wait - ing here with some-thing that you'll nev-er for - get.
G/B
x0
Am
0 0
Gsus4
x00
F
Ooh, ooh, I saw you like a sum-mer dream and you're the an-swer to ev -
I think it's time for you to come in - side. I'll be wait - ing here with
C
0 0
1.
Csus2
x0
'ry prayer that I ev - er said.
some-thing that you'll nev - er for - get.
C
0 0
Csus2
x0
2.
You can feel the

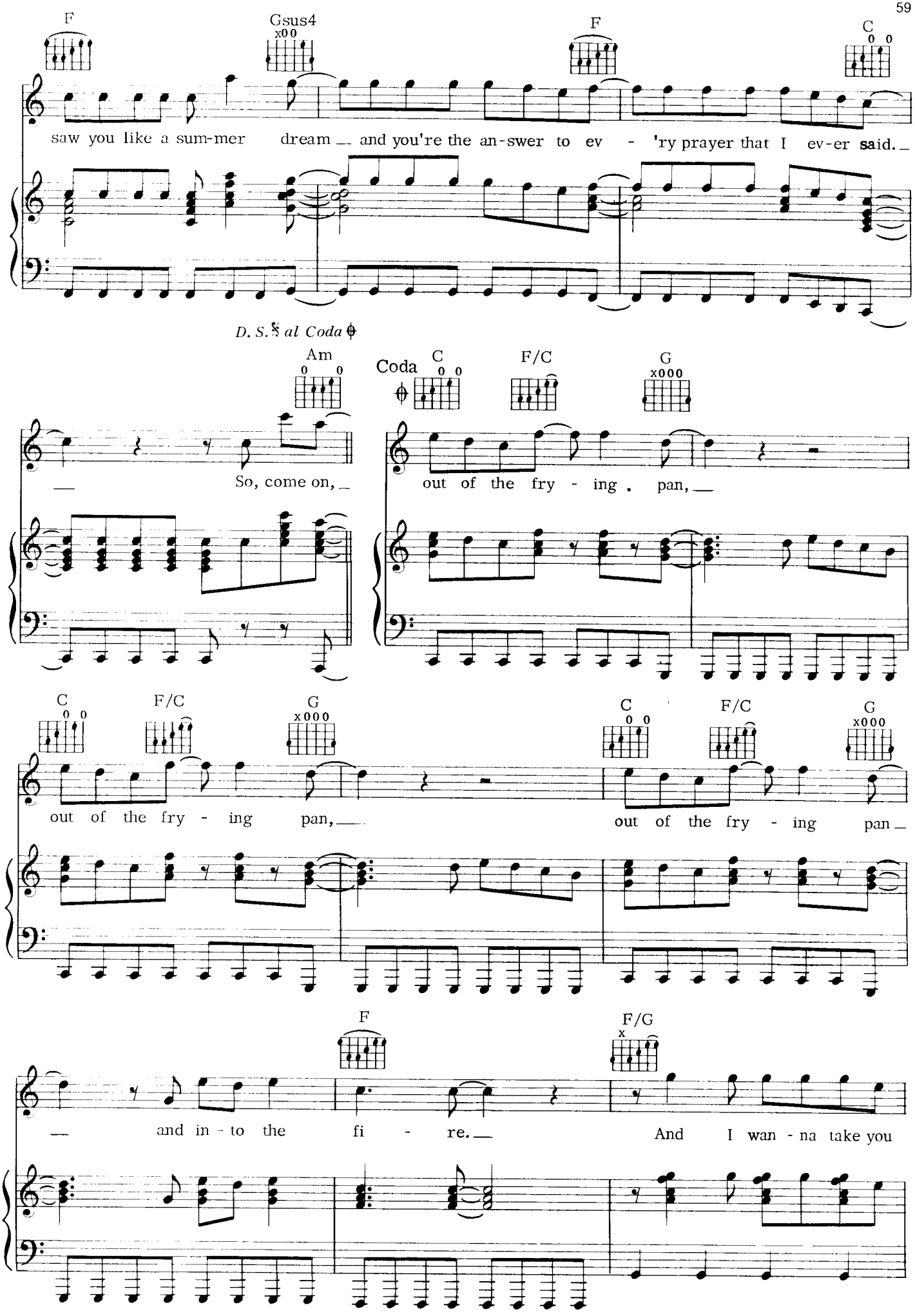

Am
G
Well, come on, come on and there'll be no turn-ing back. You were
F
C
G
Am
on-ly kill-ing time and it can kill you right back. Come on, come on, it's time to
C
F
C
G
burn up the fuse. You got noth-ing to do and e-ven less to lose. You got
F
C
G
F/G
G
noth-ing to do and e-ven less to lose.
R.H.

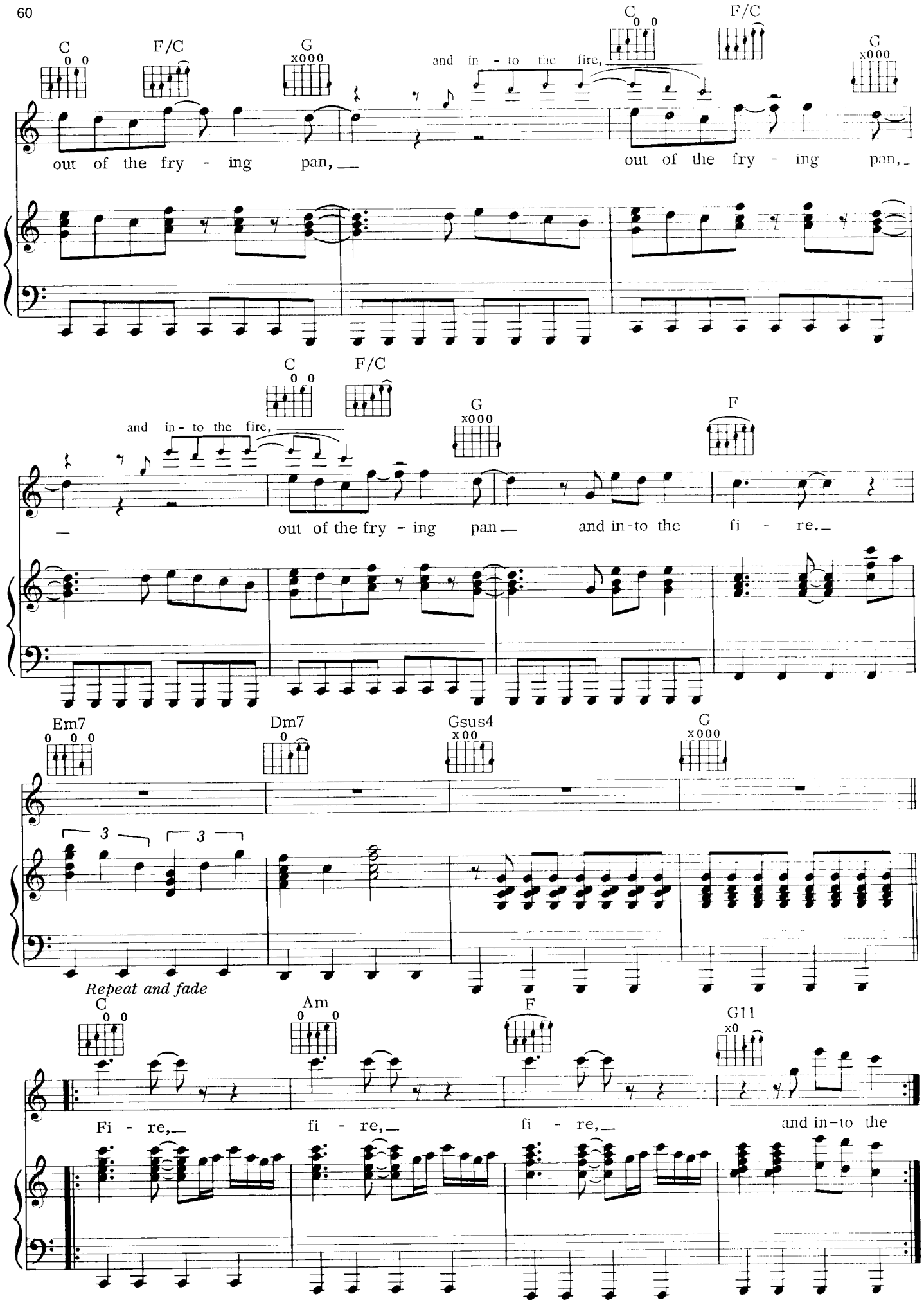

F/G
G
F/G
G
F/G
G
So
C
G/A
3fr.
Am
F
wan - der down the an - cient hall - way tak - ing the stairs on - ly
Gsus4
G
C
Em7
Am/E
one at a time. Fol - low the sound of my heart - beat now. I'm in the
F
Gsus4
G
F
room at the top. You're at the end of the line. So o - pen the door and lay


G/F
C/E
F
F(add G)
down on the bed. The sun is just a ball of de - sire.
To Coda
C
F/C
G
and in - to the fire.
And I wan - na take you out of the fry - ing pan,
C
F/C
G
C
F/C
G
and in - to the fire,
out of the fry - ing pan, out of the fry - ing pan
F
F/G
and in - to the fi - re, and in - to the


C
Am
F
fi - re,_ fi - re,_ fi - re,_
1.2.
3.
G11
G11
C
and in - to the and in - to the fi - re._
C
F
Em
Am
G
F
G
It's

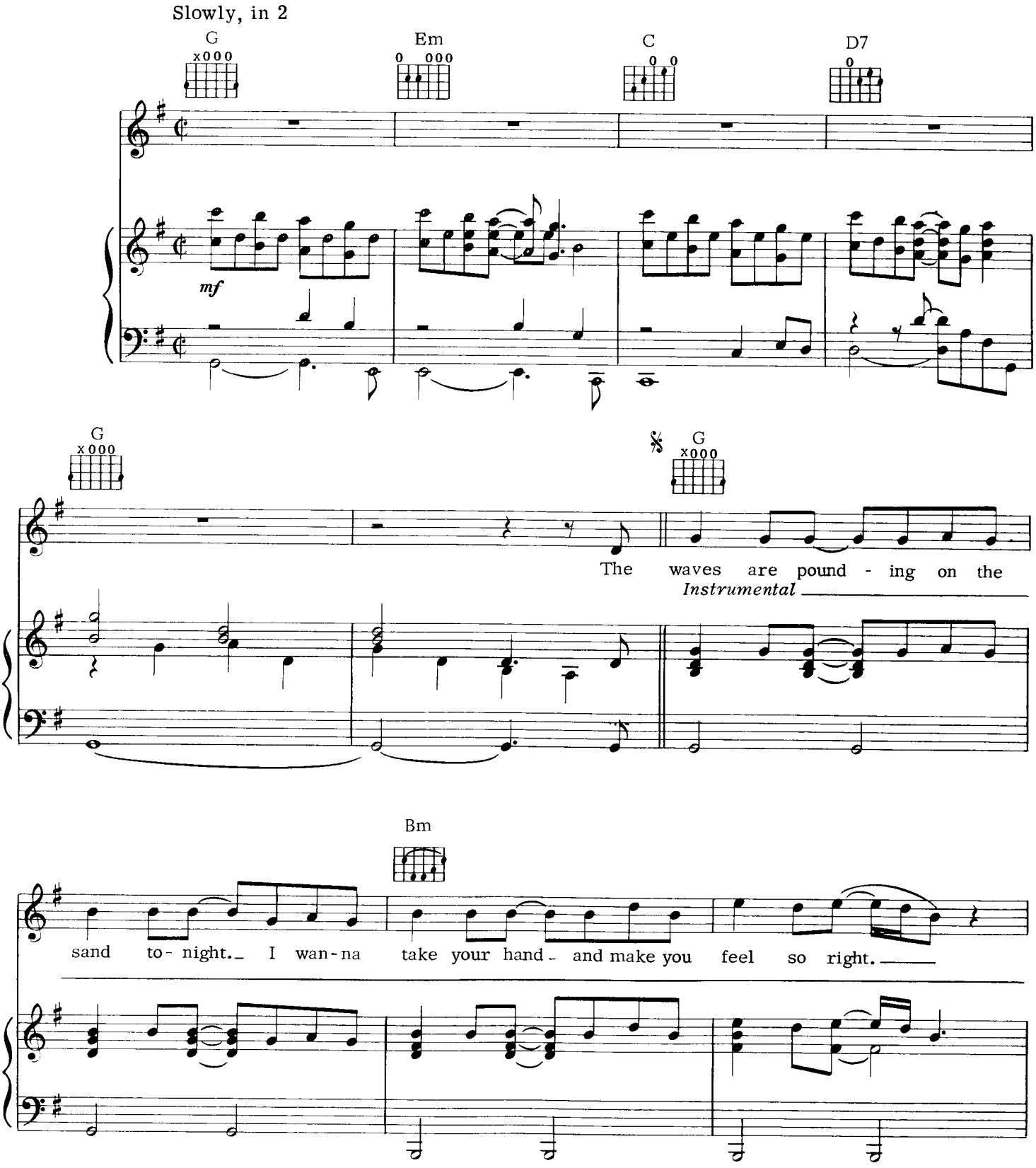

C
F/C
G/C
C
on - ly two o'-clock and the tem - p'ra-ture's be - gin-ning to soar.
Csus2
C
G/B
Am
Em/G
And all a-round the cit - y you see the walk - ing wound - ed and the
F
Gsus4
C
F/C
liv - ing dead.
It's nev - er been this hot and I've nev -
G/C
C
G/B
Am
Em/G
er been so bored and breath - ing is just no fun an - y - more.
Then I


F
Gsus4
x00
F
C
0 0
saw you like a sum-mer dream _ and you're the an-swer to ev - 'ry prayer that I ev-er said._
D. S. 𝄋 al Coda ⊕
Am
0 0
Coda
C
0 0
F/C
G
x000
— So, come on, _
out of the fry - ing . pan, —
C
0 0
F/C
G
x000
out of the fry - ing pan, —
C
0 0
F/C
G
x000
out of the fry - ing pan _
F
F/G
x
— and in - to the fi - re. —
And I wan - na take you


C
F/C
G
x000
and in - to the fire,
C
F/C
G
x000
out of the fry - ing pan,
out of the fry - ing pan,
C
F/C
and in - to the fire,
G
x000
F
out of the fry - ing pan
and in-to the fi - re.
Em7
Dm7
Gsus4
x00
G
x000
3
3
Repeat and fade
C
Am
F
G11
x0
Fi - re,
fi - re,
fi - re,
and in-to the

SURF'S UP

Words and Music by
JIM STEINMAN



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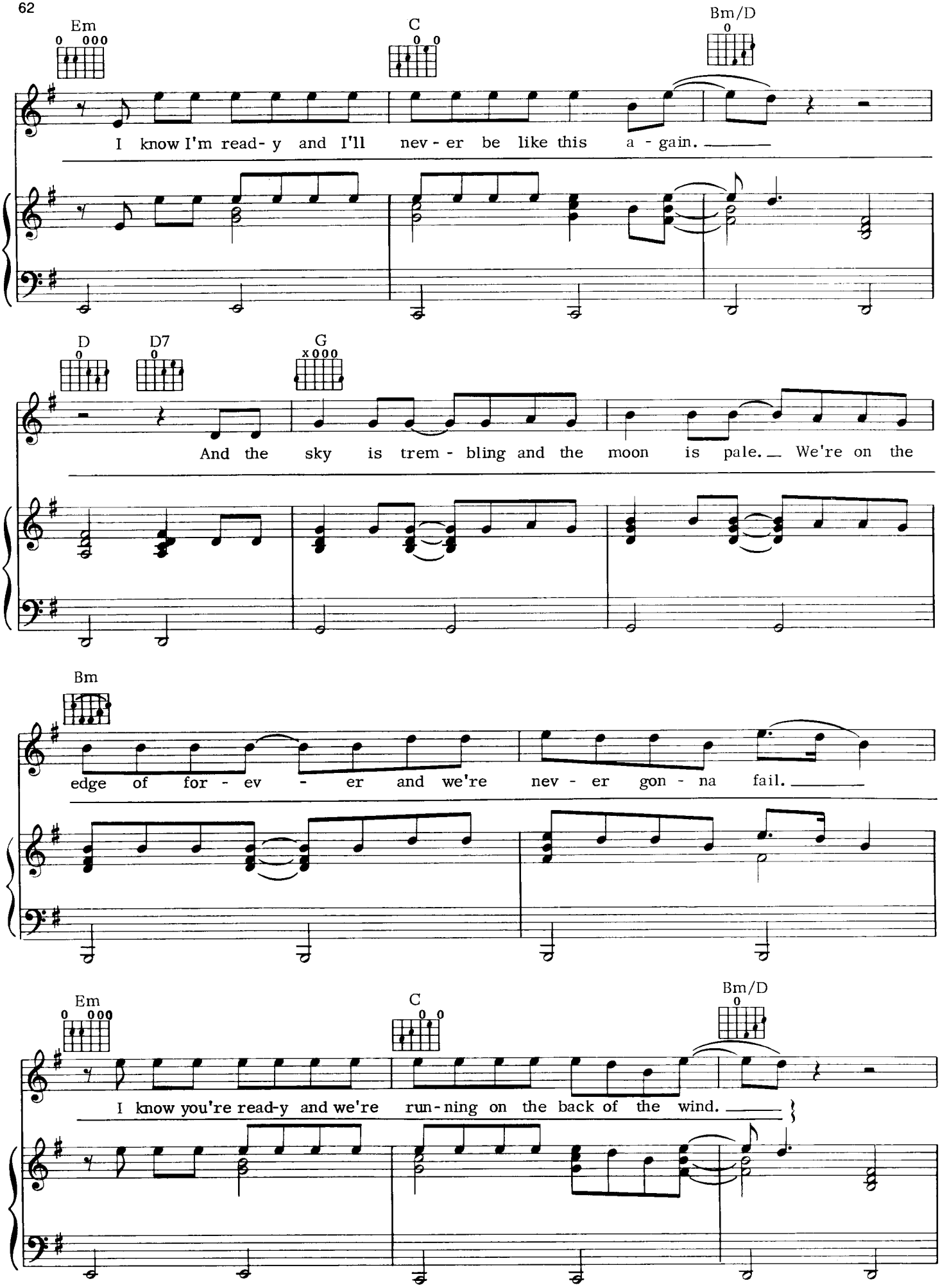
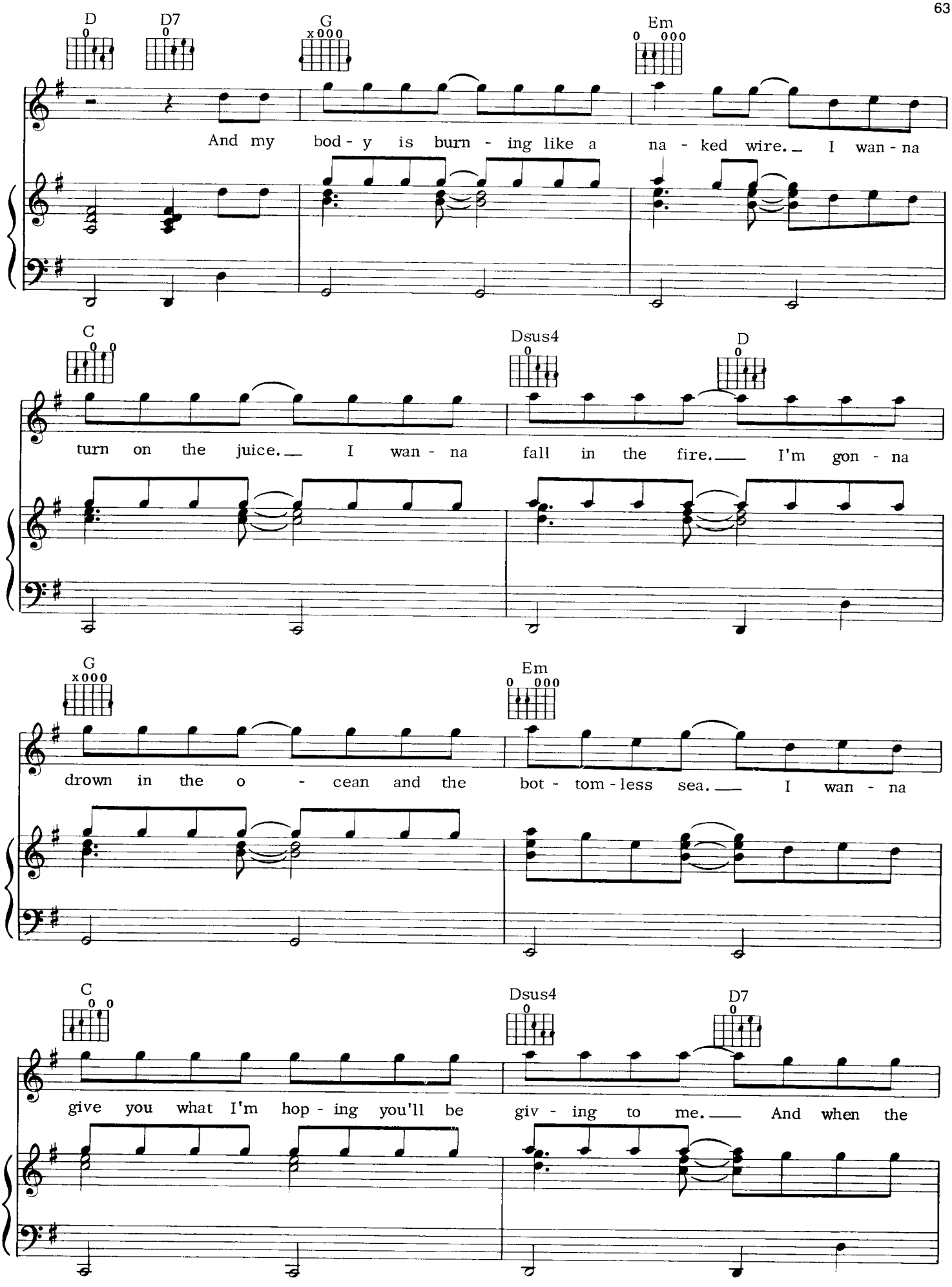
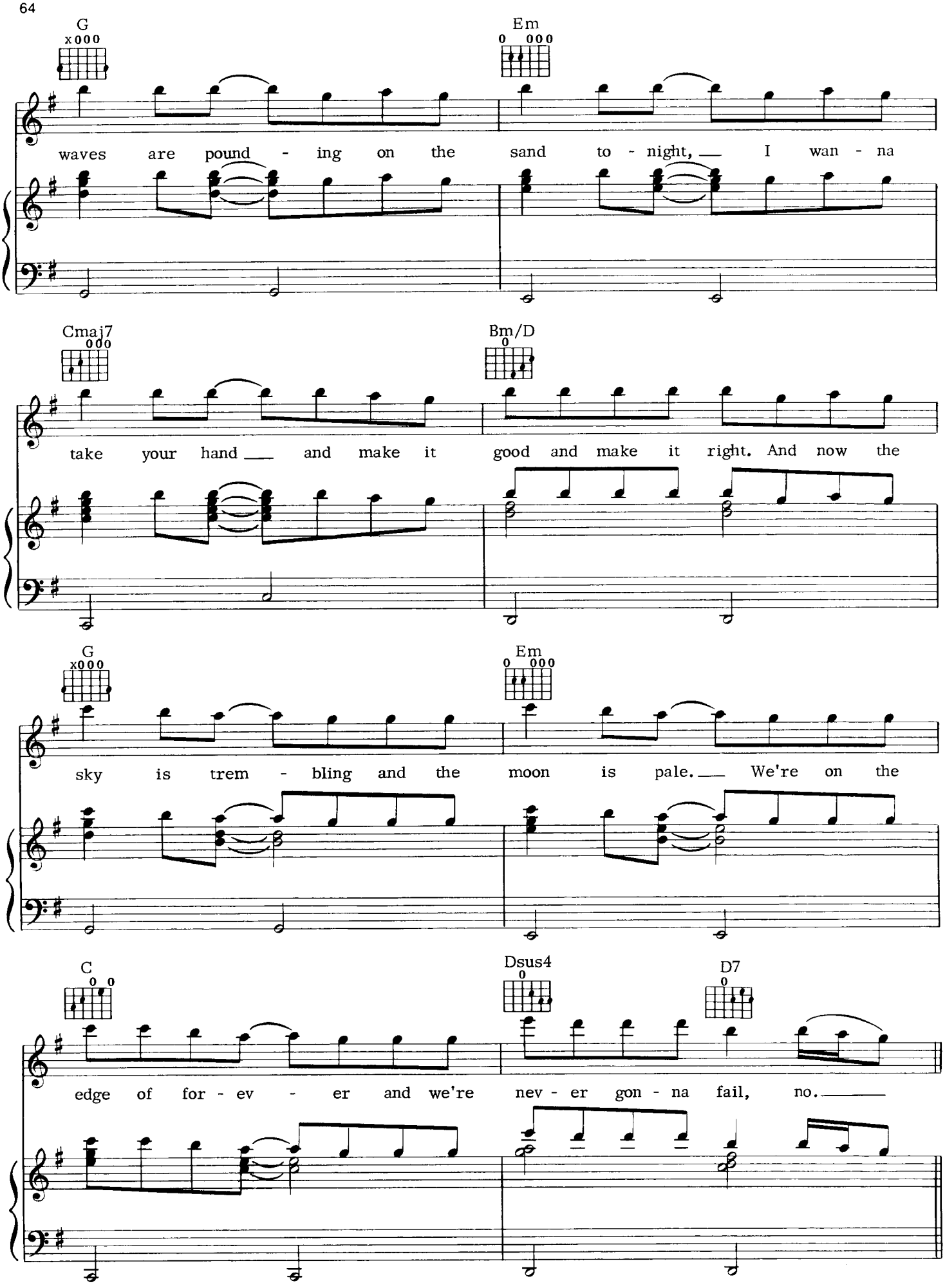
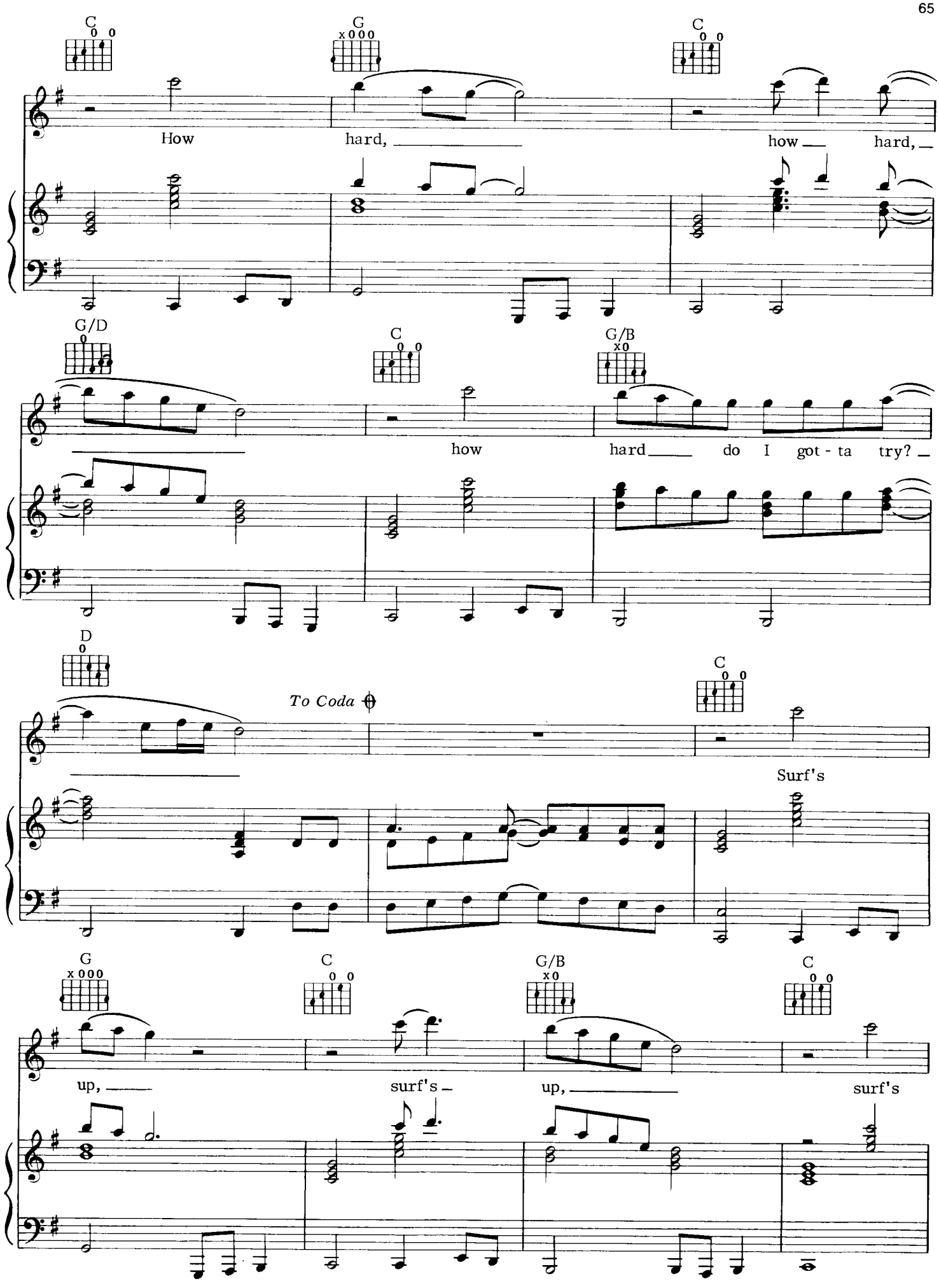
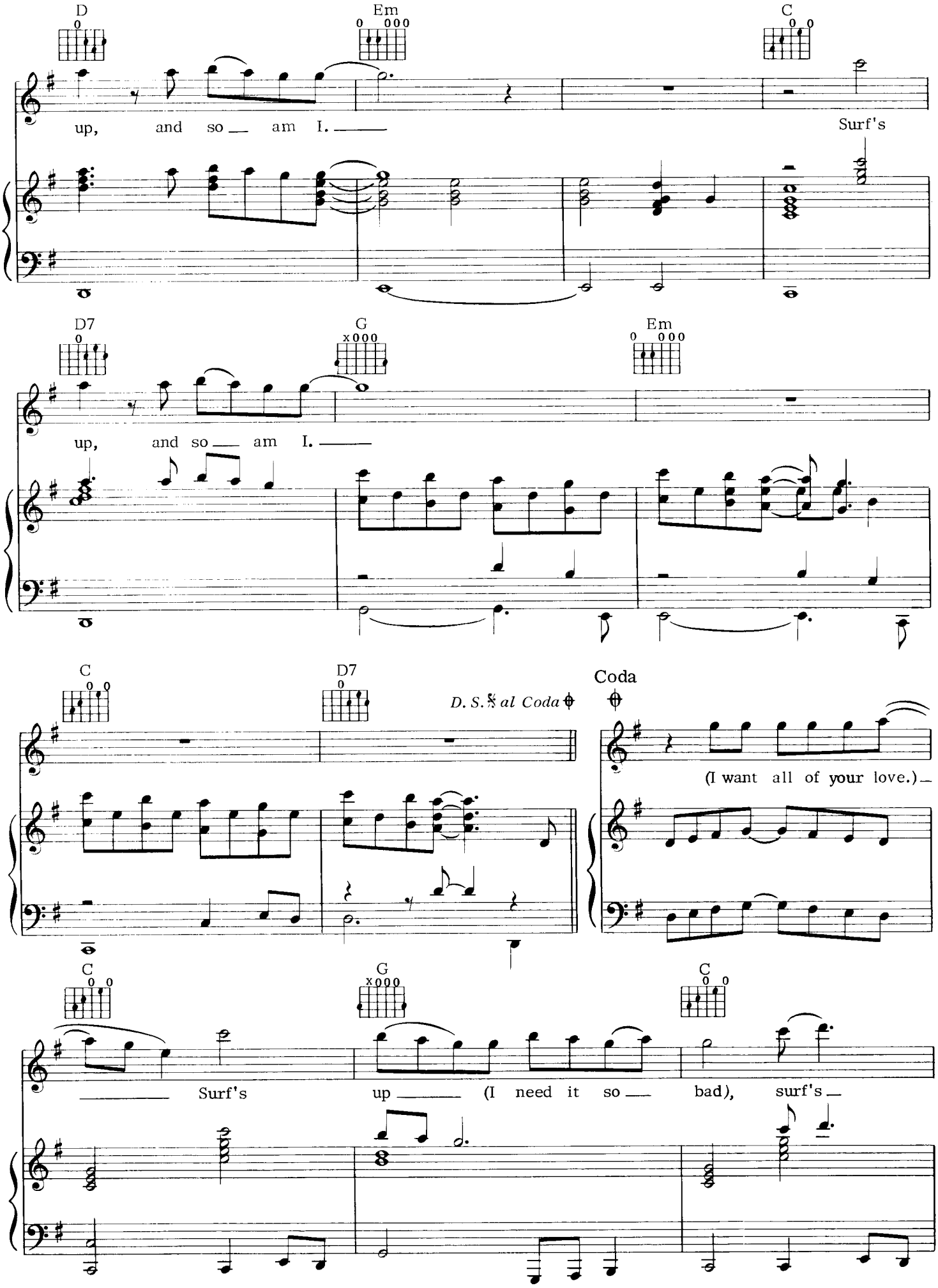
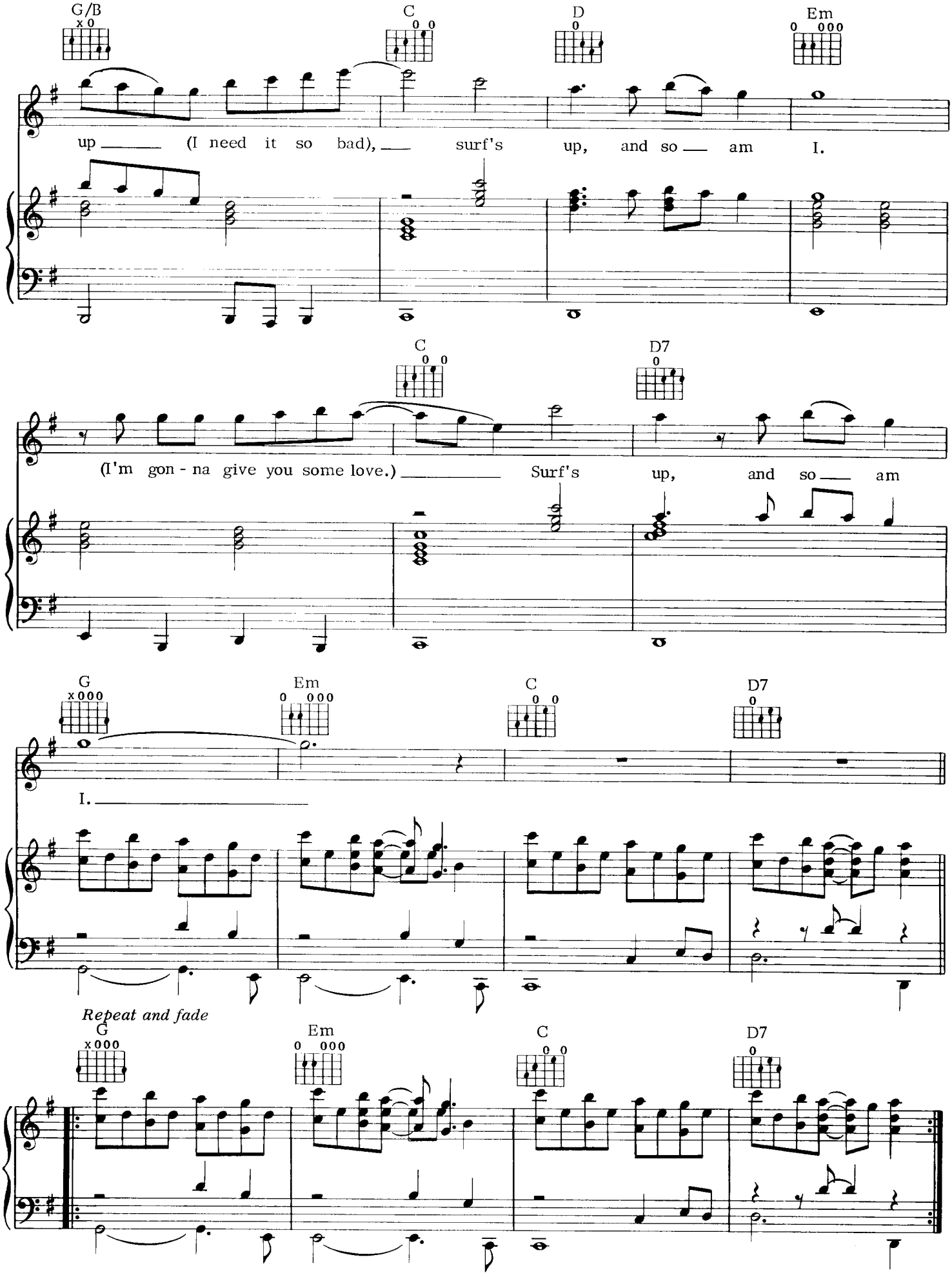

