

# Tommy Steele

**Sir Thomas Hicks**, OBE (born 17 December 1936), known professionally as **Tommy Steele**, is an English entertainer, regarded as Britain's first teen idol and rock and roll star. He reached number one with "Singing the Blues" in 1957, and *The Tommy Steele Story* was the first album by a UK act to reach number one in his native country.

Steele's film credits include *Half a Sixpence*, *The Happiest Millionaire* and *Finian's Rainbow* (musical) and he has made many stage tours in the UK. He is also a songwriter, author, and sculptor.

In 2012, Steele was among the cultural icons selected by pop-artist Sir Peter Blake to appear in "Vintage Blake", a montage to celebrate Blake's 80th birthday.


[toc]

## Biography

### Early life

Steele was born in Bermondsey, London, England in 1936. His father Darbo was a racing tipster and his mother Betty worked in a factory.

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## Singer

Steele worked in various jobs, including a brief period as a merchant seaman. He was not eligible for national service because, at eighteen years old, he was diagnosed with cardiomyopathy. In his autobiography, *Bermondsey Boy: Memories of a Forgotten World*, he reports that he failed the medical because he had flat feet. Whenever not working, he played guitar and banjo and sang in two coffee houses in Soho, the 2i's Coffee Bar and the Cat's Whisker, both as a solo performer and with Wally Whyton's Vipers Skiffle Group.

When a ship Steele was serving on docked in Norfolk, Virginia, U.S., he heard Buddy Holly[citation needed] and fell in love with rock and roll, turning his back on the British skiffle craze. He was discovered by freelance photographer John Kennedy, who believed Steele could be Britain's answer to Elvis Presley. Later co-manager Larry Parnes was incorrectly credited with creating the stage name 'Tommy Steele'. It was Steele who adapted the surname of his Scandinavian paternal grandfather, Thomas Stil-Hicks (pronounced Steel-Hicks), adding another E to the spelling.

Steele became famous in the UK as the frontman for a rock and roll band, the Steelmen, after their first single, "Rock With the Caveman", reached number 13 in the UK Singles Chart in 1956. Steele and other British singers would pick known hit records from the United States, record their cover versions of

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these songs, and release them in the UK before the American versions could enter the charts. Most of Steele's 1950s recordings were covers of American hits, such as "Singing the Blues" and "Knee Deep in the Blues". Although Steele never proved a serious threat to Presley's popularity in the UK, he did well on the 1950s UK chart and "Singing the Blues" got to Number 1 in the UK before Presley did so. Guy Mitchell was number 1 with "Singing the Blues" on 4 January 1957 and Tommy Steele on 11 January 1957. Steele's 1957 album, *The Tommy Steele Story*, was the first by a UK-based act to reach No. 1 in the UK.

Only four months after his first chart presence, he was filming his life story. To do so, Steele and his songwriting collaborators, Lionel Bart and Mike Pratt, wrote twelve songs in seven days. His first three single releases were issued at a rate of one every three weeks. In 1957 Steele bought a four-bedroomed house in South London for his parents. In August 1959, Steele undertook a three-day concert visit to Moscow.

In 1958, Steele had the opportunity to work with his younger brother, Colin Hicks, during a tour in which the latter replaced one of the other performers, Terry Dene, who had withdrawn for psychiatric reasons.

In late 2009 his greatest hits collection, *The Very Best of Tommy Steele*, reached the Top 40 in the UK Albums Chart. This

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was the first UK chart entry, of any kind, that Steele had enjoyed for over 46 years.


## Actor

The increase in home-grown musical talent during the 1950s and 1960s allowed Steele to progress to a career in stage and film musicals, leaving behind his pop-idol identity. In 1957, he was voted the seventh-most-popular actor at the British box office.

In 1960, a tour of Australia had not been particularly successful, and on his return to England he received two offers, one to star in the play *Billy Liar*, the other to join the Old Vic Company. He chose the latter.

In the West End, he appeared in *She Stoops to Conquer*, and played the title role of Hans Christian Andersen. On film, he recreated his London and Broadway stage role in *Half a Sixpence*, and played character roles in *The Happiest Millionaire* and *Finian's Rainbow*, although many critics[who?] found his personality to be somewhat overwhelming on screen. In this latter film, probably his best known appearance in the films, he played Og, the leprechaun turning human, and co-starred with Petula Clark and Fred Astaire. In 1968, British exhibitors voted him the fourth most popular star at the local box office.[16] The following year, he starred with Stanley Baker in the period drama *Where's Jack?*.

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In April 1971, Steele starred in his own show Meet Me in London at London's Adelphi Theatre.

In 1978, Steele performed in a TV movie version of Gilbert and Sullivan's The Yeomen of the Guard (misspelt as "The Yeoman..."), singing the role of the hapless jester Jack Point.


In 1983, Steele directed and starred in the West End stage production of Singin' in the Rain at the London Palladium. In 1991 he toured with Some Like It Hot the stage version of the Jack Lemmon/Tony Curtis/Marilyn Monroe film. In 2003, after a decade-long hiatus, save his one-man shows An Evening With Tommy Steele and What A Show!, he toured as Ebenezer Scrooge in a production of Scrooge: The Musical, an adaptation of Scrooge. Following this return, he reprised his role at the Palace Theatre, Manchester over Christmas 2004, and brought the production to the London Palladium for Christmas 2005. In 2008, at the age of 71, Steele toured in the lead role of the stage musical Doctor Dolittle, and has reprised his role as Scrooge every Christmas season since 2009.

He was the subject of This Is Your Life in 1958 when he was surprised by Eamonn Andrews at the BBC Television Theatre.

## Sculptor

Steele is a respected sculptor and four of his major works have been on public display. Bermondsey Boy at Rotherhithe

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Town Hall in London, was stolen in 1998: its current whereabouts is unknown. Eleanor Rigby, which he sculpted and donated to the City of Liverpool as a tribute to the Beatles, stands in Stanley Street, Liverpool, not far from the Cavern Club. Union, featuring two rugby players, is on display at Twickenham Stadium. Trinity, designed during the regeneration of the docklands area in Bermondsey, stood outside the Trinity building in Bermondsey. When Steele lived in Montrose House, Petersham, Surrey, his life-sized sculpture of Charlie Chaplin as "The Tramp" stood outside his front door. He is also an artist of some note and has exhibited at the Royal Academy.


## Personal life and other talents

Steele was born in Bermondsey, London. His father was Thomas Walter Hicks, and his mother was Elizabeth Ellen Bennett; they had married in 1933, in Bermondsey. There is a London Borough of Southwark blue plaque on Nickleby House, in the Dickens Estate in Bermondsey, commemorating Steele.

Steele and [Winifred] Ann Donoughue married at St. Patrick's Church, Soho Square, London, in spring 1960. They have one daughter, Emma Elizabeth (1969).

In the 1980 New Year Honours, he was appointed an Officer of the Order of the British Empire (OBE) for his work as an entertainer and actor.

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In 1981, Steele wrote and published a novel titled *The Final Run* about World War II and the evacuation of Dunkirk.

He also wrote a children's novel, entitled *Quincy*, about a reject toy trying to save himself and his fellow rejects in the basement of a toy store from the furnace the day after Christmas. Released in 1983, it was based on his own television film, *Quincy's Quest*, from 1979, in which Steele played Quincy and Mel Martin played Quincy's girlfriend doll, Rebecca.


Steele is mentioned briefly in Ian Fleming's James Bond novel *Thunderball*.

Steele co-wrote many of his early songs with Lionel Bart and Mike Pratt, but he used the pseudonym of Jimmy Bennett from 1958 onwards.

On 7 November 2019, Steele was awarded a Lifetime Achievement Award by the British Music Hall Society, at a Celebratory Luncheon in Mayfair's Lansdowne Club. Those paying tribute to his then 63 years and 2 days in show business included Sir Tim Rice, Wyn Calvin MBE and Bill Kenwright CBE.

In May 2020, Steele announced a new project which he had been working on titled '*Breakheart*,' which was available exclusively online throughout May. Announced via a specially recorded video during the Covid-19 lockdown, '*Breakheart*' was a seven-episode audio thriller, written by Steele and set

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during the Second World War. A new episode was released each day for a week.


He was knighted in the 2020 Birthday Honours for services to entertainment and charity.

## **Claimed meeting with Elvis Presley in Britain**

For many years it was thought that Elvis Presley had never set foot in Britain, apart from spending a few minutes on the tarmac at Prestwick Airport in Scotland where his military plane, en route to the United States after completing his army service in West Germany, stopped to refuel. However, on 21 April 2008, in a BBC Radio 2 interview with theatre impresario Bill Kenwright, it was claimed that Presley, then 23, had visited Britain for a day, after a phone conversation with Steele in London in 1958.

According to Kenwright: "Elvis flew in for a day and Tommy showed him round London. He showed him the Houses of Parliament and spent the day with him". Kenwright admitted in 2008 that he was not sure whether he should have told the story. Steele said: "It was two young men sharing the same love of their music. I swore never to divulge publicly what took place and I regret that it has found some way of getting into the light. I only hope he can forgive me."

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Press officers employed by Stagecoach, the company that owns Prestwick Airport, rapidly issued a statement requesting proof, photographic or otherwise, of the said meeting. Until such proof is provided, they will continue to describe their property, Prestwick Airport, as being the only place in Britain where Elvis Presley ever set foot, and will not be removing the marker, photographs and special lounge at their airport which relate to their claim.[]

Lamar Fike, a former member of the Memphis Mafia, who lived with Presley at the time, has posted a claim that it was he, not Presley, who visited London and Steele for a day in 1958.

## Discography


Partial discography:

### Singles

#### With the Steelmen

- "Rock With the Caveman" / "Rock Around the Town" – UK No. 13 (Decca 1956)
- "Doomsday Rock" / "Elevator Rock" – (Decca 1956)
- "Singing the Blues" / "Rebel Rock" – UK No. 1 (Decca 1956)
- "Knee Deep in the Blues" / "Teenage Party" – UK No. 15

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(Decca 1957)

- "Butterfingers" / "Cannibal Pot" – UK No. 8 (Decca 1957)
- "Water, Water" / "A Handful of Songs" – UK No. 5 (Decca 1957) with lyrics partially based on *The Rime of the Ancient Mariner*
- "Shiralee" / "Grandad's Rock" – UK No. 11 (Decca 1957)
- "Hey You!" / "Plant a Kiss" – UK No. 28 (Decca 1957)
- "Happy Guitar" / "Princess" – UK No. 20 (Decca 1958)
- "Nairobi" / "Neon Sign" – UK No. 3 (Decca 1958)
- "The Only Man on the Island" / "I Puts the Lightie On" – UK No. 16 (Decca 1958)
  
- " Princess" / "Happy Guitar" – (Decca 1958)

## Solo


- "It's All Happening" / "What Do You Do?" – (Decca 1958 )
- "Come On, Let's Go" / "Put a Ring on Her Finger" – UK No. 10 (Decca 1958)
- "A Lovely Night" / "Marriage Type Love" – (Decca 1958)
- "Hiawatha" / "The Trial" – (Decca 1959)
- "Tallahassee Lassie" / "Give! Give! Give!" – UK No. 16 (Decca 1959)
- "Give! Give! Give!" – UK No. 28 (Decca 1959)
- "You Were Mine" / "Young Ideas" – (Decca 1959)
- "Little White Bull" / "Singing Time" – UK No. 6 (Decca 1959)

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- "What a Mouth (What a North and South)" / "Kookaburra" – UK No. 5 (Decca 1960)
- "Happy Go Lucky Blues" / "Girl with the Long Black Hair" – (Decca 1960)
- "Must Be Santa" / "Boys and Girls" – UK No. 40 (Decca 1960)
- "My Big Best Shoes" / "The Dit Dit Song" – (Decca 1961)
- "The Writing on the Wall" / "Drunken Guitar" – UK No. 30 (Decca 1961)
- "Hit Record" / "What a Little Darling" – (Decca 1962)
- "Where Have All the Flowers Gone?" / "Butter Wouldn't Melt in Your Mouth" – (Decca 1963)
- "He's Got Love" / "Green Eye" – (Decca 1963)
- "Flash Bang Wallop" / "She's Too Far Above Me" – (Decca 1963)
- "Egg and Chips" / "The Dream Maker" – (Columbia 1963)
- "Half a Sixpence" / "If the Rain's Got to Fall" – (RCA 1965)
- "Fortuosity" / "I'm a Brass Band" – (Vista 1967)
- "King's New Clothes" / "Wonderful Copenhagen" – (Pye 1974)
- "Half a Sixpence" / "If the Rain's Got to Fall" – (Safari 1984)
- "Singing the Blues" / "Come On, Let's Go" – (Old Gold 1985)

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## Albums

- *Tommy Steele Stage Show* – UK No. 5 (Decca 1957)
- *The Tommy Steele Story* – UK No. 1 (Decca 1957)
- *The Duke Wore Jeans (Soundtrack)* – UK No. 1 (Decca 1958)
- *Tommy Steele Everything's Coming Up BROADWAY* – (Liberty 1965)
- *My Life, My Song* – (Pye 1974)
- *Hans Andersen* – Original London Cast 1974 (Pye 1974)
- *Hans Andersen* – Revival London Cast 1977 (Pye 1977)
- *Singin' in the Rain* – Original London Cast 1984 (Cast Masters 1995)
- *Some Like It Hot* – Original London Cast (First Night Records 1996)
- *Scrooge: The Musical* – Original London Cast (BK Records)
- *Half a Sixpence* – Original London Cast 1963 (Must Close Saturday 2006)
- *Cinderella* – Original London Cast 1958 (Hallmark 2011)

## Filmography

- *Kill Me Tomorrow* (1957)
- *The Tommy Steele Story* (1957)
- *The Duke Wore Jeans* (1957)
- *Tommy the Toreador* (1959)
- *Light Up the Sky!* (1960) known as *Skywatch* in the US

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- *It's All Happening* (1963) known as *The Dream Maker* in the US
- *Half a Sixpence* (1967)
- *The Happiest Millionaire* (1967)
- *Finian's Rainbow* (1968)
- *Where's Jack?* (1969)
- *Twelfth Night* (1970) (made for TV)
- *Tommy Steele in Search of Charlie Chaplin* (1971) (TV special)
- *The Yeomen of the Guard* (1978) (made for TV)
- *Quincy's Quest* (1979)


## Notes

1. his mother's maiden name
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## Jimmy Page

**James Patrick Page** OBE (born 9 January 1944) is an English musician, songwriter, multi-instrumentalist and record producer who achieved international success as the guitarist and founder of the rock band Led Zeppelin.

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Page is prolific in creating guitar riffs and his varied style involves various guitar tunings, technical and melodic solos and aggressive, distorted guitar tone as well as his folk and eastern influenced acoustic work. He is also noted for occasionally playing his guitar with a cello bow to create a droning sound texture to the music.

Page began his career as a studio session musician in London and, by the mid-1960s, alongside Big Jim Sullivan, was one of the most sought-after session guitarists in Britain. He was a member of the Yardbirds from 1966 to 1968. When The Yardbirds broke up, he founded Led Zeppelin, which was active from 1968–1980. Following the death of Led Zeppelin drummer John Bonham, he participated in a number of groups throughout the 1980s and 1990s, notably XYZ, The Firm, The Honeydrippers, Coverdale–Page, and Page and Plant. Since 2000, Page has participated in various guest performances with many artists, both live and in studio recordings, and participated in a one-off Led Zeppelin reunion in 2007 that was released as the 2012 concert film Celebration Day. Along with The Edge and Jack White, he participated in the 2008 documentary It Might Get Loud.

Page is widely considered to be one of the greatest and most influential guitarists of all time. Rolling Stone magazine has described Page as “the pontiff of power riffing” and ranked him number three in their list of the “100 Greatest Guitarists of All Time”, behind Jimi Hendrix and Eric Clapton. In 2010,

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he was ranked number two in Gibson's list of "Top 50 Guitarists of All Time" and, in 2007, number four on Classic Rock's "100 Wildest Guitar Heroes". He was inducted into the Rock and Roll Hall of Fame twice: once as a member of the Yardbirds (1992) and once as a member of Led Zeppelin (1995).

## Early life

Page was born to James Patrick Page and Patricia Elizabeth Gaffikin in the west London suburb of Heston on 9 January 1944. His father was a personnel manager at a plastic-coatings plant<sup>[11]</sup> and his mother, who was of Irish descent, was a doctor's secretary. In 1952, they moved to Feltham and then to Miles Road, Epsom in Surrey. Page was educated from the age of eight at Epsom County Pound Lane Primary School, and when he was eleven he went to Ewell County Secondary School in West Ewell. He came across his first guitar, a Spanish guitar, in the Miles Road house: "I don't know whether [the guitar] was left behind by the people [in the house] before [us], or whether it was a friend of the family's—nobody seemed to know why it was there." First playing the instrument when aged 12, he took a few lessons in nearby Kingston, but was largely self-taught:

*When I grew up there weren't many other guitarists ... There was one other guitarist in my school who actually showed me the first chords that I learned and I went on from there. I*

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*was bored so I taught myself the guitar from listening to records. So obviously it was a very personal thing.*

This “other guitarist” was a boy called Rod Wyatt, a few years his senior, and together with another boy, Pete Calvert, they would practise at Page’s house; Page would devote six or seven hours on some days to practising and would always take his guitar with him to secondary school, only to have it confiscated and returned to him after class. Among Page’s early influences were rockabilly guitarists Scotty Moore and James Burton, who both played on recordings made by Elvis Presley. Presley’s song “Baby Let’s Play House” is cited by Page as being his inspiration to take up the guitar, and he would reprise Moore’s playing on the song in the live version of “Whole Lotta Love” on *The Song Remains the Same*. He appeared on BBC1 in 1957 with a Höfner President acoustic, which he’d bought from money saved up from his milk round in the summer holidays and which had a pickup so it could be amplified, but his first solid-bodied electric guitar was a second-hand 1959 Futurama Grazioso, later replaced by a Fender Telecaster, a model he had seen Buddy Holly playing on the TV and a real-life example of which he’d played at an electronics exhibition at the Earls Court Exhibition Centre in London.

Page’s musical tastes included skiffle (a popular English music genre of the time) and acoustic folk playing, and the blues sounds of Elmore James, B.B. King, Otis Rush, Buddy Guy,

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Freddie King and Hubert Sumlin.[ “Basically, that was the start: a mixture between rock and blues.”

At the age of 13, Page appeared on Huw Wheldon’s All Your Own talent quest programme in a skiffle quartet, one performance of which aired on BBC1 in 1957. The group played “Mama Don’t Want to Skiffle Anymore” and another American-flavoured song, “In Them Ol’ Cottonfields Back Home”. When asked by Wheldon what he wanted to do after schooling, Page said, “I want to do biological research [to find a cure for] cancer, if it isn’t discovered by then.”

In an interview with Guitar Player magazine, Page stated that “there was a lot of busking in the early days, but as they say, I had to come to grips with it and it was a good schooling.” When he was fourteen, and billed as James Page, he played in a group called Malcolm Austin and Whirlwinds, alongside Tony Busson on bass, Stuart Cockett on rhythm and a drummer called Tom, knocking out Chuck Berry and Jerry Lee Lewis numbers. This band was short-lived, as Page soon found a drummer for a band he’d previously been playing in with Rod Wyatt, David Williams and Pete Calvert, and came up with a name for them: The Paramounts. The Paramounts played gigs in Epsom, once supporting a group who would later become Johnny Kidd & the Pirates.

Although interviewed for a job as a laboratory a\*sistant, he ultimately chose to leave secondary school in West Ewell to

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pursue music, doing so at the age of fifteen – the earliest age permitted at the time – having gained four GCE O levels and on the back of a major row with the school Deputy Head Miss Nicholson about his musical ambitions, about which she was wholly scathing.

