Introduction by Wolf Marshall
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INTRODUCTION

BulletBoys’ lead guitarist, Mick Sweda, is one of those rare personalities with a contagious, unending positive attitude; one of those people to whom success comes steadily and inevitably—attained through the course of time by keeping an eye fixed on the goal to keep rockin’ hard.

Our paths first crossed when Mick moved to Los Angeles from Randolph, New York, a small town south of Buffalo. We were both heavily involved in the L.A. club scene in the early 80's, when I was asked to sub for him in Kodiak, a rock cover band, while he returned home for the Christmas holidays. In preparation for the gig, I went to see the band and was impressed with Mick’s playing and persona. Even in the context of a cover band, you could hear the individuality in his interpretation of the arrangements. Like so many rock musicians of note (Billy Sheehan comes to mind), Mick developed much of his style through these live performances—his classrooms and practice studios being the stages of smoky bars and circuit clubs.

A year or two later, Mick was inducted into the personnel of star drummer Carmine Appice’s heavy rock offering, King Cobra. Here he met Lonnie Vencent (bass) and vocalist Mark Torien (who is, in his own right, a fine guitarist, having played lead guitar in a pre-Warren DeMartini line-up of Ratt). After three LP’s, King Cobra was declared defunct. Mick, Lonnie, Marq and drummer Jimmy D’Anda formed a new band and hit the comeback trail.

Ricocheting with a vengeance depictive of their name, BulletBoys have become one of the hottest concert draws and recording acts of 1989. Their first record, BULLETBOYS, bears the veteran studio skills of legendary producer Ted Templeman (of Van Halen, Doobie Brothers and David Lee Roth fame) coupled with the unbridled energy and uninhibited rock’n’roll spirit of the boys in the band. The rest is history. Mick found time between tour dates to meet with me at home in early August 1989, to discuss the finer points of the record for inclusion in this folio. Unlike a great many players who have achieved rapid public success, Mick is as concerned as ever about the music, the guitar, and you, his audience. The following is a song-by-song commentary by Mick Sweda.

HARD AS A ROCK

"A basic rock tune...the rhythm in the first phrase is fairly simple, the open strings being a part of it [Rhy. Fig. 1]. The main figure itself is pretty rude...actually, at one point, I considered playing the Bb chord with a flat five [instead of the perfect fifth]:

"Hard as a Rock" Earlier version of the main riff

\[\begin{align*}
& E5 & F5 & G5 & A5 & Bb(5) & A5 & G5 & A5 & G5 & E5 \\
& T & B & & & & & & & & \\
\end{align*}\]

"The perfect fifth, I think, worked better; it didn’t create as much dissonance. The song has the standard I-IV-V [E-A-B in the verses] blues and just a simple modulation to B [V] for the solo. In the solo, I originally had some tap-ons [in the C# major section; 2nd eight bars] but ended up searching for something else. I came up with the 7th chord [motif in bars 15 and 16] and the rhythmical thing [double-stops in bars 13 and 14]. These are especially effective in the three-piece situation; when people hear something rhythmic, it makes more sense than 'stun guitar,' and it plays off the other instruments, which is even better.

"This is one of the songs that I wrote almost entirely myself—the title, the riff and the chords. The lyrics were more of a collaboration. The arrangement remained as I had presented it. Ted [Templeman] worked a little on the bass part and some of the rhythms. The only overdub, aside from the lead guitar, was a doubled part [Rhy. Fig. 1] played an octave higher and mixed back quite a bit."

Guitars: Charvel (Strat-style) (rhythm)
James Tyler (Strat-style) (lead)

SMOOTH UP IN YA

"The most important element to this song is space, which is something that is lacking in rock. The whole idea of hitting a loud power chord and then stopping [see intro figure]—the drama was really appealing to us. Fifty percent of music is silence—on or off. We’ve always favored creating as much tension with as little as possible. In the chorus [Rhy. Fig. 1: bar 3], while I’m playing in A [A Dorian], the bass line moves to F and F# to G [polymodality]."