Em
C
Bm/D
I know I'm read- y and I'll nev - er be like this a - gain.
D
D7
G
And the sky is trem - bling and the moon is pale. We're on the
Bm
edge of for - ev - er and we're nev - er gon - na fail.
Em
C
Bm/D
I know you're read-y and we're run-ning on the back of the wind.


D
D7
G
Em
And my bod - y is burn - ing like a na - ked wire. I wan - na
C
Dsus4
D
turn on the juice. I wan - na fall in the fire. I'm gon - na
G
Em
drown in the o - cean and the bot - tom - less sea. I wan - na
C
Dsus4
D7
give you what I'm hop - ing you'll be giv - ing to me. And when the


G
Em
waves are pound - ing on the sand to - night, I wan - na
Cmaj7
Bm/D
take your hand and make it good and make it right. And now the
G
Em
sky is trem - bling and the moon is pale. We're on the
C
Dsus4
D7
edge of for - ev - er and we're nev - er gon - na fail, no.

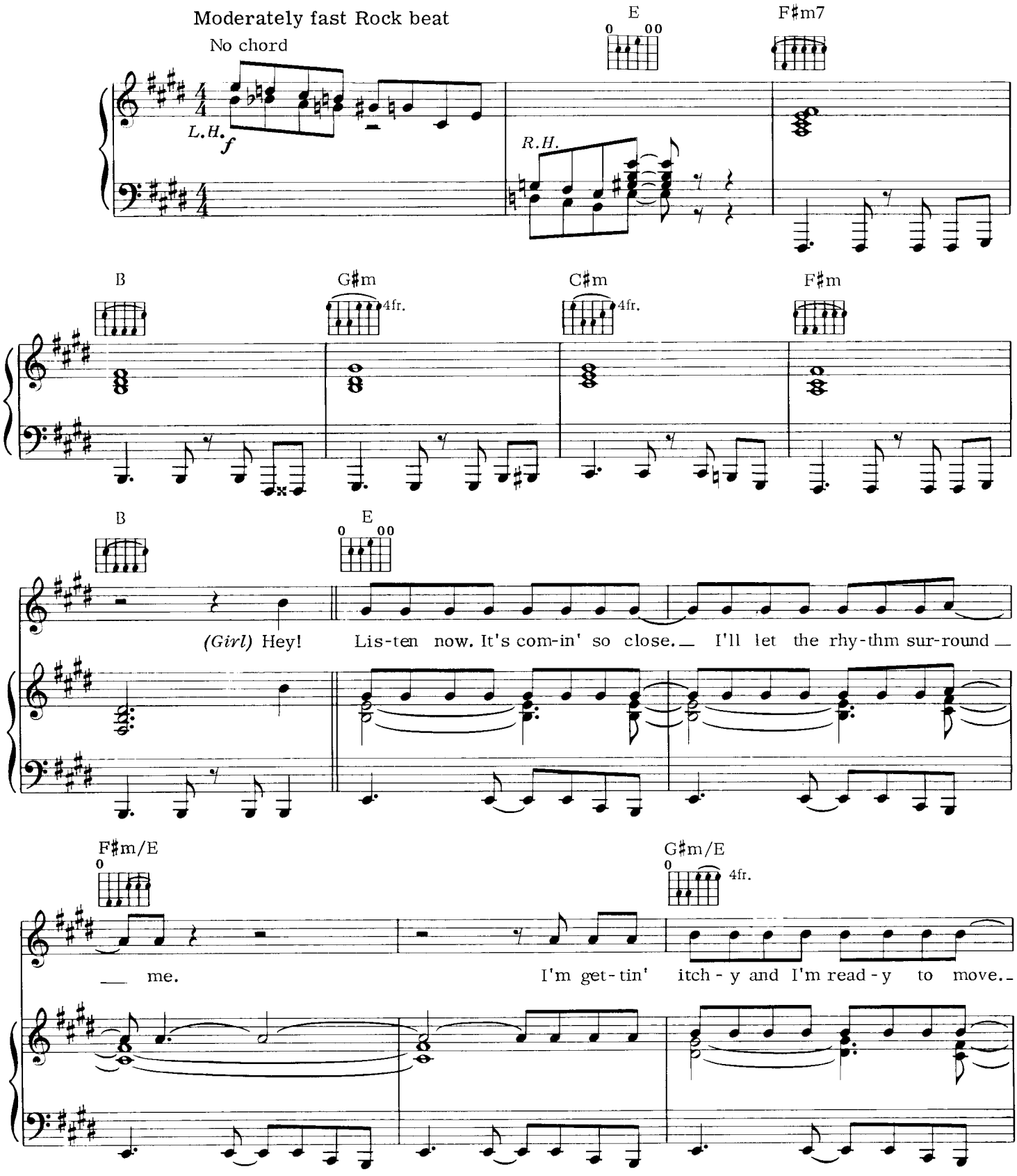

C
G
C
How
hard,
how
hard,
G/D
C
G/B
how
hard
do I got - ta try?
D
To Coda
C
Surf's
G
C
G/B
C
up,
surf's
up,
surf's


D
Em
C
up, and so — am I. —
Surf's
D7
G
Em
up, and so — am I. —
C
D7
D. S. 𝄋 al Coda
Coda
(I want all of your love.) —
C
G
C
— Surf's up — (I need it so — bad), surf's —


G/B
C
D
Em
up (I need it so bad), surf's up, and so am I.
C
D7
(I'm gon - na give you some love.) Surf's up, and so am
G
Em
C
D7
I.
Repeat and fade
G
Em
C
D7

DANCE IN MY PANTS

Words and Music by
JIM STEINMAN



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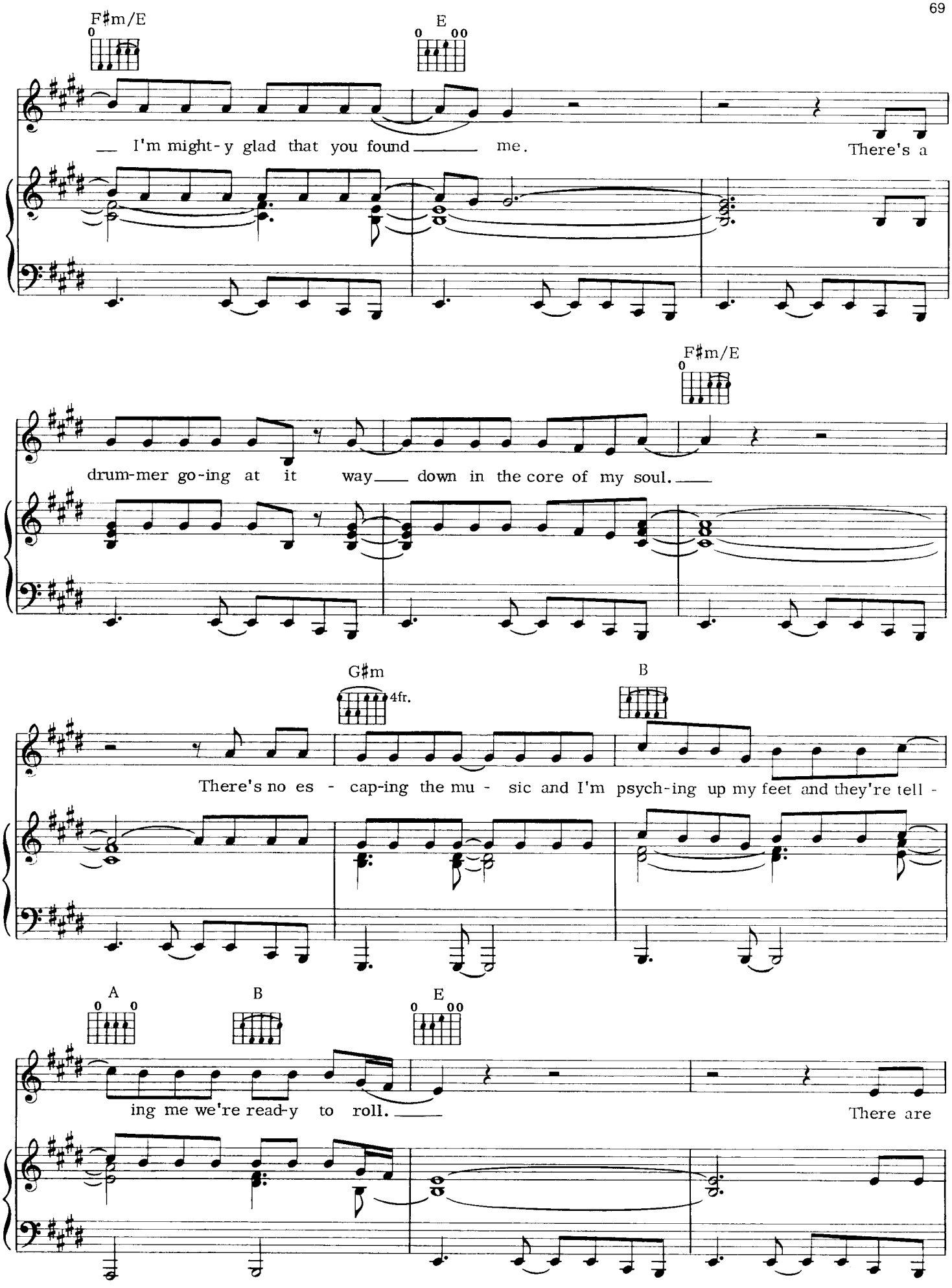
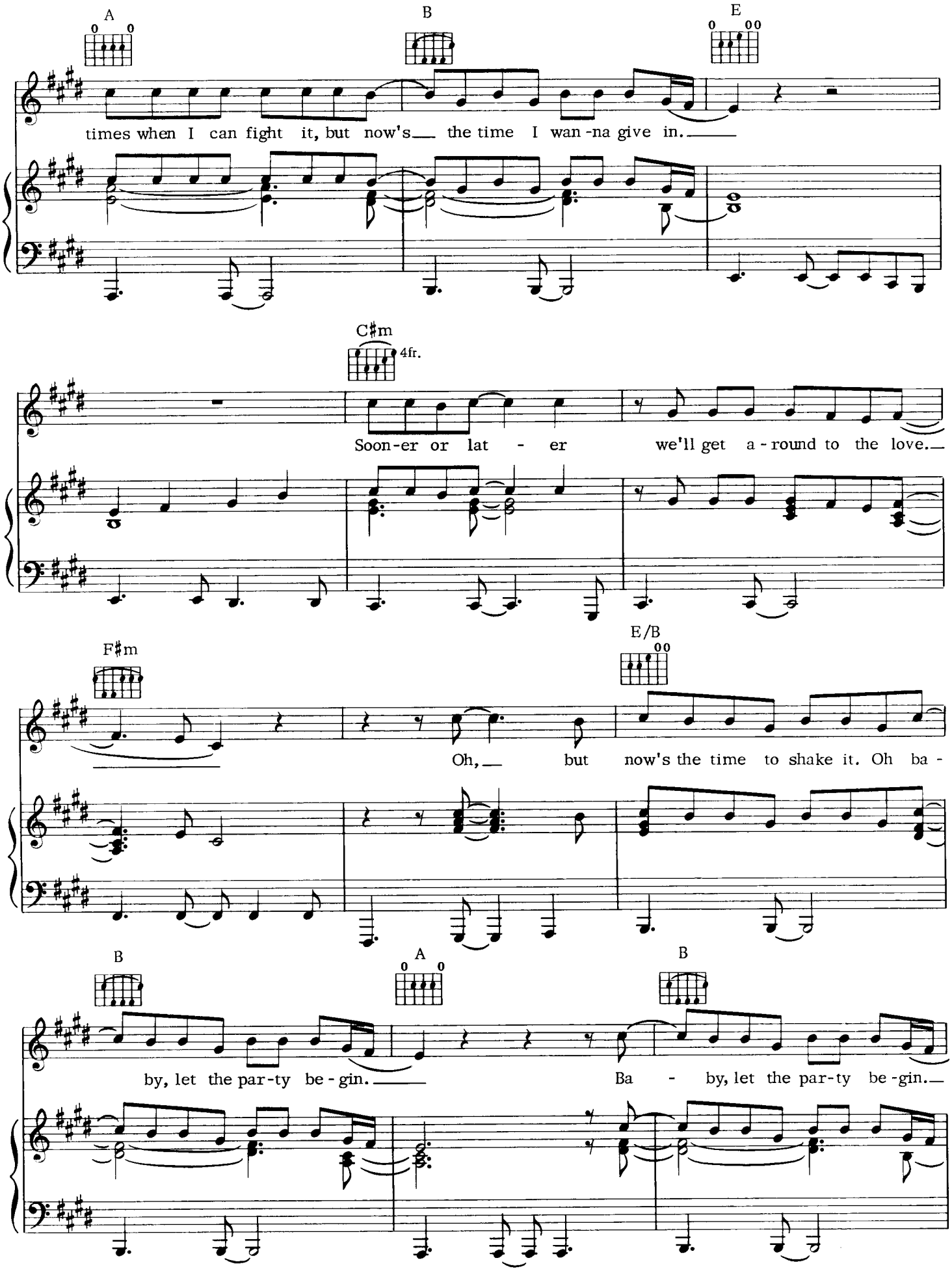
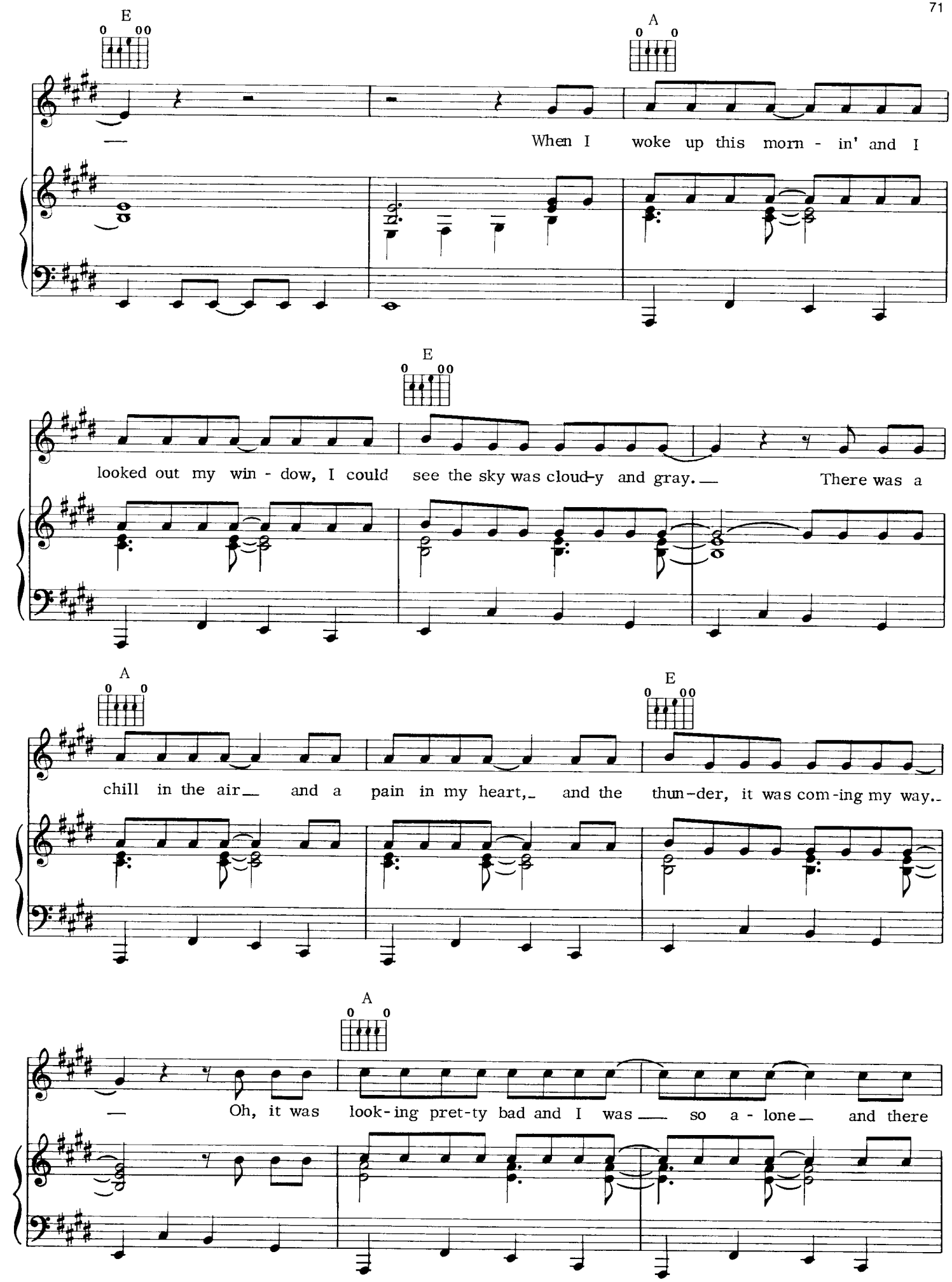
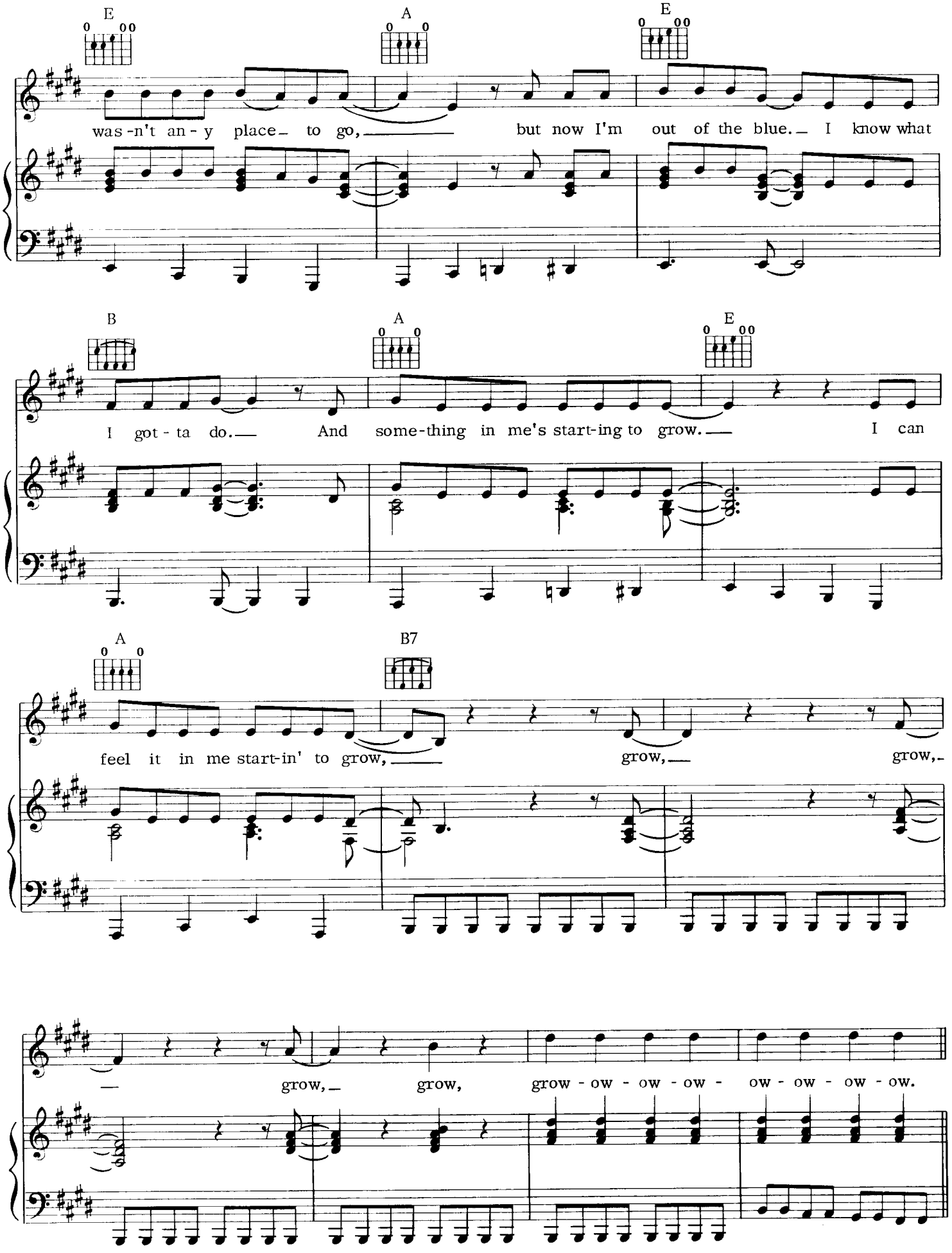
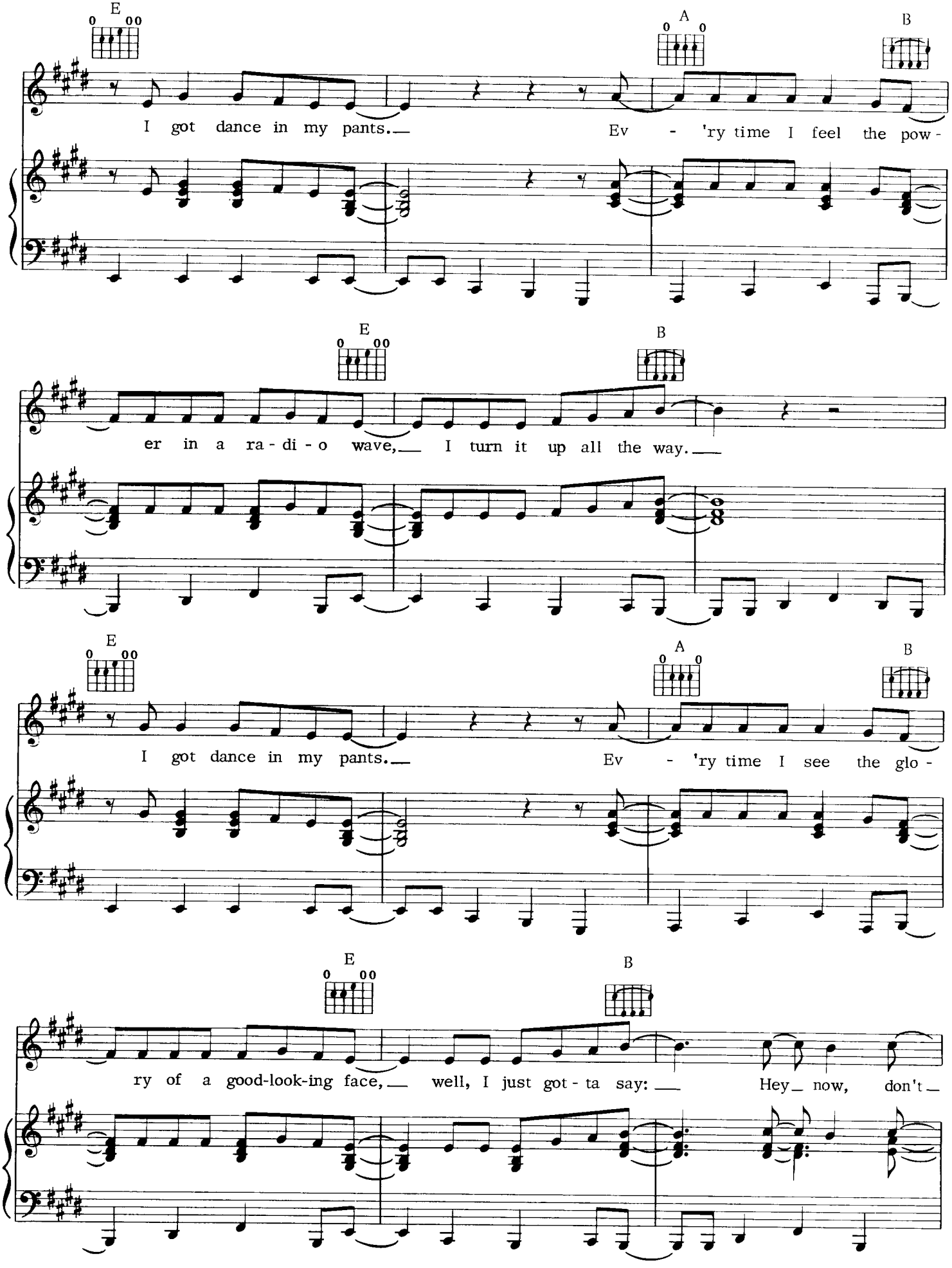
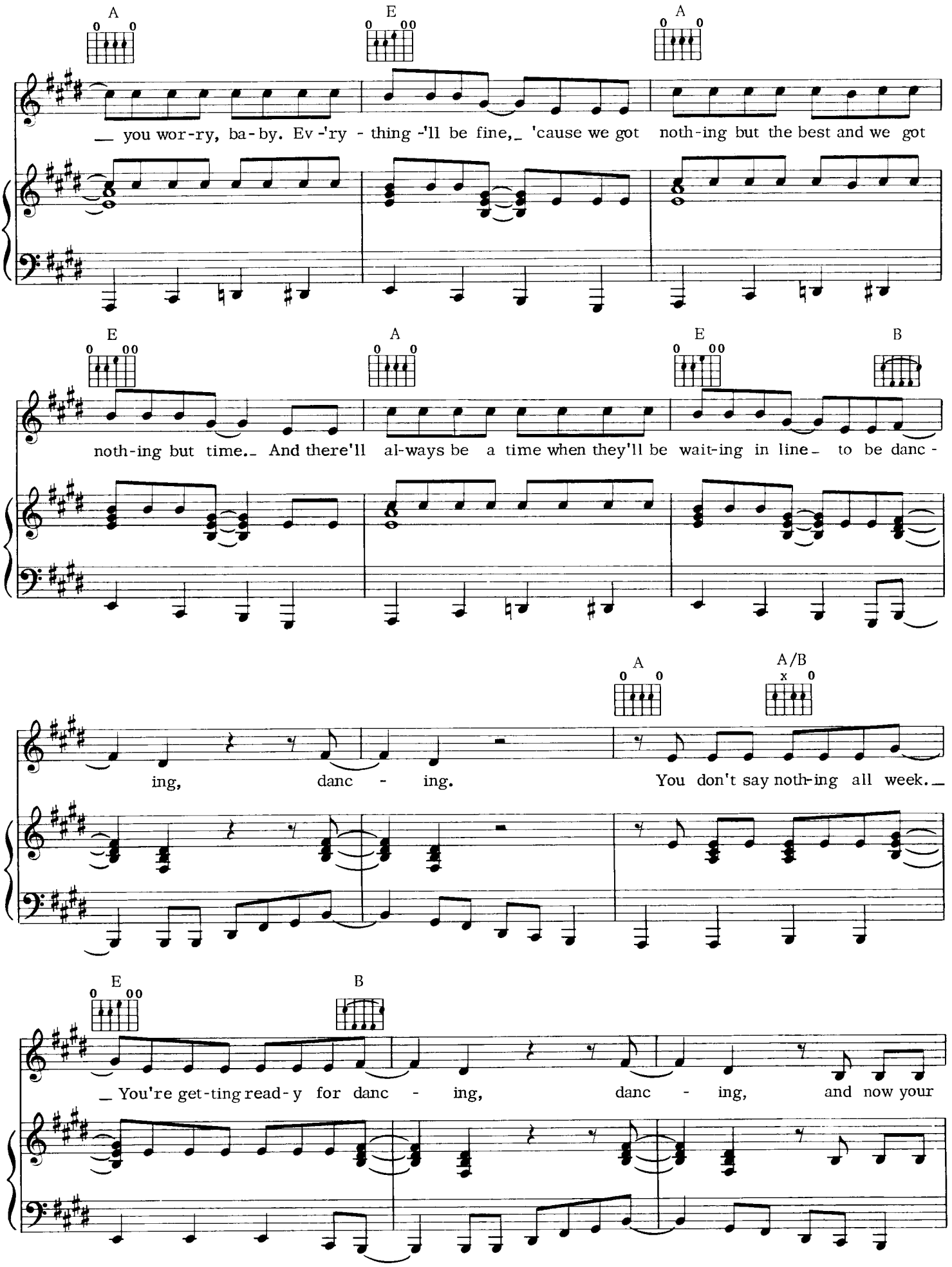