Page had difficulty finding other musicians with whom he could play on a regular basis. “It wasn’t as though there was an abundance. I used to play in many groups ... anyone who could get a gig together, really.” Following stints backing recitals by Beat poet Royston Ellis at the Mermaid Theatre between 1960–61, and singer Red E. Lewis, who’d seen him playing with the Paramounts at the Contemporary club in Epsom and told his manager Chris Tidmarsh to ask Page to join his backing band, the Redcaps, after the departure of guitarist Bobby Oats, Page was asked by singer Neil Christian to join his band, the Crusaders. Christian had seen a fifteen-year-old Page playing in a local hall, and the guitarist toured with Christian for approximately two years and later played on several of his records, including the 1962 single, “The Road to Love.”

During his stint with Christian, Page fell seriously ill with infectious mononucleosis (i.e. glandular fever) and could not continue touring. While recovering, he decided to put his musical career on hold and concentrate on his other love, painting, and enrolled at Sutton Art College in Surrey. As he explained in 1975:

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*[I was] travelling around all the time in a bus. I did that for two years after I left school, to the point where I was starting to get really good bread. But I was getting ill. So I went back to art college. And that was a total change in direction. That's why I say it's possible to do. As dedicated as I was to playing the guitar, I knew doing it that way was doing me in forever. Every two months I had glandular fever. So for the next 18 months I was living on ten dollars a week and getting my strength up. But I was still playing.*


## Career

### Early 1960s: session musician

While still a student, Page often performed on stage at the Marquee Club with bands such as Cyril Davies' All Stars, Alexis Korner's Blues Incorporated, and fellow guitarists Jeff Beck and Eric Clapton. He was spotted one night by John Gibb of Brian Howard & the Silhouettes, who asked him to help record some singles for Columbia Graphophone Company, including "The Worrying Kind". Mike Leander of Decca Records first offered Page regular studio work. His first session for the label was the recording "Diamonds" by Jet Harris and Tony Meehan, which went to Number 1 on the singles chart in early 1963.

After brief stints with Carter-Lewis and the Southerners, Mike


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Hurst and the Method and Mickey Finn and the Blue Men, Page committed himself to full-time session work. As a session guitarist, he was known as 'Lil' Jim Pea' to prevent confusion with the other noted English session guitarist Big Jim Sullivan. Page was mainly called into sessions as "insurance" in instances when a replacement or second guitarist was required by the recording artist. "It was usually myself and a drummer", he explained, "though they never mention the drummer these days, just me ... Anyone needing a guitarist either went to Big Jim [Sullivan] or myself." He stated that "In the initial stages they just said, play what you want, cos at that time I couldn't read music or anything."

Page was the favoured session guitarist of record producer Shel Talmy. As a result, he secured session work on songs for the Who and the Kinks. Page is credited with playing acoustic twelve-string guitar on two tracks on the Kinks' debut album, "I'm a Lover Not a Fighter" and "I've Been Driving on Bald Mountain", and possibly on the B-side "I Gotta Move". He played rhythm guitar on the sessions for the Who's first single "I Can't Explain" (although Pete Townshend was reluctant to allow Page's contribution on the final recording; Page also played lead guitar on the B-side, "Bald Headed Woman"). Page's studio gigs in 1964 and 1965 included Marianne Faithfull's "As Tears Go By", Jonathan King's "Everyone's Gone to the Moon", the Nashville Teens' "Tobacco Road", the Rolling Stones' "Heart of Stone", Van Morrison & Them's "Baby, Please Don't Go", "Mystic Eyes", and "Here Comes

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the Night", Dave Berry's "The Crying Game" and "My Baby Left Me", Brenda Lee's "Is It True", and Petula Clark's "Downtown".

In a 2010 interview, Page recalled contributing guitar to the incidental music of the Beatles' 1964 film *A Hard Day's Night*, which was being recorded at Abbey Road Studios.

In 1965, Page was hired by Stones manager Andrew Loog Oldham to act as house producer and A&R man for the newly formed Immediate Records label, which allowed him to play on and/or produce tracks by John Mayall, Nico, Chris Farlowe, Twice as Much and Clapton. Also in 1965, Page produced one of Dana Gillespie's early singles, "Thank You Boy". Page also formed a brief songwriting partnership with then romantic interest Jackie DeShannon. He composed and recorded songs for the John Williams (not to be confused with the film composer John Williams) album *The Maureen Wishful Album* with Big Jim Sullivan. Page worked as session musician on Donovan Leitch's *Sunshine Superman* and the Johnny Hallyday albums *Jeune Homme* and *Je Suis Né Dans La Rue*, the Al Stewart album *Love Chronicles* and played guitar on five tracks of Joe Cocker's debut album, *With a Little Help from My Friends*. Over the years since 1970, Page played lead guitar on 10 Roy Harper tracks, comprising 81 minutes of music.

When questioned about which songs he played on, especially ones where there exists some controversy as to what his exact role was, Page often points out that it is hard to remember


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exactly what he did given the enormous number of sessions he was playing at the time.[ In a radio interview he explained that "I was doing three sessions a day, fifteen sessions a week. Sometimes I would be playing with a group, sometimes I could be doing film music, it could be a folk session ... I was able to fit all these different roles."

Although Page recorded with many notable musicians, many of these early tracks are only available as bootleg recordings, several of which were released by the Led Zeppelin fan club in the late 1970s. One of the rarest of these is the early jam session featuring him and Stones guitarist Keith Richards covering Robert Johnson's "Little Queen of Spades". Several early tracks were compiled on the twin album release, Jimmy Page: Session Man. He also recorded with Richards on guitar and vocals in Olympic Sound Studios on 15 October 1974. Along with Ric Grech on bass and Bruce Rowland on drums, a track called "Scarlet" was cut. Page reflected later in an interview with Rolling Stone's Cameron Crowe: "I did what could possibly be the next Stones B side. It was Ric Grech, Keith and me doing a number called "Scarlet." I can't remember the drummer. It sounded very similar in style and mood to those Blonde on Blonde tracks. It was great, really good. We stayed up all night and went down to Island Studios where Keith put some reggae guitars over one section. I just put some solos on it, but it was eight in the morning of the next day before I did that. He took the tapes to Switzerland and someone found out

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about them. Keith told people that it was a track from my album".


Page left studio work when the increasing influence of Stax Records on popular music led to the greater incorporation of brass and orchestral arrangements into recordings at the expense of guitars. He stated that his time as a session player served as extremely good schooling:

*My session work was invaluable. At one point I was playing at least three sessions a day, six days a week! And I rarely ever knew in advance what I was going to be playing. But I learned things even on my worst sessions – and believe me, I played on some horrendous things. I finally called it quits after I started getting calls to do Muzak. I decided I couldn't live that life any more; it was getting too silly. I guess it was destiny that a week after I quit doing sessions Paul Samwell-Smith left the Yardbirds and I was able to take his place. But being a session musician was good fun in the beginning – the studio discipline was great. They'd just count the song off and you couldn't make any mistakes.*

## Late 1960s: The Yardbirds

In late 1964, Page was approached about the possibility of replacing Eric Clapton in the Yardbirds, but he declined out of loyalty to his friend. In February 1965, Clapton quit the


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Yardbirds and Page was formally offered his spot, but unwilling to give up his lucrative career as a session musician and worried about his health under touring conditions, he suggested his friend Jeff Beck. On 16 May 1966, drummer Keith Moon, bass player John Paul Jones, keyboardist Nicky Hopkins, Beck and Page recorded "Beck's Bolero" in London's IBC Studios. The experience gave Page an idea to form a new supergroup featuring Beck, along with The Who's John Entwistle on bass and Moon on drums. However, the lack of a quality vocalist and contractual problems prevented the project from getting off the ground. During this time, Moon suggested the name "Lead Zeppelin" for the first time, after Entwistle commented that the proceedings would take to the air like a lead balloon.

Within weeks, Page attended a Yardbirds concert at Oxford. After the show, he went backstage where Paul Samwell-Smith announced that he was leaving the group. Page offered to replace Samwell-Smith, and this was accepted by the group. He initially played electric bass with the Yardbirds before finally switching to twin lead guitar with Beck when Chris Dreya moved to bass. The musical potential of the line-up was scuttled, however, by interpersonal conflicts caused by constant touring and a lack of commercial success, although they released one single, "Happenings Ten Years Time Ago". While Page and Beck played together in the Yardbirds, the trio of Page, Beck and Clapton never played in the original group

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at the same time. The three guitarists did appear on stage together at the ARMS Charity Concerts in 1983.


After Beck's departure, the Yardbirds remained a quartet. They recorded one album with Page on lead guitar, *Little Games*. The album received indifferent reviews and was not a commercial success, peaking at number 80 on the *Billboard* 200. Though their studio sound was fairly commercial at the time, the band's live performances were just the opposite, becoming heavier and more experimental. These concerts featured musical aspects that Page would later perfect with Led Zeppelin, most notably performances of "Dazed and Confused".

After the departure of Keith Relf and Jim McCarty in 1968, Page reconfigured the group with a new line-up to fulfil unfinished tour dates in Scandinavia. To this end, Page recruited vocalist Robert Plant and drummer John Bonham, and he was also contacted by John Paul Jones, who asked to join. During the Scandinavian tour, the new group appeared as the New Yardbirds, but soon recalled the old joke by Keith Moon and John Entwistle. Page stuck with that name to use for his new band. Peter Grant changed it to "Led Zeppelin", to avoid a mispronunciation as "Leed Zeppelin."

## 1968–1980: Led Zeppelin

Led Zeppelin are one of the best-selling music groups in the history of audio recording. Various sources estimate the

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group's worldwide sales at more than 200 or even 300 million albums. With 111.5 million RIAA-certified units, they are the second-best-selling band in the United States. Each of their nine studio albums reached the top 10 of the US Billboard album chart, and six reached the number-one spot.

Led Zeppelin were the progenitors of heavy metal and hard rock, and their sound was largely the product of Page's input as a producer and musician. The band's individualistic style drew from a wide variety of influences. They performed on multiple record-breaking concert tours, which also earned them a reputation for excess. Although they remained commercially and critically successful, in the later 1970s, the band's output and touring schedule were limited by the personal difficulties of the members.

Page explained that he had a very specific idea in mind as to what he wanted Led Zeppelin to be, from the very beginning:

*I had a lot of ideas from my days with the Yardbirds. The Yardbirds allowed me to improvise a lot in live performance and I started building a textbook of ideas that I eventually used in Zeppelin. In addition to those ideas, I wanted to add acoustic textures. Ultimately, I wanted Zeppelin to be a marriage of blues, hard rock and acoustic music topped with heavy choruses – a combination that had never been done before. Lots of light and shade in the music.*

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## Post-Led Zeppelin career

Led Zeppelin broke up in 1980 following the death of Bonham at Page's home. Page initially refused to touch a guitar, grieving for his friend. For the rest of the 1980s, his work consisted of a series of short-term collaborations in the bands the Firm, the Honeydrippers, reunions and individual work, including film soundtracks. He also became active in philanthropic work.

### 1980s

Page made a return to the stage at a Jeff Beck show in March 1981 at the Hammersmith Odeon. Also in 1981, Page joined with Yes bassist Chris Squire and drummer Alan White to form a supergroup called XYZ (for former Yes-Zeppelin). They rehearsed several times, but the project was shelved. Bootlegs of these sessions revealed that some of the material emerged on later projects, notably The Firm's "Fortune Hunter" and Yes songs "Mind Drive" and "Can You Imagine?". Page joined Yes on stage in 1984 at Westfalenhalle in Dortmund, Germany, playing "I'm Down".

In 1982, Page collaborated with director Michael Winner to record the Death Wish II soundtrack. This and several subsequent Page recordings, including the Death Wish III soundtrack, were recorded and produced at his recording studio, The Sol in Cookham, which he had purchased from Gus

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Dudgeon in the early 1980s.

In 1983, Page appeared with the A.R.M.S. (Action Research for Multiple Sclerosis) charity series of concerts which honoured Small Faces bassist Ronnie Lane, who suffered from the disease. For the first shows at the Royal Albert Hall in London, Page's set consisted of songs from the Death Wish II soundtrack (with Steve Winwood on vocals) and an instrumental version of "Stairway to Heaven". A four-city tour of the United States followed, with Paul Rodgers of Bad Company replacing Winwood. During the tour, Page and Rodgers performed "Midnight Moonlight", which would later appear on The Firm's first album. All of the shows featured an on stage jam of "Layla" that reunited Page with Beck and Clapton. According to the book Hammer of the Gods, it was reportedly around this time that Page told friends that he had just ended seven years of heroin use. On 13 December 1983, Page joined Plant on stage for one encore at the Hammersmith Odeon in London.

Page next linked up with Roy Harper for the 1984 album Whatever Happened to Jugula? and occasional concerts, performing a predominantly acoustic set at folk festivals under various guises such as the MacGregors and Themselves. Also in 1984, Page recorded with Plant as the Honeydrippers the album The Honeydrippers: Volume 1 and with John Paul Jones on the film soundtrack Scream for Help.

Page subsequently collaborated with Rodgers on two albums

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under the name The Firm. The first album, released in 1985, was the self-titled The Firm. Popular songs included "Radioactive" and "Satisfaction Guaranteed". The album peaked at number 17 on the Billboard pop albums chart and went gold in the US. It was followed by Mean Business in 1986. The band toured in support of both albums, but soon split up.

Various other projects followed, such as session work for Graham Nash, Stephen Stills and the Rolling Stones (on their 1986 single "One Hit (To the Body)"). In 1986, Page reunited temporarily with his former Yardbirds bandmates to play on several tracks of the Box of Frogs album Strange Land. Page released a solo album entitled Outrider in 1988, which featured contributions from Plant, with Page contributing in turn to Plant's solo album Now and Zen, which was released the same year. Outrider also featured singer John Miles on the album's opening track "Wasting My Time".

Throughout these years, Page also reunited with the other former bandmates of Led Zeppelin to perform live on a few occasions, most notably in 1985 for the Live Aid concert with both Phil Collins and Tony Thompson filling drum duties. However, the band members considered this performance to be sub-standard, with Page having been let down by a poorly tuned Les Paul. Page, Plant and Jones, as well as John Bonham's son Jason, performed at the Atlantic Records 40th Anniversary show on 14 May 1988, closing the 12-hour show.

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## 1990s

In 1990, a Knebworth concert to aid the Nordoff-Robbins Music Therapy Centre and the British School for Performing Arts and Technology saw Plant unexpectedly joined by Page to perform "Misty Mountain Hop", "Wearing and Tearing" and "Rock and Roll". The same year, Page appeared with Aerosmith at the Monsters of Rock festival. Page also performed with the band's former members at Jason Bonham's wedding. Page also embarked on a collaboration with David Coverdale in 1993 entitled Coverdale Page.

In 1994, Page reunited with Plant for the penultimate performance in MTV's "Unplugged" series. The 90-minute special, dubbed Unledded, premiered to the highest ratings in MTV's history. In October of the same year, the session was released as the CD No Quarter: Jimmy Page and Robert Plant Unledded and in 2004 as the DVD No Quarter Unledded. Following a highly successful mid-1990s tour to support No Quarter, Page and Plant recorded 1998's Walking into Clarksdale, along with drummer Michael Lee.

Page was heavily involved in remastering the Led Zeppelin catalogue. He participated in various charity concerts and charity work, particularly the Action for Brazil's Children Trust (ABC Trust), founded by his wife Jimena Gomez-Paratcha in 1998. In the same year, Page played guitar for rap singer/producer Puff Daddy's song "Come with Me", which

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heavily samples Led Zeppelin's "Kashmir" and was included in the soundtrack of Godzilla. The two later performed the song on Saturday Night Live.


In October 1999, Page teamed up with The Black Crowes for a two-night performance of material from the Led Zeppelin catalogue and old blues and rock standards. The concert was recorded and released as a double live album, *Live at the Greek* in 2000. In 2001, he made an appearance on stage with Limp Bizkit frontman Fred Durst and Wes Scantlin of Puddle of Mudd at the MTV Europe Video Music Awards in Frankfurt, where they performed a version of Led Zeppelin's "Thank You".

## 2000s

In 2005, Page was appointed Officer of the Order of the British Empire (OBE) in recognition of his Brazilian charity work for Task Brazil and Action For Brazil's Children's Trust,[51] made an honorary citizen of Rio de Janeiro later that year and was awarded a Grammy Award.

In November 2006, Led Zeppelin was inducted into the UK Music Hall of Fame. The television broadcasting of the event consisted of an introduction to the band by various famous admirers (including Roger Taylor, Slash, Joe Perry, Steven Tyler, Jack White and Tony Iommi), an award presentation to Page and a short speech by him. After this, rock group Wolfmother played a tribute to Led Zeppelin. During an

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interview for the BBC in connection with the induction, Page expressed plans to record new material in 2007, saying: "It's an album that I really need to get out of my system ... there's a good album in there and it's ready to come out" and "Also there will be some Zeppelin things on the horizon."

On 10 December 2007, the surviving members of Led Zeppelin, as well as John Bonham's son, Jason Bonham played a charity concert at the O2 Arena London. According to Guinness World Records 2009, Led Zeppelin set the world record for the "Highest Demand for Tickets for One Music Concert" as 20 million requests for the reunion show were rendered online. On 7 June 2008, Page and John Paul Jones appeared with the Foo Fighters to close the band's concert at Wembley Stadium, performing "Rock and Roll" and "Ramble On". For the 2008 Summer Olympics, Page, David Beckham and Leona Lewis represented Britain during the closing ceremonies on 24 August 2008. Beckham rode a double-decker bus into the stadium, and Page and Lewis performed "Whole Lotta Love".

In 2008, Page co-produced a documentary film directed by Davis Guggenheim entitled *It Might Get Loud*. The film examines the history of the electric guitar, focusing on the careers and styles of Page, The Edge and Jack White. The film premiered on 5 September 2008 at the Toronto International Film Festival. Page also participated in the three-part BBC documentary *London Calling: The making of the Olympic handover ceremony* on 4 March 2009. On 4 April 2009, Page inducted Jeff Beck into

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the Rock and Roll Hall of Fame. Page announced his 2010 solo tour while talking to Sky News on 16 December 2009.


## 2010s

In January 2010, Page announced an autobiography published by Genesis Publications, in a hand-crafted, limited edition of 2,150 copies. Page was honoured with a first-ever Global Peace Award by the United Nations' Pathways to Peace organisation after confirming reports that he would be among the headliners at a planned Show of Peace Concert in Beijing, on 10 October 2010.

On 3 June 2011, Page played with Donovan at the Royal Albert Hall in London. The concert was filmed. Page made an unannounced appearance with The Black Crowes at the Shepherd's Bush Empire in London on 13 July 2011. He also played alongside Roy Harper at Harper's 70th-birthday celebratory concert, in London's Royal Festival Hall on 5 November 2011.

In November 2011, British Conservative MP Louise Mensch launched a campaign to have Page knighted for his contributions to the music industry. In December 2012, Page, along with Plant and Jones, received the annual Kennedy Center Honors from President Barack Obama in a White House ceremony. The honour is the U.S.'s highest award for those who have influenced American culture through the arts. In February 2013, Plant hinted that he was open to a Led Zeppelin reunion

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in 2014, stating that he is not the reason for the band's dormancy, saying "Jimmy Page and John Paul Jones are quite contained in their own worlds and leave it to [him]", adding that he is "not the bad guy" and that he has "got nothing to do in 2014."

