

Holding Out For A Hero!

Key: C

Genre: Rock

Harp Type: Diatonic

Skill: Any

5 5 5 5 5 5 -5b

Where have all the good men gone

5 -5b 5 5 -4 5

and where are all the gods

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

Where's the street wise Her-cul-es

-5b 5 5 5 -7 5

to fight the ris-ing odds

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


Isn't there a white knight

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

Up-on a fi-ery steed

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

Late at night I toss and I turn

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

and I dream of what I need

(CHORUS)

-6 7 -6 -6b -6b

I need a he-ro

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

I'm hold-ing out for a he-ro

-5 -5 -5 -5 5 -5

till the end of the night

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

He's got-ta be strong

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

and he's got-ta be fast

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

And he's got-ta be fresh from the fight


7 7 -6 -6b 7

I need a he-ro

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

I'm hold-ing out for a he-ro

-5 -5 -5 -5 -5

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till the morn-ing light

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

He's got-ta be sure

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

and he's got-ta be soon

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

And he's got-ta be lar-ger than life

7 7 -6 -6b 7

I need a he-ro

VERSE 2 same as 1

Somewhere after midnight

In my wildest fantasies

Somewhere just beyond my reach

There's someone reaching back for me

Racing on the thunder and

rising with the heat

It's gonna take a superman


to sweep me off my feet

(CHORUS)

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

Up where the moun-tains meet

-5 -6b -5 -6b 7

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the hea-vens a-bove

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

Out where the light-ning splits the sea

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

I could swear there is some-one

-6 -6 7 -6b -6b

some-where watch-ing me

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

Through the wind and the chill and the rain

-6b 7 8 -7 7 -7

And the storm and the flood

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

I can feel his ap-proach like


-6 -6 -6 -6 7

a fire in my blood

(CHORUS TWICE TO END)

ENJOY!!

THANK YOU THANK YOU THANK YOU VERY MUCH!!!

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Lyrics

Tony Iommi

Key: C


Genre: Rock

Harp Type: Diatonic

Skill: Any

Anthony Frank Iommi (/aɪˈoʊmi/; born 19 February 1948) is an English guitarist, songwriter and producer. He was lead guitarist and one of the four founding members of heavy metal band Black Sabbath, and was the band's primary composer and sole continuous member for nearly five decades. Iommi was ranked number 25 in *Rolling Stone* magazine's list of the "100 Greatest Guitarists of All Time".

While working in a factory as a teenager, Iommi lost the tips of the middle and ring fingers of his right hand in an accident, an event which crucially impacted his playing style. He briefly left Black Sabbath (then known as Earth) in 1968 to join Jethro Tull, but did not record any material with the

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band, and subsequently returned to Black Sabbath in 1969. In 2000, he released his first solo album *Iommi*, followed by 2005's *Fused*, which featured his former bandmate Glenn Hughes. After releasing *Fused*, he formed *Heaven & Hell*, which disbanded after Ronnie James Dio's death in 2010.

In 2011, he published his autobiography, entitled *Iron Man: My Journey Through Heaven and Hell* with Black Sabbath.

Early life

Iommi was born in Birmingham, the only child of Sylvia Maria (née Valenti, born in Palermo) Iommi and Anthony Frank Iommi. Sylvia's family were vineyard owners in Italy. The family was Catholic, though they rarely attended Mass. Their family home in the Park Lane area of Aston also housed a shop which was a popular meeting place in the neighbourhood., with the living room doubling as the shop's stockroom. His mother ran the shop while his father was a carpenter by trade.

Born and raised in Handsworth, Birmingham, Iommi attended Birchfield Road School, where future bandmate Ozzy Osbourne was also a student one year behind him. At age 8 or 9, while being chased by another boy, Iommi fell and suffered a bad cut on his upper lip. As a result, he gained the nickname "Scarface", which made him more self-conscious of the scar, so he eventually grew his trademark moustache as a means of covering it.

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At about age 10, Iommi began working out and learned judo, karate, and later boxing as a means of protecting himself from the local gangs which congregated in his neighbourhood. He envisioned a future as a bouncer in a nightclub. Iommi initially wanted to play the drums, but due to the excessive noise he chose the guitar instead as a teenager, after being inspired by the likes of Hank Marvin and the Shadows. He has always played guitar left-handed. After completing school, Iommi worked briefly as a plumber and later in a factory manufacturing rings. He stated that at one point he worked in a music store, but quit after being falsely accused of stealing.

Accident

At the age of 17, Iommi lost the tips of the middle and ring fingers of his right hand in an industrial accident on his last day of work in a sheet metal factory. Iommi described how he “was told ‘you’ll never play again’. It was just unbelievable. I sat in the hospital with my hand in this bag and I thought, that’s it – I’m finished. But eventually I thought ‘I’m not going to accept that. There must be a way I can play’.” After the injury Iommi’s factory foreman played him a recording of famous jazz guitarist Django Reinhardt, which encouraged him to continue as a musician. As Iommi later wrote:


My friend said, “Listen to this guy play”, and I went, “No

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way! Listening to someone play the guitar is the very last thing I want to do right now!" But he kept insisting and he ended up playing the record for me. I told him I thought it was really good and then he said, 'You know, the guy's only playing with two fingers on his fretboard hand because of an injury he sustained in a terrible fire.' I was totally knocked back by this revelation and was so impressed by what I had just heard that I suddenly became inspired to start trying to play again."

Inspired by Reinhardt's two-fingered guitar playing, Iommi decided to try playing guitar again, though the injury made it quite painful to do so. Although it was an option, Iommi never seriously considered switching hands and learning to play right-handed. In an interview with *Guitar World* magazine, he was asked if he was "ever tempted to switch to right-handed playing." Iommi responded:

If I knew what I know now I probably would have switched. At the time I had already been playing two or three years, and it seemed like I had been playing a long time. I thought I'd never be able to change the way I played. The reality of the situation was that I hadn't been playing very long at all, and I probably could have spent the same amount of time learning to play right handed. I did have a go at it, but I just didn't have the patience. It seemed impossible to me. I decided to make do with what I had, and I made some plastic

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fingertips for myself. I just persevered with it.