F♯m/E
E
I'm might-y glad that you found me.
There's a
F♯m/E
drum-mer go-ing at it way down in the core of my soul.
G♯m
4fr.
B
There's no es - cap-ing the mu - sic and I'm psych-ing up my feet and they're tell -
A
B
E
ing me we're read-y to roll.
There are

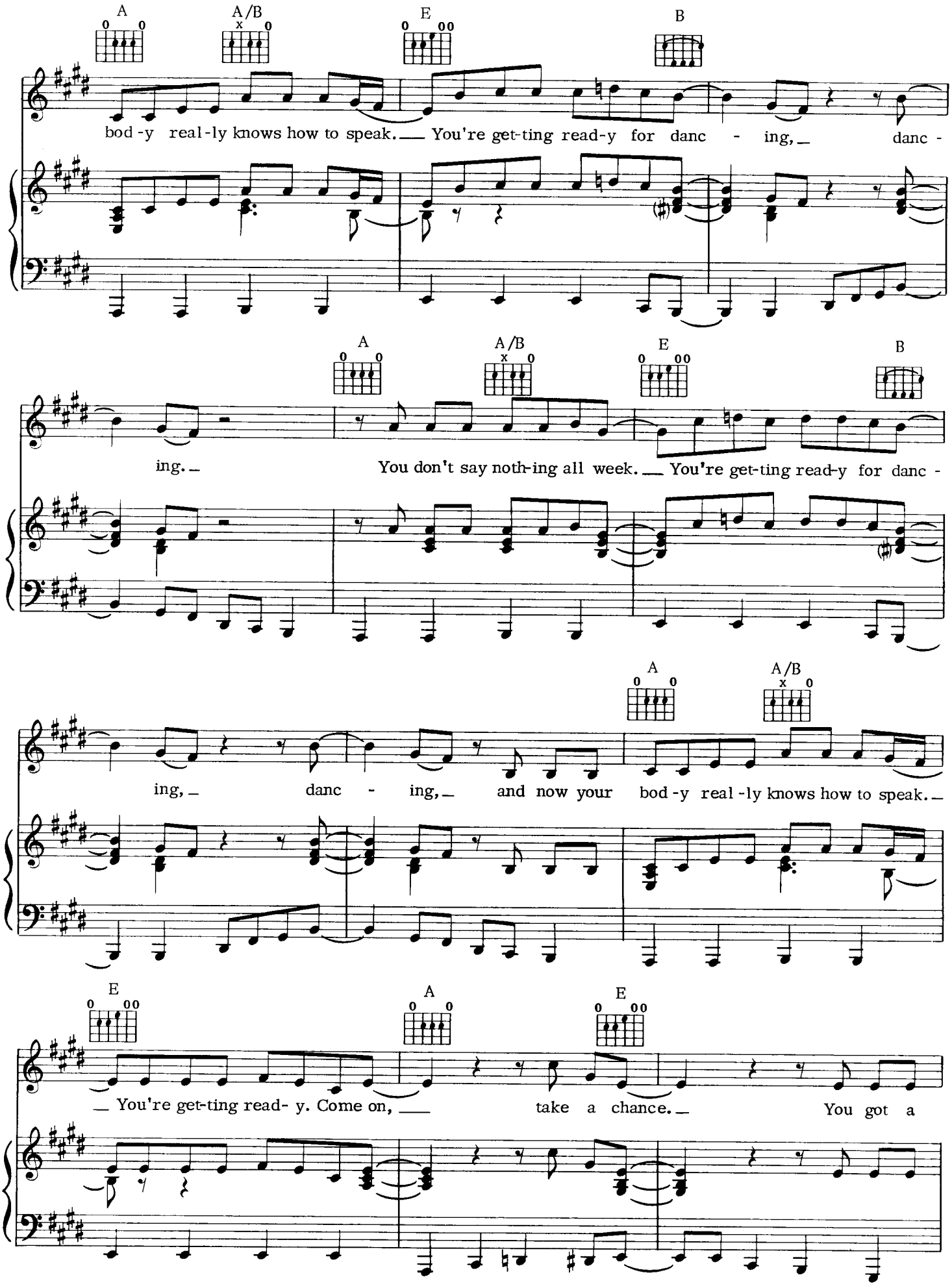

A
B
E
times when I can fight it, but now's the time I wan-na give in.
C♯m
4fr.
Soon-er or lat - er we'll get a-round to the love.
F♯m
E/B
Oh, but now's the time to shake it. Oh ba -
B
A
B
by, let the par-ty be-gin. Ba - by, let the par-ty be-gin.

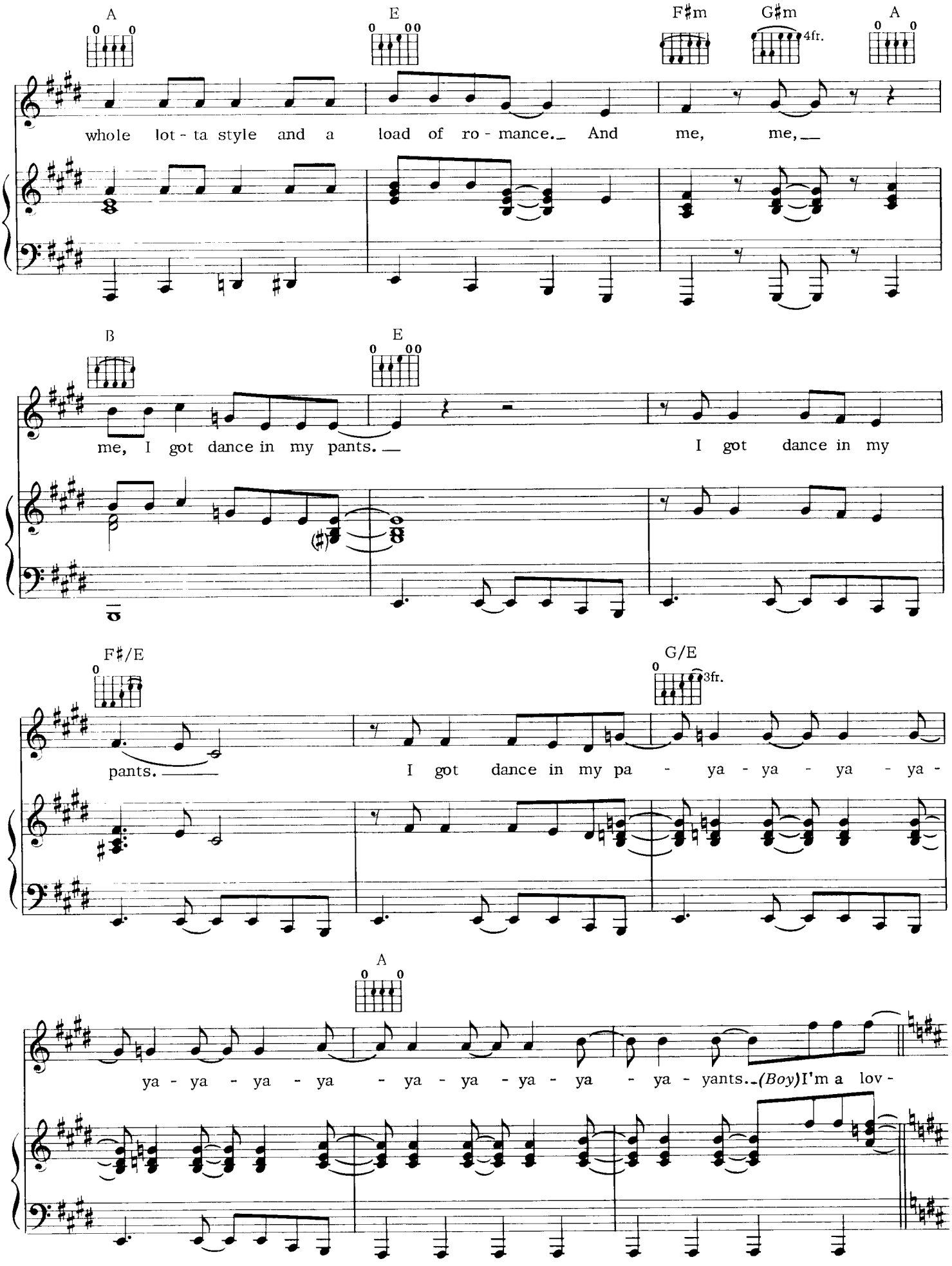

E
A
When I woke up this morn - in' and I
E
looked out my win - dow, I could see the sky was cloud-y and gray. There was a
A
E
chill in the air and a pain in my heart, and the thun-der, it was com-ing my way.
A
Oh, it was look-ing pret-ty bad and I was so a - lone and there

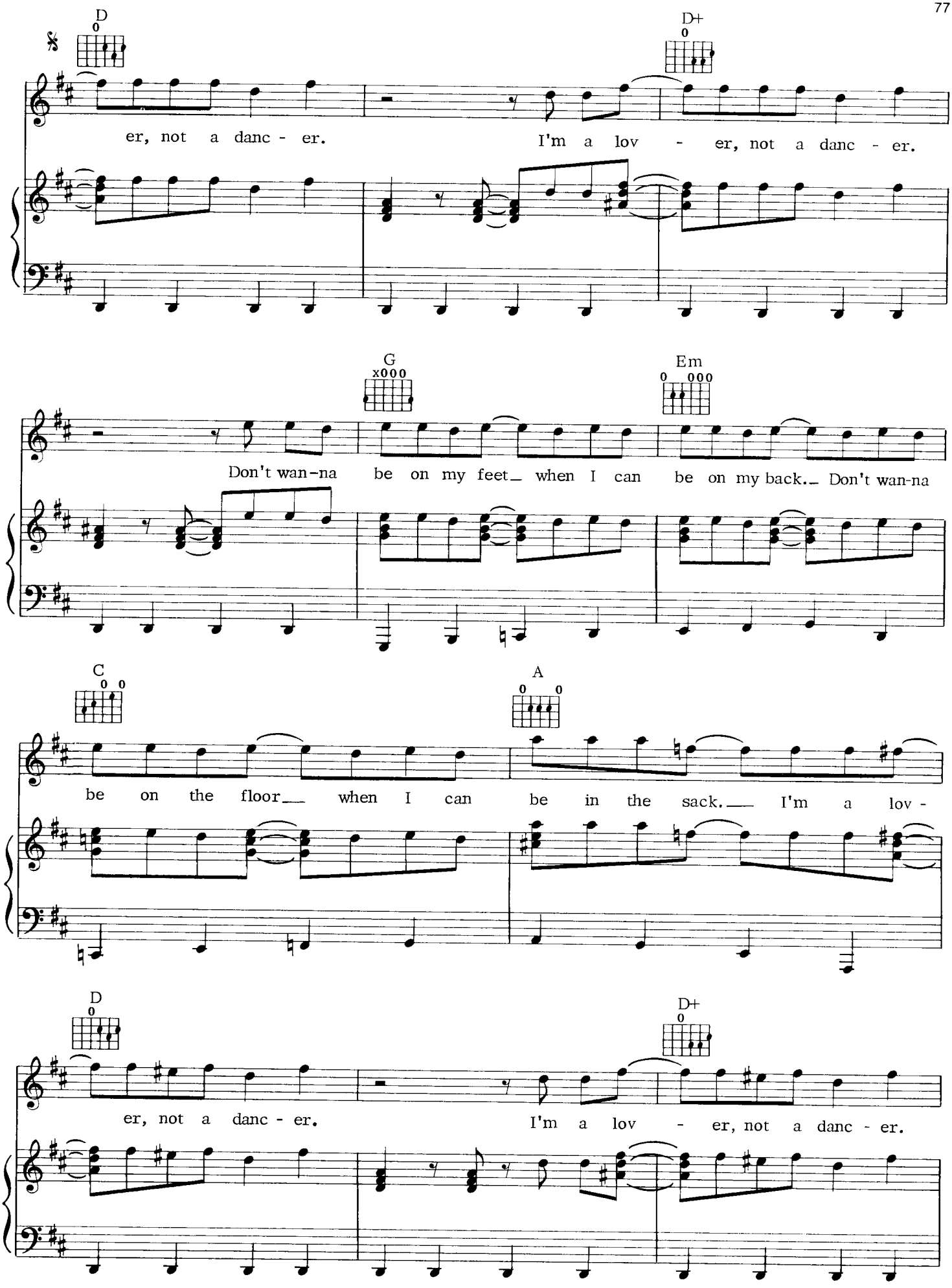

E
A
E
was-n't an-y place to go, but now I'm out of the blue. I know what
B
A
E
I got-ta do. And some-thing in me's start-ing to grow. I can
A
B7
feel it in me start-in' to grow, grow, grow,
grow, grow, grow-ow-ow-ow- ow-ow-ow-ow.

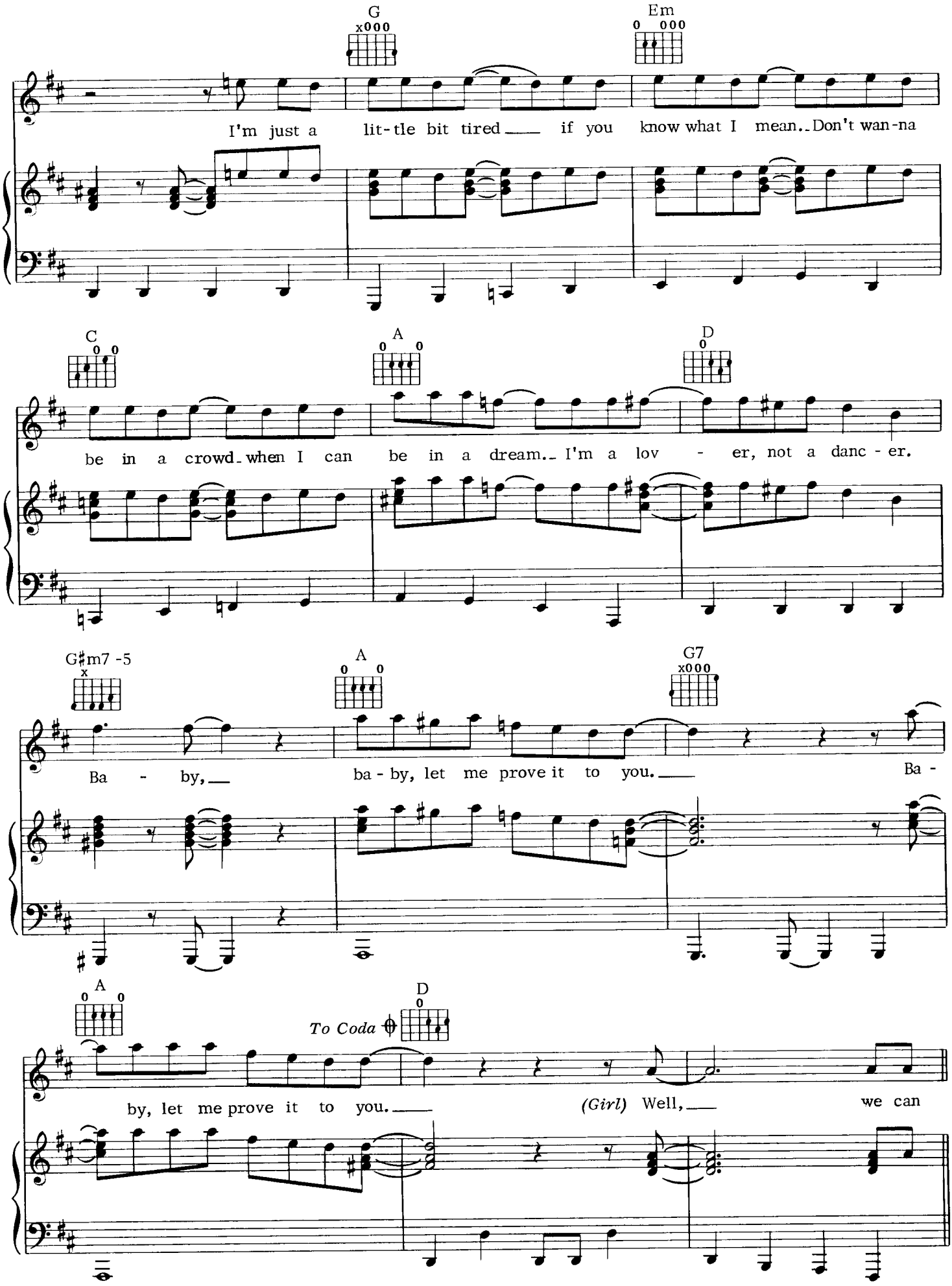

E
A
B
I got dance in my pants. Ev - 'ry time I feel the pow-
E
B
er in a ra - di - o wave, I turn it up all the way.
E
A
B
I got dance in my pants. Ev - 'ry time I see the glo -
E
B
ry of a good-look-ing face, well, I just got - ta say: Hey now, don't

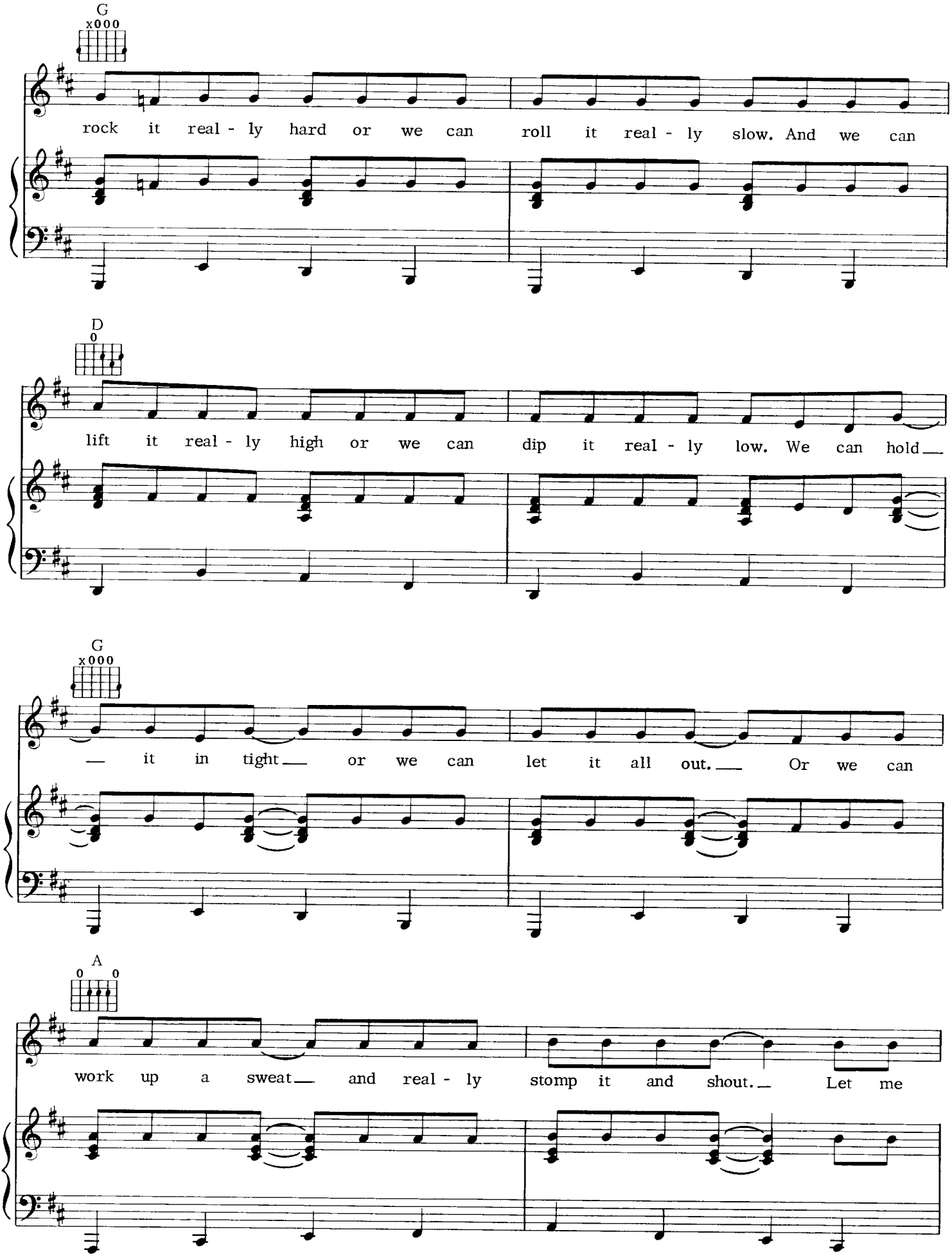

A
E
A
you wor-ry, ba-by. Ev-'ry - thing -'ll be fine, 'cause we got noth-ing but the best and we got
E
A
E
B
noth-ing but time. And there'll al-ways be a time when they'll be wait-ing in line to be danc -
A
A/B
ing, danc - ing. You don't say noth-ing all week.
E
B
You're get-ting read-y for danc - ing, danc - ing, and now your