On 10 May 2014, Page was presented an Honorary Doctorate Degree at the Berklee College of Music commencement ceremony in Boston, Massachusetts.[ In a spring 2014 interview with the BBC about the then forthcoming reissue of Led Zeppelin's first three albums, Page said he was confident fans would be keen on another reunion show, but Plant later replied that "the chances of it happening [were] zero." Page then told The New York Times that he was "fed up" with Plant's refusal to play, stating "I was told last year that Robert Plant said he is doing nothing in 2014, and what do the other two guys think? Well, he knows what the other guys think. Everyone would love to play more concerts for the band. He's just playing games, and I'm fed up with it, to be honest with you. I don't sing, so I can't do much about it", adding, "I definitely want to play live. Because, you know, I've still got a twinkle in my eye. I can still play. So, yeah, I'll just get myself into musical shape, just concentrating on the guitar."

On 30 July 2014, an NME article revealed that Plant was "slightly disappointed and baffled" by Page in ongoing Led Zeppelin dispute during which Page declared he was "fed up" with Plant delaying Led Zeppelin reunion plans. Instead, Plant

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offered Led Zeppelin's guitarist to write acoustically with him as he is interested in working with Page again but only in an unplugged way.


On 30 September 2014, Page – who hasn't toured as a solo act since 1988 – announced that he would start a new band and perform material spanning his entire career. He spoke about his prospects for hitting the road, saying: "I haven't put [musicians] together yet but I'm going to do that next year [i.e. 2015]. If I went out to play, I would play material that spanned everything from my recording career right back to my very, very early days with The Yardbirds. There would certainly be some new material in there as well ...".

On 30 December 2015, Page was featured in the two-hour long BBC Radio 2 programme Johnny Walker Meets, in conversation with DJ Johnny Walker. In October 2017, Page spoke at the Oxford Union about his career in music.

## Legacy

Page is widely considered, by both musical peers and guitarists, one of the greatest and most influential guitarists. His experiences in the studio and with the Yardbirds were key to the success of Led Zeppelin in the 1970s. As a record producer, songwriter and guitarist, he helped make Zeppelin a prototype for countless future rock bands and was one of the major driving forces behind the rock

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sound of that era, influencing a host of other guitarists.

Guitarists influenced by Page include Eddie Van Halen, Ace Frehley, Joe Satriani, John Frusciante, James Hetfield, Kirk Hammett, Zakk Wylde, Yngwie Malmsteen, Joe Perry, Richie Sambora, Angus Young, Slash, Dave Mustaine, Mike McCready, Jerry Cantrell, Stone Gossard, Mick Mars, Paul Stanley, Alex Lifeson, Steve Vai, Dan Hawkins, and Char, among others. Queen's Brian May told Guitarist in 2004: "I don't think anyone has epitomised riff writing better than Jimmy Page—he's one of the great brains of rock music."


## Equipment

### Guitars

For the recording of most of Led Zeppelin material from Led Zeppelin's second album onwards, Page used a Gibson Les Paul guitar (sold to him by Joe Walsh) with Marshall amplification. A Harmony Sovereign H-1260 was used in-studio on Led Zeppelin III and Led Zeppelin IV and on-stage from 5 March 1971 to 28 June 1972. During the studio sessions for Led Zeppelin and later for recording the guitar solo in "Stairway to Heaven", he used a Fender Telecaster (a gift from Jeff Beck). He also used a Danelectro 3021, tuned to DADGAD, most notably on live performances of "Kashmir".

Page also plays his guitar with a cello bow, as on the live

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versions of the songs “Dazed and Confused” and “How Many More Times”. This was a technique he developed during his session days. On MTV’s Led Zeppelin Rockumentary, Page said that he obtained the idea of playing the guitar with a bow from David McCallum, Sr. who was also a session musician. Page used his Fender Telecaster and later his Gibson Les Paul for his bow solos.

## Notable guitars

### 6-string electric guitars

- 1959 Fender Telecaster (The Dragon). Given to Page by Jeff Beck and repainted with a psychedelic dragon design by Page. Played with the Yardbirds. Used to record the first Led Zeppelin album and used on the early tours during 1968–69. In 1971, it was used for recording the “Stairway to Heaven” solo. It was later disassembled and parts used in other guitars.
- 1959 Gibson Les Paul Standard (No. 1). Sold to Page by Joe Walsh for \$500. This guitar was also used by Gibson as the model for the company’s second run of Page signature models in 2004. Produced by Gibson and aged by luthier Tom Murphy, this second generation of Page tribute models was limited to 25 guitars signed by Page

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himself; and only 150 guitars in total for the aged model issue.

- 1959 Gibson Les Paul Standard (No. 2) with a shaved-down neck to match the profile on his No. 1. He added four push/pull pots to coil split the humbuckers as well as phase and series switches which were added under the pick guard after the break-up of Led Zeppelin. Used primarily as an alternate-tuning guitar (DADGAD) and as a back-up for his No. 1 guitar.
- 1969 Gibson Les Paul DeLuxe (No. 3). Seen in *The Song Remains the Same* during the theremin/solo section of "Whole Lotta Love" and for "Kashmir" at the 02 reunion concert. In 1985, the guitar was fitted with a Parsons-White B-string bender and used extensively by Page from the mid-to-late 1980s onward, including the Outrider tour and the Page/Plant "Unledded" special on MTV.
- 1969 Gibson Les Paul Deluxe. Used only for "Over the Hills and Far Away" during the 1977 North American tour. Slightly different than the Les Paul Deluxe (No. 3) due to its smaller headstock and thin cutaway binding. Refinished in a solid brick-red paint.
- 1991 Gibson Les Paul Custom Shop. English luthier Roger Giffin built a guitar for Page-based loosely on Page's No. 2. Giffin's work was later copied for Gibson's original run of Jimmy Page Signature model Les Pauls in the mid-1990s.
- 1961 Danelectro 3021. Tuned to DADGAD and used live for

“White Summer”, “Black Mountain Side”, “Kashmir” and “Midnight Moonlight” with The Firm. Also tuned to open G live for “In My Time of Dying”.

- 1958 Danelectro 3021. Tuned to open G and used on the Outrider tour. This one has a smaller pickguard, as opposed to the large “seal” pickguard on his 1961 Danelectro.
- 1960 Black Gibson Les Paul Custom (with Bigsby tremolo) – stolen in 1970. Page ran an ad requesting the return of this highly modified instrument but the guitar was not recovered until 2015–2016. In 2008 the Gibson Custom Shop produced a limited run of 25 re-creations of the guitar, each with a Bigsby tremolo and a new custom six-way toggle switch.
- 1953 Botswana Brown Fender Telecaster featuring a Parsons and White B-string bender, originally with a maple neck, and later refitted with the rosewood neck originally from the “Dragon Telecaster”. Seen primarily during the 1980s since it was one of his main guitars on stage during The Firm and *Outrider* era. Also used on the Led Zeppelin’s 1977 North American concert tour and at Knebworth in 1979, notably on “Ten Years Gone” and “Hot Dog”.
- 1964 Lake Placid Blue Fender Stratocaster. Used during recording sessions for *In Through the Out Door*, at Earls Court in 1975, Knebworth in 1979 and the Tour Over Europe 1980 for *In the Evening*.

- 1966 Cream Fender Telecaster (used on *Physical Graffiti* and on “All My Love” during the Tour Over Europe in 1980).


## 12-string electric guitars

- 1967 black Vox Phantom 12-string used during the recording for the Yardbirds album *Little Games* and for onstage appearances. This was also the electric twelve string guitar used to record “Travelling Riverside Blues” on the BBC Sessions and it was used to record “Thank You” and “Living Loving Maid (She’s Just A Woman)” on *Led Zeppelin II*.
- 1965 Fender Electric XII (12-String) used to record “When the Levee Breaks”, “Stairway to Heaven” and “The Song Remains The Same”.

## Acoustic guitars

- 1963 Gibson J-200, used to record acoustic parts for *Led Zeppelin I*.
- 1972 Martin D-28, used to record acoustic songs after *Led Zeppelin IV*, used live at Earls Court in 1975
- Harmony Sovereign H-1260 (year unknown), used on *Led Zeppelin III*, for the acoustic intro to “Stairway to Heaven”, and in live shows from 1970-1972.

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- 1970 Giannini Craviola twelve-string acoustic used in recording “Tangerine” and in live performances of the same.

## Multi-neck guitars

- 1971 Gibson EDS-1275. Used during live concerts for playing “Stairway to Heaven”, “The Song Remains the Same”, “The Rain Song”, “Celebration Day” (1971, 1972, and 1979 performances), “Tangerine” (1975 Earls Court shows) and “Sick Again” (1977 North American tour)
- In 1994 Andy Manson was commissioned to make another triple neck guitar for Page. It was used during the “Unledded” performances.


## Strings

- Ernie Ball Super Slinky electric guitar strings .009s-.042s

## Signature models

Gibson released a Jimmy Page Signature Les Paul, discontinued in 1999, then released another version in 2004, which was also discontinued. The 2004 version included 25 guitars signed by Page, 150 aged by Tom Murphy (an acknowledged ageing “master”) and 840 “unlimited” production guitars. The Jimmy Page Signature EDS-1275 has been produced by Gibson. Recently,

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Gibson reproduced Page's 1960 Les Paul Black Beauty, the one stolen from him in 1970, with modern modifications. This guitar was sold in 2008 with a run of 25, again signed by Page, plus an additional 500 unsigned guitars.


In December 2009, Gibson released the 'Jimmy Page "Number Two" Les Paul'. This is a re-creation of Page's famous "Number Two" Les Paul used by him since about 1974. The model includes the same pick-up switching setup as devised by Page, shaved-down neck profile, Burstbucker pick-up at neck and "Pagebucker" at the bridge. A total of 325 were made in three finishes: 25 Aged by Gibson's Tom Murphy, signed and played by Page (\$26,000), 100 aged (\$16,000) and 200 with VOS finish (\$12,000).

## Amplifiers and effects

Page usually recorded in studio with a\*sorted amplifiers by Vox, Axis, Fender and Orange amplification. Live, he used Hiwatt and Marshall amplification. The first Led Zeppelin album was played on a Fender Telecaster through a Supro amplifier.

Page used a limited number of effects, including a Maestro Echoplex,<sup>[113][114][115]</sup> a Dunlop Cry Baby, an MXR Phase 90, a Vox Cry Baby Wah, a Boss CE-2 Chorus, a Yamaha CH-10Mk II Chorus, a Sola Sound Tone Bender Professional Mk II, an MXR Blue Box (distortion/octaver) and a DigiTech Whammy. Page also played a

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theremin.

## Music production techniques

Page is credited for the innovations in sound recording he brought to the studio during the years he was a member of Led Zeppelin, many of which he had initially developed as a session musician:

*This apprenticeship ... became a part of [learning] how things were recorded. I started to learn microphone placements and things like that, what did and what didn't work. I certainly knew what did and didn't work with drummers because they put drummers in these little sound booths that had no sound deflection at all and the drums would just sound awful. The reality of it is the drum is a musical instrument, it relies on having a bright room and a live room ... And so bit by bit I was learning really how not to record.*

He developed a reputation for employing effects in new ways and trying out different methods of using microphones and amplification. During the late 1960s, most British music producers placed microphones directly in front of amplifiers and drums, resulting in the sometimes "tinny" sound of the recordings of the era. Page commented to *Guitar World* magazine that he felt the drum sounds of the day in particular "sounded like cardboard boxes."<sup>[116]</sup> Instead, Page was a fan of 1950s

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recording techniques, Sun Studio being a particular favourite. In the same *Guitar World* interview, Page remarked: "Recording used to be a science" and "[engineers] used to have a maxim: distance equals depth." Taking this maxim to heart, Page developed the idea of placing an additional microphone some distance from the amplifier (as much as twenty feet) and then recording the balance between the two. By adopting this technique, Page became one of the first British producers to record a band's "ambient sound" – the distance of a note's time-lag from one end of the room to the other.

For the recording of several Led Zeppelin tracks, such as "Whole Lotta Love" and "You Shook Me", Page additionally utilised "reverse echo" – a technique which he claims to have invented himself while with the Yardbirds (he had originally developed the method when recording the 1967 single "Ten Little Indians").<sup>[116]</sup> This production technique involved hearing the echo before the main sound instead of after it, achieved by turning the tape over and employing the echo on a spare track, then turning the tape back over again to get the echo preceding the signal.

Page has stated that, as producer, he deliberately changed the audio engineers on Led Zeppelin albums, from Glyn Johns for the first album, to Eddie Kramer for *Led Zeppelin II*, to Andy Johns for *Led Zeppelin III* and later albums. He explained: "I consciously kept changing engineers because I didn't want

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people to think that they were responsible for our sound. I wanted people to know it was me.”


John Paul Jones acknowledged that Page’s production techniques were a key component of the success of Led Zeppelin:

*The backwards echo stuff [and] a lot of the microphone techniques were just inspired. Using distance-miking ... and small amplifiers. Everybody thinks we go in the studio with huge walls of amplifiers, but Page doesn’t. He uses a really small amplifier and he just mikes it up really well, so that it fits into a sonic picture.*

In an interview that Page himself gave to *Guitar World* magazine in 1993, he remarked on his work as a producer:

*Many people think of me as just a riff guitarist, but I think of myself in broader terms ... As a record producer I would like to be remembered as someone who was able to sustain a band of unquestionable individual talent and push it to the forefront during its working career. I think I really captured the best of our output, growth, change and maturity on tape – the multifaceted gem that is Led Zeppelin.*

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# Personal life

## Partners

An early 1960s companion was American recording artist Jackie DeShannon, possibly the inspiration for the Page composition and Led Zeppelin recording “Tangerine”.

French model Charlotte Martin was Page’s partner from 1970 to about 1982 or 1983. Page called her “My Lady”. Together they had a daughter, Scarlet Page (born in 1971), who is a photographer.

Also during the 1970s, Page had a well-documented, several-year-long relationship with “baby groupie” Lori Mattix (also known as Lori Maddox), beginning when she was 13 or 14 and while he was an adult in his twenties. In light of the Me Too movement four decades later, this attracted renewed attention as statutory rape.

From 1986 to 1995, Page was married to Patricia Ecker, a model and waitress. They have a son, James Patrick Page (born April 1988). Page later married Jimena Gómez-Paratcha, whom he met in Brazil on the No Quarter tour. He adopted her oldest daughter Jana (born 1994) and they have two children together: Zofia Jade (born 1997) and Ashen Josan (born 1999). Page and Gómez-Paratcha divorced in 2008.

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Page has been in a relationship with actress and poet Scarlett Sabet since 2014.

## Properties


In 1967, when Page was still with The Yardbirds, he purchased the Thames Boathouse on the River Thames in Pangbourne, Berkshire and resided there until 1973. The Boathouse was also the place where Page and Plant first officially got together in the summer of 1968 and Led Zeppelin was formed.

In 1972, Page bought the Tower House from Richard Harris. It was the home that William Burges (1827–81) had designed for himself in London. “I had an interest going back to my teens in the pre-Raphaelite movement and the architecture of Burges”, Page said. “What a wonderful world to discover.” The reputation of Burges rests on his extravagant designs and his contribution to the Gothic revival in architecture in the nineteenth century.<sup>[130]</sup>

From 1980 to 2004 Page owned the Mill House, Mill Lane, Windsor, which was formerly the home of actor Michael Caine. Fellow Led Zeppelin band member John Bonham died at the house in 1980.

From the early 1970s to the early 1990s, Page owned the Boleskine House, the former residence of occultist Aleister Crowley.<sup>[131][132]</sup> Sections of Page’s fantasy sequence in the film

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*The Song Remains the Same* were filmed at night on the mountainside directly behind Boleskine House.

Page also previously owned Plumpton Place in Sussex, formerly owned by Edward Hudson, the owner of *Country Life* magazine and with certain parts of the house designed by Edwin Lutyens. This house features in the Zeppelin film *The Song Remains The Same* where Page is seen sitting on the lawn playing a hurdy-gurdy.


He currently resides in Sonning, Berkshire in Deanery Garden, a house also designed by Edwin Lutyens for Edward Hudson.

## Recreational drug use

Page has acknowledged heavy recreational drug use throughout the 1970s. In an interview with *Guitar World* magazine in 2003, he stated: "I can't speak for the [other members of the band], but for me drugs were an integral part of the whole thing, right from the beginning, right to the end." After the band's 1973 North American tour, Page told Nick Kent: "Oh, everyone went over the top a few times. I know I did and, to be honest with you, I don't really remember much of what happened."

In 1975, Page began to use heroin, according Richard Cole. Cole claims that he and Page took the drug during the recording sessions of the album *Presence*, and Page admitted shortly afterwards that he was addicted to the drug.

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By Led Zeppelin's 1977 North American tour, Page's heroin addiction was beginning to hamper his guitar playing performances. By this time the guitarist had lost a noticeable amount of weight. His onstage appearance was not the only obvious change; his addiction caused Page to become so inward and isolated it altered the dynamics between him and Plant considerably. During the recording sessions for *In Through the Out Door* in 1978, Page's diminished influence on the album (relative to bassist John Paul Jones) is partly attributed to his heroin addiction, which resulted in his absence from the studio for long periods of time.


Page reportedly overcame his heroin habit in the early 1980s, although he was arrested for possession of cocaine in both 1982 and 1984.<sup>[140][141][142]</sup> He was given a 12-month conditional discharge in 1982 and, despite a second offence usually carrying a jail sentence, he was only fined.

In a 1988 interview with *Musician* magazine, Page took offence when the interviewer noted that heroin had been associated with his name and insisted: "Do I look as if I'm a smack addict? Well, I'm not. Thank you very much."

In an interview he gave to *Q magazine* in 2003, Page responded to a question as to whether he regrets getting so involved in heroin and cocaine:

*I don't regret it at all because when I needed to be really*

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*focused, I was really focused. That's it. Both Presence and In Through the Out Door were only recorded in three weeks: that's really going some. You've got to be on top of it.*


## Interest in the occult

Page's interest in the occult started as a schoolboy at the age of fifteen, when he read English occultist's Aleister Crowley's *Magick in Theory and Practice*. He later said that following this discovery, he thought: "Yes, that's it. My thing: I've found it."

The appearance of four symbols on the jacket of Led Zeppelin's fourth album has been linked to Page's interest in the occult.[145] The four symbols represented each member of the band. Page's own so-called "Zoso" symbol originated in *Ars Magica Arteficii* (1557) by Gerolamo Cardano, an old alchemical grimoire, where it has been identified as a sigil consisting of zodiac signs. The sigil is reproduced in *Dictionary of Occult, Hermetic and Alchemical Sigils* by Fred Gettings.

During tours and performances after the release of the fourth album, Page often had the "Zoso" symbol embroidered on his clothes, along with zodiac symbols. These were visible most notably on his "Dragon Suit", which included the signs for Capricorn, Scorpio and Cancer which are Page's Sun, Ascendant and Moon signs, respectively. The "Zoso" symbol also appeared

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on Page's amplifiers.

The artwork inside the album cover of Led Zeppelin IV is from a painting attributed to the artist Barrington Colby, influenced by the traditional Rider/Waite Tarot card design for the card called "The Hermit". Very little is known about Colby and rumours have persisted down the years that Page himself is responsible for the painting. Page transforms into this character during his fantasy sequence in Led Zeppelin's concert film *The Song Remains the Same*.

In the early 1970s Page owned an occult bookshop and publishing house, The Equinox Booksellers and Publishers, at 4 Holland Street in Kensington, London, named after Crowley's biannual magazine, The Equinox. The design of the interior incorporated Egyptian and Art Deco motifs, with Crowley's birth chart affixed to a wall. Page's reasons for setting up the bookshop were straightforward:

*There was not one bookshop in London with a good collection of occult books and I was so pissed off at not being able to get the books I wanted.*

The company published two books: a facsimile of Crowley's 1904 edition of *The Goetia and Astrology, A Cosmic Science* by Isabel Hickey. The lease eventually expired on the premises and was not renewed. As Page said: "It obviously wasn't going to run the way it should without some drastic business changes, and I

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didn't really want to have to agree to all that. I basically just wanted the shop to be the nucleus, that's all."