In the interlude which sets up the solo, Mick incorporates volume-swelled power chords [bars 2-4 and 6-8] and double-handed tapped harmonics on the sustained A5 chord [bars 5 and 6] bounded by bending along the string length. The solo modulates to the V [E]. In the solo, I begin with a 7th chord [in triad form] and continue with triads. [These tend to center around the E7 dominant/Mixolydian mode.] The next part blues the major/minor sound [in E, the use of both G# and G, Bb and B#—combining E Mixolydian, E Dorian and E blues in the solo; bars 3-4 and 7]. This pulls my ear. The ending of the solo has a paraphrase of the vocal line. This part is harmonized—first in octaves [bars 9-12] and then in thirds [bars 13-15]." The solo closes with a long, technical, scalar run. "Here, I mute by resting my right palm on the lower strings [6th through 3rd] during this passage. I have what I consider to be a pretty unorthodox picking style. Instead of using my wrist or finger joints, I pick primarily from the forearm."

Guitars: Tyler (Strat-style) (rhythm and lead)
owed to Joe

"We write as a band and share not only the credits, but the financial benefits. It makes for better music...more genuine music because everybody has an emotional and creative interest rather than just a monetary interest. When this tune first came up, from a riff Marq had, it was played like a shuffle. We used to call it the 'Joe Perry riff' when we were writing, before the vocals were on. That's how it got its title. Lately, especially in Hollywood, Aerosmith is the band that is up on a pedestal and it seemed appropriate. I'm going for a heavier sound with the dropped D tuning [G-D]. The song has the I-IV-V chords [D-G-A] again as its structure, but there are little things that distinguish it, like the Bb5 [bVI] in the turnarounds.

"Originally, I laid down a slide solo for the track, which ended up not working. When I went back to it, it was, 'We've gone this far with the song—the title, the riff and the lyrics'...the solo just followed that process. Naturally, I started with this [unison bends and double-stops: bars 1-4] and a 7th-sounding riff [bars 5 and 6]. It simply progressed from there. This is probably the most basic, straightforward rock 'n' roll solo on the record. I change it a lot in the live show.

"Even though Joe Perry is invoked directly here, the song is more about anyone who has contributed to what we're doing now. I was thinking of John Lee Hooker and Robert Johnson, and all the others, too. They have a very obvious influence on what we do now—at least, what I do. 'Joe' can be anyone who is connected with 'blues revival' in rock. After the neoclassical thing of the '60s, it's long overdue."

Guitars: Les Paul Standard (rhythm and lead)

Shoot the Preacher Down

"This one has a Texas blues feel [heavy swing]. We like boogies. The intro is Marq and me winging it on the basic track, and I try to complement the vocal line. The track is a first take. The main riff [Rhy. Fig. 1] uses a wide-stretch fingering [1st finger plays A5 and 3rd finger plays G5]. The verse is in E [V]. When I write, I think of the chord changes first, establish that, and then a riff develops from there. In the verses [bar 8], I play the harmonics over the neck [hand reversed]. I finally move to D [IV] [bar 14] and then back to E [by way of an F♯-G♯-F♯ blues cadence]. During the solo, I'm thinking of aiming for the V chord [E]. I move up through B7 [for four bars], C7 [for eight bars] and to D9 [for sixteen bars], eventually reaching a climax in E with a big power chord. In the solo, there are some tap-ons [bars 13 and 14], and the descending 9th chords [bars 17 and 18] are overdubs. I play this interval line live:

"Shoot the Preacher Down" Guitar solo excerpt

*Note symmetrical fingering shapes.

"Here, I'm thinking in a D shape and then in a Bb shape. The open harmonics are dived by bending the neck—which I've since stopped doing because it throws the truss rod out completely. The action on my guitar lower and it was harder to play. Notes would fret out and it wasn't long before it just sounded horrible. Don't try this at home, kids!"

Guitars: Les Paul Custom (rhythm)
Tyler (Strat-style) (lead)

For the Love of Money

"This is another one in dropped D tuning [G-D]. Again, you can hear the I-IV-V throughout...the riff in D [D5, D5/C#, Csus2], the Gsus2 and the A7add4 arpeggios. In the solo, the opening thirds are from the original track [Gtr. I] and the solo [Gtr. II] is overdubbed beginning with the climbing run. I use the front pickup for the whole solo. The 7th chord shape [Guitar solo: bars 10-12] is held down and sustained while I play it—I mute out the ringing notes by palm muting and not lifting off."