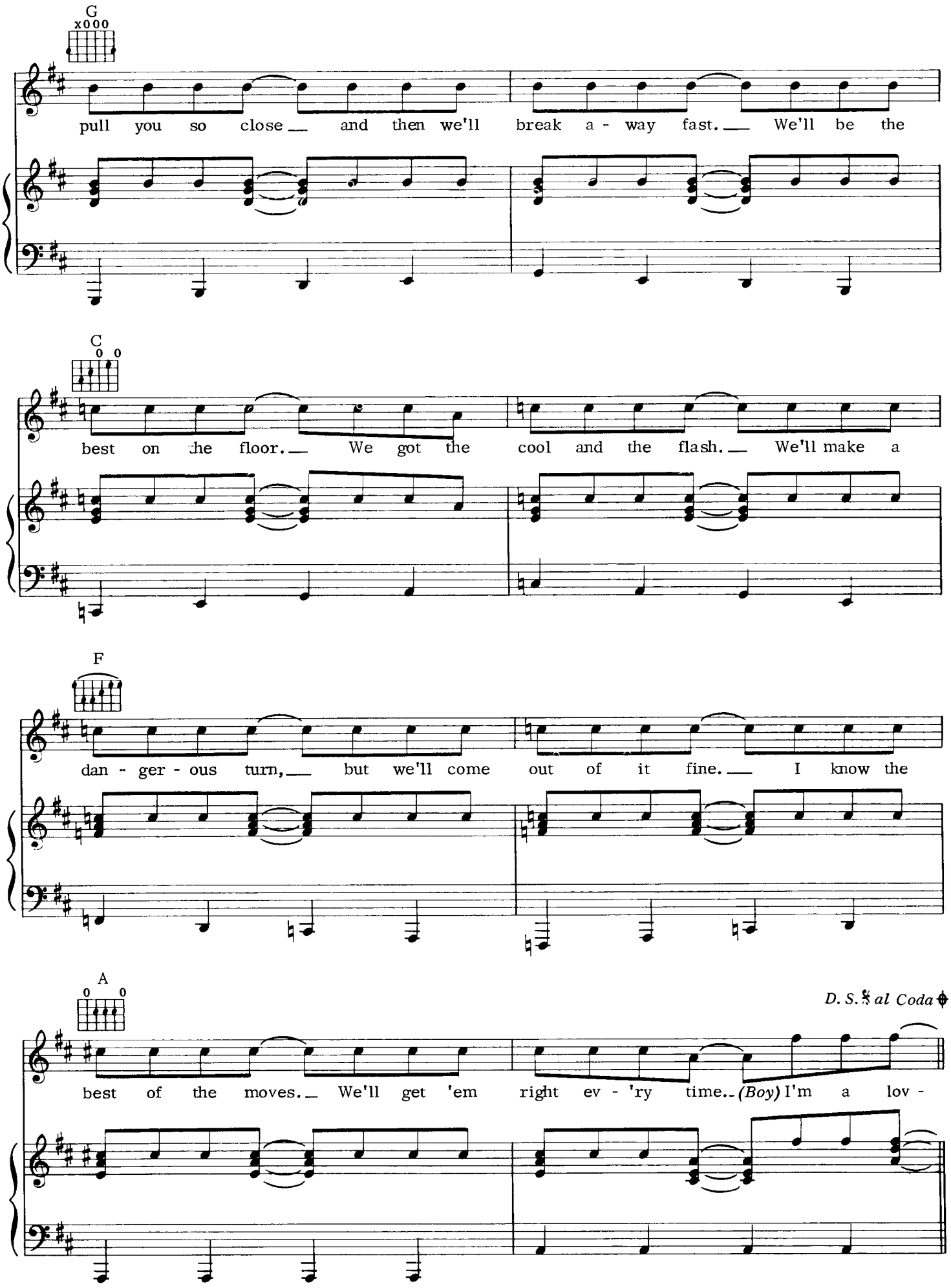

A
A/B
E
B
bod -y real -ly knows how to speak. You're get-ting read-y for danc - ing, danc -
ing. You don't say noth-ing all week. You're get-ting read-y for danc -
ing, danc - ing, and now your bod -y real -ly knows how to speak.
You're get-ting read- y. Come on, take a chance. You got a

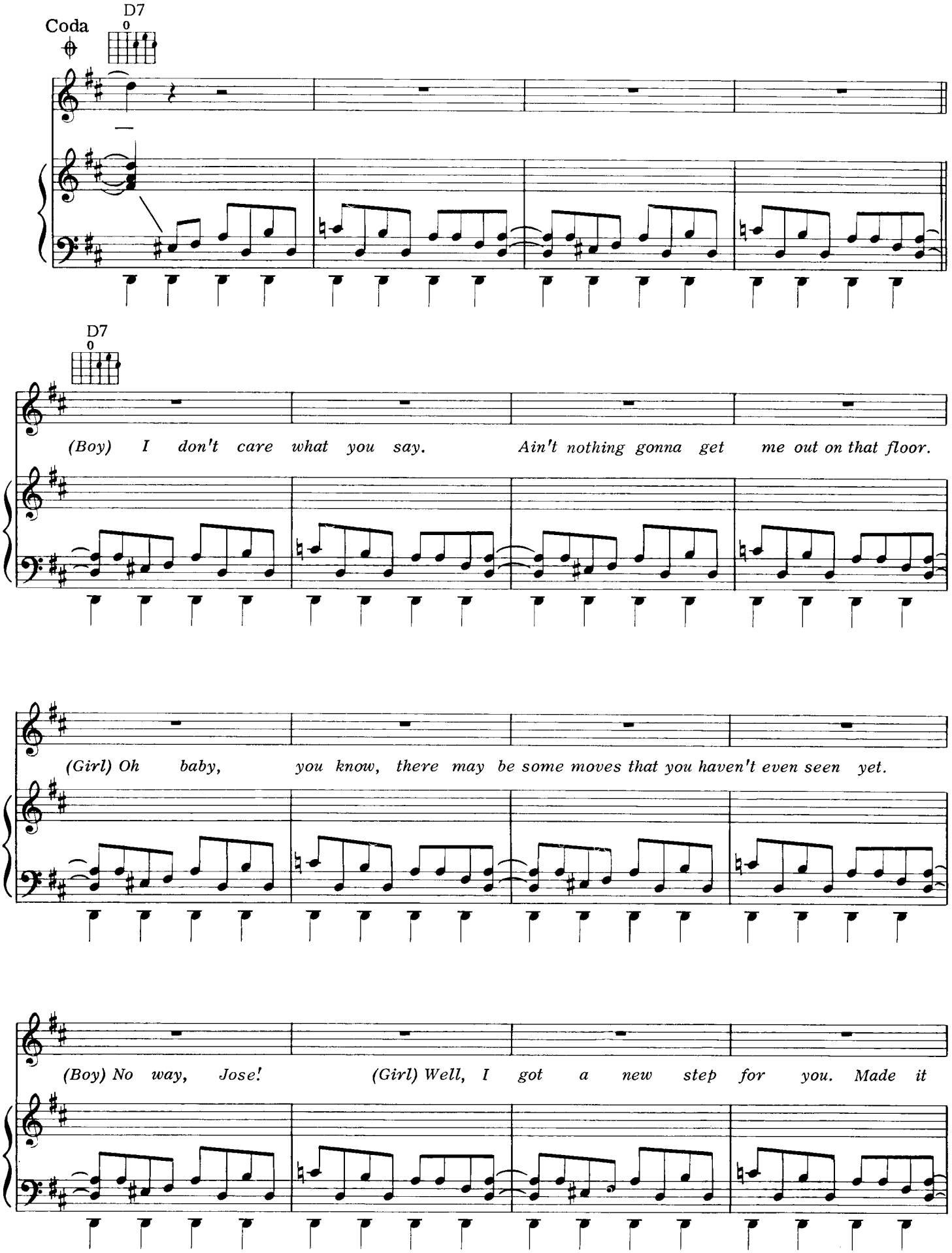

A
E
F♯m
G♯m
4fr.
A
whole lot - ta style and a load of ro - mance. And me, me,
B
E
me, I got dance in my pants. I got dance in my
F♯/E
G/E
3fr.
pants. I got dance in my pa - ya - ya - ya - ya -
A
ya - ya - ya - ya - ya - ya - ya - ya - ya - yants. (Boy) I'm a lov -

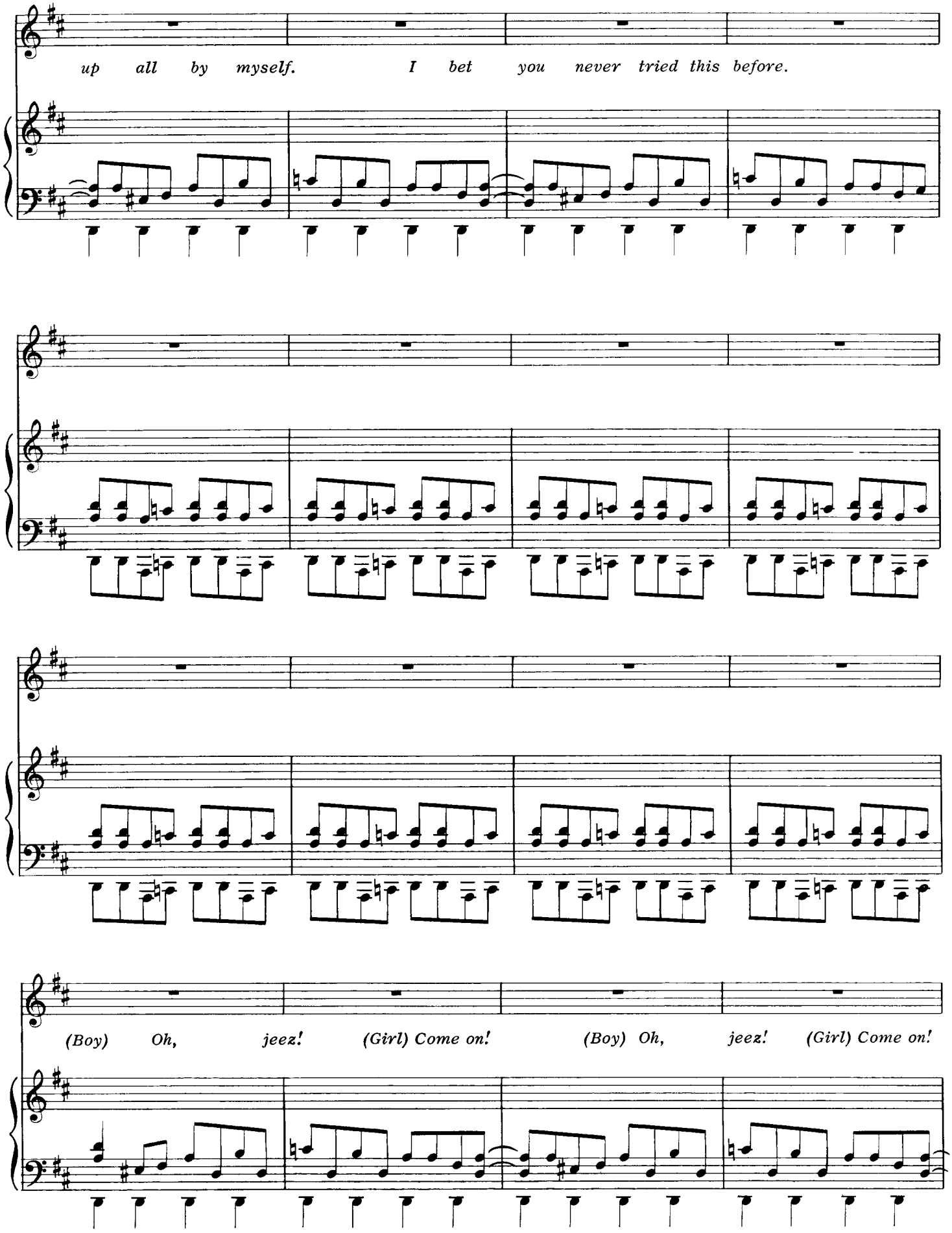

D
D+
er, not a danc - er.
I'm a lov - er, not a danc - er.
G
Em
Don't wan-na be on my feet_ when I can be on my back._ Don't wan-na
C
A
be on the floor__ when I can be in the sack.__ I'm a lov -
D
D+
er, not a danc - er.
I'm a lov - er, not a danc - er.

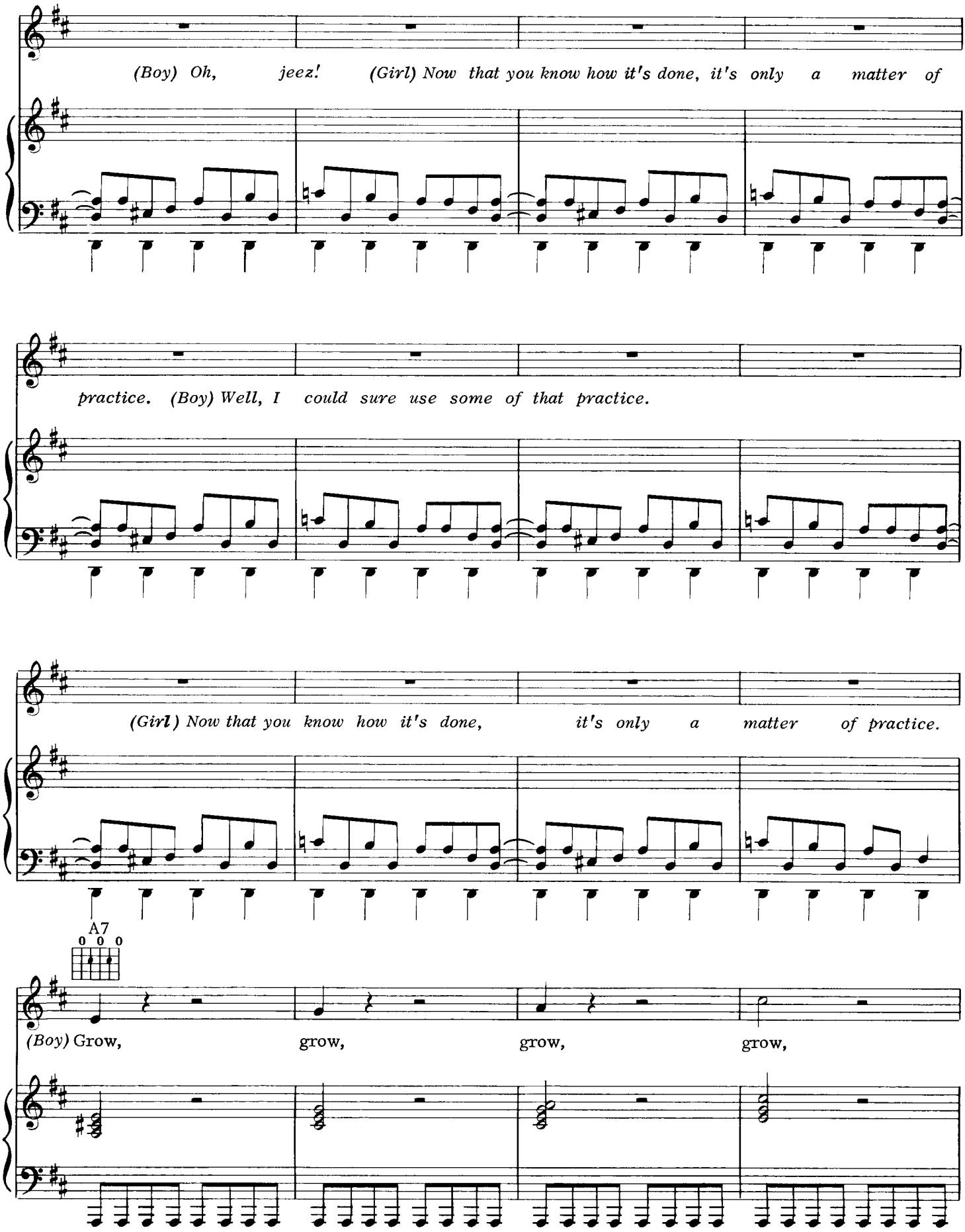

G
Em
I'm just a lit-tle bit tired if you know what I mean. Don't wan-na
C
A
D
be in a crowd when I can be in a dream. I'm a lov - er, not a danc - er.
G♯m7 -5
A
G7
Ba - by, ba - by, let me prove it to you. Ba -
A
D
To Coda
by, let me prove it to you. (Girl) Well, we can

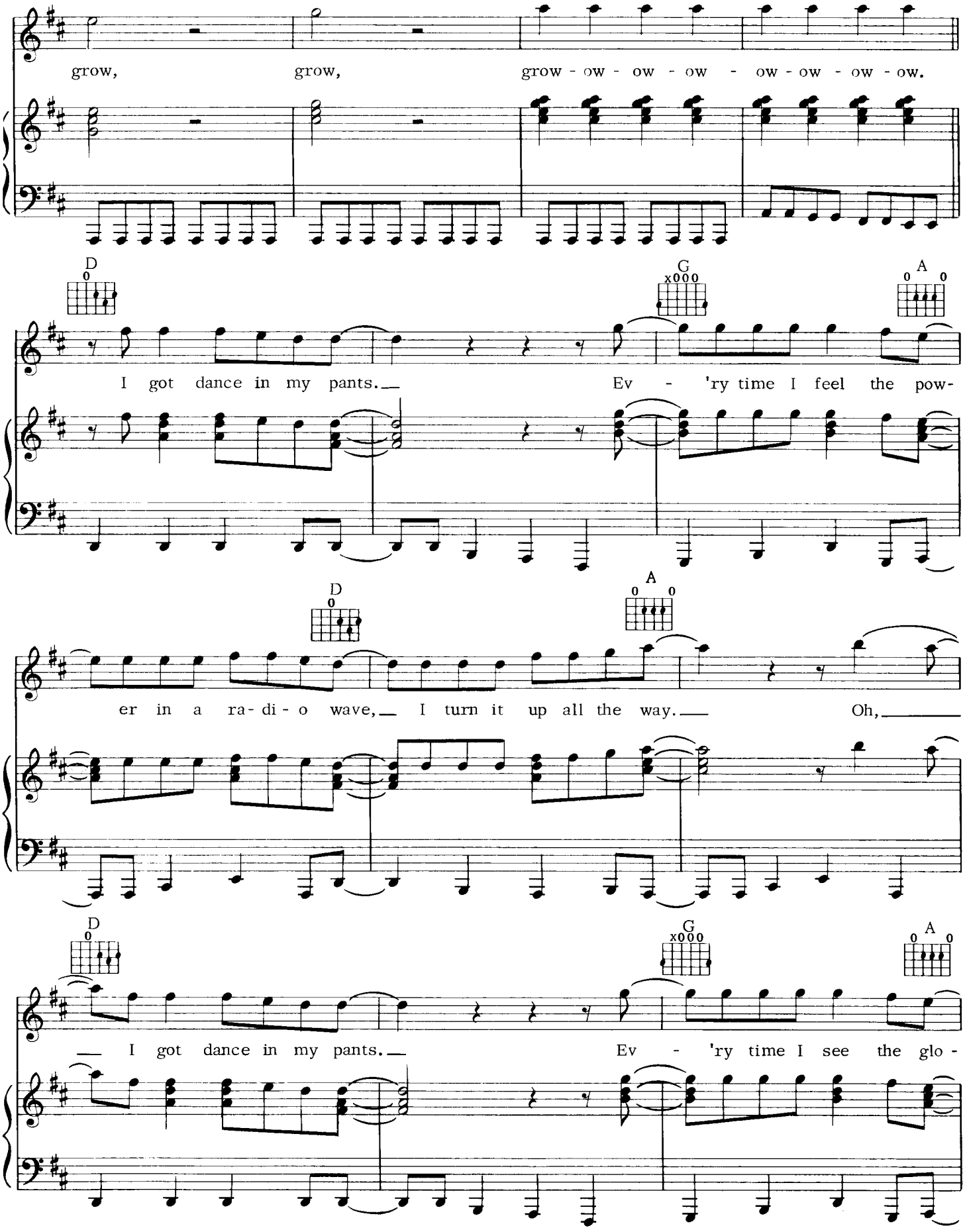

G
x000
rock it real - ly hard or we can roll it real - ly slow. And we can
D
0
lift it real - ly high or we can dip it real - ly low. We can hold
G
x000
— it in tight — or we can let it all out. — Or we can
A
0 0
work up a sweat — and real - ly stomp it and shout. — Let me

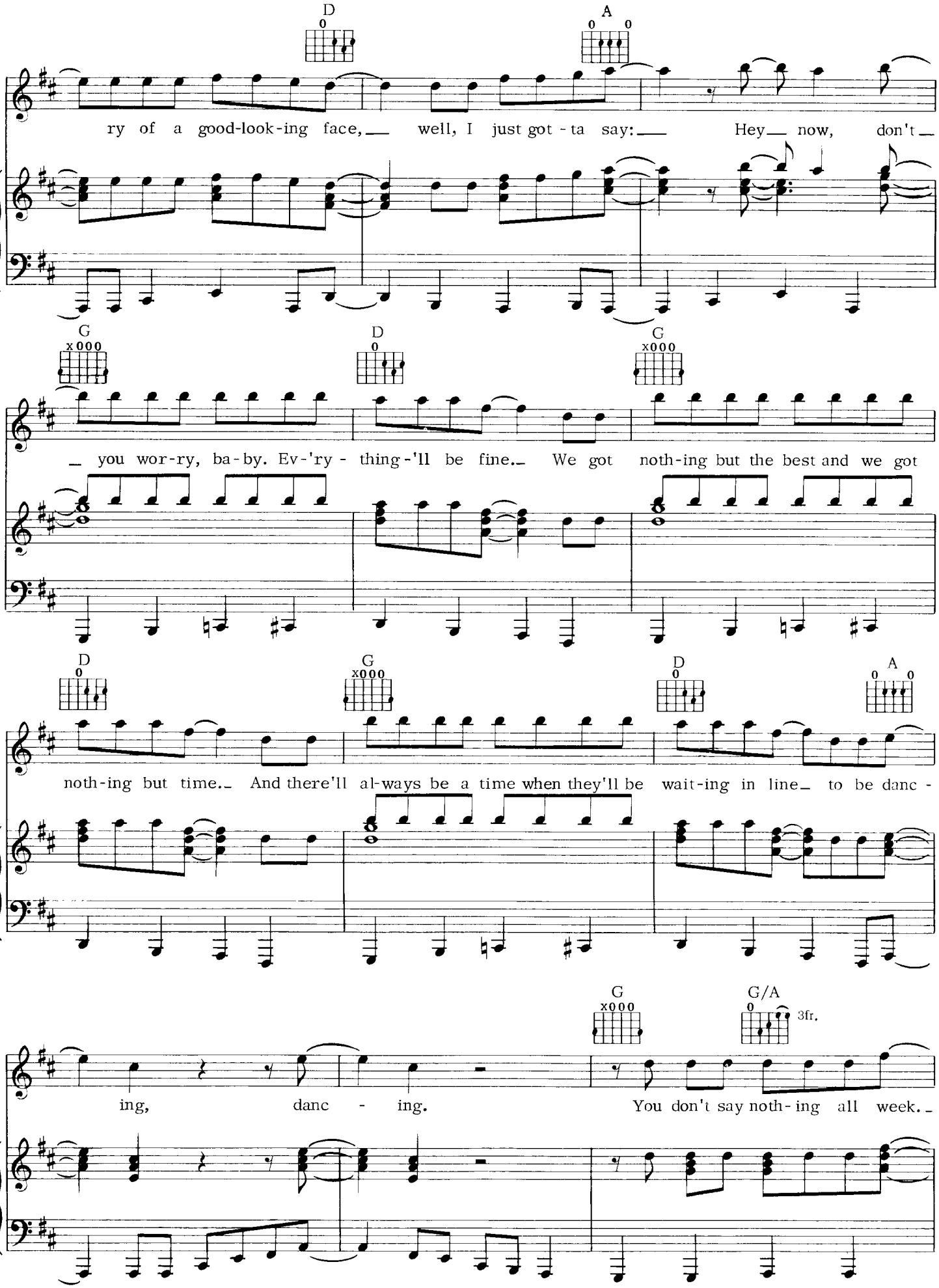

G
pull you so close and then we'll break a - way fast. We'll be the
C
best on the floor. We got the cool and the flash. We'll make a
F
dan - ger - ous turn, but we'll come out of it fine. I know the
A
D. S. 𝄋 al Coda
best of the moves. We'll get 'em right ev - 'ry time. (Boy) I'm a lov -

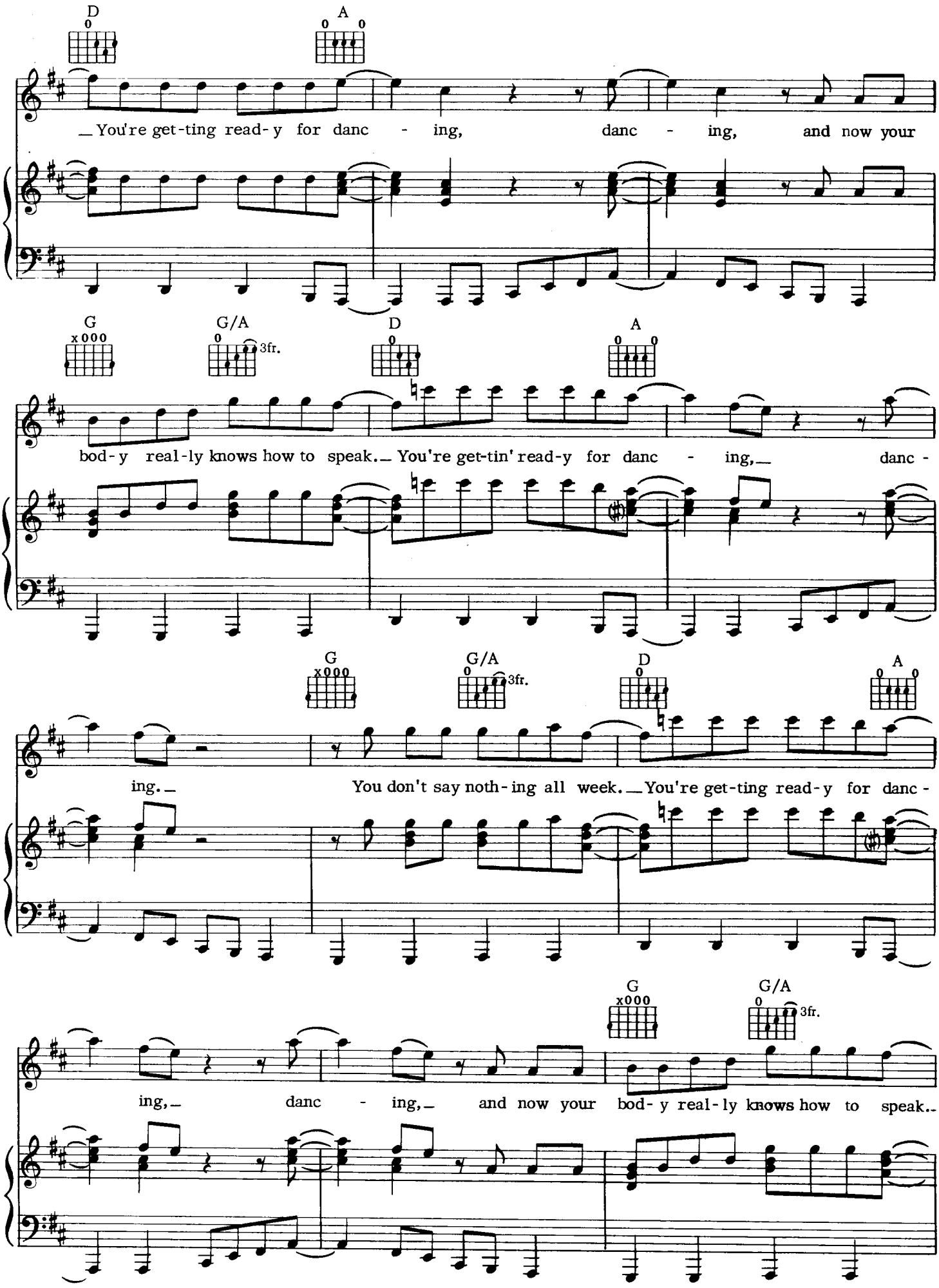

Coda
D7
0
D7
0
(Boy) I don't care what you say. Ain't nothing gonna get me out on that floor.
(Girl) Oh baby, you know, there may be some moves that you haven't even seen yet.
(Boy) No way, Jose! (Girl) Well, I got a new step for you. Made it

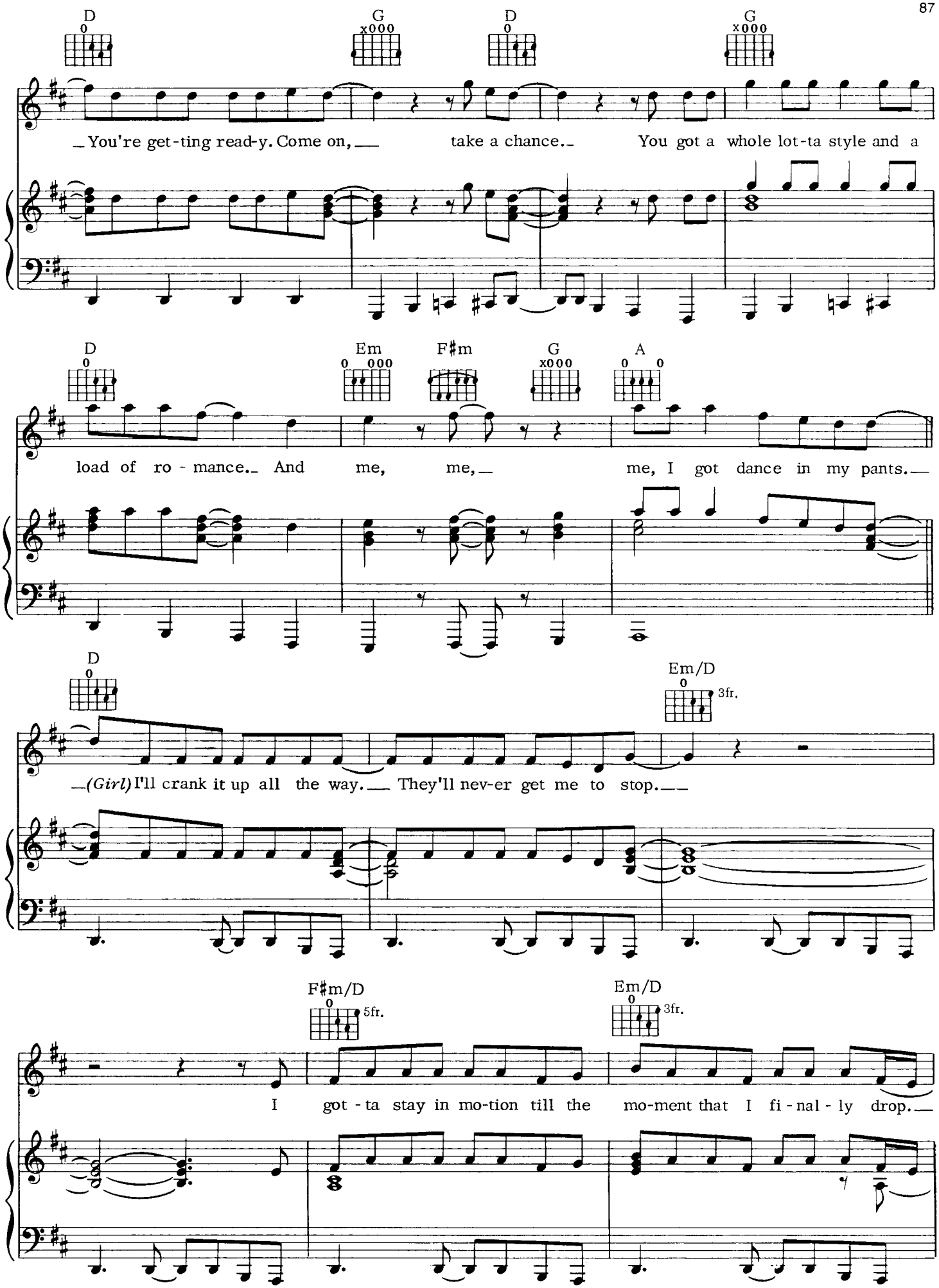

up all by myself. I bet you never tried this before.
(Boy) Oh, jeez! (Girl) Come on! (Boy) Oh, jeez! (Girl) Come on!