Page has maintained a strong interest in Crowley for many years. In 1978, he explained:

*I feel Aleister Crowley is a misunderstood genius of the 20th century. It is because his whole thing was liberation of the person, of the entity and that restrictions would foul you up, lead to frustration which leads to violence, crime, mental breakdown, depending on what sort of makeup you have underneath. The further this age we're in now gets into technology and alienation, a lot of the points he's made seem to manifest themselves all down the line. ... I'm not saying it's a system for anybody to follow. I don't agree with everything but I find a lot of it relevant and it's those things that people attacked him on, so he was misunderstood. ... I'm not trying to interest anyone in Aleister Crowley any more than I am in Charles Dickens. All it was, was that at a particular time he was expounding a theory of self-liberation, which is something which is so important. He was like an eye to the world, into the forthcoming situation. My studies have been quite intensive, but I don't particularly want to go into it because it's a personal thing and isn't in relation to anything apart from the fact that I've employed his system in my own day to day life. ... The thing is to come to terms with one's free will, discover one's place and what one is, and from that you can go ahead and do it and not*

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*spend your whole life suppressed and frustrated. It's very basically coming to terms with yourself.*

Page was commissioned to write the soundtrack music for the film *Lucifer Rising* by Crowley admirer and underground movie director Kenneth Anger. Page ultimately produced 23 minutes of music, which Anger felt was insufficient because the film ran for 28 minutes and Anger wanted the film to have a full soundtrack. Anger claimed Page took three years to deliver the music and the final product was only 23 minutes of "droning". The director also slammed the guitarist in the press by calling him a "dabbler" in the occult and an addict and being too strung out on drugs to complete the project. Page countered that he had fulfilled all his obligations, even going so far as to lend Anger his own film editing equipment to help him finish the project. Page released the *Lucifer Rising* music on vinyl in 2012 via his website on "*Lucifer Rising and other sound tracks*". Side one contained "*Lucifer Rising – Main Track*", whilst side two contained the tracks "*Incubus*", "*Damask*", "*Unharmonics*", "*Damask – Ambient*", and "*Lucifer Rising – Percussive Return*". In the December 2012 *Rolling Stone* cover story "*Jimmy Page Looks Back*", Page said: "... there was a request, suggesting that *Lucifer Rising* should come out again with my music on. I ignored it."

Although Page collected works by Crowley, he has never described himself as a Thelemite nor was he ever initiated

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into the OT0. The Equinox Bookstore and Boleskine House were both sold off during the 1980s, as Page settled into family life and participated in charity work.

## Discography

Early in his career, Page played on a number of recordings by British rock and pop artists as a session guitarist. As a member of the Yardbirds, he recorded *Little Games* (1967) (expanded in 1992 as *Little Games Sessions & More*), *Live Yardbirds! Featuring Jimmy Page* (1971), and *Cumular Limit* (2000). Beginning in 1968, he recorded nine albums with Led Zeppelin (see *Led Zeppelin discography* for the complete list). After Zeppelin, Page has recorded in several different settings. One of the first is the soundtrack album *Death Wish II* (1982). As a member of the Firm, he recorded *The Firm* (1985) and *Mean Business* (1986). Collaborations followed, including *Whatever Happened to Jugula?* (1985) with Roy Harper, *Coverdale•Page* (1993), *Walking into Clarksdale* (1998) with Robert Plant, and *Live at the Greek* (2000) with the Black Crowes. His only solo album, *Outrider*, was released in 1988. As a guest performer, he has contributed to several albums and singles.

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# Sammy Fain


Sammy Fain, (born Samuel E. Feinberg) (June 17, 1902 – December 6, 1989) was an American composer of popular music.[1] In the 1920s and early 1930s, he contributed numerous songs that form part of The Great American Songbook, and to Broadway theatre. Fain was also a popular musician and vocalist.

## Biography

Sammy Fain was born in South Fallsburg, NY, United States, the son of a cantor. In 1923, Fain appeared with Artie Dunn in a short film directed by Lee De Forest filmed in DeForest's Phonofilm sound-on-film process. In 1925, Fain left the Fain-Dunn act to devote himself to music. Fain was a self-taught pianist who played by ear. He began working as a staff pianist and composer for music publisher Jack Mills.

Later, Fain worked extensively in collaboration with Irving Kahal. Together they wrote classics such as "Let a Smile Be Your Umbrella" and "You Brought a New Kind of Love to Me," (co-written with Pierre Norman) and "I'll Be Seeing You." Another lyricist who collaborated with Fain was Lew Brown, with whom he wrote "That Old Feeling". His Broadway credits also include Everybody's Welcome, Right This Way, Hellzapoppin', Flahooley, Ankles Aweigh, Christine and

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Something More.

## Film works


Fain also composed music for more than 30 films in the 1930s, 1940s and 1950s. He was nominated for the best Academy Award for Best Original Song nine times, winning twice, with "Secret Love" from Calamity Jane in 1954 and with "Love Is a Many-Splendored Thing"[3] from the movie of the same title in 1955. He co-wrote both songs with Paul Francis Webster, another long-time collaborator. Fain wrote the second theme to the TV series Wagon Train in 1958, which was called "(Roll Along) Wagon Train". He also contributed to the song scores for the Walt Disney animated films Alice in Wonderland, Peter Pan, and The Rescuers (the latter, soon to be his last effort, also earned him another Oscar nomination).

In 1963, he collaborated with Harold Adamson, in writing songs for the movie The Incredible Mr. Limpet, which came out in 1964, and such songs as "I Wish I Were a Fish", "Be Careful How You Wish" and "Deep Rapture" enhanced his fame.

## Recognition

In 1972, he was inducted into The Songwriters Hall of Fame.

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## Death

Fain died from a heart attack in Los Angeles, California, and is interred at Cedar Park Cemetery, in Emerson, New Jersey.

## Work on Broadway

- *Everybody's Welcome* (1931) – musical – composer
- *Right This Way* (1938) – musical – featured songwriter for “I’ll Be Seeing You”
- *Hellzapoppin’* (1938) – revue – co-composer and co-lyricist
- *George White’s Scandals of 1939* (1939) – revue – composer
- *Boys and Girls Together* (1940) – revue – composer
- *Sons o’ Fun* (1941) – revue – co-composer and co-lyricist
- *Toplitzky of Notre Dame* (1946) – musical – composer
- *Alive and Kicking* (1950) – revue – co-composer
- *Flahooley* (1951) – musical – composer
- *Ankles Aweigh* (1955) – musical – composer
- *Catch a Star* (1955) – revue – co-composer
- *Ziegfeld Follies of 1957* (1957) – revue – featured songwriter for “An Element of Doubt”
- *Christine* (1960) – musical – composer
- *Something More!* (1964) – musical – composer
- *Rock ‘N Roll! The First 5,000 Years* (1982) – revue – featured songwriter for “Love Is a Many-Splendored

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Thing”

- *Swing!* (1999) – revue – featured songwriter for “I’ll Be Seeing You”

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## Breathe (Country Hit)

-2b -2b -2b -2b 2 -1 -1 1 -1 2 -1

I can feel the mag-ic float-ing in the air

-2b -2b -2b 2 -1 -1 -1 -1

Be-ing with you gets me that way

-2b -2b -2b -1 -1 -1

I watch the sun-light dance

-1 -1 -1 -1 -1 -2

a-cross your face and I

-1 -1 -2b 2 -1 -1 -1

Nev-er been this swept a-way

-2b -2b -2b -2b -1 -1 -1 1 -1 2 -1

All my thoughts just seem to set-tle on the breeze

2b -2b -2b -2b 2 -1 -1 -1 1

When I’m ly-in wrapped up in your arms

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2b -2b -2b -2b 2 -1 -1

The whole world just fades a-way

-1 -1 2 -1 -2 -1

The on-ly thing I hear

2 2 -3b -2 -2 2 -1

Is the beat-ing of your heart

(CHORUS)

-2 5 -4 -4 4 4

'Cause I can feel you breathe

-2 5 -4 -4 4 4

It's wash-ing ov-er me

-2 5 -4 -4 4 4 -3b 4 4 -3b

And Sud-den-ly I'm melt-ing in-to you

-2 5 -4 -4 4 4

There's noth-ing left to prove

5 -4 -4 4 4 -3b 4 -3b -4

Ba-by all we need is just to be

5 -4 -4 4 4

Caught up in the touch

-2 5 -4 -4 4 4

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The slow and stead-y rush

5 -4 -4 4 4 -3b 4 -3b

Ba-by, is-n't that the way that

4 4 6 -3b 4

love's sup-posed to be

2 -1 -1 1 1 5 4

I can feel you breathe Just breathe

VERSE 2

2b -2b -2b -2b -1 -1 -1 1 -1 2 -1

In a way I know my heart is wak-ing up

-2b -2b -2b 2 -1 -1 -1 1

As all the walls come tumb-ling down

-2b -2b -2b -2b -2b 2 -1 -1 -1 -1

I'm clos-er than I've ev-er felt be-fore

-1 2 -1 -1 -2 -1

And I know And you know

2 2 -3b -2 -2 2 -1

There's no need for words right now

(CHORUS)

5 -4 -4 4 4

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Caught up in the touch

-2 5 -4 -4 4 4

The slow and stead-y rush

5 -4 -4 4 4 -3b 4 -3b

Ba-by, is-n't that the way that

4 4 6 -3b 4

love's sup-posed to be

2 -1 -1 1 1 5 4

I can feel you breathe Just breathe

-2b -2b -2b -2b 2 -1 -1 1 -1 2 -1

I can feel the mag-ic float-ing in the air

-2b -2b -2b 2 -1 -1 -1 -1


Be-ing with you gets me that way

ENJOY!!

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## Create in Me a Clean Heart

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# (tremolo)

This is tabbed for a 24 hole Echo Celeste tremolo

CREATE IN ME A CLEAN HEART (PSALM 51)

-7 -7 6 -7 -7 7 -7 7 -6 6

Have mercy, Lord, in Your unfailing love.

6 6 6 -5 6 -6 -6 6 -5 6

Wash me of sin, of my impurity.

-7 -7 6 -7 -7 7 -7 7 -6 6

Wash me, my Lord, that I be white as snow,

6 7 6 -5 6 -6 -6 6 -5 6

And hide Your face from my iniquity.

-7 -7 7 -7

I know I've sinned!

8 -8 7 -6 6 -7

It's there right before me.

-7 -7 7 -7 8 -8 -8 7 -6 6

How rightly, Lord, that I am judged by Thee.

6 6 6 -6 6 -5 5 6 -5 -5 5

But in Your grace, I ask You for Your pardon:

-3 5 -4 -3 5 6


From my sin, set me free.

(second verse is the same as first except last note)

Verse 2:

Create in me a clean heart, O God!

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Renew in me a spirit right with You.  
Instill in me a wisdom to be true.  
Forgive me, Lord, for all the wrongs I do.

Lord, cast me not away from Thy presence.  
Lord, take Your Holy Spirit not from me.  
Restore to me the joy of Thy salvation,  
-3  
And a strength drawn from Thee.


---

## Create in Me a Clean Heart

CREATE IN ME A CLEAN HEART (PSALM 51)

-6 -6 5 -6 -6 6 -6 6 -5 5  
Have mercy, Lord, in Your unfailing love.  
5 5 5 -4 5 -5 -5 5 -4 5  
Wash me of sin, of my impurity.  
-6 -6 5 -6 -6 6 -6 6 -5 5  
Wash me, my Lord, that I be white as snow,  
5 6 5 -4 5 -5 -5 5 -4 5  
And hide Your face from my iniquity.  
-6 -6 6 -6  
I know I've sinned!

---

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7 -7 6 -5 5 -6

It's there right before me.

-6 -6 6 -6 7 -7 -7 6 -5 5

How rightly, Lord, that I am judged by Thee.

5 5 5 -5 5 -4 4 5 -4 -4 4

But in Your grace, I ask You for Your pardon:

-3" 4 -3 -3" 4 5

From my sin, set me free.

(second verse is the same as first except last note)

Verse 2:

Create in me a clean heart, O God!

Renew in me a spirit right with You.

Instill in me a wisdom to be true.

Forgive me, Lord, for all the wrongs I do.

Lord, cast me not away from Thy presence.


Lord, take Your Holy Spirit not from me.

Restore to me the joy of Thy salvation,

-3"

And a strength drawn from Thee.

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# Cold Cold Heart (For Tarzan)

Cold Cold Heart Hank Williams

Hey Y'all its Tin Man again giving you one of Country  
Music's big hits and a legendary classic  
Tarzan has requested I do this so  
TYLER! THIS ONE'S DEDICATED TO YOU!!!!

YOUR GONNA NEED a F HARP TO PLAY THIS!

DON'T FORGET TO VOTE AND ADD TO FAVOURITES!

6 6 -5 -5 5 5

I tried so hard my dear

-4 -4 4 4 3 3 3 -3

to show that you're my ev'-ry dream

-7 -7 -6 -6 6 6 -5 -5

Yet you're a-fraid each thing I do

-3 -3 -5 5 -4 5 6 6 -5 -5 5

is just some e-vil scheme a mem-'ry from your


5 -4 -4 4 5 5 -5 6 -6

lone-some past keeps us so far a-part

-7 -7 -6 -6 6 6 -5 -5

Why can't I free your doubt-ful mind

---

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-3 -3 -5 5 -4 4

and melt your cold, cold heart

6 6 -5 -5 5 5 -4 -4

An-oth-er love be-fore my time

4 4 3 3 3 -3

made your heart sad and blue

-7 -7 -6 -6 6 6 -5 -5

And so my heart is pay-ing now

-3 -3 -5 5 -4 5

for things I did-n't do

6 6 -5 -5 5 5 -4 -4

In an-ger un-kind words are said

4 5 5 -5 6 -6

that make the tear-drops start


-7 -7 -6 -6 6 6 -5 -5

Why can't I free your doubt-ful mind

-3 -3 -5 5 -4 4

and melt your cold, cold heart!!

---

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# Heartbreak Warfare

6 7 -8

Lighting strike

8 -8 7 -8 8 -8 7 -6 7 -8

Inside my chest to keep me up at night

6 7 -8

Dream of ways

8 -8 7 -8 8 -8 7 -6

To make you understand my pain

8 -8 8 -8 8 -8 8 -8 8

Clouds of sulfur in the air

8 -8 8 -8 8 -8 -8 7

Bombs are falling everywhere

9 8 -8 -6

It's heartbreak warfare

8 -8 8 -8 8 -8 8 -8 8

Once you want it to begin

8 -8 8 -8 8 -8 -8 7

No one really ever wins

9 8 -8 -6


In heartbreak warfare

-6 -7 7 -8 7

If you want more love

6 7 8 8 -6

---

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Why don't you say so

-6 -7 7 -9 8

If you want more love

9 -9 8 -8 7

Why don't you say so

Drop his name

Push it in and twist the knife again

Watch my face

As I pretend to feel no pain

Clouds of sulfur in the air

Bombs are falling everywhere

It's heartbreak warfare

Once you want it to begin

No one really ever wins

In heartbreak warfare

If you want more love

Why don't you say so

If you want more love

Why don't you say so


-8 -8 7

Just say so

(Solo)

4 4 -3' -4 -3' 4 -3' 4 -3' 4 4

---

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How come the only way to know how high you get me

-3' -3' 4 4 -4 -4

Is to see how far I fall

4 4 -3' -4 -3' 4 -3' 4 -3' 4 4

God only knows how much I'd love you if you'd let me

-3' -3' 4 4 -4 -4

But I can't break free at all

4 4 6 -5 5 -5 5

It's heart, heartbreak

8 -8 8 -8 8 -8 8 -8 8

I don't care if we don't sleep at all tonight

-8 -8 -8 -8 7 7 -6

Let's just fix this whole thing now

8 -8 8 -8 8 -8 8 -8 8

I swear to God we're going to get it right

-8 7 -8 8 -8 7 -6

If you put your weapon down

Red wine and Ambien

You're talking shit again


It's heartbreak warfare

Good to know it's all a game

Disappointment has a name

It's heartbreak warfare

---

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# Little White Lies


By Walter Donaldson

Ella Fitzgerald

Key: G

-5 -4 -5 7 -8 8  
The moon was all a-glow  
-8 8 8 -8 -7 7 -5\*  
and hea-ven was in your eyes  
-9 -8 -9 -8 -9 6  
The night that you told me  
-9 -8 -9 -8 6  
those lit-tle white lies  
-5 -4 -5 7 -8 8  
The stars all seemed to know,  
-8 -8 8 8 -8 -7 7 -5\*  
that you did-n't mean all those sighs  
-9 -8 -9 -8 -9 6  
The night that you told me,  
-9 -8 -9 6 7  
those lit-tle white lies  
7 -6\* 7\* -6\* -6\* -6\* -6\* 7\*  
I try but there's no for-get-ting

---

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-6\* -6\* 7\* -6\* -6\*

when eve-ning ap-pears

7 -7 -8 -7 -7 -7 -7 -8

I sigh but there's no re-gret-ting

-7 -7 -8 -7 -7

in spite of my tears

-5 -4 -4 -5 7 -8 8

The Dev-il was in your heart,

-8 8 8 -8 -7 7 -5\*

but hea-ven was in your eyes

-9 -8 -9 -8 -9 6

The night that you told me

-9 -8 -9 6 7

those lit-tle white lies!

7 -6\* 7\* -6\* -6\* -6\* -6\* 7\*

I try but there's no for-get-ting

-6\* -6\* 7\* -6\* -6\*

when eve-ning ap-pears

7 -7 -8 -7 -7 -7 -7 -8

I sigh but there's no re-gret-ting

-7 -7 -8 -7 -7

in spite of my tears


-5 -4 -4 -5 7 -8 8

Who would-n't be-lieve those lips,

-8 8 8 -8 -7 7 -5\*

who ev-er could doubt those eyes?

---

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-9 -8 -9 -8 -9 6

The night that you told me

-9 -8 -9 6 7

those lit-tle white lies

---

## My Foolish Heart

By Ned Washington & Victor Young

Frank Sinatra

Key: Bb

-6 -6 -3\* -5 -6 7 -7 7

The night is like a love-ly tune,

7 7 5 -5\* 7 -7

Be-ware my fool-ish heart!

-7 -7 -5 -6 -7 -7\* 8 -7\*

How white the ev-er con-stant moon,

-7\* -7\* -5\* 7 -7\* 8

take care, my fool-ish heart!

-7\* 8 -9 -9 -9


There's a line be-tween

-9 -9 -9 -9 -9 -9

love and fas-cin-a-tion,

-9 8 -7\* 8 8 8 8 -9 8 -7\* 8

---

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That's hard to see on an ev-'ning such as this,

-7\* -7 -7\* -7\* -7\* -7\* 8 -7 7 -7\* -7\*

For they both give the ver-y same sen-sa-tion.

7 7\* -7 -7 -7 -7 7 -6 -7

When you're lost in the mag-ic of a kiss.

7 -6 -3\* -5 -6 7 -7 7

Your lips are much too close to mine,

7 7 5 -5\* 7 -7

Be-ware my fool-ish heart!

-7 -7 -5 -6 -7 -7\* 8 -7\*

But should our ea-ger lips com-bine,

-7\* -7\* -5\* 7 -9

then let the fire start.

8 -7\* -7\* -7\*-7\* -7 7 -7 -7\* -7\*

For this time it is-n't fas-ci-na-tion,

-7\*8 -9 -9 -9 -9 -9 8 -7\* -5

or a dream that will fade and fall a-part,

7 -7\* -5\* 7

It's love this time,

-7\* 8 -9 -7\* 8 -7\*

it's love, my fool-ish heart!