He ultimately decided to continue playing left-handed. To do so, he fitted homemade thimbles to his injured fingers to extend and protect them; the thimbles were made from an old Fairy Liquid bottle – “melted it down, got a hot soldering iron and shaped it like a finger” – and cut sections from a leather jacket to cover his new homemade prosthetic, which created two technical problems. First, the thimbles prevented him from feeling the strings, causing a tendency to press down very hard on them. Second, he had difficulty bending strings, leading him to seek light-gauge guitar strings to make it easier to do so. However, Iommi recalls that such strings were not manufactured at the time, so he used banjo strings instead, until around 1970–71 when Picato Strings began making light-gauge guitar strings. Furthermore, he used the injured fingers predominantly for fretting chords rather than single-note solos. In 1974, Iommi told Guitar Player magazine that the thimbles “helped with his technique” because he had to use his little finger more than he had before the accident. Later, he also began tuning his guitar to lower pitches, sometimes as far as three semitones below standard guitar tuning (e.g., on “Children of the Grave”, “Lord of this World”, and “Into the Void”, all on the album Master of Reality). Although Iommi states that the main purpose of doing so was to create a “bigger, heavier sound”, slackening the strings makes it easier to bend them.

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Iommi reflected in 2016 saying that his greatest regret is losing his fingertips.

It became a burden. Some people say it helped me invent the kind of music I play, but I don't know whether it did. It's just something I've had to learn to live with. It affects your playing style; you can't feel the strings, and there are certain chords I can't play. Right at the beginning I was told by doctors: "You won't be playing guitar." But I believed I could do it, and I did.

Career

Pre-Black Sabbath

Iommi had played in several blues/rock bands, one of the earliest of which was the Rockin' Chevrolets from 1964 to 1965. The band had regular bookings. Iommi later joined The Birds And Bees, and when they were offered work in Germany, Iommi decided to leave his factory job to take up the opportunity. From 1966 to 1967 Iommi played in a band named the Rest. It was in the Rest that Iommi first met future-Black Sabbath drummer Bill Ward, who played drums and sang in the band. [

From January until July 1968 Iommi was guitarist in Mythology, with Ward joining a month later in mid-February. In May 1968

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police raided the group's practice flat and found cannabis resin, which resulted in fines for the band members. Most significantly, the incident made it quite difficult for the band to secure future bookings as most club owners avoided bands they viewed as drug users. Mythology subsequently split up after a gig in Silloth on 13 July 1968.

In August 1968 at the same time as the break-up of Mythology, another Birmingham band called Rare Breed also broke up. Vocalist Ozzy Osbourne joined with Iommi and Ward after the duo responded to an advert in a local music shop proclaiming "Ozzy Zig Requires Gig – has own PA". Requiring a bassist, Osbourne mentioned his former Rare Breed bandmate Geezer Butler, who was subsequently hired along with slide guitarist Jimmy Phillips and saxophonist Alan "Aker" Clarke. The six-piece band were named the Polka Tulk Blues Band. After just two gigs (the last of which was at the Banklands Youth Club in Workington), Phillips and Clarke were dismissed from the band, which soon after shortened its name to Polka Tulk.

Earth and Jethro Tull

Iommi, Butler, Ward and Osbourne renamed the band Earth in September 1968. The same month Iommi briefly departed to join Jethro Tull. However, after only two performances (an appearance on "The Rolling Stones Rock & Roll Circus" in which the band mimed "A Song for Jeffrey", which Ian Anderson sang live and a live appearance at BBC), Iommi was back with Earth

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in November 1968.

Concerning his brief working relationship with Jethro Tull vocalist Ian Anderson, Iommi said:

I learned quite a lot from him, I must say. I learned that you have got to work at it. You have to rehearse. When I came back and I got the band (Earth) back together, I made sure that everybody was up early in the morning and rehearsing. I used to go and pick them up. I was the only one at the time that could drive. I used to have to drive the bloody van and get them up at quarter to nine every morning; which was, believe me, early for us then. I said to them, "This is how we have got to do it because this is how Jethro Tull did it." They had a schedule and they knew that they were going to work from this time till that time. I tried that with our band and we got into doing it. It worked. Instead of just strolling in at any hour, it made it more like we were saying, "Let's do it!"


Black Sabbath

In August 1969, after being confused with another group named Earth (who had minor success in England), the group renamed themselves Black Sabbath. His factory accident affected the Black Sabbath sound; Iommi had detuned his guitar by 1971's Master of Reality album, lowering string tension and easing

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the pain to his fingertips. Black Sabbath bassist Geezer Butler did the same to match Iommi. Sabbath was among the first bands to detune, and the technique became a mainstay of heavy metal music. Iommi combined blues-like guitar solos and dark, minor-key riffing with a revolutionary high-gain, heavily distorted tone with his use of power chords, a modified treble-boosting effect-pedal and a Gibson SG.


By the late 1970s, Black Sabbath were suffering from substance abuse, managerial problems, and touring exhaustion. In addition, the band's slow, blues-driven riffs were seen by some as outmoded against the rising generation of metal bands such as Judas Priest and Motörhead. After the albums *Technical Ecstasy* and *Never Say Die!* were not universally critically well received, Iommi and Butler decided that Sabbath needed a fresh start so, in the summer of 1979, they replaced Osbourne with Ronnie James Dio, the former vocalist for Rainbow. With Dio, Black Sabbath produced *Heaven and Hell*, an album that attempted to update Black Sabbath's sound for the 1980s and include the soaring vocals that characterised the NWOBHM (New wave of British heavy metal) scene. Halfway through the 1980 tour, Bill Ward dropped out due to alcohol problems and displeasure with the direction that Dio was taking the band. He was replaced by Vinny Appice. With Iommi and Geezer Butler the only original members, this line-up produced *Mob Rules*. Dio quit the following year to begin a solo career, so Sabbath went through a revolving door line-up for the next decade with

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a succession of frontmen – Ian Gillan, Glenn Hughes, Ray Gillen and Tony Martin. After Ian Gillan (formerly of Deep Purple) departed the band in 1984, Geezer Butler left as well. With Sabbath in effective hiatus, Iommi recorded his first solo album, entitled Seventh Star. The album featured Glenn Hughes (also formerly of Deep Purple) on vocals, but due to label pressures, it was billed as a release by “Black Sabbath featuring Tony Iommi.”