Guitars: Les Paul Standard (rhythm)
Les Paul Deluxe (lead)

Kissin' Kitty

"For this song's riff, a vocal line got me started. I knew that this [the main riff] would be the chorus and the intro. The whole song is really based on that riff, in one way or another. The concept is pretty basic and traditional [diads from the A minor pentatonic scale]. The solo is straightahead rock in B [modulation up a whole step]—lots of double-stops and pentatonics. For the final run [cadenza in free time], I'm sliding on the pinky."

Guitars: Tyler (Strat-style) (rhythm and lead)

"Kissin' Kitty" Cadenza excerpt
HELL ON MY HEELS

"We call it 'arena rock.' It sounded majestic...anthemish. The I and the IV are used in the basic riff [A5 and A7 to Dsus4 and D]. If you listen carefully, you'll notice I tap some octave harmonics on the D major chord with the right hand. It's not pushed up in the mix, though it is on the original track. The V chord is saved for the verse riff [in E]. I play the solo differently now, but I remember when recording this part [bar 6] that the fingering was a little weird—catching the G [1st string, 15th fret] and the B♭ [3rd string, 15th fret] with the first finger.

"In the bridge, we're thinking space again. So many bands concentrate on filling the available space, as opposed to using it to your advantage. Like any good painting, there are things you notice right away, but what you don't notice are the things that allow you to see that...the things that point to it like arrows. We try to be aware of space and dynamics."

Guitars: Jackson Star (rhythm)  
Tyler (Strat-style) (lead)

CRANK ME UP

"In the opening riff [Riff A], I use a combination of fingerpicking and the flatpick. The middle finger picks the G string, and the pick hits the A string with some palm muting. The song is another first take; it's all live with no overdubs...a real fast rocker [J-284]. On the F and G chords in the bridge, I add a chord melody to the power chords.

"Crank Me Up" Bridge excerpt

Guitars: Les Paul Standard (rhythm and lead)

BADLANDS

"The concept behind this tune is to use as much controlled dissonance as possible. This arrangement changed over the course of recording; we wrote it in the studio, basically. Its original groove had more of a Dio-ish feel with heavy muting in the intro. The chorus [Rhy. Figs. 2 and 3] has the dissonance; G5, G and C5. [Notice the chromatic voicleading.]

"Badlands" Voicleading in Rhy. Fig. 2

Guitars: Les Paul Standard (rhythm)  
Tyler (Strat-style) (lead)

F#9

"This is one of my favorites. The name refers to the ninth song we wrote together, and that's in F#. We never had a working title for it. We're going, again, for controlled dissonance [heard in the use of F# and C# within the riff: Rhy. Fig. 1]. I do the double-stop bend with the third finger—it's a little easier in the lower position and it comes right out of an F#m7 chord shape: F#m7

"The solo begins with a tap-on trill with the pick edge. Originally, I was going to play this with a left-hand trill but decided to go with the pick—it was cleaner. At the same time, I'm shaking the A string a little bit. This is the other place on the record where I use whammy bar, but only at the end of the solo. I've changed this final trem. bar climb in the solo to a repeating echoed chord when I play it live—kind of a Brian May thing."

Guitars: Les Paul Standard (rhythm)  
Tyler (Strat-style) (lead)

A Marshall 100-watt amp, heavily modified by José Arendondo (of Van Halen fame), cranked to full volume was used to drive two Marshall 4 x 12 cabinets to produce the guitar sound. No distortion pedals or effects were used in the signal chain. Reverb was added to the guitar sound by way of outboard processing. Mick Sweda uses Dean Markley regular light gauge strings and Fender picks (extra-heavy for the record and heavy onstage).
FOR THE LOVE OF MONEY

Words and Music by Kenneth Gamble, Leon Huff and Anthony Jackson

Tune down: G = D

Moderate Rock j = 100

Intro

Whoo!

Drums

Gtr. I

1st Verse

D5

D5/C# Csus2

N.C.

(For the love of money.

People would lie to their mother.

For the love of money.

People would steal from their own brother.

For the love of money.)