REPEAT

---

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# My Believing Heart

4 -4 5 4 3

My believing heart,

4 -4 5 -6 -4

holds a love so true.

-3 4 -4 -3 3

My believing heart,

-5 6 -6 6 5

it belongs to you.

4 -4 5 4 3

And through all the years

4 -4 5 6 -4

that are yet to be,

-3 4 -4 -3 3 -5 6 -6 -3 4

My believing heart wants you close to me.

4 -5 6 -6 -6 -6 -5 -6


If you would tell me black was white,

-6 6 -5 6 6

I would believe you.

-3 4 -4 5 5 -4 4 5

---

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No matter what you say or do

4 -4 4 -66-6 6

I'd never leave you.

4 -4 5 4 3 4 -4 5 -6 -4

All my love is yours, and forever too.

4 -4 5 4 3 -5 6 -6 -3 4

My believing heart will believe in you.

---

## One Song from Snow White

-8 -8 -7 -6 6 -7 -7

one song I have but one song

6 6 5-4 4 5

one song on-ly for you

7 7 -6 6 -5 -6-6


one heart ten-der-ly beating

6-5 5 -5 -5 -5 5 -4 -8

ever entreating constantly true

6 6 5 -4 4 5 7

---

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one love that has possessed me

6 6 5 -4 4 5

one love thrilling me through

7 7 5b 6 -6 -7-7

one song my heart keeps singing

-4 -6 -6 -66 -5 6

of one love only for you

---

## Gloomy Sunday

4 4 4 5 5 5 6 6 6 7 7 7

8 -8 7 8 -8 7 8 -8 7 6 6 6

7 -b7 -b6 7 -b7 -b6 7 -b7 -b6 6 6 6


6 -5 5 6 -5 5 6 -5 5 -4 -4 -4

4 4 4 5 5 5 6 6 6 7 7 7

8 -8 7 8 -8 7 8 -8 7 -8 -8 -8

Beware of this song:

---

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[http://en.wikipedia.org/wiki/Gloomy\\_Sunday](http://en.wikipedia.org/wiki/Gloomy_Sunday)

Sunday is Gloomy,  
My hours are slumberless,  
Dearest the shadows  
I live with are numberless  
Little white flowers will  
never awaken you  
Not where the black coach  
of sorrow has taken you  
Angels have no thought of  
ever returning you  
Would they be angry  
if I thought of joining you  
Gloomy Sunday!

Sunday is gloomy  
with shadows I spend it all  
My heart and I have  
decided to end it all  
Soon there'll be candles  
and prayers that are said,  
I know, but let them not weep,  
let them know  
that I'm glad to go

Death is no dream,  
for in death I'm caressing you

---

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With the last breath of my  
soul I'll be blessing you

Gloomy Sunday

Dreaming

I was only dreaming

I wake and I find you

asleep in the deep of

my heart dear

Darling I hope that my dream

never haunted you

My heart is telling you

how much I wanted you

Gloomy Sunday

Gloomy Sunday

---

## Straight Through My Heart

8 -8 7 7


Straight through my heart.

7 -8 -8 -8 -8

A single bullet got me.

8 -9 -9 8 8 -8

---

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I can't stop the bleed-ing.

8 -8 7 7

Straight through my heart.

7 -8 -8 -8 -8 8

She aimed and she shot me.

-9 -9 8 -9 8 -8

I just can't be-lieve it.

7 7 9 7 7

No I can't re-sist.

7 7 9 -7 -7

And I can't be hit.

-7 -7 9 -9 8 -8 -8 8

I just can't es-cape this lo-ve.

7 -8 8 8

Straight through my heart.

7 8 -8

Sol-dier down,

-7 -7

my heart.

-6 -7 7 -6

Sol-dier dow-n.

---

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# Stole My Heart (tremolo)

This is tabbed for a 24 hole Echo Celeste tremolo

Verse 1:

5 6 5

The light shines

5 6 -5 -5 5 -5 5 5 -3 4

It's getting hot on my shoulders

4 6 5

I don't mind,

6 -5 4 5 -5 6 5 -3 4

this time it doesn't matter

4 6 5

Cause your friends,

4 6 -5 4 5 -5 6 5 -3 4

They look good but you look better

6 7 -7 -7 -7

Don't you know all night

7 -7 -7 7 7 7 7 7

I've been waiting for a girl like you

6 6 -5 -5 -5 -5

To come around, round, round

Chorus:

-8 -8 -8 8 6 -6

Under the lights tonight

---

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8 -9 -8 8 -9 9 7 -7

Turned around, and you stole my heart

8 -9 -8 -7 -8 8 6 -6

Just one look, and I saw your face

-6 8 -8

Fell in love

8 -9 9 7 -7

Take a minute girl,

8 -9 -8 8 8

Steal my heart tonight

8 -9 -8 8

Just one look, yeah

-7 8 8 -9 -8 -8 8 8

I'm waiting for a girl like you

Verse 2:

I'm weaker

My worlds fall and

They hit the ground

All life come on here

Don't you fail me now

I start to say

I think I love you but I make no sound

Oh cause all all my life

I've been waiting for a girl like you

To come around


(Chorus)

---

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-7 -7 -7 -7 -8 -8  
There is no other place  
-8 -8 -8 -8 8 8  
That I would rather be  
9 -10 9 8 7 -7  
Right here with you tonight  
-7 -7 -7 -7 8 -8  
As we lay on the ground  
-8 -8 -8 -8 8 8 -7  
I put my arms around you  
-7 9 -10 9 -9 8 8  
And we can stay here tonight  
-7 -10 9 8 8 8 -9  
Theres so much I wanna say  
9 9 8 -9  
I wanna say  
-8 -8 -8 8 6 -6  
Under the lights tonight  
8 -9 -8 8 -9 9 7 -7  
Turned around, and you stole my heart  
8 -9 -8 -7 -8 8 6 -6  
Just one look, and I saw your face  
-6 8 -8  
Fell in love  
8 -9 9 7 -7  
Take a minute girl,  
8 -9 -8 8 8

---

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Steal my heart tonight  
-8 -8 -8 8 6 -6  
Under the lights tonight  
8 -9 -8 8 -9 9 7 -7  
Turned around, and you stole my heart  
8 -9 -8 -7 -8 8 6 -6  
Just one look, and I saw your face  
-6 8 -8  
Fell in love  
8 -9 9 7 -7  
Take a minute girl,  
8 -9 -8 8 8  
Steal my heart tonight  
8 -9 -8 8 -7  
Just one look, yeah  
-7 8 8 -9 -8 -8 8 8  
I'm waiting for a girl like you  
-7 8 8 -9 -8 -8 8 8  
I'm waiting for a girl like you

---

## Stole My Heart

Verse 1:

---

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4 5 4

The light shines

4 5 -4 -4 4 -4 5 4 -3" 3

It's getting hot on my shoulders

3 5 4

I don't mind,

5 -4 3 4 -4 5 4 -3" 3

this time it doesn't matter

3 5 4

Cause your friends,

3 5 -4 3 4 -4 5 4 -3" 3

They look good but you look better

5 6 -6 -6 -6

Don't you know all night

6 -6 -6 6 6 6 6 6

I've been waiting for a girl like you

5 5 -4 -4 -4 -4

To come around, round, round

Chorus:

-7 -7 -7 7 5 -5

Under the lights tonight

7 -8 -7 7 -8 8 6 -6


Turned around, and you stole my heart

7 -8 -7 -6 -7 7 5 -5

Just one look, and I saw your face

-5 7 -7

---

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Fell in love

7 -8 8 6 -6

Take a minute girl,

7 -8 -7 7 7

Steal my heart tonight

7 -8 -7 7

Just one look, yeah

-6 7 7 -8 -7 -7 7 7

I'm waiting for a girl like you

Verse 2:

I'm weaker

My worlds fall and

They hit the ground

All life come on here

Don't you fail me now

I start to say

I think I love you but I make no sound

Oh cause all all my life

I've been waiting for a girl like you

To come around

(Chorus)


-6 -6 -6 -6 -7 -7

There is no other place

-7 -7 -7 -7 7 7

That I would rather be

---

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8 -9 8 7 6 -6  
Right here with you tonight  
-6 -6 -6 -6 7 -7  
As we lay on the ground  
-7 -7 -7 -7 7 7 -6  
I put my arms around you  
-6 8 -9 8 -8 7 7  
And we can stay here tonight  
-6 -9 8 7 7 7 -8  
Theres so much I wanna say  
8 8 7 -8  
I wanna say  
-7 -7 -7 7 5 -5  
Under the lights tonight  
7 -8 -7 7 -8 8 6 -6  
Turned around, and you stole my heart  
7 -8 -7 -6 -7 7 5 -5  
Just one look, and I saw your face  
-5 7 -7  
Fell in love  
7 -8 8 6 -6  
Take a minute girl,  
7 -8 -7 7 7  
Steal my heart tonight  
-7 -7 -7 7 5 -5  
Under the lights tonight  
7 -8 -7 7 -8 8 6 -6

---

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Turned around, and you stole my heart

7 -8 -7 -6 -7 7 5 -5

Just one look, and I saw your face

-5 7 -7

Fell in love

7 -8 8 6 -6

Take a minute girl,

7 -8 -7 7 7

Steal my heart tonight

7 -8 -7 7 -6

Just one look, yeah

-6 7 7 -8 -7 -7 7 7

I'm waiting for a girl like you

-6 7 7 -8 -7 -7 7 7

I'm waiting for a girl like you


---

## The White Cliffs Of Dover (Diatonic)

1941 Wartime song featured and broadcast by Bebe Daniels also sung by

Vera Lynn, the forces sweetheart. Tabbed from key, Eb it is 4/4 time

---

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sig.

5 6 6 6 7 7 -7 6 -6 -7

//I'll/nev-er for-get the/peo-ple I met/

-6 -5 6 -6 -6

braving those an-gry/

6 5 -5 6 6 -7 -6 -7

skies; I re-/mem-ber well as the/

6 6 5 5 -4 -4 -6 6 -5

sha-dows fell, The/light of hope in their/

6 6 -5 6 6 -5 5 5

eyes and/Tho' I'm far a-way I/

-4 5 -5 -4 4 4 7~~~~~

still can hear them say, "Thumbs//up!"--/

~~ 4 4 4 -4 -4 -6 5 6

-For when the/dawn comes/up //There'll be//:

(Chorus)

7 7 -7 6 4 -6 -6 -6 6 5 4

Blue-birds/ov-er THE/WHITE CLIFFS OF/DOVER, to-/

-5 -5 5 -4 4 -4 5~~~~~

mor-row,/ just you wait and/see-/

---

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~~ 5 6 7 7 -7 6 4

– There'll be/love and/laughter and/

-6 -6 -6 6 5 4 -5 -5

peace ev-er/af-ter, to-/mor-row,/

5 -4 4 -4 4~~~~~ 4

When the world is/free.-/- The/

-6 -5 6 -6 -6 -6 -7

shepherd will tend his/sheep, the/

6 5 -5 6 6 5 4

val-ley will bloom a-/gain, and/

-6 -5 6 -6 -6 7 -6 -6 7 -7 7 -7 -6

Jimmy will go to/sleep in his/own lit-tle room a/

-4 5 6 7 7 7 6 4

gain. There'll be/Blue-birds ov-er THE/

-6 -6 -6 6 5 4 -5 -5

WHITE CLIFFS OF/DOVER, to-/mor-row,/


5 -4 4 -4 4~~~~~

just you wait and/see-/- (repeat chorus)

Additional verse same as first verse tabbing.

I may not be near, but/I have no fear,/

---

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His-t'ry will prove it/too, when the/  
tale is told 'twill be/as of old for/  
truth will al-ways win/through; but/  
be I far or near, that/  
slo-gan still I'll hear, "Thumbs// up!"—/—  
For when the/dawn comes/up:// There'll be//:

---

## Wonderful Life (Mi Oh My)

Melody (x2)

4 4 -4 5 -4 4, -5 -5 6 5 -4 4  
-5 -5 6 5 -4 4, -4 -4 5 6

4 4 -4 5, 5 6 -6 -6 6 5

Mi oh my, when the light hits your smile

-4 4 -6 -6 -6 6 5 -4 4 5 -4 -4 5 -4

There's a fire that ignites at the bottom of my heart

5 4 4 4 -4 5, 5 6 -6 -6 6 5

Ooh mi oh my, if we open our eyes


5 -4 4 7 7 6 7 7 7 -8 9 9 -8 8

I think we're both gonna find that it's a wonderful life

(Chorus)

4 4 -4 5, -4 4 -5 -5 6 5

---

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Mi oh my, it's a wonderful life  
-4 4 -5 -5 6 5 -4 4 -4 5 6  
It's a wonderful life with you by my side  
4 4 -4 5, -4 4 -5 -5 6 5  
Mi oh my, it's a wonderful life  
-4 4 -5 -5 6 5 -4 4 -4 5 6  
It's a wonderful life with you by my side  
4 4 -4 5, -4 4 -5 -5 6 5  
Mi oh my, it's a wonderful life  
-4 4 -5 -5 6 5 -4 4 -4 5 6  
It's a wonderful life with you by my side  
4 4 -4 5, -4 4 -5 -5 6 5  
Mi oh my, it's a wonderful life  
-4 4 -5 -5 6 5 -4 4 -4 5 6  
It's a wonderful life with you by my side

---

## White Houses (For katy & Lara)

7 7 4 6 6 4 4 4  
Crashed on the floor when I moved in  
4 7 4 7 4 7 6 4

---

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This lit-tle bun-ga-low with some

5 4 4

strange new friends

4 7 7 6 4 5 4 4

Stay up too late, and I'm too thin

4 7 4 7 6 4 6 5 5 4

We pro-mise each o-ther it's til the end

-4 4 5 -3b 5 -3b 4 -3b

Now we're spin-ning emp-ty bot-tles

4 -3b -3 -3 -3b

It's the five of us

-3b 5 -3b 5 4 4 -3 -3 -3b

With pret-ty eyed boys girls die to trust

-3b 4 4 3 -3 3

I can't re-sist the day


-3 3 5 5 3 -4 3

No, I can't re-sist the day

\* plays like verse 1

Jenny screams out and it's no pose

---

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'Cause when she dances she goes and goes  
Beer through the nose on an inside joke  
I'm so excited, I haven't spoken  
And she's so pretty, and she's so sure  
Maybe I'm more clever than a girl like her  
The summer's all in bloom  
The summer is ending soon

3 -4 3 4 -4 -3b -5 5 3 4 -3 -2b  
It's al-right and it's nice not to be so a-lone

4 -4 -3b 3 4 -4 4 -3b 3 4 -3b 3  
But I hold on to your se-crets in white hou-ses

7 4 7 4 6 4 6 5 4 5 4  
May-be I'm a lit-tle bit o-ver my head

4 7 7 6 6 4 5 4 4  
I come un-done at the things he said


4 7 7 6 4 6 4 5 4 4  
And he's so fun-ny in his bright red shirt

-4 4 7 7 6 6 4 5 4 4  
We were all in love and we all got hurt

4 5 -3b 5 -3b 4 4 -3b -3 -3b -3b  
I sneak in-to his car's crack-ed lea-ther seat

-3b 5 -3b 5 -3b 4 4 -3b -3 -3b -3b

---

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The smell of ga-so-line in the sum-mer heat

4 -3b 4 3 3 3 3

Boy, we're go-ing way too fast

3 5 5 3 -4 3

It's all too sweet to last

3 -4 3

It's al-right

4 -4 -3b -5 5 4 -3 -2b

And I put my-self in his hands

4 -4 -3b 3 4 -3 4 -3b 3 4 -3b 3

But I hold on to your sec-rets in white hou-ses

AS ABOVE

Love, or something ignites in my veins

And I pray it never fades in white houses

-3b 2 2 -1 -3b 3 -3b

My first time, hard to ex-plain

---

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-2b -4 4 -3b -3b -4 5 3 4 -2b

Rush of blood, and a lit-tle bit of pain

4 -3b 4 -4 -4

On a clou-dy day,

-3b -3b -4 5 3 4 -2b

it's more com-mon than you think

-2b 2 2 4 4

He's my first mis-take

May-be you were all fas-ter than me (spoken)

We gave each other up so easily (spoken)

These silly little wounds will never mend (spoken)

I feel so far from where I've been So I (spoken)

-2b 4 -4 -3b -5 5 3 -3 -2b

go, and I will not be back a-gain

-4 -3b -5 5 3 4 4 -3b 3 4 -3b 3

I'm gone as the day is fad-ing on white hou-ses


-2b 4 -4 -3b -5 5 3 4 -3 -2b

lie, put my in-ju-ries all in the dust

4 -4 -3b -5 5 3 4 4

In my heart is the five of us

---

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3 4 -3b 3

In white hou-ses

-2b -2b 4 -4 -3b -5 3 4 -2b

And you, may-be you'll re-mem-ber me

4 -4 -3b -5 3 4 4

What I gave is yours to keep

3 4 -3b 3

In white hou-ses

---

# Take Good Care Of My Heart

TAKE GOOD CARE OF MY HEART WHITNEY HOUSTON

KEY OF G

-5b 5 -5b 5 -5b -5

Time can pass so slow-ly


-5b 5 -5b -5b -5b -5 5

When you feel so all a-lone

-5b 5 -5b 5 -6b -5

Love can strike like light-ning

---

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-6 -6b -6b -6b -6b -6 -6b

When you find your heart a home

-5 -5 -5 -5 -5 -5 -5

I've seen it in the mov-ies

5 -5b -5 -5b 5 -4 5

Read a-bout it in a book

7 7 -6 -6b -5 -5b -5

I nev-er thought I'd feel it

5 -5b -5 5 -5 -6b -6b

But your touch was all it took

(CHORUS)

-6 -6b -5 -6b -6 -6

Take good care of my heart

-6 -6b -5 -6b -6 7

Take good care of my heart

7 -7 -7 -6 -6 -6b -6b -6


Ba-by you're the first to take it

7 -7 -7 -6 -6 -6b -5 -5 -6

You're the on-ly one who can break it

-6 -6 -6b -5 -6b -6 -6

---

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I love you more than I should

-5 -6b -6 -6b -5 -6b -6 7

But it keeps me feel-ing so good

-5 7 -7 -7 -6 -6 -6b -6b -6

I've wait-ed for your love for-ev-er

7 -7 -7 -6

You're the one to

-6 -6b -7 -6 -6b -6b

take good care of my heart

VERSE 2 same as 1

Come and make your magic

Till you have me hypnotized

If we get any closer

I'll be drowning in your eyes

You're the one I needed most

When my love was on that line


Oh I'm so glad you gave me yours

When I gave you mine

(CHORUS TO END)

ENJOY!!!