In 1992, Iommi appeared at the Freddie Mercury Tribute Concert, playing four songs with the remaining members of Queen and other guest artists. Geezer Butler also returned to Sabbath that year. In the following year Iommi teamed up with fellow Black Country band Diamond Head and co-wrote the song “Starcrossed (Lovers in the Night)” for their 1993 Death and Progress album. At Osbourne’s “farewell” concert at Costa Mesa in 1992, Dio refused to perform and abruptly left the band. As a result, Rob Halford was recruited to perform as the vocalist for two gigs (Halford also sang at one of the dates on the 2004 Ozzfest tour, when Osbourne couldn’t perform due to bronchitis). Following Osbourne’s solo set, the show concluded with the other members of the original Black Sabbath line-up joining for a 4-song reunion.

Black Sabbath went on to record two further albums with Tony Martin before the original line-up reunited as a touring band in 1997. While Bill Ward played at the two initial reunion shows at Birmingham NEC in December 1997, he was not present

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for the following two reunion tours, his second absence due to a heart attack. Ward was replaced by Mike Bordin and then Vinny Appice.

On 11 November 2011, the original band members announced that they were reuniting and recording a new album, although Bill Ward did not participate and Brad Wilk took his place at drums for the sessions. The new album, 13, was released in June 2013.

Solo career

In 2000, Iommi released his first proper solo album, titled Iommi. The album featured several guest vocalists including Ian Astbury, Skin, Henry Rollins, Serj Tankian, Dave Grohl, Billy Corgan, Phil Anselmo, Peter Steele and Ozzy Osbourne. In late 2004 Iommi's second solo album was released, entitled The 1996 DEP Sessions. This album was originally recorded in 1996 but was never officially released. However, a copy with a drum track by Dave Holland was available as a bootleg called Eighth Star. Glenn Hughes performed vocals on the album and he furthered his collaboration with Hughes with the release of his third solo album, Fused. Released on 12 July 2005, John Mellencamp drummer Kenny Aronoff completed the trio on the album.

Iommi has signed with Mike Fleiss's movie production company Next Films to score a series of horror films entitled Black


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Sabbath.

Since 1989 Tony Iommi was involved in the Rock Aid Armenia project. In October 2009 Iommi and his colleague Ian Gillan were awarded the Orders of Honor – Armenia's highest order, which were delivered to them by the Prime Minister of Armenia for their help after the Spitak earthquake. They formed the supergroup WhoCares and recorded a single called "Out of my Mind", which was released 6 May 2011 for the benefit of the music school to be built in Gyumri, Armenia. In January 2012, when Iommi was announced to have stage 3 lymphoma, the Armenian Prime Minister sent a letter of support: "We know your spirit is strong as ever, and we do believe the genius of your inspiration that guides you through the work on the new Black Sabbath album will transform into a boost of strength and energy that you need now, when things look tough".

Heaven & Hell

In October 2006 it was reported that Iommi would tour with Ronnie James Dio, Geezer Butler and Bill Ward again, but under the name Heaven & Hell. Later it was announced that Ward had decided not to participate and Vinny Appice was hired as his replacement. Rhino Records released The Dio Years (under the 'Black Sabbath' moniker) album on 3 April 2007. The album showcased older tracks with Dio and also included three brand new songs recorded with Dio and Appice.

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The band started an American tour in April 2007 with Megadeth and Down as opening acts. The tour finished in November in England with the prospect of an album to follow in 2008. During this period the band's show at the New York Radio City Music Hall was released as both a live DVD and CD with a vinyl release in the UK in 2008. During the summer of 2008 the band embarked on the Metal Masters Tour along with Judas Priest, Motörhead and Testament. The band's first and only studio album, *The Devil You Know*, was released on 28 April 2009.

In November 2008 Iommi had a star revealed on the Birmingham Walk of Stars. Dio died of stomach cancer in May 2010, and on 14 June 2010, Iommi announced that Heaven & Hell would perform a one-off tribute to Ronnie James Dio at the High Voltage Festival, London on 24 July 2010. This was the band's last performance under the name.


Eurovision Song Contest

Iommi wrote the song "Lonely Planet" which was sung by Dorians for Armenia in the 2013 Eurovision Song Contest.

Personal life

Iommi purchased his first house in Stafford, England, in 1972. He also purchased an adjacent property for his parents.

Iommi has been married four times.

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- In late 1973 Iommi married Susan Snowdon, to whom he had been introduced by Black Sabbath's then-manager Patrick Meehan. The song "Fluff", an Iommi instrumental composition later released on the *Sabbath Bloody Sabbath* album, was played as Snowdon walked down the aisle. Led Zeppelin drummer John Bonham was Iommi's best man for the ceremony. The marriage lasted for three years. Iommi said in a 1991 *Guitar World* interview that the troubled recording and mixing of Black Sabbath's 1976 album *Technical Ecstasy* contributed to the end of his marriage.
- Iommi married an American model named Melinda in 1980. They had a daughter, Toni-Marie Iommi, in 1983, who was the vocalist for the now-defunct band LunarMile. Iommi divorced Melinda in the mid-1980s. When Toni-Marie was 12 years old, Iommi won custody of her after she was placed in foster care. Toni-Marie has described her early childhood with a mentally unbalanced mother as difficult but says that her father finally "saved her". She has stated that with her father she was able to regain her trust in other people. Mikko "Linde" Lindström, guitarist with Finnish band HIM, became engaged to Toni-Marie in August 2010. In 2013, the couple were reported to have broken-up.
- In 1986–87 Iommi met an Englishwoman named Valery, and after a six-year relationship they married. She had a

son from a previous relationship named Jay. They divorced in the late 90s. Iommi confirmed in the same *Guitar World* interview referenced above (a co-interview with Metallica's James Hetfield) that he has a son. He told Hetfield regarding the band's so-called "Black Album", that "my son gave me a copy of your latest album..."