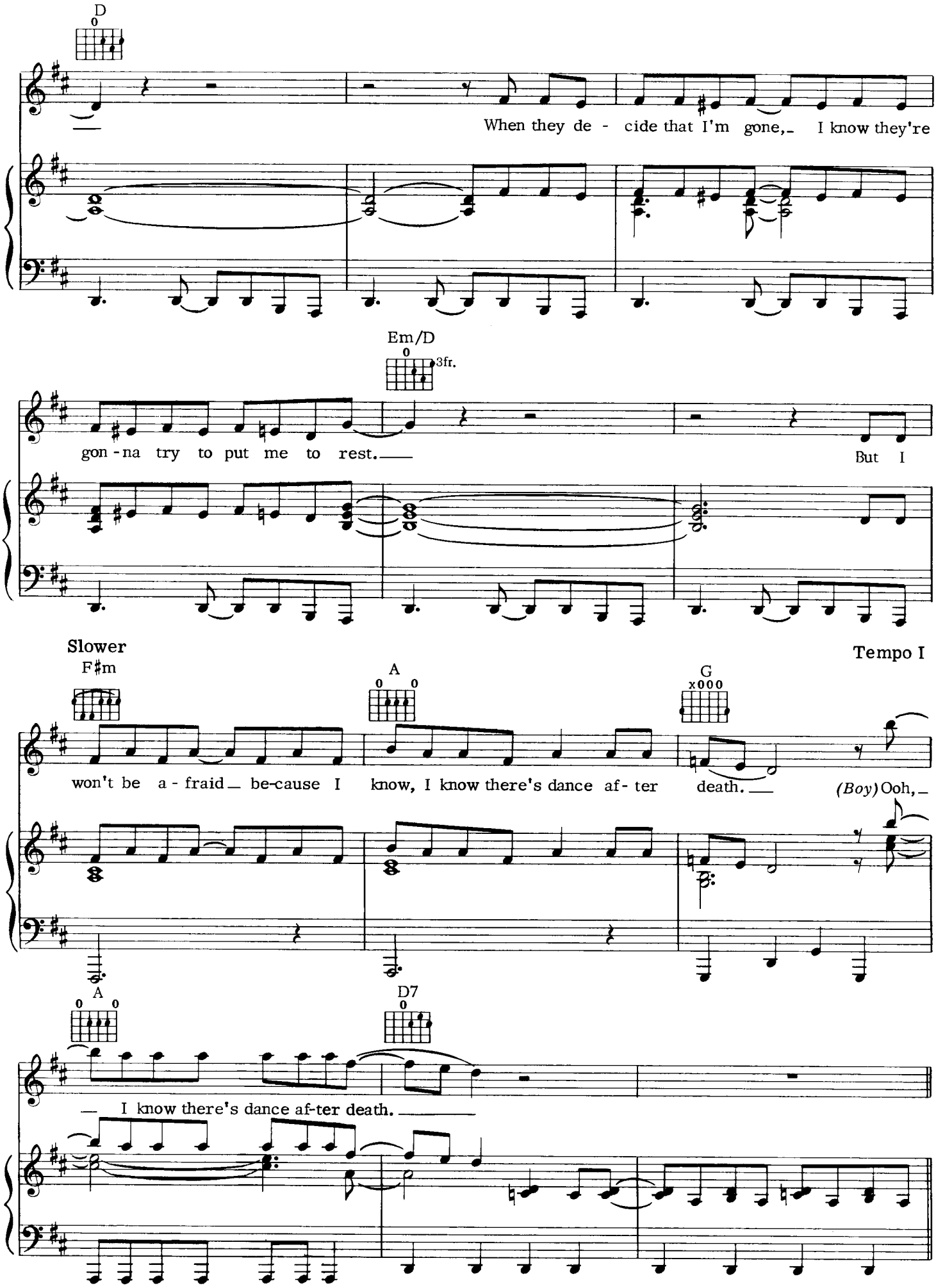

(Boy) Oh, jeez! (Girl) Now that you know how it's done, it's only a matter of
practice. (Boy) Well, I could sure use some of that practice.
(Girl) Now that you know how it's done, it's only a matter of practice.
A7
0 0 0
(Boy) Grow, grow, grow, grow,

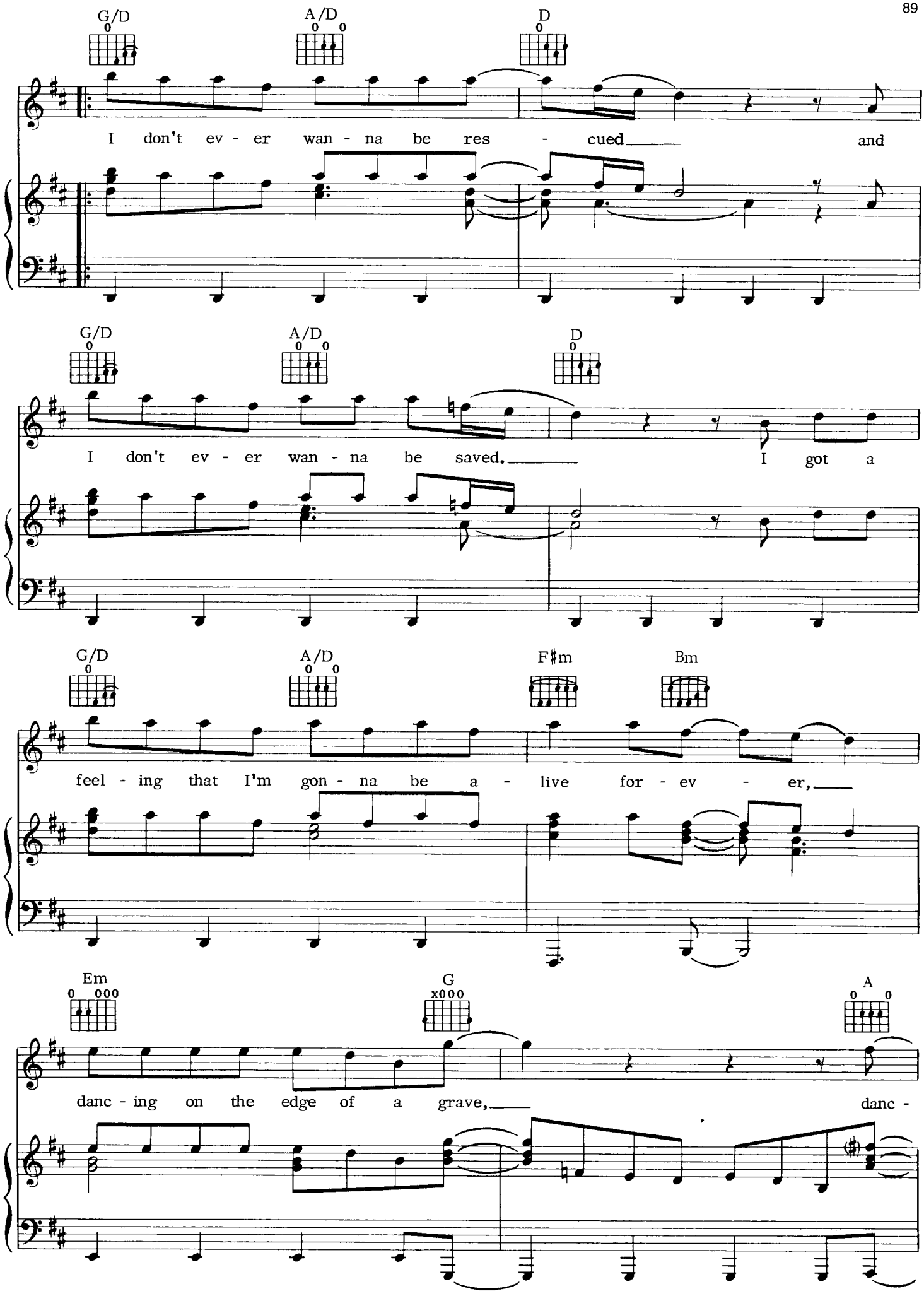

grow, grow, grow - ow - ow - ow - ow - ow - ow - ow.
D
G
A
I got dance in my pants. Ev - 'ry time I feel the pow-
D
A
er in a ra- di - o wave, I turn it up all the way. Oh,
D
G
A
I got dance in my pants. Ev - 'ry time I see the glo -

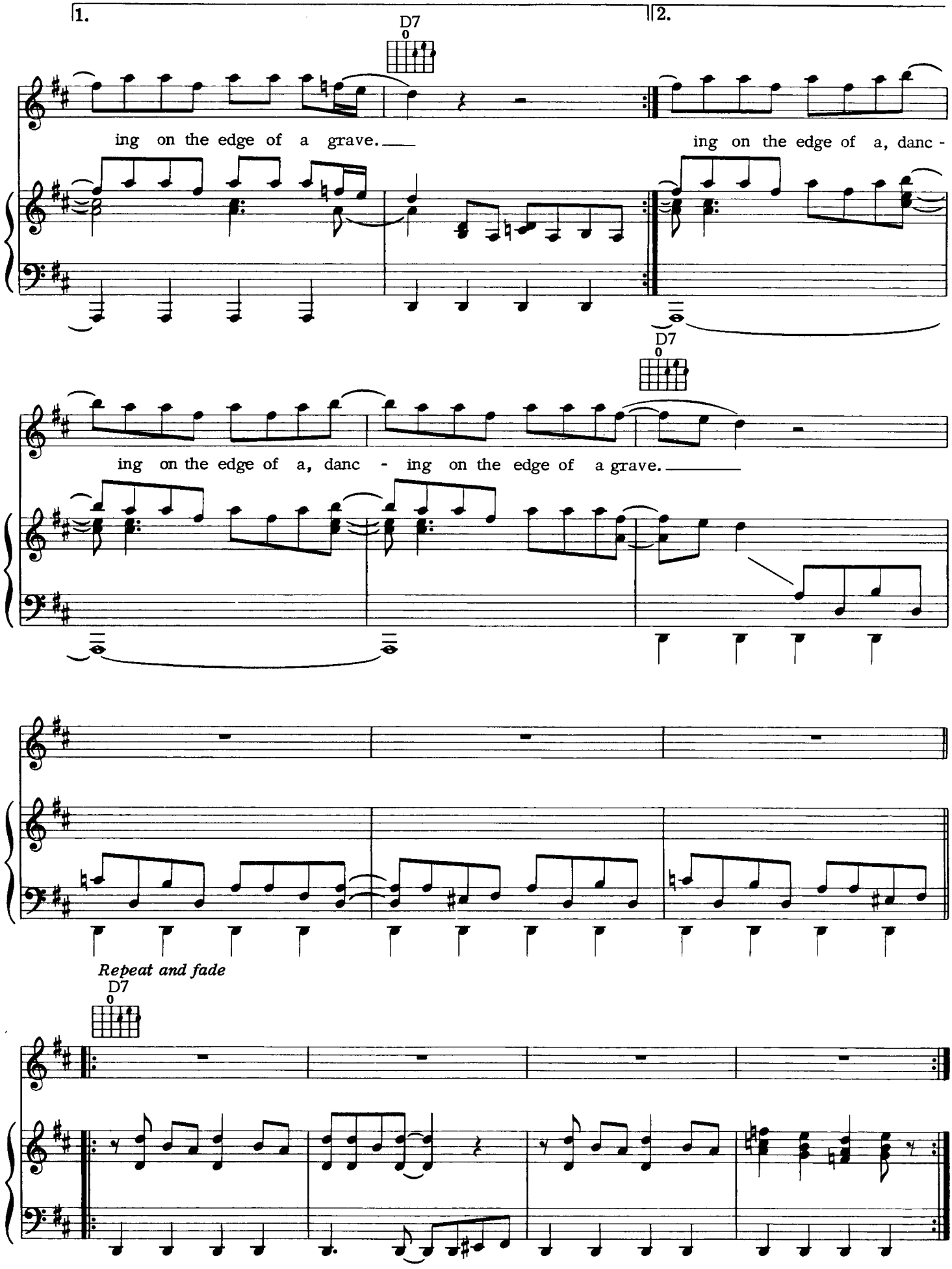

D
A
ry of a good-look-ing face, well, I just got - ta say: Hey now, don't
G
D
G
you wor-ry, ba-by. Ev-'ry - thing-'ll be fine. We got noth-ing but the best and we got
D
G
D
A
noth-ing but time. And there'll al-ways be a time when they'll be wait-ing in line to be danc -
G
G/A
3fr.
ing, danc - ing. You don't say noth-ing all week.


D
A
You're get-ting read-y for danc - ing, danc - ing, and now your
G
G/A
3fr.
D
A
bod-y real-ly knows how to speak. You're get-tin' read-y for danc - ing, danc -
G
G/A
3fr.
D
A
ing. You don't say noth-ing all week. You're get-ting read-y for danc -
G
G/A
3fr.
ing, danc - ing, and now your bod-y real-ly knows how to speak.


D
G
D
G
You're get-ting read-y. Come on, take a chance. You got a whole lot-ta style and a
D
Em
F♯m
G
A
load of ro - mance. And me, me, me, I got dance in my pants.
D
Em/D
3fr.
(Girl) I'll crank it up all the way. They'll nev-er get me to stop.
F♯m/D
5fr.
Em/D
3fr.
I got - ta stay in mo-tion till the mo-ment that I fi - nal - ly drop.

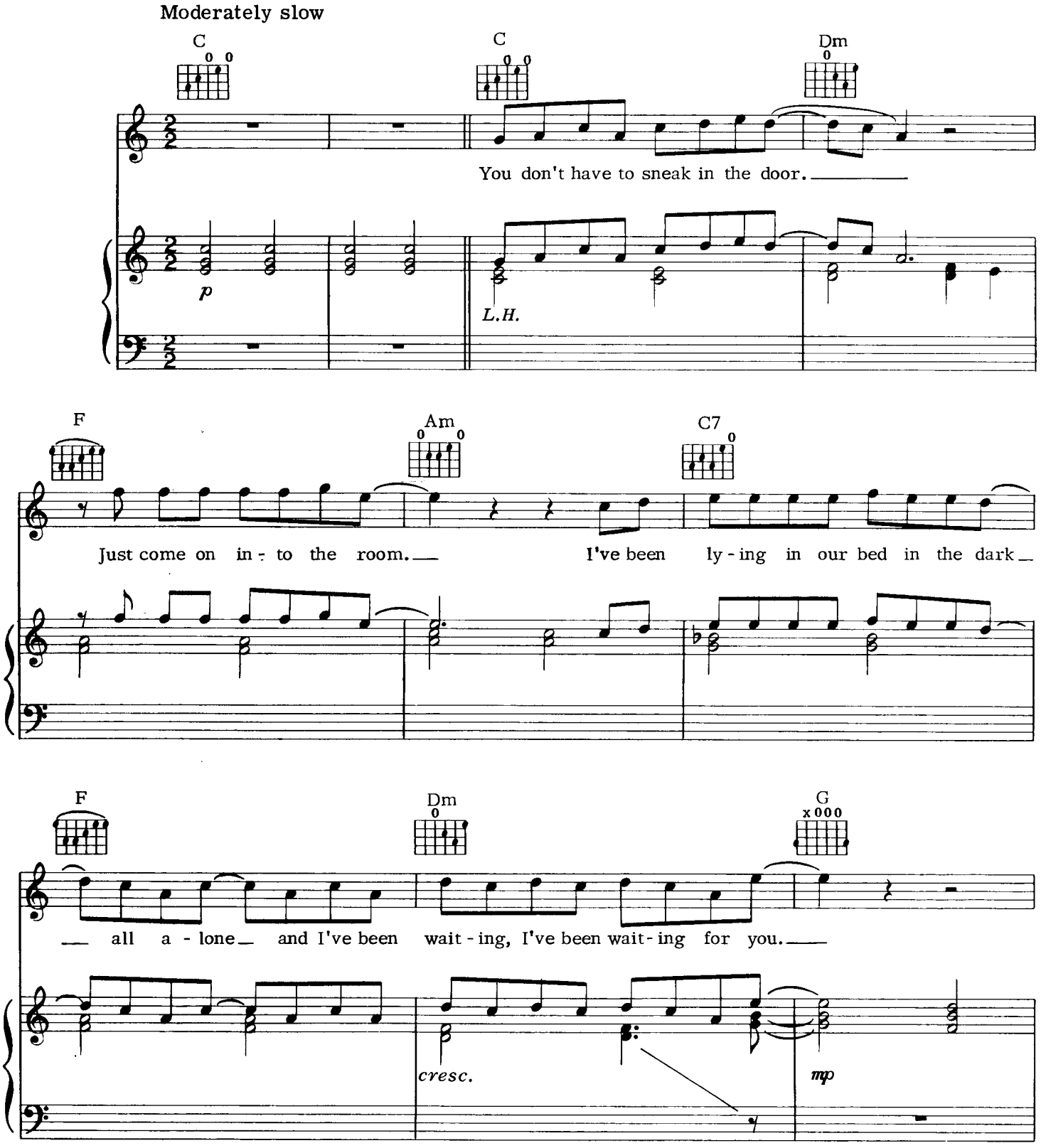

D
When they de - cide that I'm gone, I know they're
Em/D
3fr.
gon - na try to put me to rest.
But I
Slower
Tempo I
F♯m
A
G
won't be a - fraid be-cause I know, I know there's dance af - ter death.
(Boy) Ooh,
A
D7
I know there's dance af-ter death.


G/D
A/D
D
I don't ev - er wan - na be res - cued and
G/D
A/D
D
I don't ev - er wan - na be saved. I got a
G/D
A/D
F♯m
Bm
feel - ing that I'm gon - na be a - live for - ev - er,
Em
G
A
danc - ing on the edge of a grave, danc -


1.
2.
D7
ing on the edge of a grave.
ing on the edge of a, danc -
D7
ing on the edge of a, danc - ing on the edge of a grave.
Repeat and fade
D7

LEFT IN THE DARK

Words and Music by
JIM STEINMAN



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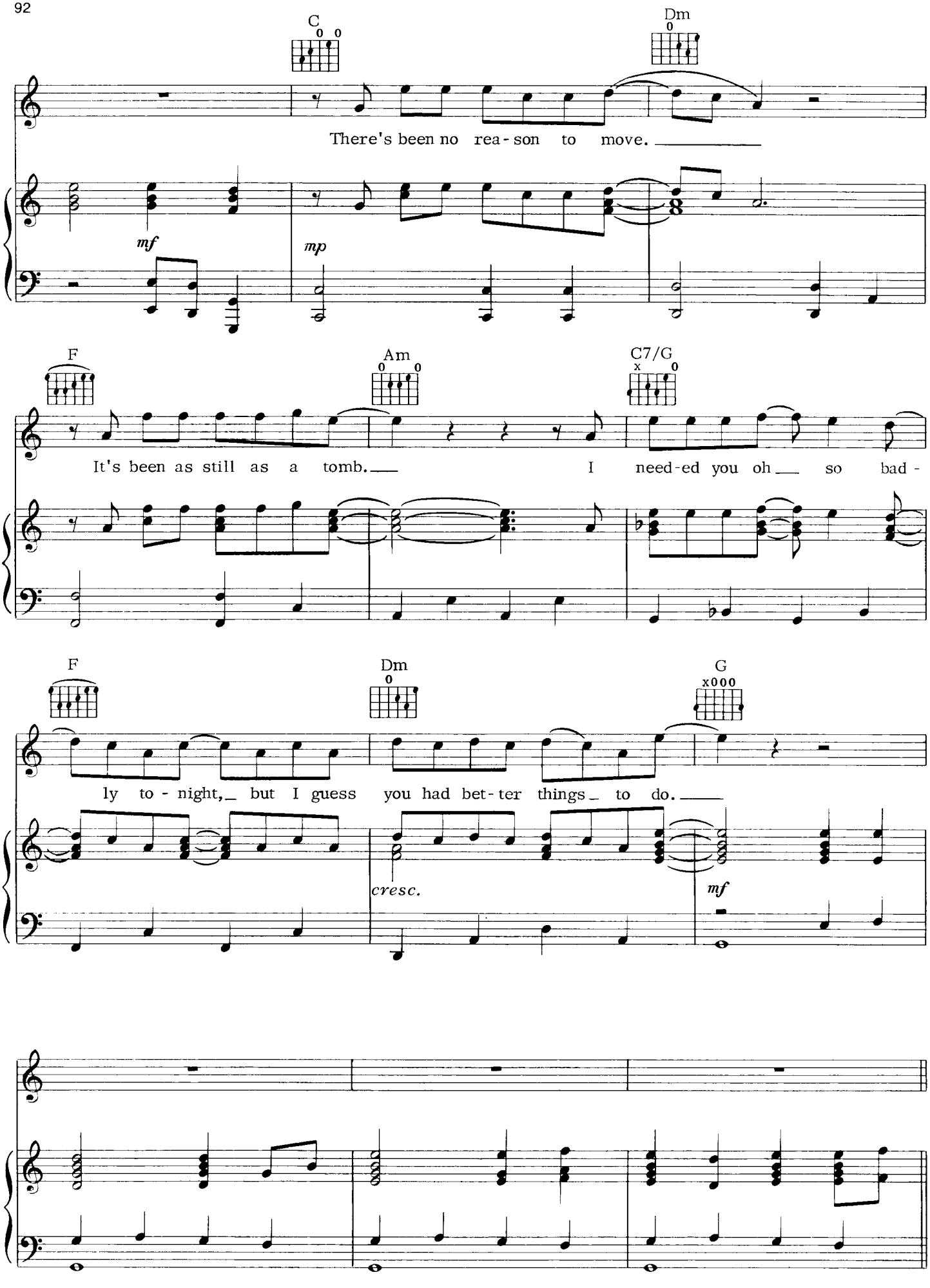
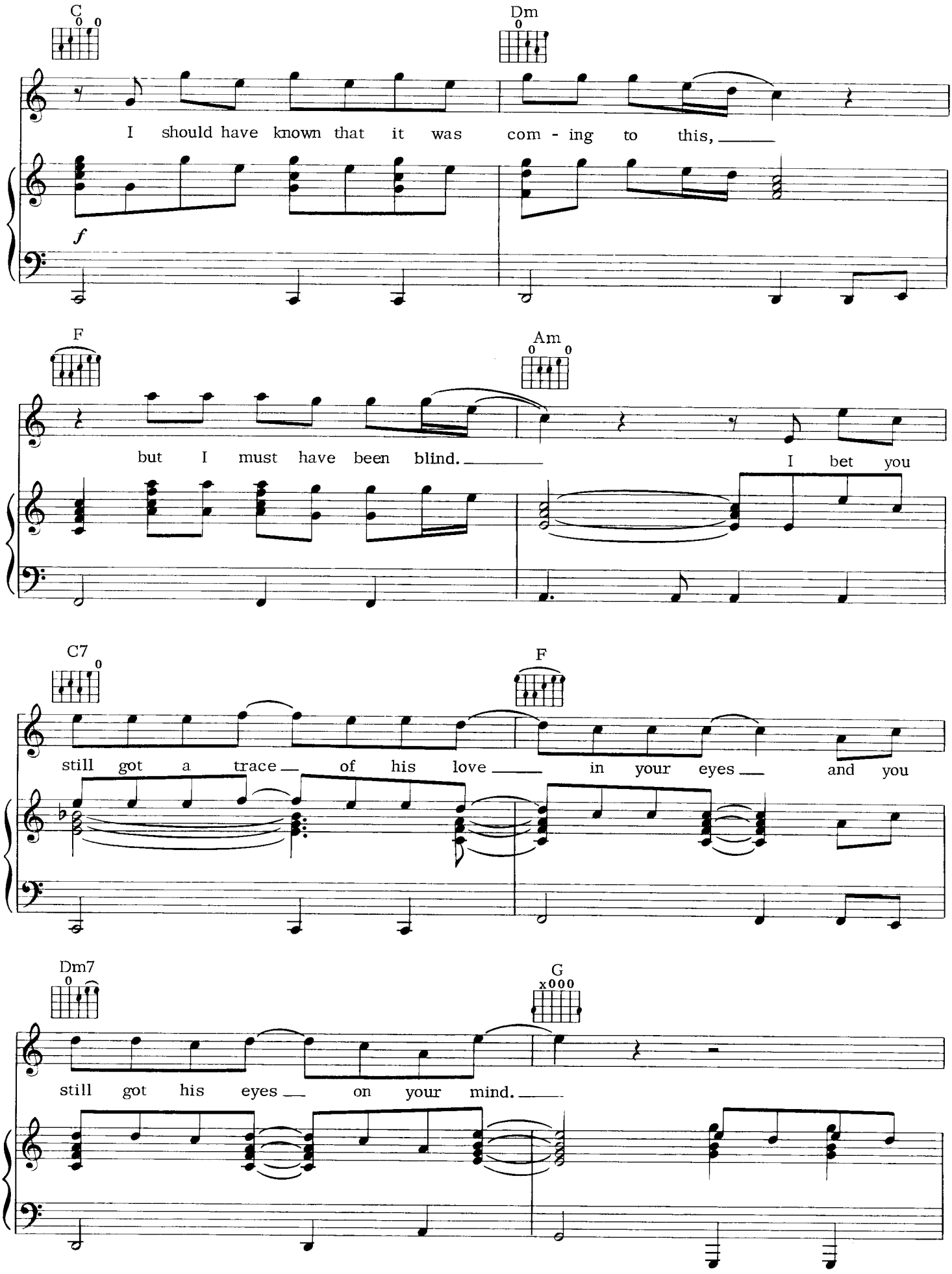
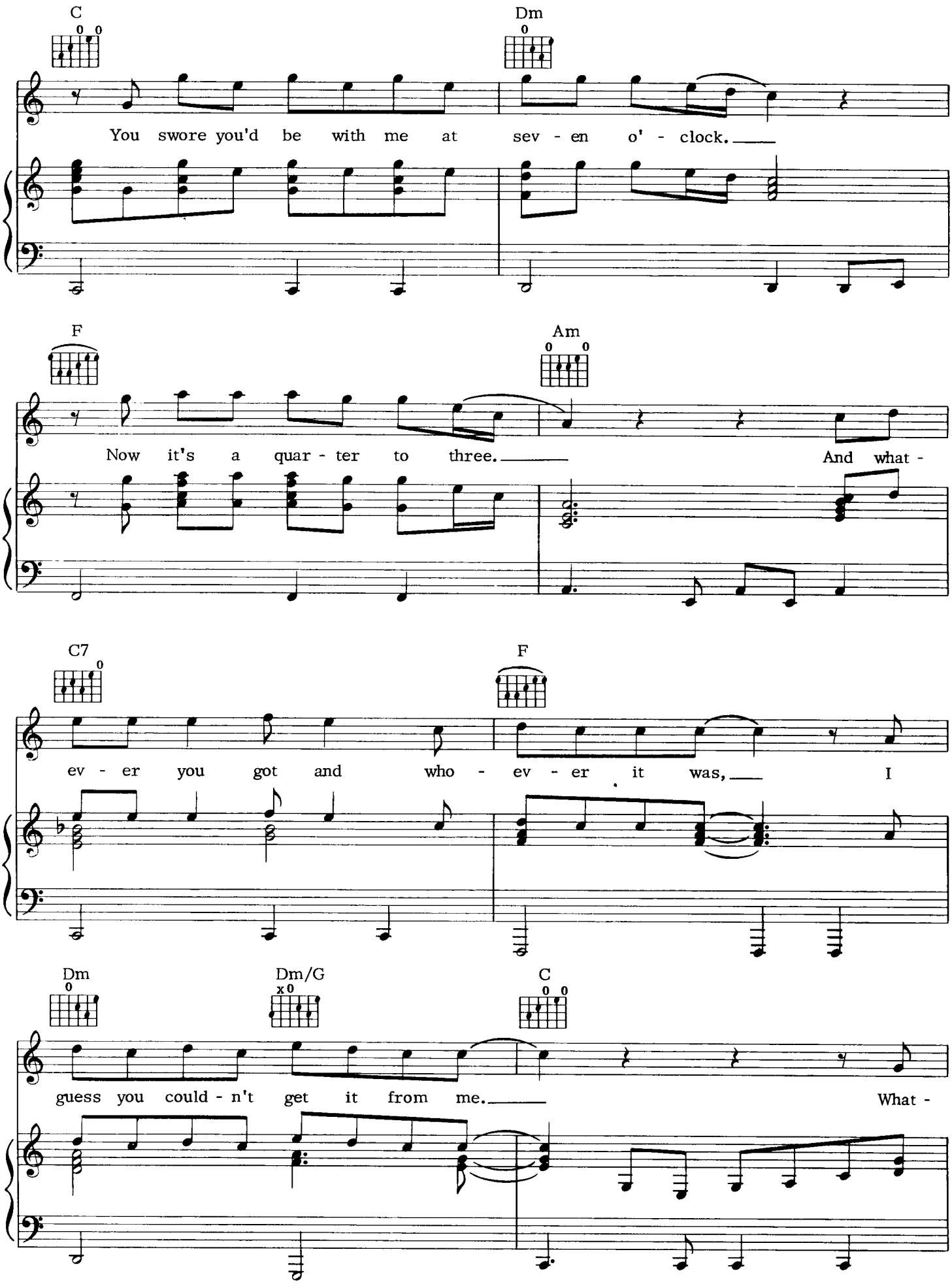
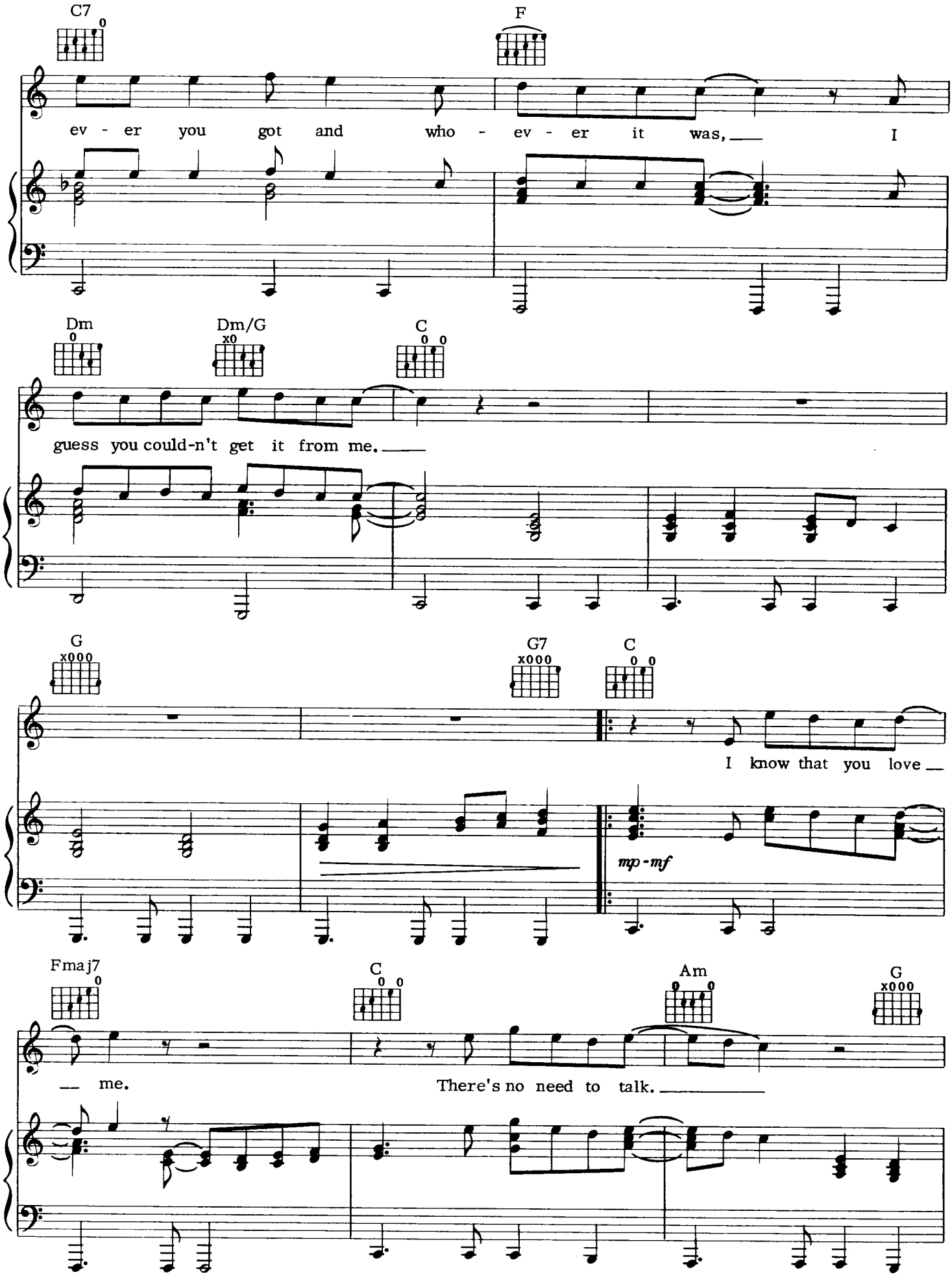
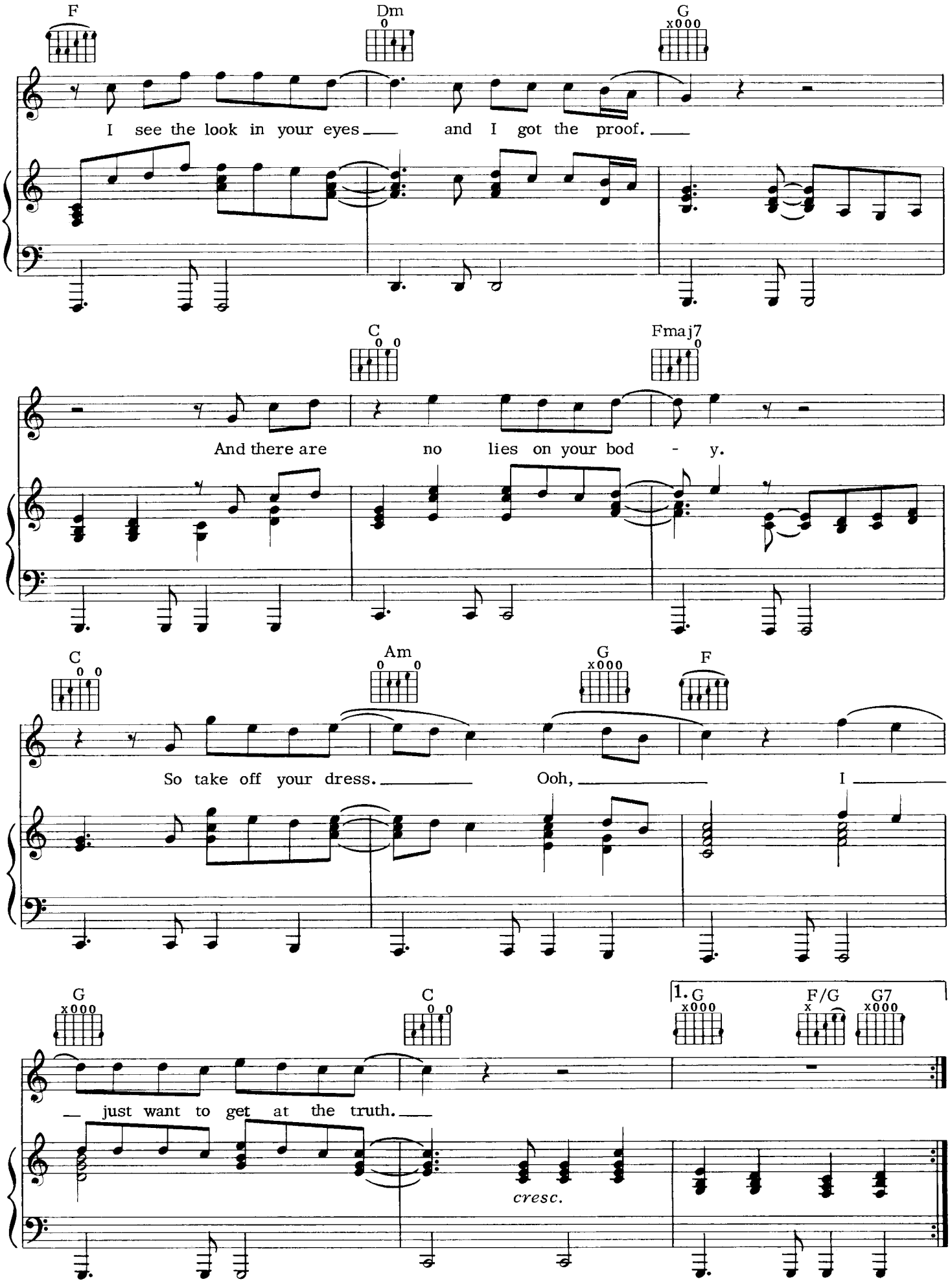