---

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---

# A Little White Gardenia

-5 -5\* -6 7 -6 -5\* -5 -2 -3\* -3\*

For I bring a lit-tle white gar-de-nia

4 -5 -5\* -6 -5\* -5 5 -6 -2

As re-fresh-ing as a day in May

-5\* -6 7 -7 7 -6 -5\*

You may wear it if you care

3 4 4 -3 -2

Or toss it a-way

-5 -5\* -6 7 -6 -5\* -5 -2 -3\* -3\*

If you look in-to this white gar-de-nia

4 -5 -5\* -6 -5\* -5 5 -6 -2

There's a mes-sage there I dare not say

-5\* -6 7 -7

That I'll let this

7 -6 -5\* 3 4 4 -3 -6

Lit-tle white gar-de-nia con-vey

-77-5\*675\*-5-66


-5 -6 -6 6 6 6 6 -3 -3 -5 -5

Who knows, to-mor-row we may be to-geth-er

-5 -7 -7 -7 7

Or so far a-part

---

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-5 -6 6 6 6 6 -3

Take this to-ken of my love

-5 -5 -5 -5 7 7 -5 -5 -5 -5\*

Cher-ish it and keep it close to your heart

-5 -5\* -6 7 -6 -5\* -5 -2 -3\* -3\*

If our paths should ev-er cross a-gain, dear

4 -5 -5\* -6 -5\*-5 5 -6 -2

Ac-ci-dent-'ly or by fate's de-sign

-5\* -6 7 -7 7 -6 -5\* 3 4 4

If you wear a lit-tle white gar-de-nia

-5\* 7 -7 -3 -3\*

I'll know you are mine

---

## Achy Breaky Heart

8 8 8 -8 7 7 8 7 8 8 7 6

You can tell the world you nev-er was my gi-rl


8 7 8 8 8 7 -8 -8

You can burn my clothes when I'm gone

-8 -8 -7 -8 -8 -7 -6 6 -8 -8 -8 -8 -7

Or you can tell your fri-ends just what a fool I've been

---

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-8 -8 7 -8 7 8 8 -8 7 7 8

and laugh and joke a-bout me on the ph-one.

8 8 8 -8 7 6 8 7 8 8 7 -6 6

You can tell my arms go ba-ck to the f-a-r-m

8 7 8 8 8 6 7 -8 -8

You can tell my feet to hit the floor

-8 -8 -7 -8 -8 -7 6 -8 -8 -8 -8 -7

Or you can tell my lips to tell my fin-ger-tips

-8 -8 7 -8 7 8 8 -8 7 7 8

They won't be reach-ing out for you no mo-re.

8 8 -8 7 6 8 7 8 8 7 6

Don't tell my heart, my ach-y break-y he-art

6 8 8 7 6 7 -8 -8

I just don't think he'd un-der-stand.

-8 -8 -8 -8 -8 -7 -8 -8-7 -8 8 -7 6

And If you tell my heart, my ach-y break-y he-art,


-8 -8 -8 7 8 8 8 7 7

he might bl-ow up and kill this man

8 8 8 -8 7 6 8 7 8 8 7 6

Ooh Don't tell my heart, my ach-y break-y he-art

---

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6 8 8 7 6 7 -8 -8

I just don't think he'd un-der-stand.

-8 -8 -8 -8 -8 -7 -8 -8-7 -8 8 -7 6

And If you tell my heart, my ach-y break-y he-art,

-8 -8 -8 7 8 8 8 7 7

he might bl-ow up and kill this man

---

## Achy Breaky Heart low tabs

You can tell the world you never was my girl

5 5 5 -4 4 3 55 5 -4 4

You can burn my clothes when I'm gone

5 5 5 5 53 4 -4 -4

Or you can tell your friends

-4 -4 -4 -4 4 -3

just what a fool I've been

4 -4-4 -4 4 -3

and laugh and joke about me on the phone.

4 -4 -4 -4 -45 5 5 -4 4

---

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You can tell my arms to go back to the farm

5 5 5 -4 4 3 5 5 5 -4 4

You can tell my feet to hit the floor

5 5 5 5 5 3 4 -4 -4

Or you can tell my lips to tell my fingertips

-4 -4 -4 -4 4 -3 4 -4 -4 -4 4-3

They won't be reaching out for you no more.

4 -4 -4 -4-4 5 5 5 -4 4

Don't tell my heart, my achy breaky heart

5 5 -4 4 3 55 5-4 4

I just don't think he'd understand.

4 5 5 5 3 4-4-4

And If you tell my heart, my achy breaky heart,

-4 -4 -4 -4 4 -3 4 -4-4 -44 -3

he might blow up and kill this man

4 -4 -4 5 5 5 -4 4


Ooh Don't tell my heart, my achy breaky heart

3 5 5 -4 4 3 55 5-4 4

I just don't think he'd understand.

4 5 5 5 3 4-4-4

---

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And If you tell my heart, my achy breaky heart,

-4 -4 -4 -4 4 -3 4 -4-4 -44 -3

he might blow up and kill this man

4 -4 -4 5 5 5 -4 4

---

## Buy a Heart

My anaconda don't, my anaconda don't

My anaconda don't want none unless you got buns, hun

Boy toy named Troy used to live in Detroit

Big dope dealer money, he was gettin' some coins

Was in shootouts with the law, but he live in a palace

Bought me Alexander McQueen, he was keeping me stylish

Now that's real, real, real

Gun in my purse, bitch, I came dressed to kill

Who wanna go first? I had them pushing daffodils

I'm high as hell, I only took a half a pill

I'm on some dumb shit, by the way, what he say?


He can tell I ain't missing no meals

Come through and f\*ck him in my automobile

Let him eat it with his grills and he tellin' me to chill

And he telling me it's real, that he love my sex appeal

---

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Say he don't like 'em boney, he want something he can grab  
So I pulled up in the Jag, and I hit him with the jab like  
Dun-d-d-dun-dun-d-d-dun-dun

My anaconda don't, my anaconda don't  
My anaconda don't want none unless you got buns, hun

Oh my gosh, look at her butt  
Oh my gosh, look at her butt  
Oh my gosh, look at her butt  
(Look at her butt)  
Look at, look at, look at  
Look, at her butt

This dude named Michael used to ride motorcycles  
Dick bigger than a tower, I ain't talking about Eiffel's  
Real country-ass nig\*a, let me play with his rifle  
Pussy put his a\*s to sleep, now he calling me NyQuil  
Now that bang, bang, bang  
I let him hit it cause he slang cocaine  
He toss my salad like his name Romaine  
And when we done, I make him buy me Balmain  
I'm on some dumb shit, by the way, what he say?  
He can tell I ain't missing no meals  
Come through and f\*ck him in my automobile  
Let him eat it with his grills, and he telling me to chill  
And he telling me it's real, that he love my sex appeal  
He say he don't like 'em boney, he want something he can grab

---

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So I pulled up in the Jag, Mayweather with the jab like  
Dun-d-d-dun-dun-d-d-dun-dun

My anaconda don't, my anaconda don't  
My anaconda don't want none unless you got buns, hun


Oh my gosh, look at her butt  
Oh my gosh, look at her butt  
Oh my gosh, look at her butt  
(Look at her butt)  
Look at, look at, look at  
Look, at her butt

Little in the middle but she got much back  
Little in the middle but she got much back  
Little in the middle but she got much back  
(Oh my God, look at her butt)

My anaconda don't, my anaconda don't  
My anaconda don't want none unless you got buns, hun  
My anaconda don't, my anaconda don't  
Don't want none unless you got buns, hun

Oh my gosh, look at her butt  
Oh my gosh, look at her butt  
Oh my gosh, look at her butt  
(Look at her butt)  
Look at, look at, look at  
Look, at her butt

---

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Yeah, he love this fat a\*s, hahaha!  
Yeah! This one is for my bitches with a fat a\*s in the f\*cking club  
I said, where my fat a\*s big bitches in the club?  
Fuck the skinny bitches! Fuck the skinny bitches in the club!  
I wanna see all the big fat a\*s bitches in the muthaf\*ckin' club  
Fuck you if you skinny bitches, what?! Kyuh  
Haha, haha  
I got a big fat a\*s (ass, a\*s, a\*s)  
Come on!


---

## Heart by Heart

You wanna play, you wanna stay, you wanna have it all  
You started messing with my head until I hit a wall  
Maybe I should've known, maybe I should've known  
That you would walk, you would walk out the door, hey!

Said we were done, and met someone and rubbed it in my face  
Cut to the part she broke your heart, and then she ran away  
I guess you should've known, I guess you should've known  
That I would talk, I would talk

---

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But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care

I can't believe I ever stayed up writing songs about you  
You don't deserve to know the way I used to think about you  
Oh no, not anymore, oh no, not anymore  
You had your shot, had your shot, but you let go

Now if we meet out on the street I won't be running scared  
I'll walk right up to you and put one finger in the air  
And make you understand, and make you understand  
You had your chance, had your chance

But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care

---

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Oh oh oh! I really don't care

[Cher Lloyd]

Yeah, listen up

Hey, hey never look back

Dumbstruck boy, ego intact

Look boy, why you so mad

Second guessin', but shoulda hit that

Hey Demi you picked the wrong lover

Shoulda picked that one, he's cuter than the other

I just wanna laugh, cause you tryna be a hipster

Kick him to the curb, take a polaroid picture

But even if the stars and moon collide

I never want you back into my life

You can take your words and all your lies

Oh oh oh! I really don't care

Even if the stars and moon collide

I never want you back into my life

You can take your words and all your lies

Oh oh oh! I really don't care

Oh oh oh! I really don't care

---

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# Fix a Heart

You wanna play, you wanna stay, you wanna have it all  
You started messing with my head until I hit a wall  
Maybe I should've known, maybe I should've known  
That you would walk, you would walk out the door, hey!


Said we were done, and met someone and rubbed it in my face  
Cut to the part she broke your heart, and then she ran away  
I guess you should've known, I guess you should've known  
That I would talk, I would talk

But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care

I can't believe I ever stayed up writing songs about you  
You don't deserve to know the way I used to think about you  
Oh no, not anymore, oh no, not anymore  
You had your shot, had your shot, but you let go

Now if we meet out on the street I won't be running scared

---

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I'll walk right up to you and put one finger in the air  
And make you understand, and make you understand  
You had your chance, had your chance

But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care

[Cher Lloyd]  
Yeah, listen up  
Hey, hey never look back  
Dumbstruck boy, ego intact  
Look boy, why you so mad  
Second guessin', but shoulda hit that  
Hey Demi you picked the wrong lover  
Shoulda picked that one, he's cuter than the other  
I just wanna laugh, cause you tryna be a hipster  
Kick him to the curb, take a polaroid picture

But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies

---

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Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care

---


## Give Your Heart a Break

You wanna play, you wanna stay, you wanna have it all  
You started messing with my head until I hit a wall  
Maybe I should've known, maybe I should've known  
That you would walk, you would walk out the door, hey!

Said we were done, and met someone and rubbed it in my face  
Cut to the part she broke your heart, and then she ran away  
I guess you should've known, I guess you should've known  
That I would talk, I would talk

But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies

---

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Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care

I can't believe I ever stayed up writing songs about you  
You don't deserve to know the way I used to think about you  
Oh no, not anymore, oh no, not anymore  
You had your shot, had your shot, but you let go

Now if we meet out on the street I won't be running scared  
I'll walk right up to you and put one finger in the air  
And make you understand, and make you understand  
You had your chance, had your chance


But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care

[Cher Lloyd]

Yeah, listen up  
Hey, hey never look back  
Dumbstruck boy, ego intact  
Look boy, why you so mad  
Second guessin', but shoulda hit that  
Hey Demi you picked the wrong lover  
Shoulda picked that one, he's cuter than the other  
I just wanna laugh, cause you tryna be a hipster  
Kick him to the curb, take a polaroid picture

But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care

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# Heart Attack

You wanna play, you wanna stay, you wanna have it all  
You started messing with my head until I hit a wall  
Maybe I should've known, maybe I should've known  
That you would walk, you would walk out the door, hey!


Said we were done, and met someone and rubbed it in my face  
Cut to the part she broke your heart, and then she ran away  
I guess you should've known, I guess you should've known  
That I would talk, I would talk

But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care

I can't believe I ever stayed up writing songs about you  
You don't deserve to know the way I used to think about you  
Oh no, not anymore, oh no, not anymore  
You had your shot, had your shot, but you let go

Now if we meet out on the street I won't be running scared

---

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I'll walk right up to you and put one finger in the air  
And make you understand, and make you understand  
You had your chance, had your chance

But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care

[Cher Lloyd]  
Yeah, listen up  
Hey, hey never look back  
Dumbstruck boy, ego intact  
Look boy, why you so mad  
Second guessin', but shoulda hit that  
Hey Demi you picked the wrong lover  
Shoulda picked that one, he's cuter than the other  
I just wanna laugh, cause you tryna be a hipster  
Kick him to the curb, take a polaroid picture

But even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies

---

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Oh oh oh! I really don't care  
Even if the stars and moon collide  
I never want you back into my life  
You can take your words and all your lies  
Oh oh oh! I really don't care  
Oh oh oh! I really don't care


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## Susan Salidor

Susan Salidor is an award-winning children's music composer and performer with the heart of a teacher. She is the author, along with illustrator Nataalka Soiko, of two picture books for young children, *I've Got Peace In My Fingers* and *One Little Act of Kindness* (Sideline Ink Publishing), based on two of her most widely-known original songs.

Susan has written over 150 songs for children. Her original music is influenced by her professional experience in musical theatre, cabaret folk and in her work as a preschool music specialist. Her recording ***Come and Make a Circle 3: Even More Terrific Tunes for Children and Those Who Love Them***, is the third in the ***Circle*** series. All three ***Circle*** albums have

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received Parents' Choice awards, and they are among the most popular of Susan's eight recordings for children.

Susan has also been honored as a songwriter with several ASCAP Popular Awards for Songwriting. In addition, the song "Color Me Singing," is featured in a primary school textbook Making Music (Scott Foresman/Silver Burdett). Susan's recordings are recommended in The Best of Everything for Your Baby (Krantz/Exley, Prentice Hall), and her song, "Ruby B.," appears in the first edition of civil rights icon Ruby Bridges' autobiography Through My Eyes (Scholastic Press). She has also published The Susan Salidor Songbook, a songbook and CD set of original music from her first four recordings. For five years Susan co-hosted "Kids Play Radio," a weekly broadcast on Chicago's WLUW 88.7 FM. Her songs have been heard on in-flight kids' programming on UNITED Airlines, XM Radio, Spotify, Sirius Satellite Radio and are available wherever music is streamed and downloaded.

Susan's concert venues include schools, libraries, colleges, theatres, children's museums, music festivals and bookstores throughout the country. On the educational front, she teaches preschool music in and around Chicago each weekday throughout the school year, and her music workshops (*Sure-Fire Hits for Preschool Teachers*, *Sure-Fire Hits 2: Just the Songs*, and *Come and Make a Circle*) have received rave reviews at professional teaching conferences nationwide. She has presented multiple times for the NAEYC conference, which draws 25,000 early


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childhood educators annually. Susan has served as an “Artist in Residence” for the Rockford Public Schools’ Early Childhood Program, Waukegan Public Schools and Mary Meyer School (Chicago), teaching music classes and training teachers. Susan and husband Jay Rehak created a children’s show, *Noah’s Ark: The Musical*, which has been produced in both Chicago and Michigan. All of Susan’s recordings are available on Spotify, Apple iTunes, Amazon.com and CDBaby.com. Susan and Jay have created dozens of YouTube videos to her songs, but they are most delighted by the hundreds of original videos recorded by fans of Susan’s music found on the internet. Her song, “I’ve Got Peace in My Fingers,” is included in the songbook *Rise Again!* compiled by Peter Blood and Annie Patterson (a follow up songbook to *Rise Up Singing!*). The song is sung in elementary schools throughout Spain to help celebrate its Day of Non-Violence and Peace each year on January 30th, and it can be heard in school celebrations throughout Canada for its Remembrance Day each November.

Susan continues to teach and perform online and in-person, as COVID protocols allow, and she is working on her third picture book for children plus a brand new album of songs written during the last decade.

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# Westlife

Westlife is an Irish pop vocal group formed in Dublin, Ireland in 1998. The group currently consists of members Shane Filan, Mark Feehily, Kian Egan, and Nicky Byrne. Brian McFadden was a member, until he left in 2004. The group temporarily disbanded in 2012 after 14 years of success and later reunited in 2018.

The group has released twelve studio albums: four as a five-piece and eight as a four-piece. They rose to fame with their debut international self-titled studio album, *Westlife* (1999). It was followed by *Coast to Coast* (2000), *World of Our Own* (2001), *Unbreakable – The Greatest Hits Vol. 1* (2002), and *Turnaround* (2003), which continued the group's success worldwide. The group released their cover albums *Allow Us to Be Frank* (2004) and *The Love Album* (2006) and the studio albums *Face to Face* (2005) and *Back Home* (2007). After a hiatus of studio recording for almost one year in 2008, they released the studio albums *Where We Are* (2009), and *Gravity* (2010), and the compilation album *Greatest Hits* (2011). After eight years, the quartet group released their eleventh studio album, *Spectrum*, in 2019, followed by their twelfth studio album, *Wild Dreams*, in 2021.

Westlife is the act with the most Number 1 debuts on the UK Singles Chart, with all 14 of their chart-toppers landing there in their first week.[1] They have the most singles

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certifications for a pop band on the UK number one singles artists chart since The Beatles. According to the British Phonographic Industry (BPI), Westlife has been certified for 13.2 million albums, 1.3 million video albums, and 10.6 million singles, with a total of more than 25 million combined sales in the UK.[2][3] They are also currently ranked 19th with the most number-one albums of all time and sixth-highest band in the list.[4] The group has accumulated 14 number-one singles as a lead artist as well as having eight number-one albums in the United Kingdom, making them Ireland's and non-British act's (since Elvis Presley) most prolific chart-toppers. In 2012, the Official Charts Company listed Westlife 34th among the biggest-selling singles artist, 16th amongst the biggest selling groups, and 14th with most top ten hits—all the highest for a boy band and a pop group in British music history.[5] They are also the biggest selling album group of the 2000s, and three of their studio albums were part of the 50 fastest-selling albums of all time in the UK.[6]


The group has the most consecutive number-one studio albums in a decade in the UK and Ireland for a band, since the Beatles, and for a pop band and act since ABBA. Also in Ireland, they have 11 number-one albums with a total of 13 top two albums, 16 number-one singles, as well as 34 top-fifty singles. They have sold over 55 million records.[7] and are holders of the following Guinness World Records: first to achieve seven consecutive number-one singles in the UK; most public

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appearances in 36 hours by a pop group; most singles to debut at number one on the UK chart; and top-selling album group in the United Kingdom in the 21st century.[8][9][10] Westlife is one of the most successful music groups of all time, among the highest-profile acts in 2000s popular culture in most territories worldwide, and one of the few boy bands to have continued success after their commercial peak. On the best-selling boy bands of all time list, they are currently tenth worldwide along with the biggest-selling boy band from Ireland in history globally. They have received numerous accolades including one World Music Award, two Brit Awards, four MTV Awards, and four Record of the Year Awards. As a live act, Westlife has sold 5.5 million concert tickets worldwide from their fourteen concert tours so far. They hold the record for the most shows played at The SSE Arena, Belfast and SSE Arena, Wembley; this makes them the biggest arena act of all-time in the United Kingdom. They sold out Croke Park Stadium in their home country in a record-breaking five minutes.[11] Their fourteenth, and latest concert tour is called The Wild Dreams Tour.

## History


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## Origin: Byrne, Egan, Feehily, Filan and McFadden's beginnings

Kian Egan, Mark Feehily and Shane Filan, all schoolmates in Summerhill College in Sligo, Ireland, participated in a school production of Grease with fellow Sligo men Derrick Lacey, Graham Keighron, and Michael Garrett. They considered it as the start of Westlife. The sextet formed a pop vocal group called Six as One in 1997, which they later renamed IOYOU. Before this, Egan was part of a punk-rock bands called Skrod, and Pyromania. The group, managed by choreographer Mary McDonagh and two other informal managers, released a single titled "Together Girl Forever" under Sound Records which was written by Feehily and Filan with fellow Irish Those Nervous Animals and The Strong are Lonely band members Padraig Meehan and Daragh Connolly. Another song "Everlasting Love" included in the single was written by Feehily, Keighron, Meehan, and Connolly. There is also an unreleased song called "Good Thing".[13] McDonagh first encountered Egan as a six-year-old student at her weekly dance classes, and came to know Filan and Feehily in their early teens as they starred in shows such as Oliver! and Godspell for Sligo Fun Company.