- In 2005, Iommi married Maria Sjöholm, formerly vocalist for Swedish alternative metal band Drain STH. They met around 1998, when Tony was working on music for Drain STH. After a year of talking on the phone, in 1999, Maria relocated to England and moved into Tony's home. On 19 August 2005, without telling anyone, Maria and Tony married at the Sunset Marquis hotel, with only one witness present. On page 312 of his book, Tony calls the low-key wedding the "Best thing I ever did!"

During the mid-1980s Iommi was briefly engaged to rock musician Lita Ford, formerly of The Runaways. Iommi co-produced her solo album *The Bride Wore Black*, which to date remains unreleased. Ford herself has said that her involvement with him during that period was strictly personal and that he had no involvement in the half-finished album. She said in a 1989 *Kerrang!* interview that "there's a certain amount of bad blood between Tony and I."

On 19 November 2013, Iommi received an Honorary Doctorate of Arts degree from Coventry University. The honorary degree came

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“in recognition of his contribution to the world of popular music”, and recognized “his role as one of the founding fathers of heavy metal music and his status as one of the industry’s most influential figures”, the university said.[Iommi is also a Visiting Professor of Music at Coventry University.

Iommi holds dual British-Italian citizenship, acquiring Italian citizenship due to being born to an Italian mother.

Illness

In early 2012, Iommi was diagnosed with the early stages of lymphoma, for which he underwent successful treatment. Black Sabbath’s 2013 tour dates were arranged so that Iommi was free to return to the UK once every six weeks to have an antibody administered. On 3 January 2014, in a New Year message, Iommi announced that he would be finishing his regular treatment some time that year. A few months later, Black Sabbath announced that due to Iommi’s health issues, they were undertaking their final tour. As of 11 August 2016 Tony Iommi announced that his cancer was in remission.

According to a report in Rolling Stone magazine from 9 December 2016, Iommi revealed that he was due to have an operation to remove a lump from his throat. In an early 2017 interview with the UK radio show Planet Rock, Iommi explained that the lump wasn’t cancerous.

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Religion

Iommi said in 2016 that he believed in God and was a Catholic, but that he had not attended church services since childhood. In January 2017, a choral work by Iommi entitled “How Good It Is” – with lyrics inspired by Psalm 133 – received its debut performance at Birmingham Cathedral.[Catherine Ogle, the Dean of Birmingham, said, “This is a most wonderful gift Tony offered to the cathedral.”

In his autobiography, Tony writes that his parents were Catholics but weren’t regular churchgoers. He continues, ‘I hardly go to church either. I wouldn’t know what to do there. I actually do believe in a God, but I don’t feel that I have to press the point.’

Legacy and influence

Tony Iommi is widely considered to be one of the greatest rock guitarists of all time. In 2005, Metal Hammer magazine ranked him number 1 on the poll of the “Riff Lords”, praising his “highly distinctive style of fretsmanship that’s economical yet crushingly effective”. In 2007, Classic Rock magazine ranked him number 6 on their list of the “100 Wildest Guitar Heroes”. In 2011, Rolling Stone magazine ranked him number 25 in their list of the “100 Greatest Guitarists of All Time”. Joel McIver ranked him the 6th greatest metal guitarist of all time. In 2012, readers of Guitar World ranked Iommi the 7th-


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greatest rock guitarist of all time. Editors of the same magazine ranked him the greatest heavy metal guitarist of all time.

Iommi has won a number of awards. These include Q Awards (Gibson Les Paul Award, 2015), Kerrang! Awards (Icon, 2018), as well as three Grammy Awards won as a member of Black Sabbath.


Ian Anderson of Jethro Tull has said: "Tony managed to turn his physical impairment around into something that makes him one of the guitar legends – if not for his dexterity of playing but at least for the fact that his contribution to rock music is a unique one". Gene Simmons of Kiss regards him as "the man who came up with the riffs that launched an army of guitar players"; Ozzy Osbourne calls him "the master of the metal riff" and Ronnie James Dio called him "the ultimate riff master".

Furthermore, Iommi is recognised by many as the main creator of heavy metal music. Brian May of Queen considers him "the true father of heavy metal", Eddie Van Halen stated that "without Tony, heavy metal wouldn't exist. He is the creator of heavy!" and James Hetfield of Metallica, who was profoundly influenced by Iommi, defines him "The king of the heavy riff". Rob Halford, vocalist for Judas Priest, when filling in for Ozzy Osbourne during an August 2004 concert in Philadelphia, introduced Iommi to the audience as "The man who invented the

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heavy metal riff". Michael Amott of Carcass and Arch Enemy considers Iommi his "guitar hero" and the world's greatest guitarist "because he invented the heavy tone and evil riff". According to Lamb of God singer Randy Blythe, "Iommi is the reason heavy metal exists".