C
Dm
There's been no rea - son to move.
mf
mp
F
Am
C7/G
It's been as still as a tomb.
I need-ed you oh so bad -
F
Dm
G
ly to - night, but I guess you had bet - ter things to do.
cresc.
mf


C
Dm
I should have known that it was com - ing to this,
f
F
Am
but I must have been blind.
I bet you
C7
F
still got a trace of his love in your eyes and you
Dm7
G
still got his eyes on your mind.


C
Dm
You swore you'd be with me at sev - en o' - clock.
F
Am
Now it's a quar - ter to three.
And what -
C7
F
ev - er you got and who - ev - er it was,
I
Dm
Dm/G
C
guess you could - n't get it from me.
What -


C7
F
ev - er you got and who - ev - er it was, I
Dm
Dm/G
C
guess you could-n't get it from me.
G
G7
C
I know that you love
mp - mf
Fmaj7
C
Am
G
me.
There's no need to talk.


F
Dm
G
I see the look in your eyes and I got the proof.
C
Fmaj7
And there are no lies on your bod - y.
C
Am
G
F
So take off your dress. Ooh, I
G
C
1. G
F/G
G7
just want to get at the truth.
cresc.

2.

F

And there are so man - y things ___ that I

f

Slower

C

Am

G

just got to know. ___ You tell me who, you tell me where, you tell me

A tempo

F

C

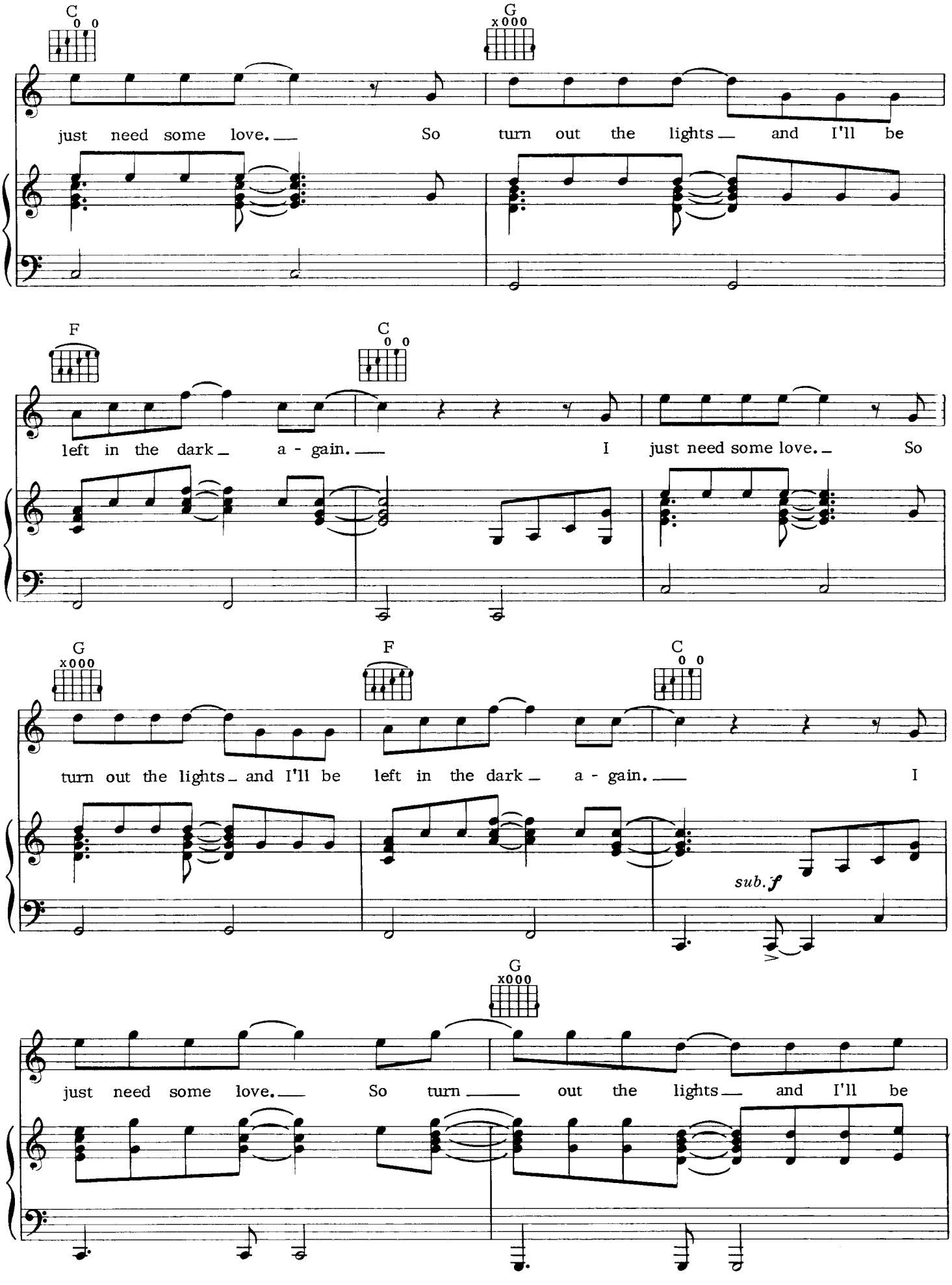
when. But don't tell me now, ___ I don't

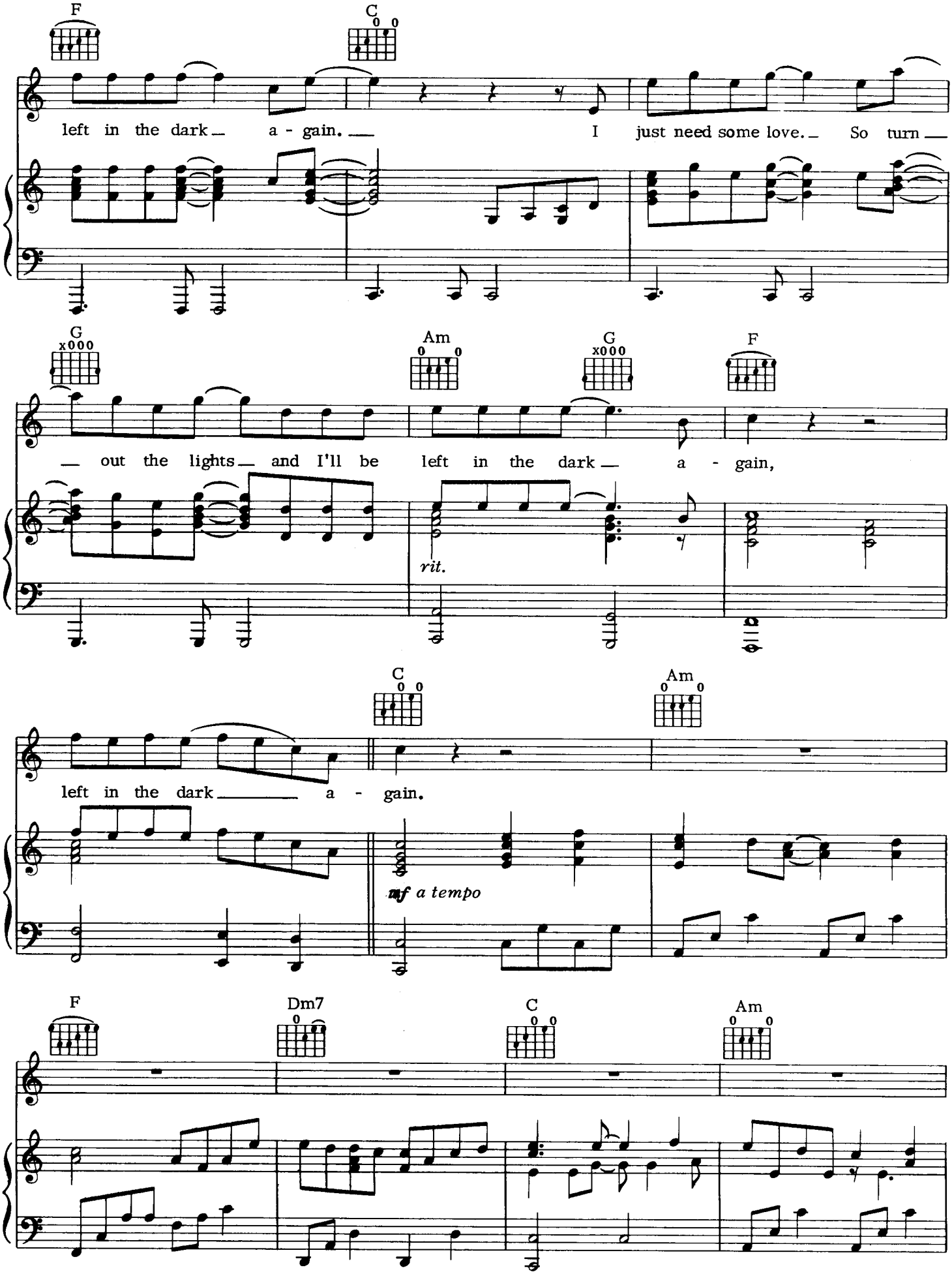
p

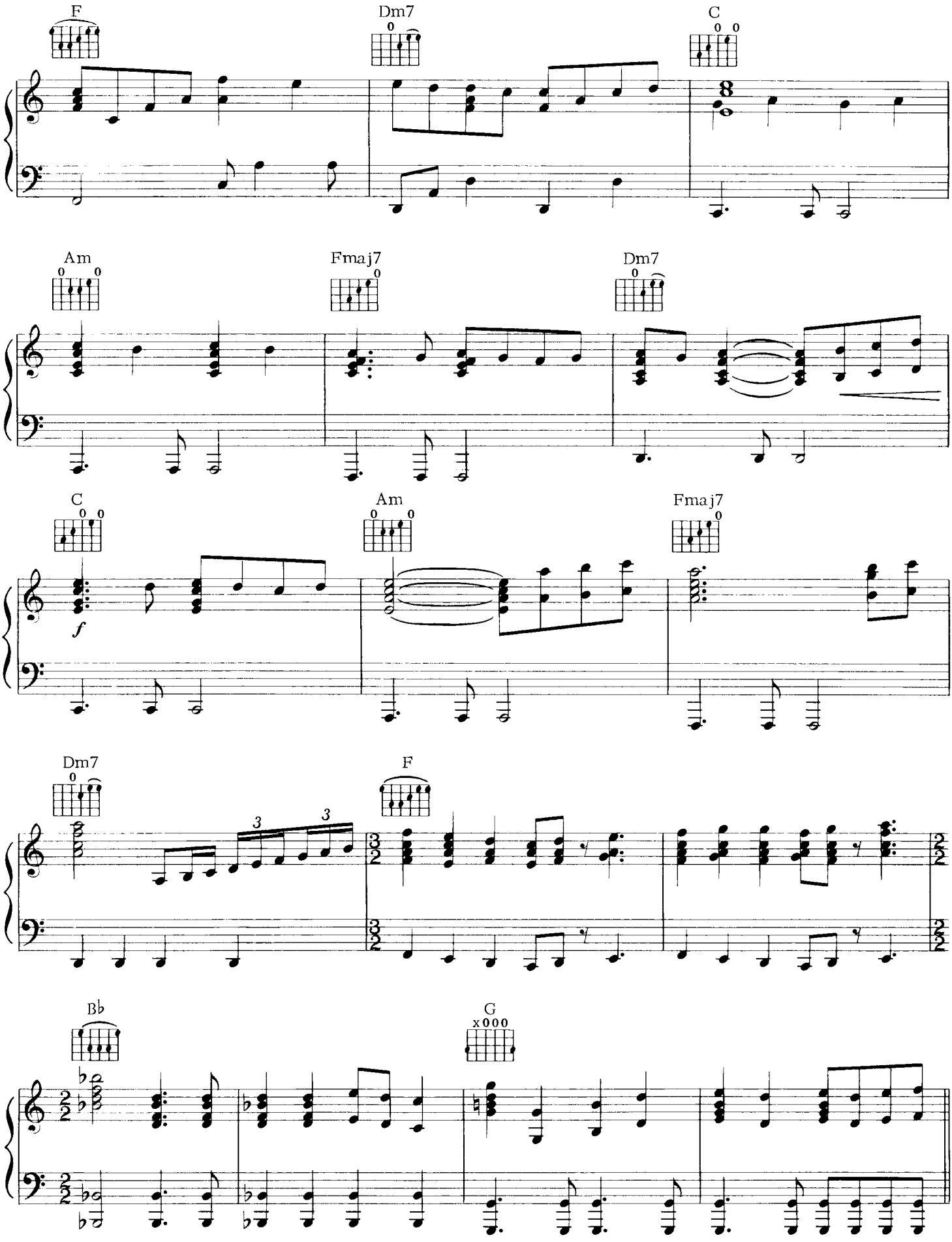
G/B

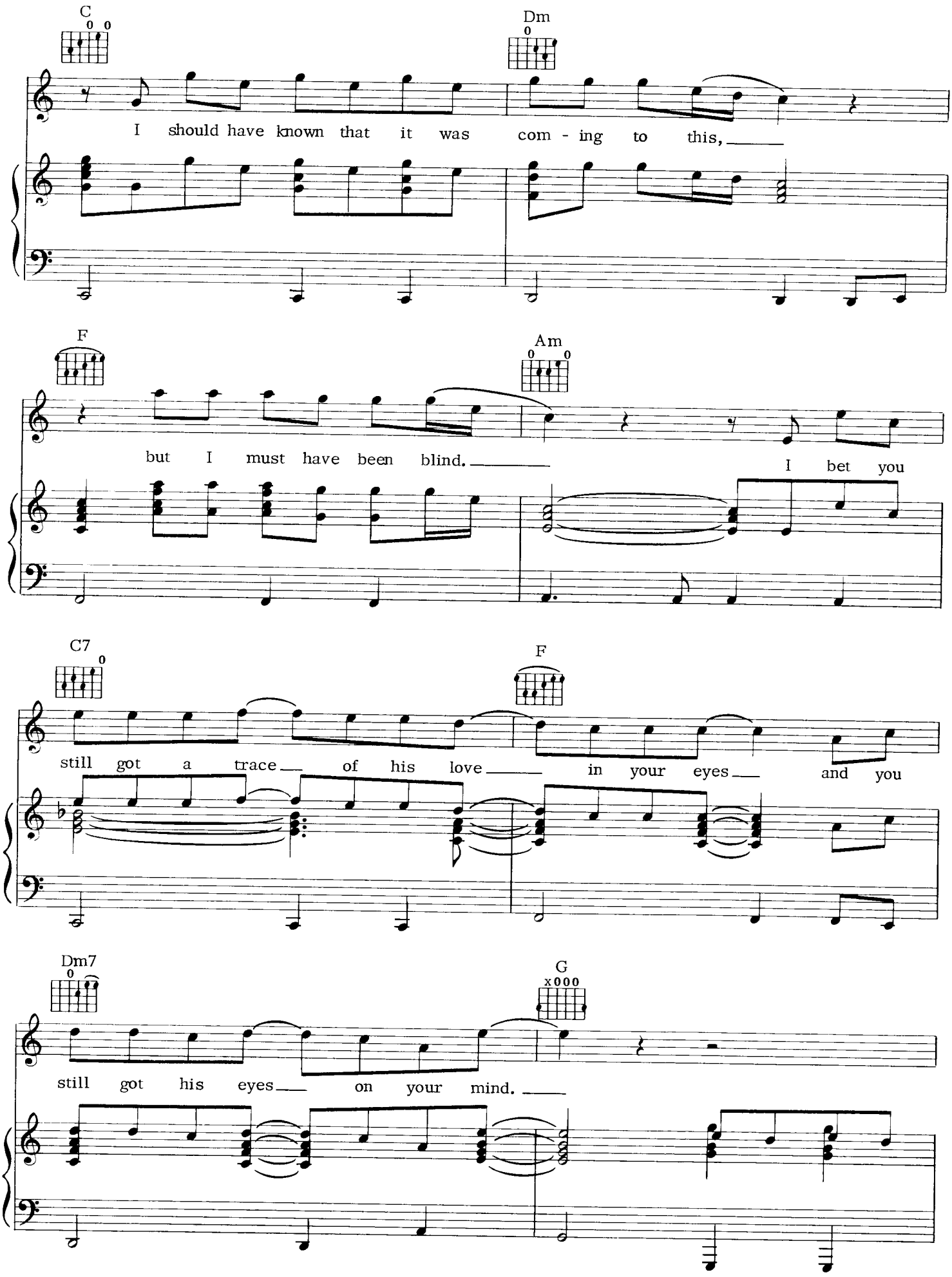
F/A

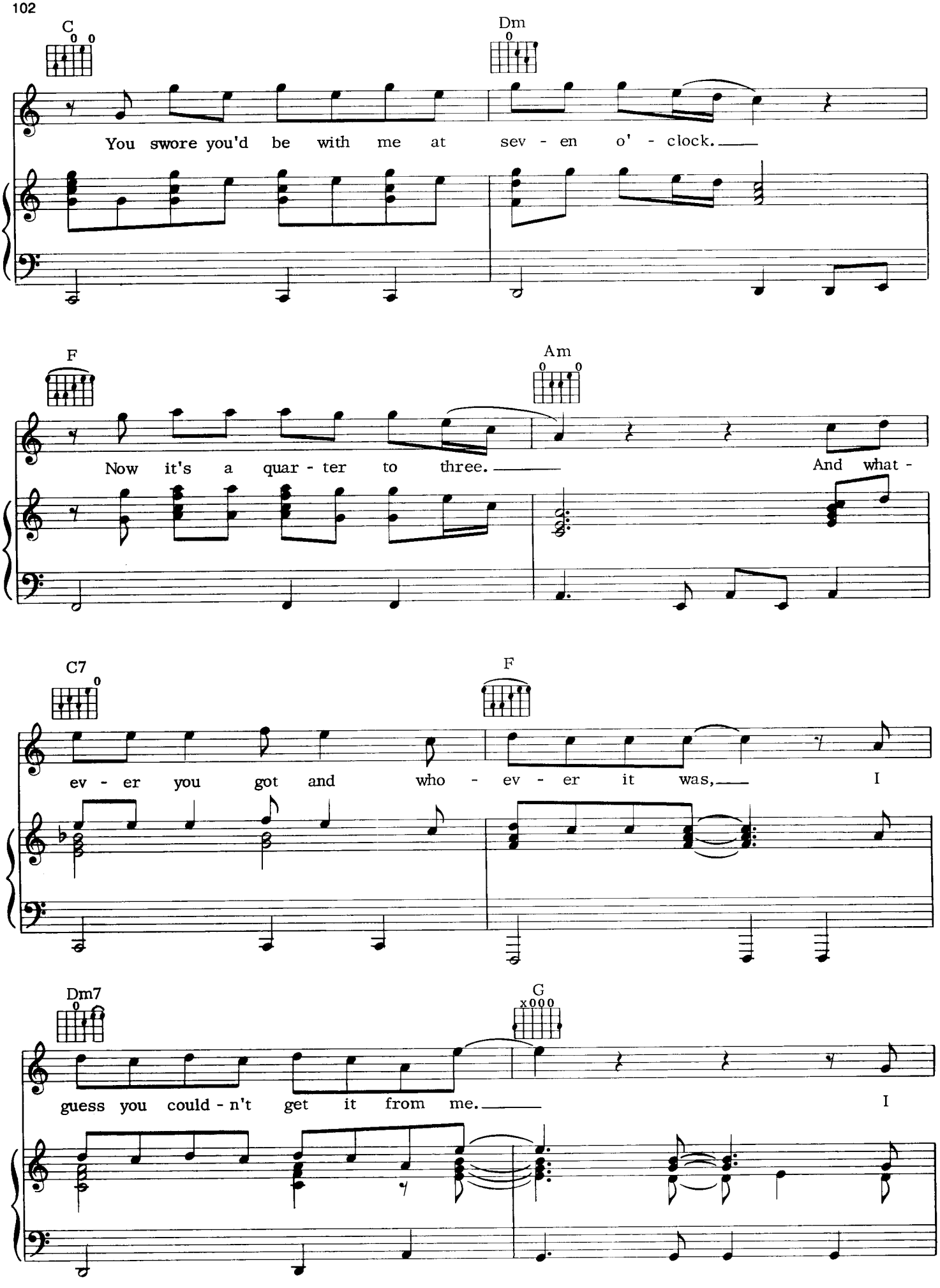
need an - y an - swers to - night. ___ I