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even walk the streets. They never know who in the world they're gonna meet for their pick slide

Gsus2 A7add4 D5 D5/C♯ Csus2 N.C.

mean, mean, mean, mean, mean, green almighty dollar, yeah, yeah.

let ring——

D5 D5/C♯ Csus2

Bkgd. Voc. Fig. N.C. 2nd Verse

(Money, money, money, money.)

N.C. D5 D5/C♯ Csus2 N.C. D5 D5/C♯ Csus2

it, yeah. Some people really need it. Talkin', y'all do things, do things, do things,

N.C. D5 D5/C♯ Csus2

sl.

3 3 3 3 2 3 5

3 3 2 3 2 3 2 3 5
N.C.

w/Bkgd. Voc. Fig. 1
D5 D5/Cf Csus2

bad things a-with it.

Oo!
You got-ta do things, do things, do things,

N.C.

w/Bkgd. Voc. Fig. 1
D5 D5/Cf Csus2

sl.

N.C.

sl.

N.C.

Gsus2

good things a-with it, yeah, yeah.

For that mean, mean, mean,

let ring--

N.C.

A7sus4

D5 D5/Cf Csus2

mean, mean green al-might-y dol

lar.--

N.C.

D5 D5/Cf Csus2

Ow:

N.C.

Tacet
(Bass)

Cash mon-ey. Any time.
Do it, do it, y'all... Money... the root of all evil.

Do funny, funny things to ya. Give me a nickel. Brother, can you spare a dime?

If you think your children goin' out of their minds.

Listen up, I say, (end Rhy. Fig. 1)
(People, don't let money fool ya.)

Don't ya let, don't ya let, don't ya let that money fool you.

w/Bkgd. Voc. Fig. 2 (repeat till end)

Oh, yeah.

w/Rhy. Fill 1

no. Bullet boys, sing!

Oh, yeah, yeah, the money.

w/Rhy. Fill 2

A woman don't have to sell her precious body no more, oh!

w/Rhy. Fill 3

Don't let money fool ya.
SMOOTH UP IN YA

Words and Music by BULLETBOYS

Medium Rock J = 89

Intro

Smooth up in ya.

1st, 2nd Verses

Ma-ma, whoa.

I know you really wanna move.
2. You say I'm never gonna break me.

You know I'd like to see you try.
But we won't know until we try.

I said it before and I'll say it again,
you're not my type if you don't give in.

now's the time to make up your mind,
I never have been the one woman kind.

Pre-chorus

Looks like yours are hard to find.
Don't let your lov in' go to waste.

ain't got that kind of time.
All it takes is just one taste.

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Chorus

A5  D  C  G  D  C

smooth up in ya.

1. A5  D  C  G5

Smooth up in ya. In ya.

2. A5  D  C  D/F#  G5  A5  D  C

Smooth up in ya. Smooth up in you. Smooth up in ya.

Rhy. Fig.

G  D  C  A5

I wanna go, wanna go, Smooth up in ya. Smooth up in ya.

(end Rhy. Fig. 1)

*Bass plays F this bar.

*Bass plays F in 3rd bar of Rhy. Fig. 1 throughout.
1st, 2nd Verses

1. I got a baby, she likes to sweat...

2. See additional lyrics

Ooh, she likes it real hot, she likes it real wet...

I dig the way you touch me, you get me up like a shot...
I dig the way you do do do do do me and give me ev'ry thing you've got.

2nd time substitute Rhy. Fill
D5

Chorus
w/Rhy. Fig.

E5
G5
Bb5
A5
G5
A5
G5
E5

Hard as a rock, hard as rock.

D5
A5
E5
G5

You get me, baby, hard as a rock. Hard as a rock, hard

Bb5
A5
G5
A5
G5
E5

as a rock.

To Coda

w/Rhy. Fig. 2

D5

Oo baby, hard as a rock,

yeah.

*Rhy. Fig. 1A is the same as Rhy. Fig. 1, except the top three notes of the first chord (beat 1) are omitted.

2. And my ba
Additional Lyrics

2. And my baby's got rhythm, never misses a beat.
   Gives me the G-string shivers, she's always in heat.
   I dig the way you smile at me, the way you lick your lips.
   I dig the way you do do do do me, do me with your fingerti-ti-ti-tips. (To Chorus)
1st, 2nd Verses
A5

Rhy. Fig. 1

Well, a (end Rhy. Fig. 1)

w/Rhy. Fig. 1

pret-ty lit-tle tit-ty shot for ev-ry guy in sight.
Here's a spe-cial num-ber kit-ty real-ly loves to do.