He has been credited as the forerunner of other styles: Martin Popoff defines him "the godfather of stoner rock"; Jeff Kitts and Brad Tolinski of Guitar World assert that "grunge, goth, thrash, industrial, death, doom... whatever. None of it would exist without Tony Iommi". According to Hawaii Public Radio: "it is hard to imagine Nirvana, Soundgarden, Pearl Jam or Alice in Chains without Black Sabbath, and without Tony Iommi. Judas Priest, Iron Maiden, Scorpions, Metallica, Slayer, Pantera and essentially every metal band can be traced to the musical framework found in Iommi compositions". Many notable musicians count Iommi as a major influence on their own playing; some of them include Jeff Hanneman (Slayer), Dimebag Darrell (Pantera), Slash (Guns N' Roses, Velvet Revolver), Scott Ian (Anthrax), Zakk Wylde (Ozzy Osbourne, Black Label Society), Tom Morello (Rage Against the Machine), Billy Corgan (The Smashing Pumpkins), Kim Thayil (Soundgarden), and Nick Oliveri (Kyuss, Queens of the Stone Age). Jerry Cantrell of Alice in Chains was strongly influenced by Iommi's dark bendings, which he uses often. Andy LaRocque of King Diamond said that the clean guitar part of "Sleepless Nights" from the Conspiracy album is inspired by Iommi's playing on Never Say

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Die!

Equipment

Iommi's deep and heavy sound was partly born out of necessity—his “revolutionary signature sound” being the result of the accident and the subsequent downtuning by three semitones. He said that his “extreme volume” was likewise necessary, “because we were fed up with people talking over us while we were playing.”

Guitars

Built in Birmingham by luthier John Diggins sometime between 1975 and 1978, the guitar was first used for overdubs on the ‘Heaven and Hell’ album and later became one of Iommi's main guitars. The guitar is equipped with a 24 fret neck with custom cross inlays, four control knobs (three of which are functional), a disconnected second output jack, a hole for a master volume knob on the pick guard covered up with a black stopper and a highly distressed finish. He had two more built for him. One was made to the same specifications of his first Jaydee SG with a red finish. Another one was made and used during the Born Again era, which can be seen on the music videos for “Trashed” and “Zero the Hero.” The differences are the finish, headstock, use of a stoptail bridge, and use of rail humbuckers, as opposed to the 18-pole humbuckers on his

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two other versions.

- Gibson SG, aka “Monkey”

A 1965 Gibson SG Special in red finish fitted with a Gibson P-90 pick-up in the bridge position and a custom-wound John Birch Simplux, a P-90 style single coil in the neck position. The guitar became Iommi's main instrument after his white Stratocaster's neck pick-up failed during the recording of Black Sabbath's self-titled album. It is currently on permanent display at the New York City Hard Rock Café.


- Gibson Custom Shop SG

The guitar was built by the Gibson Custom Shop in Nashville after Iommi's specifications and finished in 1997. The guitar is one of two made as prototypes for the Gibson Custom Shop Limited Edition Iommi Special SG. The guitar features a neck with 24 frets and four control knobs, of which only two are active (much like his old Jaydee Custom guitar).

On 11 August 2010, Iommi announced on his website that this guitar was stolen from the RJD tribute show that Heaven & Hell performed at High Voltage on 24 July 2010. He is asking that anyone with information or leads let them know. He is offering a reward for its safe return.

- Epiphone P94 Iommi SG

A stock Epiphone SG signature model in black finish fitted

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with P-94 pick-ups which is a version of the Gibson P-90 pick-up designed to fit into existing humbucker housings.

- Gibson SG Standard

A regular left-handed version of the SG fitted with two extra frets to give Iommi the full two octaves which he prefers. The guitar is equipped with his signature pick-up. Iommi was the first guitarist to have a signature pick-up designed and built by Gibson. He also has another model fitted with a Floyd Rose floating tremolo.


- Fender Stratocaster

Iommi played a Fender Stratocaster that was spraypainted white by Iommi and his father during the early days with Black Sabbath. However, the neck pick-up malfunctioned during the recording of their first album, so Iommi quickly turned to his backup Gibson SG to finish the record. Currently Iommi owns two Stratocasters, one of which has been modified with his signature pick-up in the bridge position.

- St. Moritz Tony Iommi Custom SG

Custom built for Iommi by St. Moritz guitars, this is a replica of Iommi's Gibson SG "Monkey". It was used on the 13 album and for the tour.

- BC Rich Ironbird

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Custom built for Iommi by BC Rich. Features include Dimarzio pick-ups, two built-in preamps, scalloped fretboard and Iommi's trademark cross inlays. This guitar can be seen in Tony's Star Licks Video, for Star Licks Productions along with a left handed BC Rich mockingbird.


- Gibson Barney Kessel

A rare left-handed version of the jazz guitarist Barney Kessel artist model, built sometime in the first half of the 1960s.

- Epiphone Riviera 12 string

Originally a regular right-handed version in red finish that was converted by Epiphone to a left-handed version to fit Iommi.

- LaBella custom gauge strings
- Shure Wireless systems
- A Gibson Tony Iommi Signature Pick Up has been available for the past two decades. The pick-up got its first 'bleeding' on the Black Sabbath reunion/Ozzfest tour in the summer, of 1997, loaded into an SG that J.T. Riboloff of Gibson built. They also feature in the two SGs (one black and one red) that the Gibson Custom Shop built for Iommi in late 1997, as prototypes for the Tony Iommi special Custom Shop model. The pick-up is still in production, and available in silver, gold or black covers. It has been used in the Custom Shop models, the

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factory Iommi SG and most recently in the Epiphone Iommi SG.

Effects

- Boss chorus pedal
- Boss octave pedal
- Dallas Rangemaster Treble Booster
- Drawmer LX22 compressor
- Korg DL8000R multi-tap delay
- Korg SDD1000 rackmount delay
- Peavey Addverb III
- Tycobrahe wah pedal

Amplifiers

- Laney TI100 Tony Iommi Signature: Current main amp. Two channel version of the GH100TI.
- Laney GH 100 TI Tony Iommi Signature amplifiers: Iommi's main up from 1993 – early 2012.
- ENGL Powerball Amplifiers: only used in 2009
- Laney 4x12 cabinets
- Various Marshall amplifiers: from early to mid-1980s to 1993, including 9005 Power Amplifiers and 9001 Preamps, 4x12" speaker cabinets, 2554 Silver Jubilee Combo, 2558 Silver Jubilee Combo, Paul Reed Smith modded JCM800 head. Marshall 1959 Super Lead modified by John "Dawk" Stillwell for Heaven and Hell and Mob Rules.