Louis Walsh, the manager of fellow Irish boy band Boyzone, came to know the group after Filan's mother Mae contacted him, but the group failed to secure a BMG record deal with Simon Cowell. Cowell told Walsh: "You are going to have to fire at least three of them. They have great voices, but they are the

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ugliest band I have ever seen in my life.”[14] Lacey, Keighron, and Garrett were told they would not be part of the new group, and auditions were held in Dublin where Nicky Byrne and Brian McFadden were recruited. McFadden was part of an R&B group called Cartel before this.

The new group, formed on 3 July 1998, was originally named Westside, but as another band was already using that name, the group was renamed Westlife. It was revealed that Walsh was already calling them Westlife before the Westside name came along.[15] In Westlife – Our Story, Byrne revealed that, unlike the others in the group, he was keen to change the name to West High. McFadden also changed the spelling of his name to Bryan to facilitate signing autographs. They managed to secure a major record deal the second time around under BMG with all other record labels competed. They signed a four million pound record deal with RCA Records. Westlife’s first big break came in 1998 when they opened for Boyzone and Backstreet Boys’ concerts in Dublin. Boyzone singer Ronan Keating was brought in to co-manage the group with Walsh. Later, they won a special Smash Hits Roadshow award at that year’s Smash Hits Poll Winners Party. Their first live television performance as a group in Ireland and worldwide was on the Irish TV series and the world’s second longest-running late-night talk show, The Late Late Show that had its broadcast on 13 November 1998. They performed “Flying Without Wings”. [16] The band then released an EP titled Swear It Again

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afterwards. Both recorded songs under Westside were produced by Steve Mac and written by Mac and Wayne Hector. Cowell chose the debut extended play and single with the guidance of his father, Eric Cowell, who stated then, "I think they will be big".

## **International breakthrough, Debut album, *Coast to Coast*, *World of Our Own* and super stardom (1999–2002)**

In April 1999, the group released their first single, "Swear It Again" which immediately topped the charts in Ireland and in the UK for two weeks. It became the biggest-selling single in a week one by a debut artist.[17][18] On the week of its release and its chart achievement announcement, Cowell's father Eric died. Their second single, "If I Let You Go" was released in August 1999, which established them as the first boy band to hit the No. 1 with its first two singles.[19] They also performed for billions in 1999 at the Miss World telecast with this song. The third single was the highly acclaimed "Flying Without Wings" (their first 'Record of the Year' and their third No. 1 single), released in October the same year, also followed suit. It made them the only the second Irish act and fourth act to debut at No. 1 with their first three singles, B\*Witched, Robson and Jerome, and Spice Girls being the other three. "Flying Without Wings" was also included on the soundtrack of the Warner Brothers film, *Pokémon: The Movie*


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2000. Their first album, simply titled *Westlife*, was released in November 1999 and went to No. 2 in the UK and their first No. 1 in Ireland. The album was the biggest chart dropper on the top 40 in UK music history when, in its 58th week on the charts it leapt from No. 79 to No. 3 before falling to No. 37 the following week.[20] Despite the history, the album successfully managed to peak at No. 1 in Scotland in the year 2001 after premiering at No. 6 at the Scottish Albums Chart in 1999.[21]

In December 1999, a fourth and a double-side single was released, "I Have A Dream"/"Seasons in the Sun". It knocked Cliff Richard's "The Millennium Prayer" off the top spot and earned them the 1999 UK Christmas number-one single. It is also their fourth No. 1 single.[22][23] It was the first official No. 1 single music act in the 2000s of UK Singles Chart and also the last official No. 1 single music act in the 1990s decade of UK Singles Chart. They are one of only five acts to achieve four number ones in the UK Singles Chart in one calendar year, the others being Elvis Presley, The Shadows, The Beatles and Spice Girls.[24] The fifth and last single from the album, "Fool Again", also peaked at No. 1.[25] With this, they broke records of being the only male band to have every singles released from an album to reach No. 1 in the UK and the only male group with most original songs in an album that went straight to No. 1 in the UK with multiple and/or with four original singles. Afterwards, Westlife signed


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to Arista Records for the North American territory after auditioning for the label's founder, Clive Davis.[26] Then the group had a promotional tour in the United States for their "Swear It Again" single and peaked at No. 20 in the Billboard Hot 100.[27] An Asian tour followed in support of their debut album before releasing a second album. On 1 July 2000, they were honored as Freeman of the Borough of Sligo.[28]

Coast to Coast, their second album, was released a year later and was their first No. 1 UK album, beating the Spice Girls' Forever album by a large margin, the said chart battle was widely reported by British media. It became the country's 4th biggest selling album of 2000.[29][30] This is their second No. 1 album in Ireland. The album was preceded by a duet with Mariah Carey singing "Against All Odds (Take a Look at Me Now)" and the original song "My Love" (their second Record of the Year award). Both singles reached No. 1 on the UK charts, their sixth and seventh number ones respectively.[31][32] With this, Westlife broke an unexpected record of the most consecutive No. 1 singles in the UK, having their first seven consecutive singles debut at the top by a debuting act and group, and by an act, a group, a male group, a pop act and a pop group in UK and became the fastest number one music act beating Elvis Presley's previous record of three years versus 23 months of Westlife getting each its first No. 1 singles and second music act to have the longest string of number ones in UK history.[33] However, in December 2000, their eighth and an

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Ireland and UK exclusive single “What Makes a Man”, only debuted at No. 2.[34] The single “My Love” was controversially used by Central Intelligence Agency as part of a torture program in Afghanistan. According to the American Civil Liberties Union, “the music pounded constantly as part of a scheme to assault prisoners’ senses”. [35] They survived the 2000 Mexico City major earthquake and lightning during this time.[36] As the 2000 had ended, Westlife achieved four number one singles in a year for two straight years (1999, 2000) since Elvis Presley (1961, 1962).

Outside the UK and Ireland, they gained chart success with “I Lay My Love on You” and “When You’re Looking Like That”. This time as well, they were included in the top ten earners list of all acts in UK and Ireland and sold over 2.5 million units in Asia Pacific region.[37][38] Also in this year, they launched their first world tour, “Where Dreams Come True Tour”. [18] A recording of a concert from the tour live from Dublin was released on 19 November 2001. Also in the same month and year, Westlife released their third album *World of Our Own*, their second No. 1 album in the UK and their third No. 1 album in Ireland.

“Uptown Girl” (their first single to be on the List of million-selling singles in the United Kingdom), “Queen of My Heart” and “World of Our Own” were released as singles, all of which peaked at No. 1 in the UK. Those singles are also their eighth, ninth, and tenth number ones respectively.[39][40][41]

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With their tenth No. 1, they made history by being the shortest music act or band to have ten or double-figures number ones in the UK Singles Chart (2 years and 10 months or 149 weeks) – more than 3 months quicker than The Beatles (165 weeks). “Bop Bop Baby” was also released as a single, but it peaked at No. 5 in the UK. In 2002, Westlife went on their second world tour, the World of Our Own Tour (In The Round). Overall in 2002, IRMA awarded the band plaque about their 1 million units sold in Ireland and ranked seventh as Irish’s millionaires under age 30 with 18 million euros for all of the five members.[42] For every performance each band member will get 228,000 euros, which means the 68 dates raked in 1.55 million euros for them by June 2002. The cash rolled in from sales of their merchandise, while a recent advertising deal with Adidas was worth 488,000 euros to each of them with a total of 3.33 million euros each at the end of the said tour.

## ***Unbreakable, Turnaround, and departure of McFadden (2002–2004)***

The group sold more than 12 million records in a span of three years during this time.[44] They released their eleventh UK No. 1 single, “Unbreakable” in 2002.[45] Amidst rumours of a split, Westlife released their first greatest hits album in November that same year titled Unbreakable – The Greatest Hits Vol. 1, which zoomed all the way to No. 1 in the UK and Ireland. Their third No. 1 in the UK and the fourth one in


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Ireland. Also during that time, Westlife bagged another Guinness World Record for most public appearances by a pop group in a 36-hour period. The band made stop-offs in five different cities (Dublin, Belfast, Edinburgh, London and Manchester) to promote their then-new album. The release was followed by the double A-side single "Tonight"/"Miss You Nights", which debuted at No. 3 in the UK and No. 1 in Ireland.[46] At this time, Because Films Inspire made a TV documentary titled "Wild Westlife", directed by Iain MacDonald and starred the group, featuring their daily life as musicians and their tour experiences. It was aired on BBC Choice.[47] In 2003, Westlife went on their third world tour, The Greatest Hits Tour and was invited to play at the annual Edinburgh Military Tattoo, shrugging off rumours of a split which is what most of the pop bands do after a Greatest Hits album and tour.[48] A recording of a concert from the tour, live from Manchester, was released in November 2003.

Back in September 2003, Westlife released "Hey Whatever", which peaked at No. 4 in the UK.[49] Their fourth studio album, Turnaround, was then released in November, earning the group another UK No. 1 album, the fourth one. The album is also their fifth No. 1 in Ireland. "Mandy", was released a week before the album release. The band's twelfth No. 1 single. Their version won them their third Record of the Year award, in under five years.[50] Their version of "Mandy" is also considered the single with the longest leap to the top

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(from No. 200 to No. 1) in UK music history.[51] “Obvious” was released as the final single from the album, charting at No. 3.

On 9 March 2004, just three weeks prior to embarking on their fourth world tour, McFadden left the group to spend more time with his family and six months later to release solo music projects.[52] On that day, a press conference was held where all the group’s members were present, each giving emotional individual speeches. McFadden’s final public performance as part of Westlife was at Newcastle upon Tyne’s Powerhouse nightclub on 27 February 2004.[53][54] McFadden attended the first day of the band’s tour date as an audience. The last time the five had reunited in public was when McFadden acted in an Irish reality television show Anonymous where he disguised as a fan in an album signing event of the group in November 2005 and had a broadcast in January 2006. He subsequently began a solo career, and reverted the spelling of his first name back to its original ‘Brian’. McFadden later released more albums and singles, but only with moderate success.

Less than a month after McFadden’s departure, the group kicked off their “Turnaround Tour”. [55] A live version of “Flying Without Wings” from the said tour was released as an official UK download, earning them the first official UK Downloads No. 1.[56] A recording of a concert from the Turnaround Tour, live from Stockholm, Sweden, was released in November 2003.

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## ***Face to Face, Back Home, and cover albums (2004–2008)***

In September 2004, they performed on the World Music Awards, where they were recognised as the Best Irish Act of that year. They then released a Rat Pack-inspired album and fifth album ...Allow Us to Be Frank, which peaked at No. 3. No singles from this album were released in the UK but “Ain’t That a Kick in the Head?”, accompanied with a music video, was released as a digital download in the UK and peaked at No. 4 and as a physical single in other European countries. “Smile” and “Fly Me to the Moon”, both with music videos as well, were released as digital downloads only.

Prior to the release of the ...Allow Us to Be Frank album, Westlife scouted for “the perfect fan” to help promote their album.[57] After X Factor-style auditions, they found Joanne Hindley, who recorded “The Way You Look Tonight” with the group.[18] To mark this special collaboration, a special programme was televised, showing auditions and live performances, called She’s The One, presented by Kate Thornton.[58] It also featured a live performance by their fathers with their version of “That’s Life”. Westlife continued to tour Europe as part of their “The Number Ones Tour” which started in early 2005. The tour ranked at number 84 worldwide with top concert tour ticket sales with 191,361.[59] A recording of a concert from the tour, live from

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Sheffield, was released in November 2005.

By 2004, they sold over 30 million albums already, the biggest live act in UK, and making around £4m each as reported in 2005.[60] In October 2005, Westlife returned with their comeback single, "You Raise Me Up", which was taken from their sixth album Face to Face, their thirteenth No. 1. On 5 November 2005, both the album and the single were at No. 1 in the UK, at the same time, during the second week of the single. It was the first time that Westlife had held both the top album and the top single position in the same week and the first Irish music act to have such feat.[61][62] This is their fifth No. 1 in the UK and sixth one in Ireland. "You Raise Me Up" was awarded as their fourth Record of the Year in the UK, for 2005. In December of that year, the group released "When You Tell Me That You Love Me", a duet with Diana Ross, as the second single, and it debuted at its peak position of No. 2.[63] This single marked its fourteenth year since the original Diana Ross version was released and peaked at No. 2, the same chart position in the UK Singles Chart in 1991. Westlife then released a third single, "Amazing", which debuted at No. 4.[64] After that, Westlife embarked on the "Face to Face Tour", travelling extensively to the UK, Ireland, Australia and Asia. This tour marked the first time that Westlife travelled to mainland China for a concert.[65][66] The tour ranked the band sixth for the year with a number of performances with 32 shows and recorded

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238,718 paid-for attendances.[55] A recording of a concert from the tour, live from Wembley Arena, was released in November 2006. The band was mentioned as part of the names of male groups that peaked in the United Kingdom album sales in 2005 with 45 percent of the market.[67] By this time, they already sold over 36 million records worldwide.

In late 2006, Westlife signed a brand new five-album deal with Sony BMG Music Entertainment. Their seventh album, *The Love Album* was a compilation concept album which consisted of popular love-song covers. The album outsold other compilation albums by Oasis, The Beatles, and U2 in its first week of release and went straight to No. 1 in both UK and Ireland. It was the top selling album of 2006 in Ireland and Westlife's seventh and sixth No. 1 album in Ireland and the UK, respectively. Moreover, the only single from *The Love Album*, "The Rose", became their 14th UK No. 1 single.

This made Westlife the third act (along with Cliff Richard) in the UK to have the most No. 1 singles, tailing behind Elvis Presley (21) and The Beatles (17). In Ireland, they made it to the second place (tied with The Beatles) to have most number one singles, tailing behind U2 (21). They also returned to the Miss World stage where billions saw the exclusive live performance of *The Rose*. Westlife then kicked off their eighth world tour, "The Love Tour", in Perth, Australia.[69] The group then went on to other Australian cities before moving on to South Africa, the UK and Ireland. The tour had a total of

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£1,031,033 secondary gross sales.[70]

On 5 November 2007, Westlife released their eighth album, *Back Home*, which contained nine new original songs along with three cover songs. The album debuted at No. 1 on the UK, their seventh No. 1. It was also 2007's fifth biggest selling album in the UK. This makes them as one of the only five band, with Coldplay, The Prodigy, Stereophonics, and Take That, in UK chart history to claim seven No. 1 albums. With seven of their albums reaching the number one spot from 2000-2007, they attained the fastest accumulation of UK number one albums record in recent history until Taylor Swift's re-recording release of her album *Fearless* in 2021.[71] The album was their eighth No. 1 in Ireland. The first single released from the album was "Home", which peaked at No. 3 in the UK.[72][73] "I'm Already There", not released as a single, managed to chart in the UK based on downloads alone, following a performance on an episode of *The X Factor UK*.

On 15 December 2007, they had a two-hour show called *The Westlife Show* where they performed 10 of their songs, some of which were voted online by fans and some from *Back Home*. It was hosted by Holly Willoughby.[74] Months later, "Us Against the World" was announced and released as their second single in UK and Ireland. Before the release of the second single, they embarked on the *Back Home Tour* on 25 February 2008. This tour marked the first time that the group had travelled and performed in New Zealand, performing four sold-out shows in

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Auckland, Wellington, New Plymouth and Christchurch. Meanwhile, "Something Right" was released as the second single and "Us Against the World" became the third single in Europe and the Asia Pacific region. Both songs performed well on several music charts.

## 10th anniversary and hiatus (2008–2009)


From 2005 to 2008, Music Week revealed on their website that Westlife was the official third top touring act within the years while they were the seventh top touring act of 2008.[75] On 28 March 2008, after 27 sell-out shows, in the space of 10 years and have sold 250,000 tickets. All four members were presented with a plaque cast of their hands, which can also be seen in the Wembley Square of Fame similar to Hollywood Walk of Fame.[76] Then to mark their tenth year in music, Westlife staged a special 10 Years of Westlife, a sold-out concert at the world's thirty-third biggest and Europe's fourth biggest stadium,[77] Croke Park, on 1 June 2008.[78] which Egan described to be a "pop extravaganza".[79] It was only the second time for an Irish act to headline the stadium after U2.[80] Filan confirmed that a corresponding live concert DVD would be released. The group announced that they would be on hiatus for a year after their Back Home Tour[81] and that there would not be an album release in 2008 as they would be spending more time on the production of their tenth album.[82] As promised, the group's official website confirmed on 27

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September 2008 the release of a DVD on 24 November 2008 entitled 10 Years of Westlife – Live at Croke Park Stadium which went straight to No. 1 on UK, Ireland, South African, Hong Kong and New Zealand Music DVD charts. As the group ended another successful tour, Walsh announced in the show Xpose that 1 July 2008 would be the official start of the longest hiatus of the group. He said that it will be a one-year break, from that day up to 1 July 2009. On 13 December 2008, while on a break, Westlife made an unexpected appearance during that year's X Factor final where they performed "Flying Without Wings" with runners-up JLS. After the performance, Filan and Byrne were interviewed on The Xtra Factor with Boyzone's Keating and Stephen Gately. As JLS also performed, "I'm Already There", Westlife's version of the song re-entered the UK Singles Chart at No. 63 while a new entry on Ireland Singles Chart at No. 47 due to extensive downloads only. In the last week of January 2009, a DVD entitled The Karaoke Collection was released. This is the first time Sony Music has released an official Karaoke disc for music videos in DVD format. On 27 February 2009 issue of Herald Ireland, Walsh revealed that Cowell had already picked three new songs which he believed would be instant hits. On 18 March 2009, Westlife won the Best Irish Pop Act on the 2009 Meteor Awards for the ninth consecutive time.

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## ***Where We Are and Gravity (2009–2010)***

Their tenth album, *Where We Are*, was released on 30 November 2009 in the UK and peaked at No. 2 on both Irish and UK Albums Charts. The lead single, "What About Now", was released a few weeks earlier on 23 October 2009, with digital downloads being available the day before. The said single peaked at No. 2 on both Irish and UK Singles Charts and ranked No. 85 in the year-end official sales chart.[83] Following that month was the announcement of the Guinness Book of World Records for Westlife as the top selling album group of the 21st century with 10.74 million albums sold in the UK alone.

They were also part of the Haiti charity single in early 2010 with "Everybody Hurts", which was organised by Cowell.[84] The said single peaked at No. 1 on both Irish and UK Singles Chart. The tour in support of this album was called, "The Where We Are Tour". The tour entered at number 50 of top concert tour for the third quarter of the year with 241,865 ticket sales.[85] A recording of a concert from the tour, live from London, was released in November 2010. The eleventh album was recorded and processed with songwriter and producer John Shanks in London and Los Angeles and was entirely produced by Shanks.[86] On 14 November 2010, the single "Safe" was released. It debuted on the UK Singles Chart on 21 November at No. 10, giving the group their 25th Top 10 single in the United Kingdom. The new album titled *Gravity* was released on 22 November 2010.[87] It went to No. 1 in Ireland and No. 3 in

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the UK. This is their ninth No. 1 in Ireland and this album made Westlife as one of the few musical acts and band and the only pop band to have number one albums in three consecutive decades (1990s, 2000s, 2010s) in their home country.