DS
C5
A5
A5
A5

me com-in',
I'm com-in',
takes me by the hand...

@3fr. G1/2
@2fr. A5
G1/2
A5
F5

P.M.

ES
sl.

All you get's a one-night stand.
All you get is a one-night stand.

Chorus
N.C.(A5)

Gim-me a taste, kiss-in' kit-ty.
I'm gettin' weak in the knees...
(Kiss-in' kit-ty)

Full Full
Full Full
Full Full

H P
H P
H P
H P

sl. sl. sl. sl.
I need a taste,... kiss'in' kitty. That's right.

N.C.(A5)

I said,

Guitar solo
N.C.(B5)

Well, my perfect squeeze.
Hey my little kitty cat, the one that looks so good! Hey child, what did I say?
Words and Music by BULLETBOYS

F#9

Medium Rock \( \frac{j}{1} = 119 \)

Intro
F#m7
Rhy. Fig. 1
E5 F#m7
A

1st Verse
F#m7

"My, my, my," said the
Rhy. Fig. 2

spider to the fly.

"I've got some toys I think you might want to try.

(end Rhy. Fig. 2)
"I'm selling pleasure by the pound."

"No, no, no, said, it's best that I go. For my resistance is an all-time low."

Then the lights just faded to gray. I thought I heard somebody say: Do you want it sleazy? I can make it easy. Come a-runnin' to me..."
If you like it real, I can make a deal.

(end Rhy. Fig. 4)

Rhy. Fig. 4A

(continued in slashes)

That's all your gettin' from me.

2nd Verse

Hey, hey, hey, she said today is the day,

Mephistopheles is ready to play.

He drinks his hemlock on the rocks.

Woo, I didn't wait around a second more.

I heard her screaming through the door.

Rhy. Fill 3

D.S. al Coda
Oo, deceit and treachery. Oo, oo. Beat 1 is tied from previous bar.

honey, say, can't you see? Oh,

that's all you get from me. (Both gtrs.)

Guitar solo

* Tap wedge of pick.
you want it sleazy? I can make it easy. Well, come a runnin' to me.

I said, if you like it real, we can make a deal.

Whoa. If you like it sleazy, I can make it easy.

Well, come a runnin' to me. And if you like it real, babe,

we'll make a deal,

treachery, yeah.

Fill 1
OWED TO JOE

Words and Music by BULLETBOYS

Tune down 1 step:

\[
\begin{align*}
\mathbb{C} &= D \\
\mathbb{G} &= G \\
\mathbb{C} &= C \\
\end{align*}
\]

Moderate Rock \( \frac{4}{4} = 128 \)

(Cowbell)

[Music notation]

Intro

N.C.(E5)

What up?

[Music notation]

(\( \mathbb{E} \))

[Music notation]

F5 \ E5 \ N.C.(E5)

Ah...

[Music notation]

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1st, 2nd Verses

ma used to say, "Boy, ev'ry time you're alone... close your eyes and make a wish on a star."

2. See additional lyrics

2nd time substitute Rhy. Fill

Some - one must - a heard him 'cause his dad - dy came home and brought his
little Joe a Gibson guitar.

The king of the blues

is gone and still his legend lives on,

Joe...

'Bout the debt they owed to Joe.

2. Ste

debt they owed to Joe, 'bout the debt they owed to Joe.
Don't you know, ev'-ry-bod-y's shoot-ing for that
same bright star but they can't pay the in' t'rest on the debt they owed.

they owed to Joe.

Owed to Joe.

yeah, ha ha ha.

'Bout the debt they owed to Joe.

Ga ga ga ga ga the debt they owed.
Additional Lyrics

2. Steven had the lips and Joey had the licks.
Together they would blow you away.
The train kept a-rollin' right outa control,
But they're back in the saddle today.
Now everybody's shooting for that same bright star
But they can't pay the interest on the debt they owed to Joe.
"No, no, no, Mister, please, you can’t bring a bad boy to his knees."