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- Laney Supergroup Heads: his main amplifier from 1968 to 1979. For Black Sabbath's 'The End' tour, Laney re-engineered the original Iommi amp, LA 100BL (Supergroup) and these amps were used throughout the tour.
- Orange 1972 w/ 4×12 cab Only used for the filming of the music videos for Iron Man and Paranoid.
- Laney Klipp: used on Master of Reality (Requires source verification?)
- Mesa Boogie Mark series heads: from the mid-1980s to the early 1990s

Lyrics

John Osbourne


Key: C

Genre: Rock

Harp Type: Diatonic

Skill: Any

John Michael "Ozzy" Osbourne (born 3 December 1948)[2] is an


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English singer, songwriter, and television personality. He rose to prominence during the 1970s as the lead vocalist of the heavy metal band Black Sabbath, during which period he adopted the nickname "Prince of Darkness".

Osbourne was fired from Black Sabbath in 1979 due to alcohol and drug problems, but went on to have a successful solo career, releasing 12 studio albums, the first seven of which received multi-platinum certifications in the US. Osbourne has since reunited with Black Sabbath on several occasions. He rejoined in 1997 and helped record the group's final studio album, 13 (2013), before they embarked on a farewell tour that ended with a February 2017 performance in their hometown, Birmingham, England. His longevity and success have earned him the informal title "Godfather of Metal".

Osbourne's total album sales from his years in Black Sabbath, combined with his solo work, is over 100 million. He was inducted into the Rock and Roll Hall of Fame as a member of Black Sabbath and into the UK Music Hall of Fame as a solo artist and as a member of the band. He has been honoured with stars on the Hollywood Walk of Fame and Birmingham Walk of Stars. At the 2014 MTV Europe Music Awards, he received the Global Icon Award. In 2015, Osbourne received the Ivor Novello Award for Lifetime Achievement from the British Academy of Songwriters, Composers and Authors.

In the early 2000s, Osbourne became a reality television star,


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appearing as himself in the MTV reality show The Osbournes alongside wife and manager Sharon and two of their three children, Kelly and Jack. He co-stars with Jack and Kelly in the television series Ozzy & Jack's World Detour. The show's third season debuted in June 2018.

Early life

Osbourne was born in the Aston area of Birmingham, England.[2] His mother, Lilian (née Unitt; 1916–2001), was a non-observant Catholic who worked days at a factory. His father, John Thomas "Jack" Osbourne (1915–1977), worked night shifts as a toolmaker at the General Electric Company. Osbourne has three older sisters, Jean, Iris, and Gillian, and two younger brothers, Paul and Tony. The family lived in a small two-bedroom home at 14 Lodge Road in Aston. Osbourne has had the nickname "Ozzy" since primary school. Osbourne dealt with dyslexia at school. At the age of 11, he suffered sexual abuse from school bullies. Drawn to the stage, he took part in school plays such as Gilbert and Sullivan's The Mikado and HMS Pinafore. He possesses a "hesitant" Brummie accent.

Upon hearing their first hit single at age 14, Osbourne became a fan of the Beatles. He credits their 1963 song "She Loves You" for inspiring him to become a musician. He said in the 2011 documentary God Bless Ozzy Osbourne, "I knew I was going to be a rock star the rest of my life." Osbourne left school


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at 15 and was employed as a construction site labourer, trainee plumber, apprentice toolmaker, car factory horn-tuner, and abattoir worker. He attempted burglary, stealing a television (which fell on him during his getaway and had to be abandoned), a handful of baby clothes (originally thought to be adult clothes as it was too dark to see when he committed the burglary, and which were stolen to sell to people at a pub), and some T-shirts. He spent six weeks in Winson Green Prison when he was unable to pay a fine after being convicted of burgling a clothes shop; to teach his son a lesson, his father refused to pay the fine.

Career

Black Sabbath

In late 1967, Geezer Butler formed his first band, Rare Breed, and soon recruited Osbourne to serve as vocalist. The band played two shows, then broke up. Osbourne and Butler reunited in Polka Tulk Blues, along with guitarist Tony Iommi and drummer Bill Ward, whose band Mythology had recently broken up. They renamed themselves Earth, but after being accidentally booked for a show instead of a different band with the same name, they decided to change their name again. They finally settled on the name Black Sabbath in August 1969, based on the film of the same title. The band had noticed how people enjoyed being frightened; inspired, the band decided to


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play a heavy blues style of music laced with gloomy sounds and lyrics. While recording their first album, Butler read an occult book and woke up seeing a dark figure at the end of his bed. Butler told Osbourne about it and together they wrote the lyrics to "Black Sabbath", their first song in a darker vein.

Despite only a modest investment from their US record label Warner Bros. Records, Black Sabbath met with swift and enduring success. Built around Tony Iommi's guitar riffs, Geezer Butler's lyrics, Bill Ward's dark tempo drumbeats, and topped by Osbourne's eerie vocals, early records such as their debut album Black Sabbath and Paranoid sold huge numbers, as well as getting considerable airplay. Osbourne recalls a band lament, "in those days, the band wasn't very popular with the women".


At about this time, Osbourne first met his future wife, Sharon Arden. After the unexpected success of their first album, Black Sabbath were considering her father, Don Arden, as their new manager, and Sharon was at that time working as Don's receptionist. Osbourne admits he was attracted to her immediately but assumed that "she probably thought I was a lunatic". Osbourne said years later that the best thing about eventually choosing Don Arden as manager was that he got to see Sharon regularly, though their relationship was strictly professional at that point.