As the 2000s decade ends with 275 singles reached the No. 1 position on the chart in the UK. Over this period, Westlife were the most successful musical act and group at reaching the top spot with 11 No. 1 singles only from the said decade, top act with most total number of weeks at No. 1 with individual credits and second to most total number of weeks at No. 1 with 14 weeks. Ten out of their fourteen No. 1 singles were released and came from this decade. Westlife is also the second biggest selling music act in the UK of the 21st century. And second from the list of artist from the past decade, 1990s, in UK Albums and Singles Charts. While in 2005, half of the decade, they were the fifth.[88]

Westlife was named the fourth most hard-working music artist and third most hard-working band in the UK by PRS in 2010.[89] Also from the said year Billboard compiled the top international touring acts worldwide, the group ranked 14th with \$5,104,109 estimated net take of tour grosses (assuming a typical 34% artist cut after commissions and expenses).[90] In March 2011, they started their eleventh major concert tour, the Gravity Tour. This tour marked the first time the group travelled to Oman, Namibia, Guangzhou and Vietnam for concerts.

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## ***Greatest Hits and split (2011–2018)***

As of 2011, the group were the longest reigning band and second longest reigning number one music act in the 21st century in UK. On 14 March 2011, Westlife confirmed that they had left Cowell after 13 years and his record label Syco Music after nine years. The group cited Syco's decision not to release a second single from Gravity as the reason Byrne felt it as another reason of being unloved,

We signed to Simon back in 1998 and he was brilliant, but then came the development of The X Factor and American Idol. Simon became famous himself and his interests went that way rather than on Westlife. We almost felt a little bit unloved with Simon Cowell, if I was to be honest. We had it (full time support) with Simon but he got so busy and would do it at the very last minute and we needed someone who was on it all the time.[91]

On 23 April 2011, Egan's Twitter account posted a series of tweets saying he was to walk away from the group. He later said his account was hacked and debunked the announcement.[92] After going back to RCA Records full-time for a one-year album contract, they announced their Greatest Hits album to be released on 21 November 2011. It debuted at No. 1 in Ireland and No. 4 in the UK. This is their tenth No. 1 album in Ireland. The first and lead single, "Lighthouse" was released in November 2011. And a follow-up promotional single

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“Beautiful World” released later. In October 2011, Egan ruled out speculation that McFadden would reunite with them for the new compilation album and its promotion for a television show. Egan said: “All the rumours about Brian re-joining Westlife are untrue. We have been a 4 piece for too long now. We love Brian but it’s not going to be. That includes any TV performances.”[93] With a new compilation album coming out, it was speculated Westlife would be doing a new greatest hits tour. They were scheduled to headline the ChildLine Concert in Dublin on 12 November 2011 and to have another exclusive concert on 02 Blueroom, also in Dublin on 24 November.[94][95]

A UK tour was first officially announced on 18 October 2011, with dates confirmed for May 2012 and it was titled, The Greatest Hits Tour or The Farewell Tour. Stereoboard reported that the tour sold out within minutes.[96] On 19 October 2011, Westlife officially announced they were splitting after an album and a tour.[97]

After 14 years, 26 top ten hits including 14 number one singles, 11 top 5 albums, 7 of which hit the top spot and have collectively sold over 44 million copies around the world, 10 sell out tours and countless memories that we will forever cherish, we today announce our plan to go our separate ways after a Greatest Hits collection this Christmas and a farewell tour next year. The decision is entirely amicable and after spending all of our adult life together so far, we want to have a well-earned break and look at new ventures. We see the

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Greatest Hits collection and the farewell tour as the perfect way to celebrate our incredible career along with our fans. We are really looking forward to getting out on the tour and seeing our fans one last time.

Over the years, Westlife has become so much more to us than just a band. Westlife are a family. We would like to thank our fans who have been with us on this amazing journey and are part of our family too. We never imagined when we started out in 1998 that 14 years later we would still be recording, touring and having hits together. It has been a dream come true for all of us.

Kian, Mark, Nicky and Shane[98]

During this time, the Official Charts Company compiled the band's chart history which states that other than their number-ones they had, 25 UK Top 10s, 26 UK Top 40s, 27 UK Top 75s, 20 Weeks at No. 1, 76 Weeks in Top 10, 189 Weeks in Top 40 and 282 Weeks in Top 75 in the UK Singles Chart. While 7 No. 1s, 12 UK Top 10s, Top 40s, Top 75s, 7 Weeks at No. 1, 92 Weeks in Top 10, 189 Weeks in Top 40, and 299 Weeks in Top 75 in the UK Albums Chart.[99] They also had seven number-one albums in eight years, the most number-ones with different albums by a music album act, group, pop group, and male group in the UK Albums Chart in the 2000s and the second most number ones, tied with Rod Stewart, with different albums by a music album act, group, pop group, and male group in the UK


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clustered per decade since The Beatles in the 1960s and of all time. In Ireland, they have fourteen No. 1 singles and ten No. 1 albums, the most for a pop band and act and male band and act, and Irish band next to U2.

A second statement was issued through their official site, saying the fans were continuing to be the best support system.[100][101] Some fans on social networks described themselves as feeling “devastated” following news of the split.[102][103] People left their messages on Twitter by using #WestlifeForever and #Westlife, it trended on Ireland, Indonesia, New Zealand, Philippines, Singapore, Sweden, and the UK. A live stream Q&A happened on 28 October 2011 as a “thank you” to their fans. As part of it, ITV commissioned a one-off music event as they took to the stage to sing some of their greatest hits, it was entitled Westlife: For the Last Time.[104] Another show entitled, The Westlife Show: Live, was broadcast from Studio One of London Studios on the same channel on 1 November 2011.[105] They then had a live guesting on The Late Late Show.[106] They were honored at that time by Scottish Exhibition and Conference Centre (SECC) with four specially commissioned bar stools to mark 49 performances at the venue for over 380,000 fans, selling more tickets than any other act.[107] The band had their final concert on 23 June 2012 at Croke Park Stadium in Ireland. The 82,300 capacity show was sold out in 4 minutes. Due to this popular demand, an extra date was added at Croke Park on 22 June 2012, which also

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sold out. Combined, there was a total of 187,808 spectators on both nights, exceeding the capacity of the stadium.[108] Their last concert was also screened live in more than 300 cinemas in the United Kingdom,[109] and 200 cinemas worldwide.[110][111] They also released a DVD, which went to number 1 in both UK and Irish chart. In that year they were also declared the 34th top-grossing tour act of the year with earnings of \$35.2 million (€27 million). The farewell tour consisted of eight dates in China and 33 in the UK and Ireland; in total, the band sold 489,694 tickets from the tour.[112]

Cowell and some media predicted a possible reunion in the future,[113] but Westlife put an end to that speculation by vowing they would never reunite.[114] Later reports from the Daily Record said there was an “irreparable rift” in the band,[115] but was later denied by a source close to the band saying: “There’s no bad blood in the band, they’re still great pals. But all good things come to an end and they are all keen to do their own thing.”[116] Later, the band also denied it and called the split a “united decision”. [117] However he confessed three months after the split, Byrne said that members of the group fought with one another more and more often in the latter years leading up to the split and he felt that it was the right time to end their time together. A year after Westlife ended, they agreed to all voluntarily wind up Bluenet Ltd, their main entertainment firm, after going their

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own ways and split €2.3million to €595,500 each except for Filan who missed out any of it as he declared bankruptcy at that time due to property crash problems.[118]

Since the split, the four lads have released albums and singles individually. Filan, with three studio albums and with singles and tours (with support act dates for Lionel Richie) released and a Top 5 hit album in UK. Feehily associated with an independent record label (which he is the co-director) and released albums and singles. He also made it as a supporting act to Mariah Carey and Wet Wet Wet. Egan was voted King of the Jungle on the 2013 series of ITV's I'm a Celebrity series, released one studio album with singles, was a coach judge on The Voice of Ireland, and was a support act for Boyzone. Byrne released one studio album, joined Strictly Come Dancing, hosted several major Irish television and radio shows, and represented Ireland in Eurovision, which was also his debut solo single.[119]

In 2014, Syco Music said to The Sun: "All the guys are up for it in principle. It's now just a matter of sorting out all the details, Syco would love Brian to be part of the band again. It'd create the same sort of buzz as when Robbie Williams returned to Take That. But the other lads will need to be convinced because they were always very clear that when Brian left it was for good." [120] but Egan later tweeted, "Guys I'm sorry to say but I don't know where these rumours are coming from about a Westlife reunion but it's untrue. Sorry


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#westlifeforever.”[121] In 2015,[122] 2016 (On this year, Walsh posted on the band’s social accounts that they will not regroup as of the moment),[123] 2017,[124] Walsh expressed that the four-piece band would reunite. He had been in contact with Ed Sheeran and James Arthur to create songs for the band.[125]

However, on 2016–2017, four years following the split, Filan told Lorraine and other media outlets that while there are currently no plans for a Westlife reunion, he would not rule it out for the future.[126] Byrne expressed in 2017, “Shame this Westlife news is not true. They were always my guilty pleasures.” He also talked about touring with the group: “Who wouldn’t want to do that again? The laugh with the boys and travelling around and seeing all the fans again. It’s nearly six years next summer since we’ve done it so who knows? Maybe in ten years. I’ve spoken to all the lads individually but we’ve never brought up a Westlife reunion, the thing about it is the four of us haven’t been in a room together since Jodi’s [Kian’s wife] mum’s funeral,’ That was the last time we spoke properly as a band, if you want to call it that., I’m sure it will happen but I don’t know when and I don’t know if even we know when the right time will be.”[127] Feehily added, “People have offered us blank cheques to get back together but it’s not about money. There are no plans to reform. The time isn’t now. We all have a lot more that we want to achieve first. It feels way too soon to be honest, a 20th anniversary tour could

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still happen one day as 2019 is 20 years since we released our first single, while 2021 is 20 years since our first world tour. So you never know".[128]

On 31 March 2018, it was reported on Allkpop that all of them might guest on a popular Korean musical show Immortal Songs 2 but Filan was the only one who appeared on the show as a judge and a guest performer afterwards.[129] Egan answered that this and other reports were untrue and the rest of the group members sided with Egan's response after as well.[130] Later they revealed they had been phoned up by Walsh and Cowell every six months since their split. On 23 September 2018, several Irish news outlets started reporting that the group has been signed to Universal Music Group for a new five-year album and tour deal with Virgin EMI Records.

## **Reunion, *Spectrum* album, and tour (2018–2021)**

On 3 October 2018, the group formally announced that there'll be new music and a tour coming soon on their official social media accounts like on their newly created Instagram.[133][non-primary source needed] Their reunion story caused huge fan reaction worldwide. According to the reports, they had been preparing for their comeback for the past year of 2017 as Feehily had said on the same year that he hoped to get them all together for a proper catch-up.[134] It was later

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revealed that Egan and Filan first talked about their reunion when Adele released “Hello” in late 2015.[135] While Byrne raised his concerns about “...where Westlife’s music fits into the current market” and not wanting to be simply a “nostalgia” act.[136] He went on to say, “While we were away, we realised what Westlife really meant to the fans – and to us.”[137] McFadden was not involved in the reformation as he said on an interview with Closer Magazine, “...there’s no reason for me and the boys to stay buddies.” and “For me, it was just a job. I only met the guys when I joined the band and have no regrets about leaving.”[138] Their first live interviews and press conferences as a four-piece in six years were made 20 days later held in Dublin and Belfast where they revealed their plans to stick around longer.[139][140] Days later, it was followed by several radio interviews in Manchester, Ulster, Dublin and Glasgow. Walsh also said in separate interviews that the most important things now are the songs, it will be featured as an introduction to their new sound and added, “I was just waiting for them to decide when. There were record deals on the table, but the icing on the cake was Ed Sheeran writing these amazing songs for them, as well as having Steve Mac, who produced their early songs, on track too.” [...] “Sheeran’s input adds a contemporary edge”, “I’ve heard the first two songs and they are just incredible.”[141] Mac and Sheeran have come up with four new tracks for them. One will be a single co-written by Sheeran. Some had been composed since 2016. The duo have co-written recent hits like the most

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streamed song on Spotify, “Shape of You”, and also “Woman Like Me” by Little Mix, and “Thursday” by Jess Glynne. Mac revealed the band’s signature sound will be back.[142][non-primary source needed] Feehily and Filan added, “We’re not trying to change Westlife’s sound, we’re trying to evolve”, “We need to be a Westlife 2.0, a better version of ourselves. We wanted to come back and recreate Westlife’s sound, but better, and be a better band, and the most important thing about any band is music.”[143] In November 2018, Byrne expressed 2019 will be “one hell of a year”[144][non-primary source needed] On 19 December 2018, Egan and Feehily posted a picture of the group’s first rehearsals together in six years and Egan added that “2019 will be nothing but epic”.[145][non-primary source needed][146][non-primary source needed] A musical and a documentary film about them and their reunion were also reported.

“Hello My Love”,[141] their first single since 2011 was released on 10 January 2019.[147][non-primary source needed] It reached No. 1 in iTunes Store Top Songs in more than fifteen countries that include the United Kingdom and Ireland, reached top 10 in 23 countries, and charted in more than 50 countries only minutes after its release. It was released in four official versions: Original, instrumental, acoustic, and a remix. Their first UK, worldwide television and recorded professional appearance, performance in seven years and of the single was on The Graham Norton Show on 11 January 2019 where


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it was tagged as “one of the most highly-anticipated TV comebacks of the decade”.[148][149] They also performed the single on the 24th National Television Awards on 22 January 2019 and it was their first live television performance, first The 02 Arena and arena performance together in seven years. Their first Irish performance and television appearance together was in the finals night of Dancing With the Stars Ireland on 24 March 2019. Their first tour and first promotional tour in general and for a single release together outside UK and Ireland in seven years was on Singapore on 29 January 2019 to 1 February 2019.[150][non-primary source needed] It reached number-two in Ireland and Scotland. It was their highest charting on their official singles charts since the band’s “What About Now” single in 2009, ten years ago. The single got its Silver certification four months after its release and its Gold certification seven months after its premiere in the UK. In Ireland, it has a 2× Platinum certification.

The full-length album is released on 15 November 2019. It is in different formats like the CD, digital download, vinyl, and a limited box set edition. Some of the album formats are bundled with their official tour merchandise. It is their eleventh studio album, their first major album to be released in eight years and first studio album in nine years.[151][non-primary source needed] In November 2018, the pre-order links for the upcoming album were released on Amazon Australia,[152]


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Japan,[153] UK,[154] and HMV.[155] The album is titled Spectrum. The album peaked at number one in Ireland, Scotland, and the UK and was certified as Gold in the UK and as Platinum in Ireland. This is their first number one album in twelve years in the UK and in eight years in Ireland. This is also the fastest selling album in 2019 in Ireland. This is their eighth UK number-one album making them the fifth band (fourth until Coldplay got their eight number-one album week after) to have eight UK number-one albums with the likes of Led Zeppelin, and R.E.M. Overall, they are one of the only ten bands that has had eight number-one albums.[4] It marks their eleventh number-one album in Ireland.

To promote the album before its release, more singles were released like the second one, also by Mac and Sheeran with Fred Again (George Ezra, Prettymuch, Rita Ora), which was called "Better Man". It was their second number one on the UK Singles Physical Chart and reached number two on the UK Singles Sales Chart and Scottish Singles Chart in 2019. It was also released in orchestral and acoustic versions. The third single, "Dynamite", was released on 5 July 2019 and was released in three different mixes. The single was their 27th Top 10 hit in Scotland and 29th Top 40 hit in Ireland. The fourth single from the album, "My Blood", was released on 25 October 2019. "My Blood" ended up peaking at number ninety-six on the UK Singles Chart and at number-six on the Scottish Singles Chart. It also peaked at number forty-six in the Irish

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## Singles Chart.

Since their comeback in 2018, their previous singles “What About Now”, “Queen of My Heart”, “If I Let You Go”, and “My Love” reached the higher Gold certifications in the United Kingdom after ten, seventeen, eighteen, and twenty years of their releases respectively. “Flying Without Wings”, and “World of Our Own” were certified Platinum twenty years after its release. While “When You’re Looking Like That” after twenty years and “The Rose” after thirteen years achieved their Silver certifications since their releases respectively in the same country. Six were certified in 2019, one in 2018, and two in 2020.

On the evening of 17 October 2018, the UK and Ireland dates of their latest tour were announced through Westlife’s social networks and was called The Twenty Tour. A pre-order site of the forthcoming new Westlife album, for both unsigned and limited signed (which was taken down minutes later), from their official store was cited where fans will receive an exclusive pre-sale code for early access tickets to the 2019 tour.[156] Pre-sale tickets were all sold out before the general sale and the event had been described as a “big one”[157] making the original tour dates sold out at the very time of its general sales opening. The tour had twelve original dates and fourteen more dates added on places like Liverpool, Leeds, and Sheffield in less than seven hours due to high demand.[158][159][160][161][162] In their first full

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print interview as a band in six years, they said: “We will get to everyone eventually.” Egan added, “Every country that wants to see Westlife will see us at some point. We won’t step away from this until we’ve managed to tour the world.”[135] Seventeen additional Asian dates were announced from 21 March 2019 onwards; the tour has a total of fifty-one dates and took place at some of Asia’s and Europe’s largest indoor arenas and stadium. It was their fastest selling tour to date.

The second day of the tour in Croke Park had a live film broadcast in selected cinemas in at least fourteen European countries on 6 July 2019, and in more than 600 cinemas live via satellite in UK and Ireland alone. A delayed broadcast in at least nine Asian countries that include Hong Kong, India, UAE, Bahrain, Qatar, and in Australia and New Zealand were done from August 2019 as well. They hired the Cirque du Soleil team for the production, stage design, and routines of the tour. A follow-up cinema screenings of the filmed tour date was produced from August 2019 onwards as well in a sing-along version that kick-started in Denmark, Ireland, and UK. This was released in a video album in different formats on 13 March 2020. It reached the number one in UK and Ireland and stayed at the top spot for more than thirty weeks on their official charts.

On 13 September 2019, they announced that they are scheduled to play at Wembley Stadium in London, England and at Páirc Uí Chaoimh in Cork, Ireland, both for the first time, as part of

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their Stadiums in the Summer Tour, which was later renamed. The tour play dates were moved from 2020, 2021 to 2022 due to the COVID-19 pandemic with most of the original scheduled tour dates were also cancelled.

On 8 February 2021, the band revealed the mutual parting of ways with Virgin EMI Records and details of a new and groundbreaking partnership are imminent.


## ***Wild Dreams (2021–present)***

On 17 March 2021, they formally announced through different medias that they signed a new album deal through Warner Music UK and East West Records.

After 514 days since their last get together, they played eight of their songs live together for a BBC Radio 2 event on Ulster Hall, Belfast on 25 August 2021 and was broadcast from 10 September 2021. An estimate of sixty-eight thousand people have applied to be part of the audience that night but an approximate number of only 160 people has been picked due to COVID-19 restrictions.

“Starlight”, the lead single from their twelfth studio album, was released on 14 October 2021. The album, *Wild Dreams*, was released on 19 November 2021 but was pushed back to 26 November 2021 on 13 October 2021.[163][non-primary source needed] It is in different formats like the CD, digital

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download, streaming. Some of the album formats are bundled with their official tour merchandise.

On 29 October 2021, new schedule for their renamed fourteenth concert tour, The Wild Dreams Tour, were released. It is comprised of fourteen new dates and venues and eight dates added later. They also announced that their Wembley Stadium date will be streamed live in different cinemas in Europe.

On 17 December 2021, a Westlife concert filmed at London's Bush Hall Venue and broadcast by Tencent's WeChat (Weixin) across China's most popular social media platform had an audience of almost 28 million. It received 160 million likes during the 100 minute stream. It was the first ever livestream concert by the band, and by an international artist in China. This was followed by being the special guest on Backstreet Boys livestream concert on the same said platform on 24 June 2022. The two band's collaboration of Westlife's song "My Love" had trended to number-one on the country's top social media Weibo.[164][165] As of 7 April 2022, according to Official Charts Company, they are currently the fifth biggest-selling albums artist of the 21st century alone in the UK with 12,907,183.

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