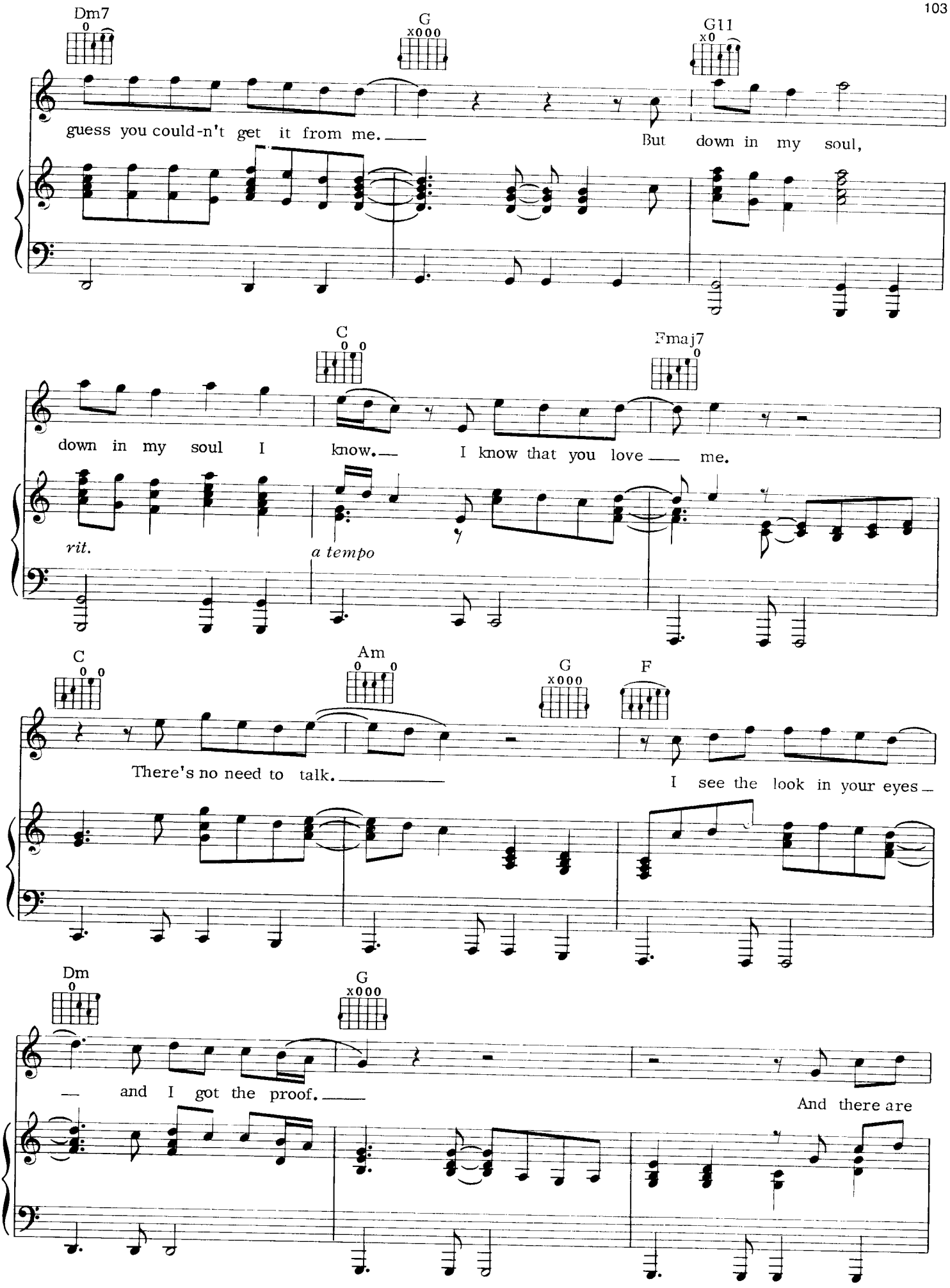

C
G
just need some love. So turn out the lights and I'll be
F
C
left in the dark a - gain. I just need some love. So
G
F
C
turn out the lights and I'll be left in the dark a - gain. I
sub. f
G
just need some love. So turn out the lights and I'll be

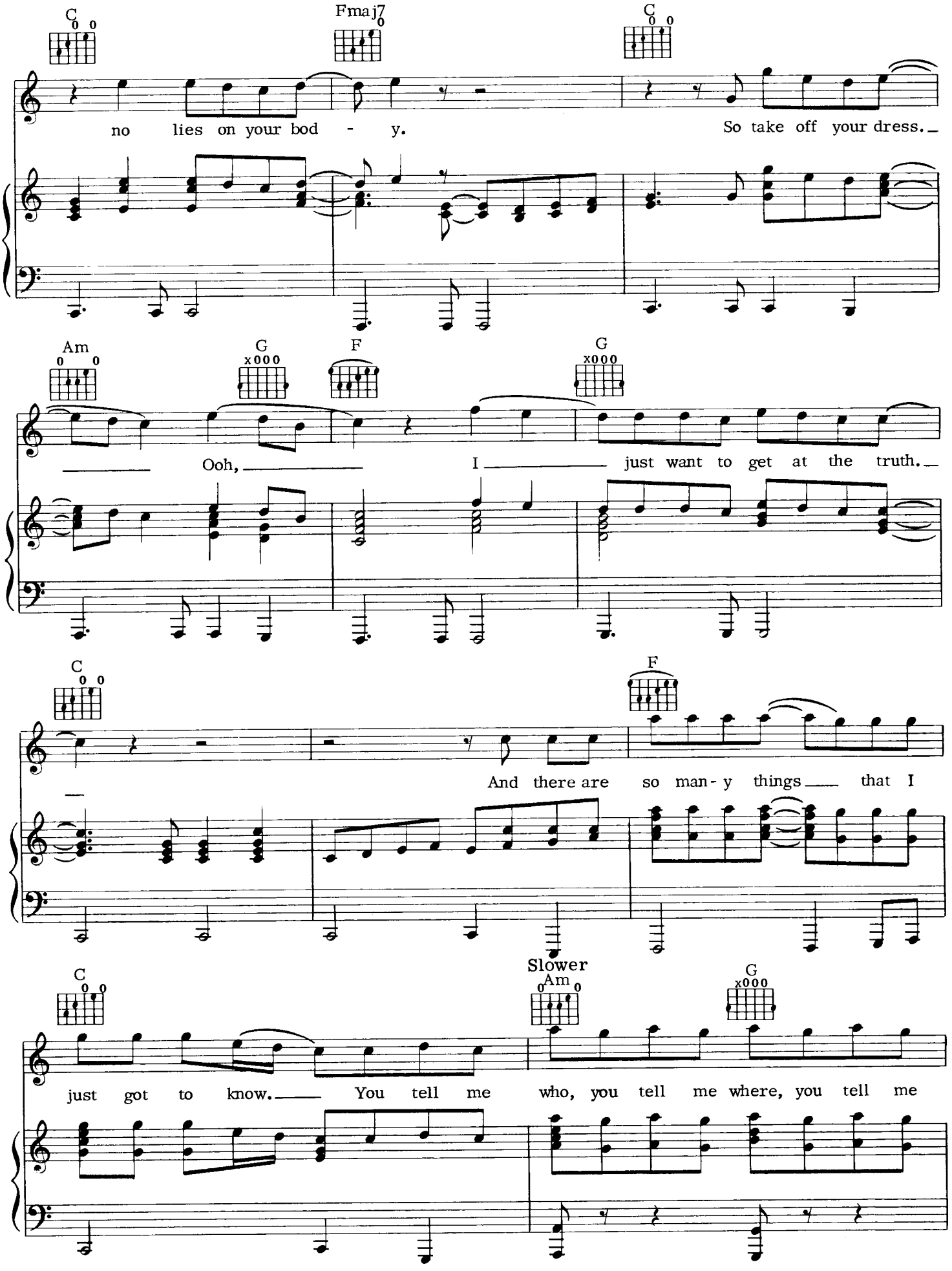

F
C
left in the dark a - gain. I just need some love. So turn
G
Am
G
F
out the lights and I'll be left in the dark a - gain,
rit.
C
Am
left in the dark a - gain.
mf a tempo
F
Dm7
C
Am

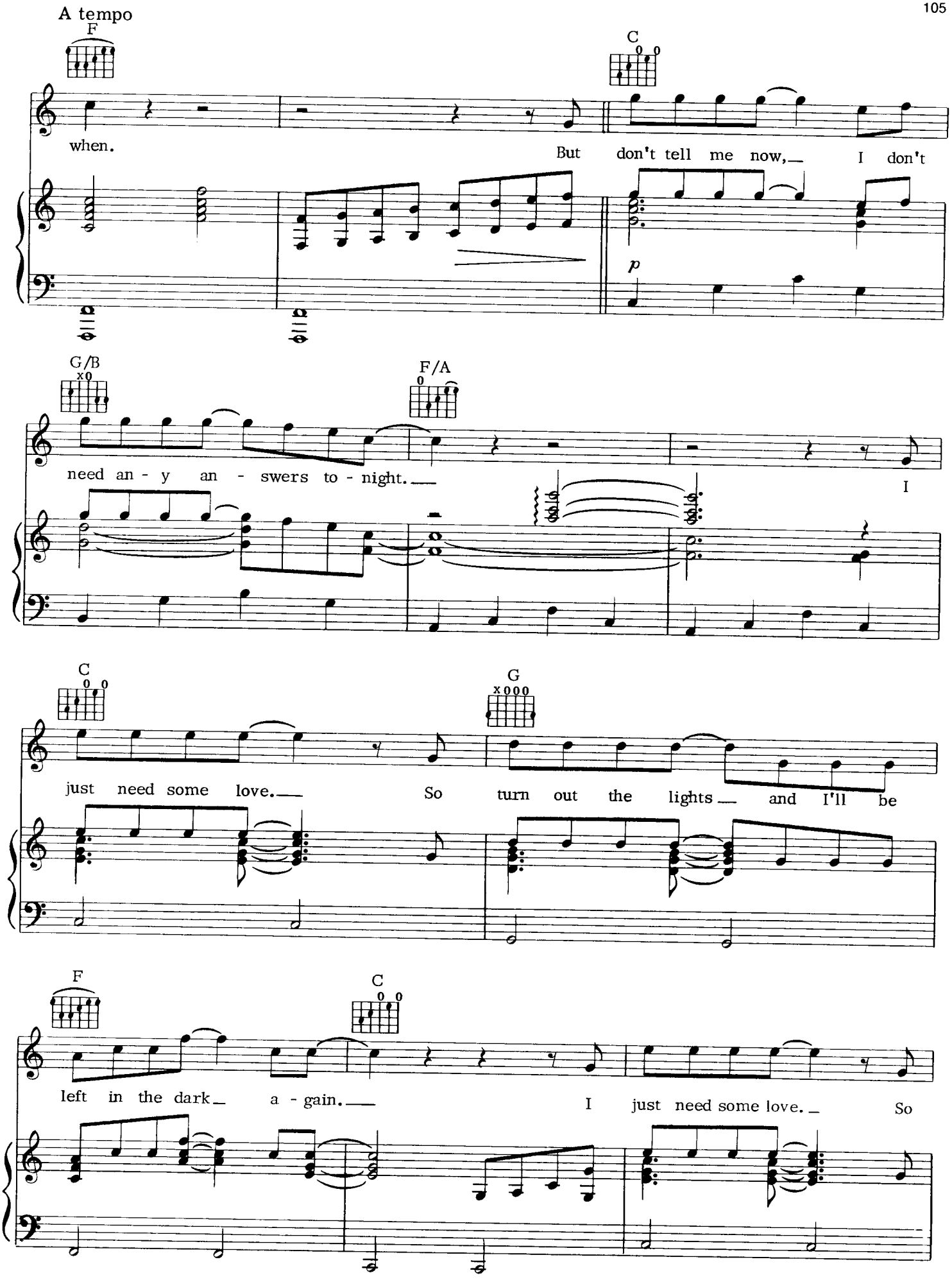

F
Dm7
C
Am
Fmaj7
Dm7
C
Am
Fmaj7
f
Dm7
F
3
3
B♭
G

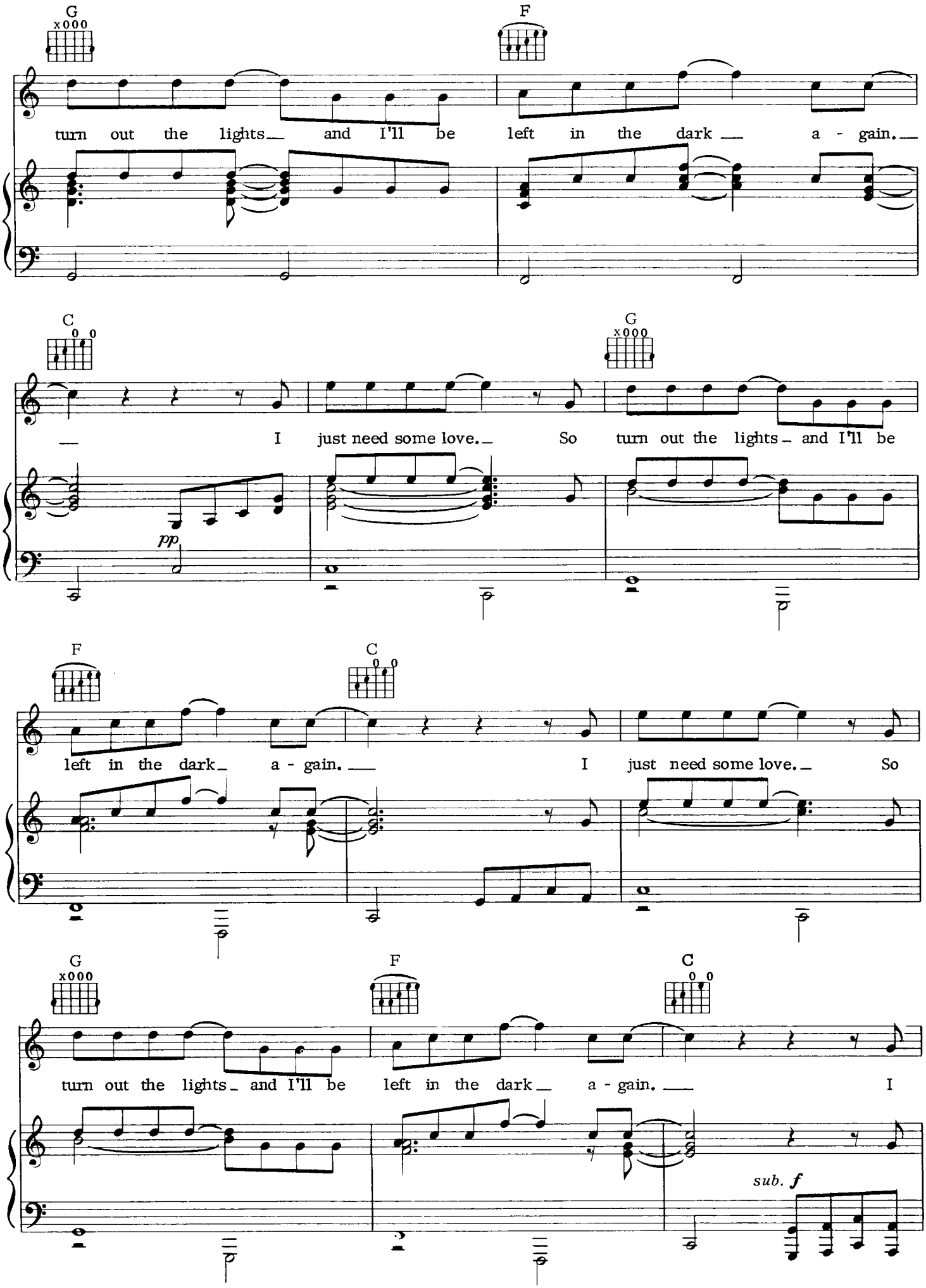

C
Dm
I should have known that it was com - ing to this,
F
Am
but I must have been blind.
I bet you
C7
F
still got a trace of his love in your eyes and you
Dm7
G
still got his eyes on your mind.

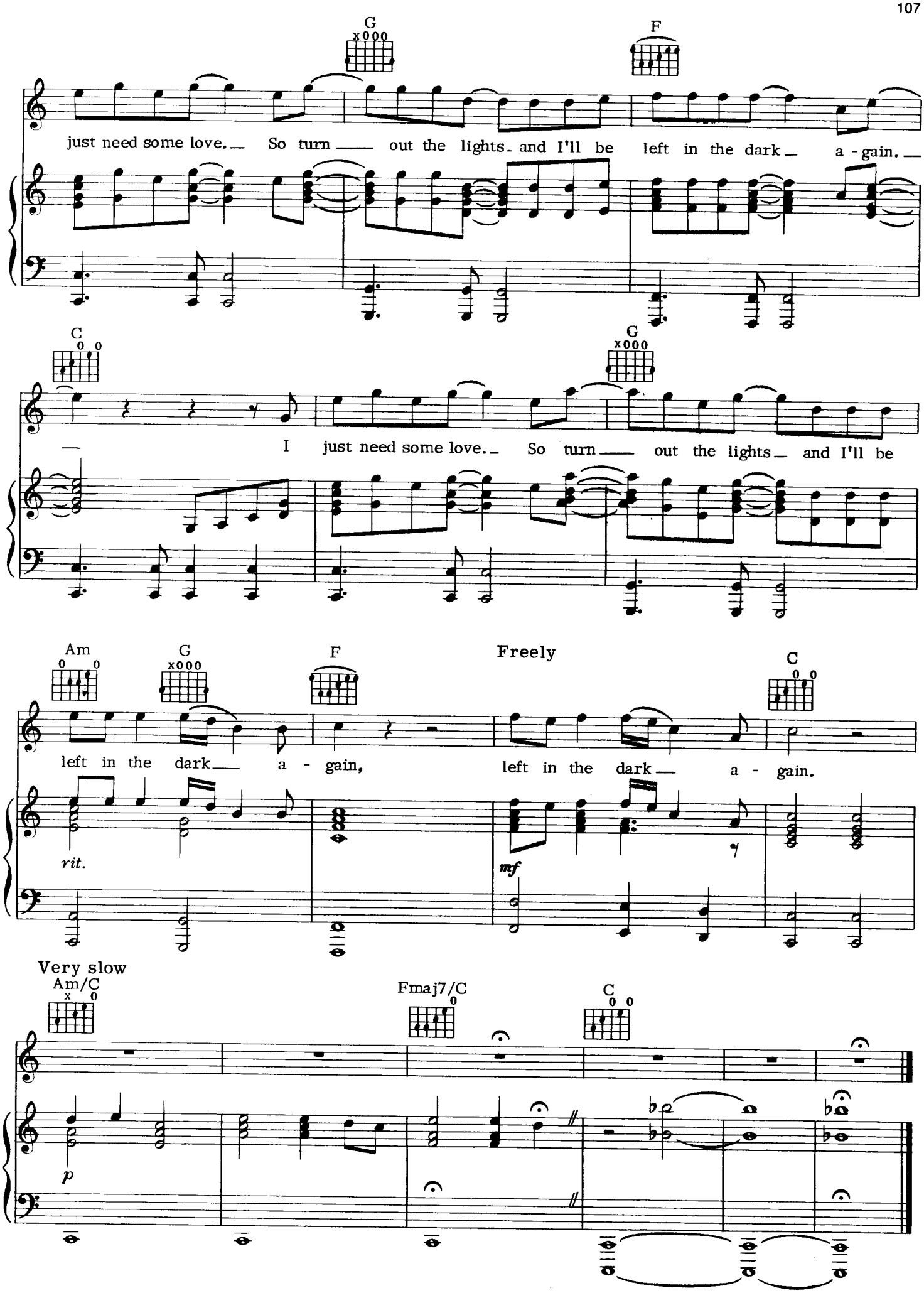

C
Dm
You swore you'd be with me at sev - en o' - clock.
F
Am
Now it's a quar - ter to three.
And what -
C7
F
ev - er you got and who - ev - er it was,
I
Dm7
G
guess you could - n't get it from me.
I


Dm7
G
G11
guess you could-n't get it from me.
But down in my soul,
C
Fmaj7
down in my soul I know.
I know that you love me.
rit.
a tempo
C
Am
G
F
There's no need to talk.
I see the look in your eyes
Dm
G
and I got the proof.
And there are


C
Fmaj7
C
no lies on your bod - y.
So take off your dress.
Am
G
F
G
Ooh, I just want to get at the truth.
C
F
And there are so man - y things that I
C
Slower
Am
G
just got to know. You tell me who, you tell me where, you tell me

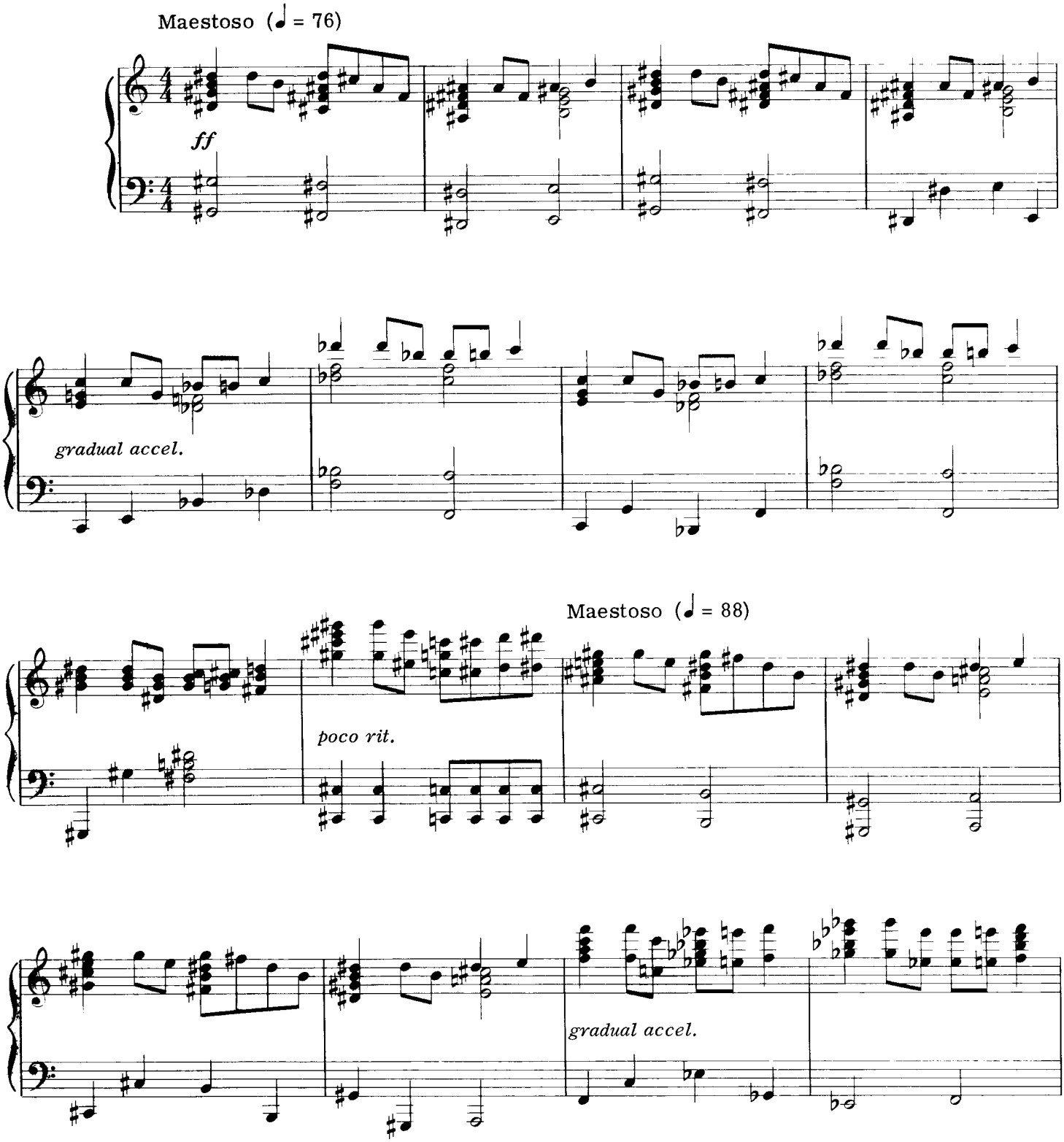

A tempo
F
C
when.
But don't tell me now, I don't
p
G/B
F/A
need an - y an - swers to - night.
I
C
G
just need some love. So turn out the lights and I'll be
F
C
left in the dark a - gain.
I just need some love. So


G
F
turn out the lights and I'll be left in the dark a - gain.
C
G
I just need some love. So turn out the lights and I'll be
pp
F
C
left in the dark a - gain. I just need some love. So
G
F
C
turn out the lights and I'll be left in the dark a - gain. I
sub. f


G
F
just need some love. So turn out the lights and I'll be left in the dark a - gain.
C
G
I just need some love. So turn out the lights and I'll be
Am
G
F
Freely
C
left in the dark a - gain,
left in the dark a - gain.
rit.
mf
Very slow
Am/C
Fmaj7/C
C
p

THE STORM

By JIM STEINMAN
Original Orchestration by
STEVEN MARGOSHES



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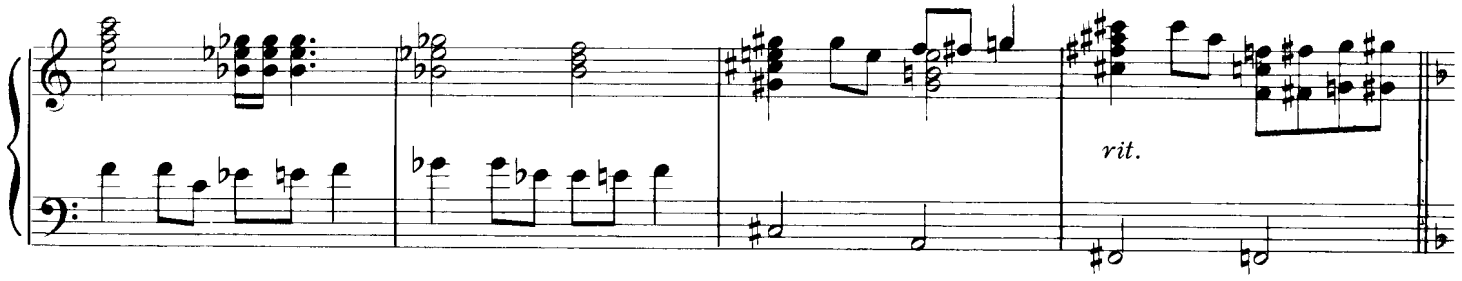
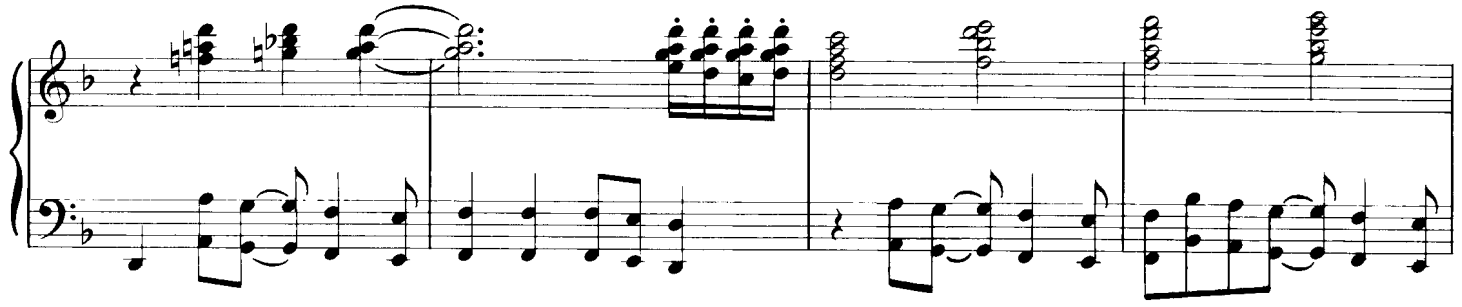
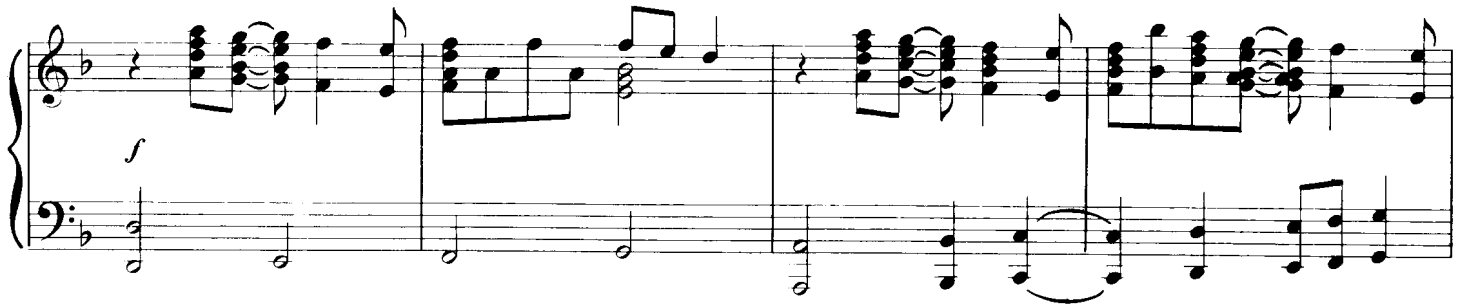
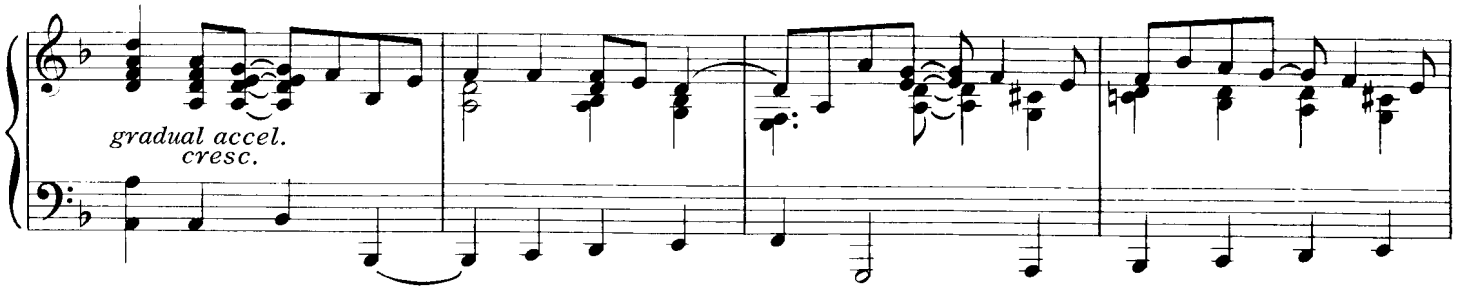