Got a subtle way to say get outta town.

Shoot the preacher down.

A5

Rhy. Fig. 1

w/Distortion

H H

1/2 (end Rhy. Fig. 1)

H H

vib. w/bar
1st, 2nd Verses

E5

1. Just when I thought, that he was dead,
2. Some choose heaven, some choose hell.

P.M.

O 0 0 0 0 0

O 0

O 0

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

D5 F9 G9 F9 E9

White by day is black by night.
Cash your chips, you're on your way.

Shoot the preacher down.
Chorus

\( A5 \)

1.

Shoot the preacher down...

w/Rhy. Fill 1

2.

Shoot the preacher down...

w/Rhy. Fig. 1 (1st 7 bars only)

*1st chord is tied, not struck.

To Coda

w/Rhy. Fill 2

(Spoken:) Oh yes indeed, a Land o' Goshen.

N.C.(B7)

Just touch the boob tube—and y'all will be healed.

N.C.(C7)

Rhy. Fill 1

Rhy. Fill 2

sl.

\( B7 \)

\( \Phi \)
Take my hand, and I'll lead you to the promised land.

Guitar solo
D9
Rhy. Fig. 2
D9
D9 D9 Eb9

(end Rhy. Fig. 2)
w/Rhy. Fig. 2
D9
Full  Full  Full  Full  Full  Full  Full
D♭9  D9  Db9  Eb9  D9  Full  Full

slow bend

T  T  T  T  T  T  T
10 11 10 10 10 10 10

---

Db9  D9  Db9

locato

---

G9  F19  F9  E9  Eb9  D9  Db9  C9  B9  B♭9

rake  rake

---

E9 (type II)

steady gliss.

Oh.

Harm.  1/2  1/2  1/2

bend neck

Harm.  1/2  1/2  1/2

D.S. (take 2nd ending) al Coda

(Scream)

Shoot the preacher down...
HELL ON MY HEELS

Words and Music by
BULLETBOYS and Grant Morris

Moderately \( \frac{\text{L}}{\text{M}} = 96 \)

Intro
\( \text{A5} \quad \text{A5(7)} \quad \text{Dsus4/A} \quad \text{D/A} \quad \text{A5} \quad \text{A5(7)} \)

(Spoken:) One, two, fuck you!

1st, 2nd Verses
\( \text{B C D} \quad \text{N.C.} \quad \text{E Esus4} \quad \text{E} \quad \text{N.C.} \quad \text{Em7/C/E} \quad \text{Em7} \quad \text{N.C.} \quad \text{E Esus4} \quad \text{E} \)

1. Well, it's bourbon for breakfast, draggin' two packs a day, I'm a sight...

2. See additional lyrics

Mm, I'm howlin' and brawlin' and payin' the price when it's light, when it's light.

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I got hell, hell on my heels.

Oh, baby, I got hell, hell on my heels.

[1] B5 C5 D5 C5 B5 G5 F#5

[2] B5 C5 D

Half time feel Cadd9

2nd time w/Rhy. Fill 1

Rhy. Fill 1
Gm7        C/G
Gm7        Sus
Gm7        Full
        1/2
        Full
        Full
        1 1/2

A5        A5(7)
Dsus4/A    D/A
A5        A5(7)
Dsus4 D

Woo,  yeah,  yeah,  yeah,  yeah. Take it down,

N.C.(A)
that's right, when you're in the pock-et. Uh! Wha! Oh.

F5 E5 C5 D5 C5 B5
Jump ship, if you want... If you know your body, say what... Uh!
I said, I said... A

if ya know... just what you're try'n'.
Wah, yeah, yeah, yeah, yeah, yeah, yeah. I got
P.M. P.M. P.M. P.M.

Chorus A5(7) Dsus4/A D/A A5 A5(7) Dsus4/A D/A
hell, hell on my heels.
Oo baby, I got

hell, hell on my heels. Take it one time, boys.
Whoo, I got

pick slide

50
hell, hell on my heels. Huh! Yeah! Yeah, yeah.

yeah. Hell on my heels,

yeah, yeah, yeah, yeah. Yeah, that's right.