Just five months after the release of Paranoid, the band

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released *Master of Reality*. The album reached the top ten in both the United States and UK, and was certified gold in less than two months. In the 1980s it received platinum certification and went Double Platinum in the early 21st century. Reviews of the album were unfavourable. Lester Bangs of *Rolling Stone* famously dismissed *Master of Reality* as “naïve, simplistic, repetitive, absolute doggerel”, although the very same magazine would later place the album at number 298 on their 500 Greatest Albums of All Time list, compiled in 2003. *Black Sabbath's Volume 4* was released in September 1972. Critics were again dismissive of the album, yet it achieved gold status in less than a month. It was the band's fourth consecutive release to sell one million copies in the United States.

In November 1973, Black Sabbath released the critically acclaimed *Sabbath Bloody Sabbath*. For the first time, the band received favourable reviews in the mainstream press. Gordon Fletcher of *Rolling Stone* called the album “an extraordinarily gripping affair”, and “nothing less than a complete success”. Decades later, AllMusic's Eduardo Rivadavia called the album a “masterpiece, essential to any heavy metal collection”, while also claiming the band displayed “a newfound sense of finesse and maturity”. The album marked the band's fifth consecutive platinum selling album in the US. *Sabotage* was released in July 1975. Again there were favourable reviews. *Rolling Stone* stated, “*Sabotage* is not only Black Sabbath's best record

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since Paranoid, it might be their best ever.” In a retrospective review, AllMusic was less favourable, noting that “the magical chemistry that made such albums as Paranoid and Volume 4 so special was beginning to disintegrate”. Technical Ecstasy, released on 25 September 1976, was also met with mixed reviews. AllMusic gives the album two stars, and notes that the band was “unravelling at an alarming rate”.

Dismissal

In 1978, Osbourne left the band for three months to pursue a solo project he called Blizzard of Ozz, a title which had been suggested by his father. Three members of the band Necromandus, who had supported Sabbath in Birmingham when they were called Earth, backed Osbourne in the studio and briefly became the first incarnation of his solo band.

At the request of the other members, Osbourne rejoined Sabbath. The band spent five months at Sounds Interchange Studios in Toronto, Ontario, Canada, writing and recording what would become Never Say Die! “It took quite a long time”, Iommi said. “We were getting really drugged out, doing a lot of dope. We’d go down to the sessions, and have to pack up because we were too stoned; we’d have to stop. Nobody could get anything right, we were all over the place, everybody’s playing a different thing. We’d go back and sleep it off, and try again the next day.”

Touring in support of Never Say Die! began in May 1978 with


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openers Van Halen. Reviewers called Sabbath's performance "tired and uninspired", in stark contrast to the "youthful" performance of Van Halen, who were touring the world for the first time. The band filmed a performance at the Hammersmith Odeon in June 1978, released on video as *Never Say Die*. The final show of the tour – and Osbourne's last appearance with the band until 1985 – was in Albuquerque, New Mexico on 11 December.

In 1979, back in the studio, tension and conflict arose between the members. Osbourne recalls being asked to record his vocals over and over, and tracks being manipulated endlessly by Iommi. This was a point of contention between Osbourne and Iommi. At Iommi's insistence, and with the support of Butler and Ward, Osbourne was fired on 27 April 1979. The reasons provided to him were that he was unreliable and had excessive substance abuse issues compared to the other members. Osbourne claims his drug use and alcohol consumption at that time was neither better nor worse than that of the other members.

The band replaced him with former Rainbow singer Ronnie James Dio. "I was not, and never will be, Ozzy Osbourne," Dio noted. "He was the vocalist and songwriter in that era who helped create that band and make it what it was, and what it is in its classic form."


Conflict had existed between Iommi and Osbourne from the

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beginning. When responding to a 1969 flyer reading “Ozzy Zig Needs Gig- has own PA” posted in a record store, Iommi and Ward arrived at the listed address to speak with Ozzy Zig. When Iommi saw Osbourne emerge from another room of the house, he left upon discovering it was the same “pest” he knew from growing up, as he knew of and disliked Osbourne from back in their school days. Iommi had reportedly “punched out” Osbourne numerous times over the years when the singer’s drunken antics had become too much to take. Iommi recalls one incident in the early 1970s in which Osbourne and Butler were fighting in a hotel room. Iommi pulled Osbourne off Butler in an attempt to break up the drunken fight, and the vocalist proceeded to turn around and take a wild swing at him. Iommi responded by knocking Osbourne unconscious with one punch to the jaw.

Solo career

On leaving Sabbath, Osbourne recalled, “I’d got £96,000 for my share of the name, so I’d just locked myself away and spent three months doing coke and booze. My thinking was, ‘This is my last party, because after this I’m going back to Birmingham and the dole.’”[41] However, Don Arden signed him to Jet Records with the aim of recording new material. Arden dispatched his daughter Sharon to Los Angeles to “look after Ozzy’s needs, whatever they were”, to protect his investment.[42] Initially, Arden hoped Osbourne would return

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to Sabbath (who he was personally managing at that time), and later attempted to convince the singer to name his new band "Son of Sabbath", which Osbourne hated.[10] Sharon attempted to convince Osbourne to form a supergroup with guitarist Gary Moore.[10] "When I lived in Los Angeles," Moore recalled, "[Moore's band] G-Force helped him to audition musicians. If drummers were trying out, I played guitar, and if a bassist came along, my drummer would help out. We felt sorry for him, basically. He was always hovering around trying to get me to join, and I wasn't having any of it."

In late 1979, under the management of the Ardens, Osbourne formed the Blizzard of Ozz, featuring drummer Lee Kerslake (of Uriah Heep), bassist-lyricist Bob Daisley (of Rainbow and later Uriah Heep), keyboardist Don Airey (of Rainbow, and later Deep Purple), and guitarist Randy Rhoads (of Quiet Riot). The record company would eventually title the group's debut album *Blizzard of Ozz*, credited simply to Osbourne, thus commencing his solo career. Cowritten with Daisley and Rhoads, it brought Osbourne considerable success on his first solo effort. Though it is generally accepted that Osbourne and Rhoads started the band, Daisley later claimed that he and Osbourne formed the band in England before Rhoads officially joined.