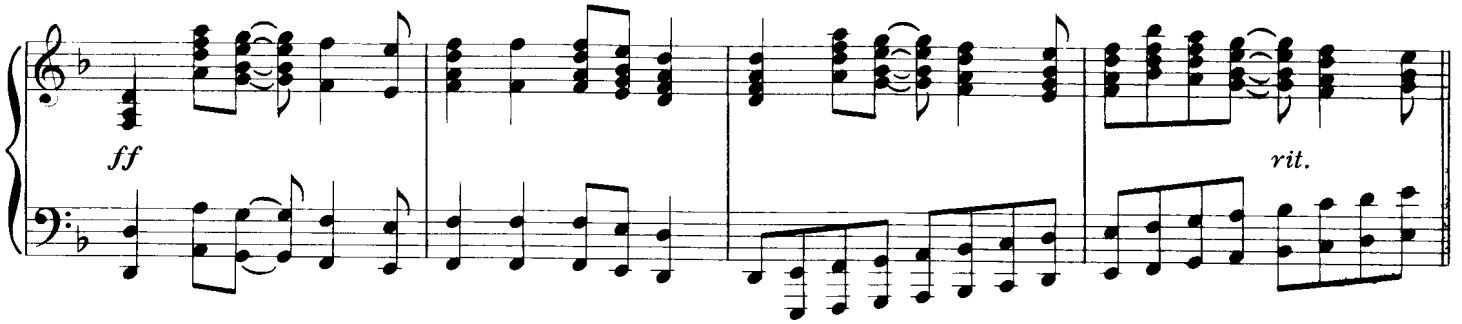
Tempo I (♩ = 88)

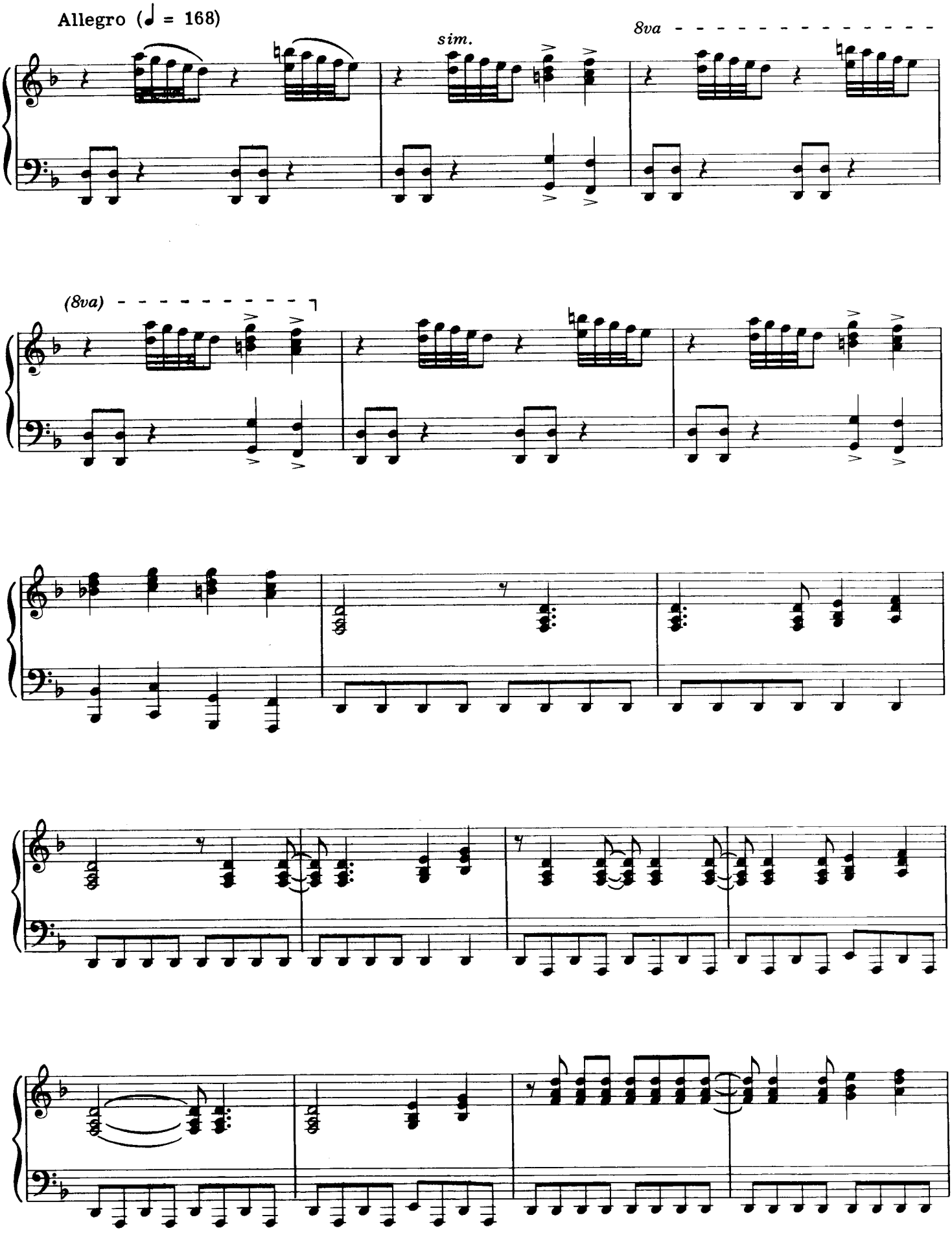


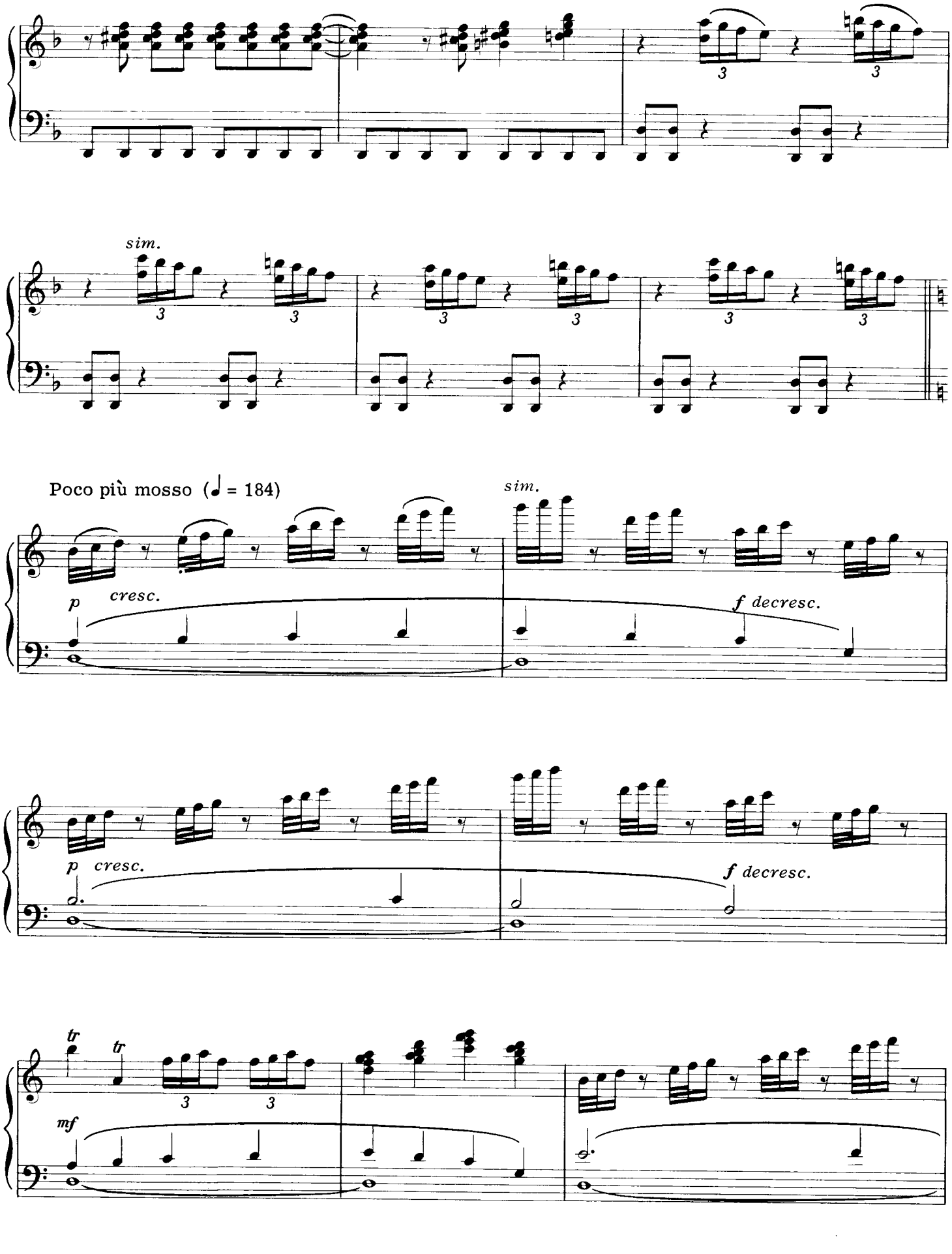


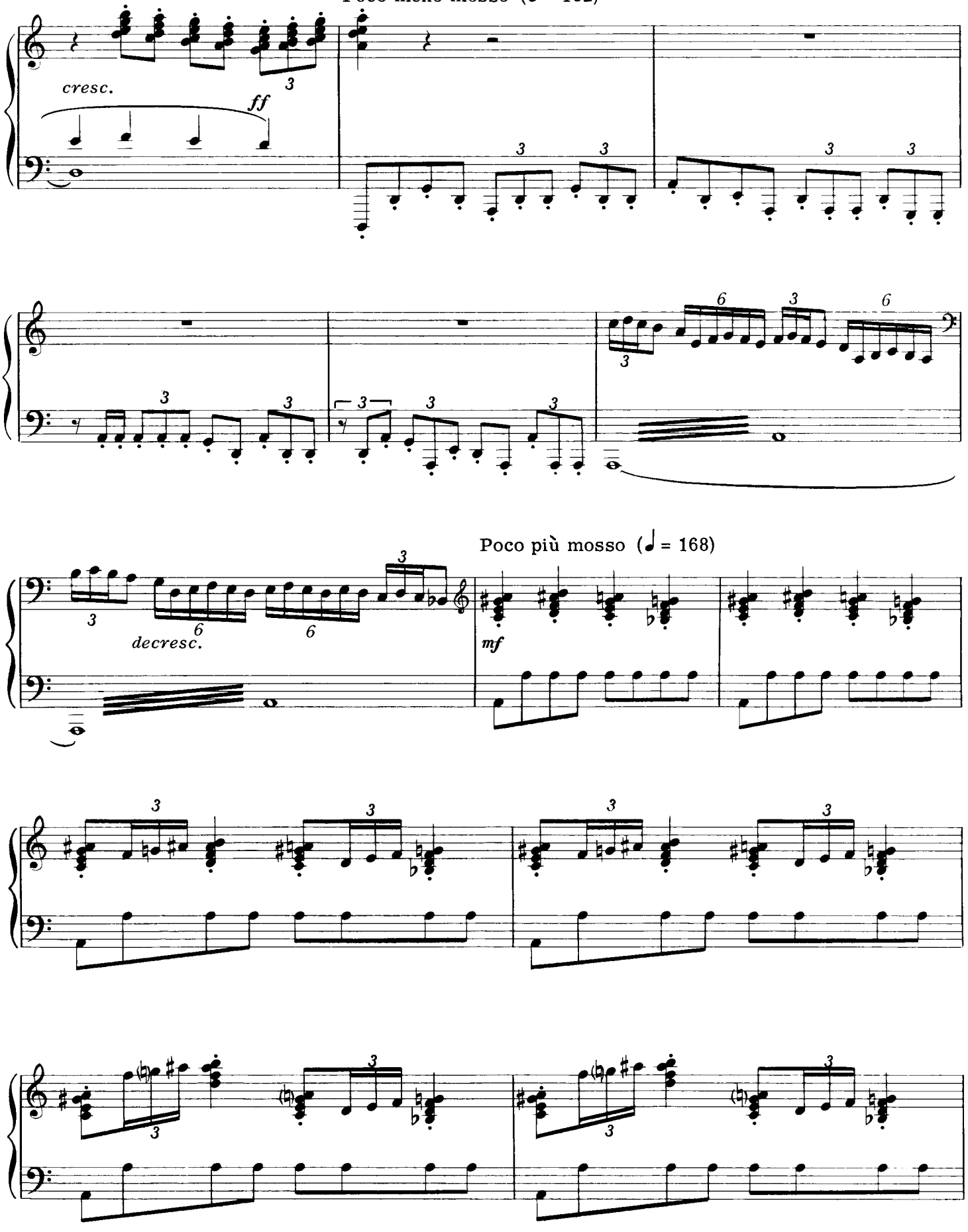


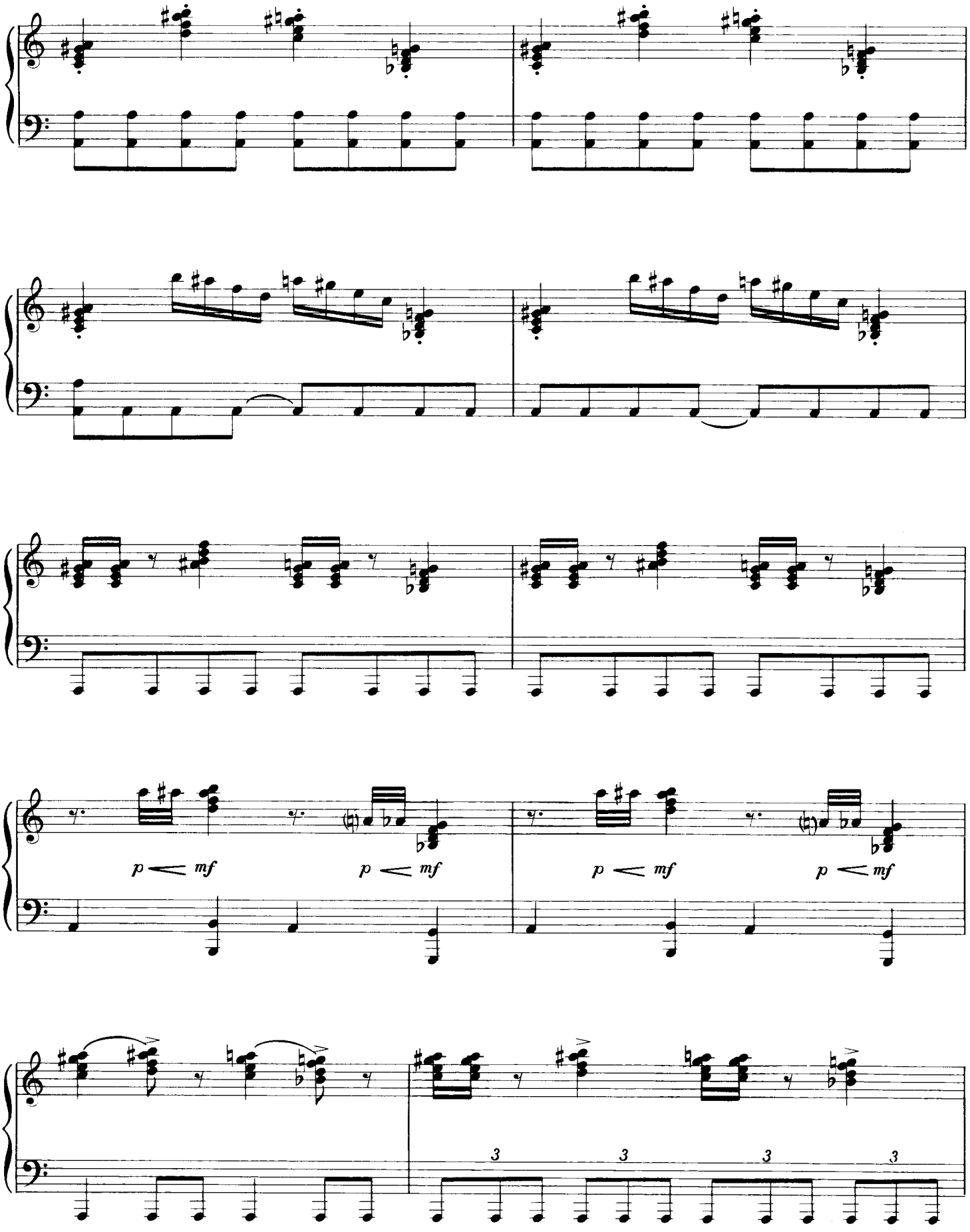
Slightly faster (♩ = 102)

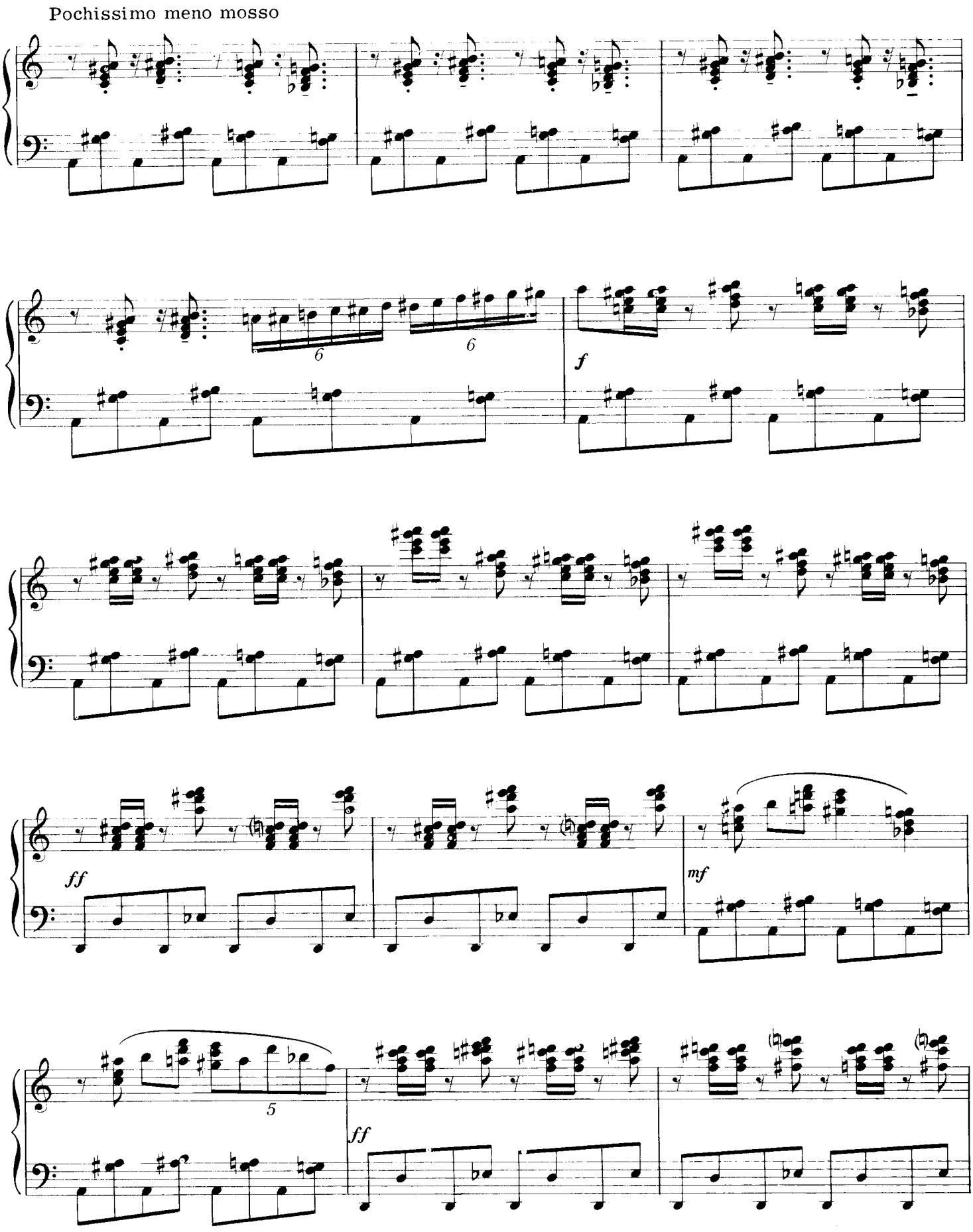


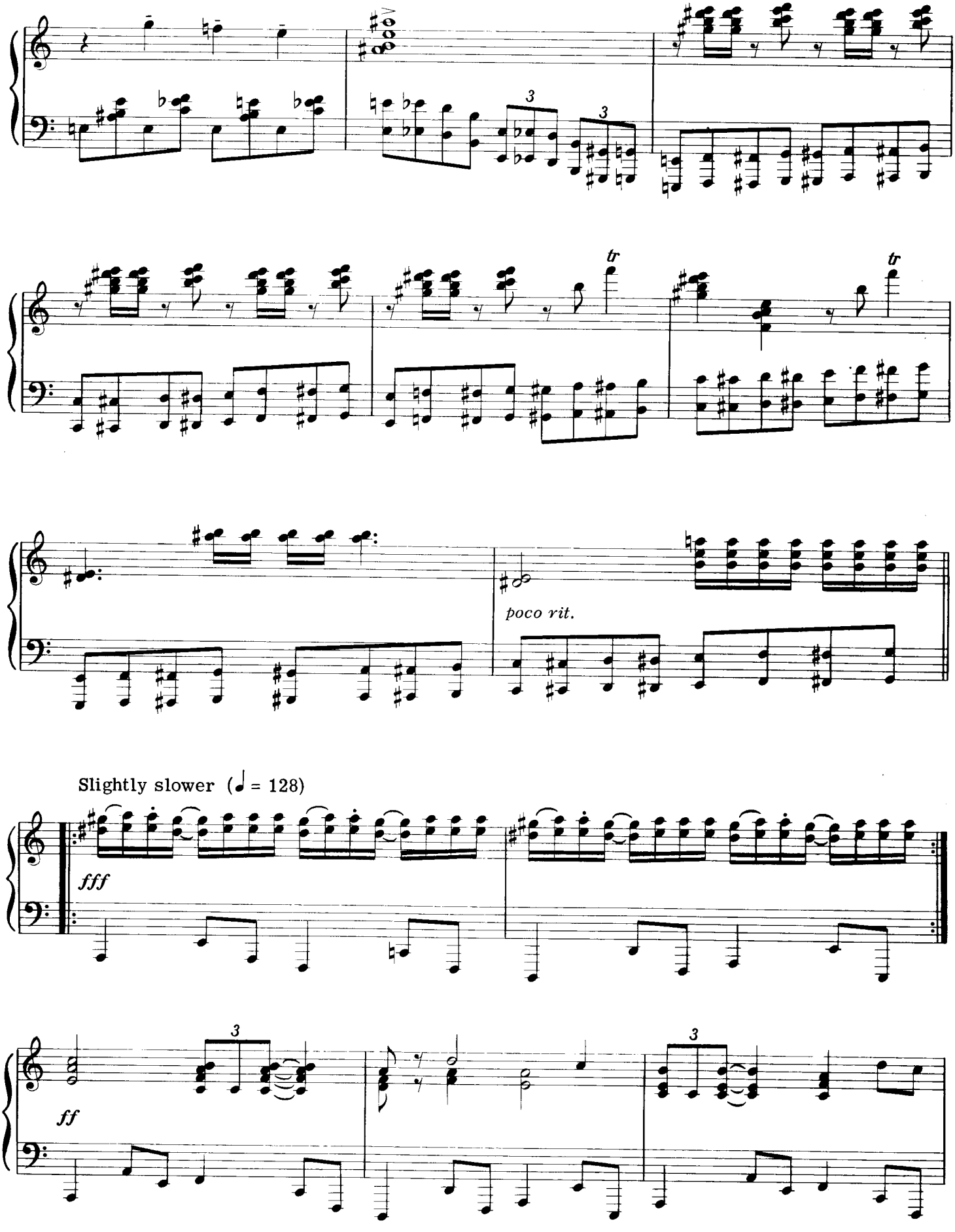

Allegro (♩ = 168)
sim.
8va
(8va)

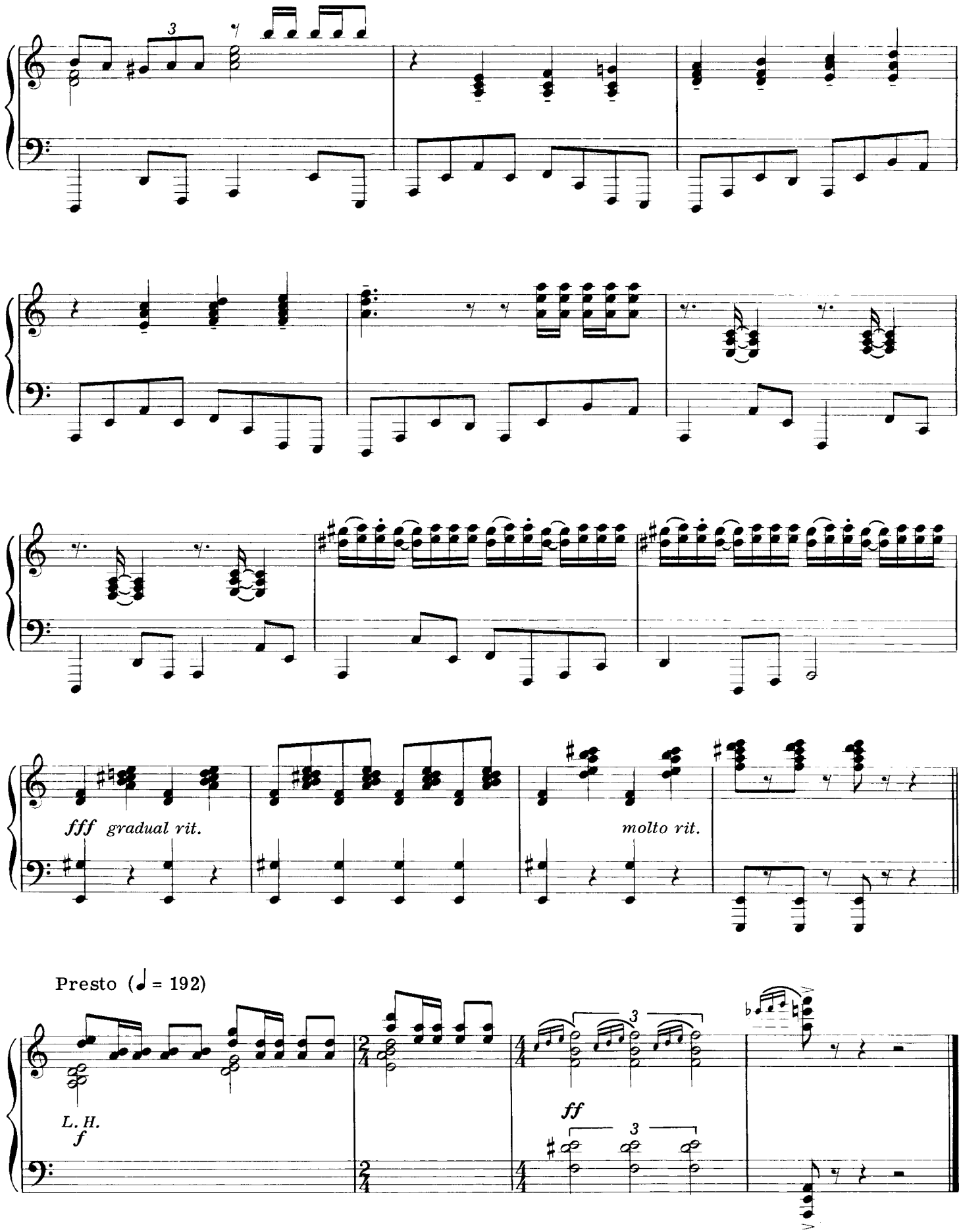

sim.
Poco più mosso (♩ = 184)
sim.
p cresc.
f decresc.
p cresc.
f decresc.
tr
tr
mf


Poco meno mosso (♩ = 132)
cresc.
ff
Poco più mosso (♩ = 168)
decresc.
mf


p < mf
p < mf
p < mf
p < mf
3
3
3
3


Pochissimo meno mosso
6
6
f
ff
mf
5
ff


poco rit.
Slightly slower (♩ = 128)
fff
ff


3
fff gradual rit.
molto rit.
Presto (♩ = 192)
L. H.
f
ff
3
3