Additional Lyrics

2. I got so many joneses and psychopath friends on my back,
   So now you tell me you're leavin' so there goes the reason
   To clean up my act. (To Chorus)
CRANK ME UP

Words and Music by BULLETBOYS and Grant Morris

C5 C#5 D5 B5 E5 Esus4 E A5 F5 G5

Freely \( \frac{d}{= 84} \)

(Spoken:) Twenty-four blue ... Twenty-four blue ... Hut! Hut! Hike!

Fast Rock \( \frac{d}{= 284} \)

Riff A
A5

Band in

A5

(Spoken:) Look out, honey. Here we go.

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1st, 2nd Verses
3rd time w/Fill 3

1. Shake me up, I'm comin' down... Feel the grinin', spinin', winnin' round.

2. Hip trip. Crack the whip.

Flyin' and we never leave the ground.

I'm blowin' fuses, useless. Crank me up.

To Coda [1.]

You got to do it.

Honey child, crank me up.

w/Rhy. Fig. 2

I'm waitin' for you, baby. Crank me up.

w/ Fill 1

A5

w/Riff A (1st 3 bars only)

D5 C5 B5

w/Riff A (1st 2 bars only)

To Coda [2.]

A5

To Coda [3.]

A5

Bridge

D5

Rhy.

Fig. 2

You got to do it.

w/Riff A

D5

F5 G5

Honey child, crank me up.

w/ Fill 1

G5

I'm waitin' for you, baby. Crank me up.

w/Riff A (1st 3 bars only)

A5

w/Riff A (1st 2 bars only)

A5
Guitar solo
N.C. (B5)
w/Rhy. Fig. 1
A5
Dsus4/A
D/A
Dsus4/A

w/Rhy. Fig. 1 (1st 2 bars only)
A5
Dsus4/A
D/A
w/Fill 2

w/Rhy. Fig. 1
A5
Dsus4/A
D/A
Dsus4/A

D.S. al Coda

PM
10
9
8
7

w/Rhy. Fig. 2
D5

Coda

F5

Oo, any time you want to hon baby, don't you
child, I crank me up.
know,

w/Rhy. Fig. 2
DS5

you've got to do it. Baby, don't you know, crank me

1. w/Riff A (1st 4 bars only)
A5

up.

Oo,

Fill 2

p

p

p
Additional Lyrics

2. Nasty Nancy, Uncle Sam.
D - E - F - B, I don't give a damn.
Hip trip. Then we quit.
Lookin' for a place to crash or land.
I'm blowin' fuses, useless.
Crank me up. (To Bridge)

3. Shake me up, I'm comin' down.
Bulletboys all the way around.
Oo baby, I say, hip trip. Crack the whip.
Pushin' and we never leave the ground.
I'm blowin' fuses, useless.
Crank me up.
1. I feel no pity for you city fools,
where the shotgun
2. It doesn't matter which is quicker,
cyanoide or

*m Bass plays C.*

Chorus
Gm7

2nd, 3rd time substitute Rhy. Fill 1
G0 C5

(1.2.) There's a

makes the rules.
In the Bad
lands.

Rhy. Fig. 2

(2nd, 3rd times) (Bad lands)

Gm7

G0 C5 Gm7

(3.) Dead without a sound...

Bad lands...

(end Rhy. Fig. 2) Rhy. Fig. 3

Fill 1

Rhy. Fill 1
To Code

G⁰  C₃
(Bad  lands.)_  Honey, we don't fool around._

Csus4

G₇

(ending Rhy. Fig. 3)

---

G₇

2. Well, you don't fool around. I'm in the

---

G₇

w/Rhy. Fig. 2

G₇

Bad lands. (Bad lands.) I don't know who I am.

---

G⁰  C₃

In the Bad lands.

---

G₇

You're really thriving all you can.

---

G₇

Guitar solo
B₃sus2

---

61
yeah, yeah, oh, yeah, yeah.

G5

D♭5

C5

B♭5

B♭5sus2

w/Rhy. Fig. 2

Gm7

w/Rhy. Fill 2

Gm7

I'm the Badlands...

Additonal Lyrics

2. Well, your mama can't protect ya,
   And you're the apple of her eye.
   When the straitjacket blues come to ya,
   It's time to do or die. (To Pre-chorus)
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