Blizzard of Ozz is one of the few albums amongst the 100 best-sellers of the 1980s to have achieved multi-platinum status without the benefit of a top-40 single. As of August 1997, it

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had achieved quadruple platinum status, according to RIAA. “I envied Ozzy’s career...” remarked former Sabbath drummer Bill Ward. “He seemed to be coming around from whatever it was that he’d gone through and he seemed to be on his way again; making records and stuff... I envied it because I wanted that... I was bitter. And I had a thoroughly miserable time.”

Osbourne’s second album, *Diary of a Madman*, featured more songs co-written with Lee Kerslake. For his work on this album and *Blizzard of Ozz*, Rhoads was ranked the 85th-greatest guitarist of all time by *Rolling Stone* magazine in 2003. This album is known for the singles “Over the Mountain” and “Flying High Again” and, as Osbourne explains in his autobiography, is his personal favourite. Tommy Aldridge and Rudy Sarzo soon replaced Kerslake and Daisley. Aldridge had been Osbourne’s original choice for drummer, but a commitment to Gary Moore had made him unavailable. Sarzo had played in Quiet Riot with Rhoads, who recommended him for the position.

On 19 March 1982, the band were in Florida for the *Diary of a Madman* tour, and a week away from playing Madison Square Garden in New York City. A light aircraft piloted by Andrew Aycock (the band’s tour bus driver) – carrying Rhoads and Rachel Youngblood, the band’s costume and make-up designer – crashed while performing low passes over the band’s tour bus. The left wing of the aircraft clipped the bus, causing the plane to graze a tree and crash into the garage of a nearby mansion, killing Rhoads, Aycock, and Youngblood. The crash was

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ruled the result of “poor judgement by the pilot in buzzing the bus and misjudging clearance of obstacles”. Experiencing firsthand the horrific death of his close friend and bandmate, Osbourne fell into a deep depression. The tour was cancelled for two weeks while Osbourne, Sharon, and Aldridge returned to Los Angeles to take stock while Sarzo remained in Florida with family.


Gary Moore was the first approached to replace Rhoads, but refused. With a two-week deadline to find a new guitarist and resume the tour, Robert Sarzo, brother of the band’s bassist Rudy Sarzo, was chosen to replace Rhoads. However, former Gillan guitarist Bernie Tormé had flown to California from England with the promise from Jet Records that he had the job. Once Sharon realized that Jet Records had already paid Tormé an advance, he was reluctantly hired instead of Sarzo. The tour resumed on 1 April 1982, but Tormé’s blues-based style was unpopular with fans. After a handful of shows he informed Sharon that he would be returning to England to continue work on a solo album he had begun before coming to America. At an audition in a hotel room, Osbourne selected Night Ranger’s Brad Gillis to finish the tour. The tour culminated in the release of the 1982 live album *Speak of the Devil*, recorded at the Ritz in New York City. A live tribute album for Rhoads was also later released. Despite the difficulties, Osbourne moved on after Rhoads’ death. *Speak of the Devil*, known in the United Kingdom as *Talk of the Devil*, was originally planned to

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consist of live recordings from 1981, primarily from Osbourne's solo work. Under contract to produce a live album, it ended up consisting entirely of Sabbath covers recorded with Gillis, Sarzo and Tommy Aldridge.


In 1982 Osbourne appeared as lead vocalist on the Was (Not Was) pop dance track "Shake Your Head (Let's Go to Bed)". Remixed and rereleased in the early 1990s for a Was (Not Was) hits album in Europe, it reached number four on the UK Singles Chart. In 1983, Jake E. Lee, formerly of Ratt and Rough Cutt, joined Osbourne to record *Bark at the Moon*. The album, cowritten with Daisley, featured Aldridge and former Rainbow keyboard player Don Airey. The album contains the fan favourite "Bark at the Moon". The music video for "Bark at the Moon" was partially filmed at the Holloway Sanatorium outside London, England. Within weeks the album became certified gold. It has sold three million copies in the US. 1986's *The Ultimate Sin* followed (with bassist Phil Soussan and drummer Randy Castillo), and touring behind both albums with former Uriah Heep keyboardist John Sinclair joining prior to the *Ultimate Sin* tour. At the time of its release, *The Ultimate Sin* was Osbourne's highest charting studio album. The RIAA awarded the album Platinum status on 14 May 1986, soon after its release; it was awarded Double Platinum status on 26 October 1994.

Jake E. Lee and Osbourne parted ways in 1987. Osbourne continued to struggle with chemical dependency. That year he

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commemorated the fifth anniversary of Rhoads' death with *Tribute*, a collection of live recordings from 1981. In 1988 Osbourne appeared in *The Decline of Western Civilization Part II: The Metal Years* and told the director Penelope Spheeris that "sobriety f*cking sucks". Meanwhile, Osbourne found Zakk Wylde, who was the most enduring replacement for Rhoads to date. Together they recorded *No Rest for the Wicked* with Castillo on drums, Sinclair on keyboards, and Daisley co-writing lyrics and playing bass. The subsequent tour saw Osbourne reunited with erstwhile Black Sabbath bandmate Geezer Butler on bass. A live EP (entitled *Just Say Ozzy*) featuring Geezer was released two years later. In 1988, Osbourne performed on the rock ballad "Close My Eyes Forever", a duet with Lita Ford, reaching No. 8 on the *Billboard* Hot 100. In 1989 Osbourne performed at the Moscow Music Peace Festival.


Successful through the 1980s, Osbourne sustained commercial success into the 1990s, starting with 1991's *No More Tears*, featuring "Mama, I'm Coming Home". The album enjoyed much radio and MTV exposure. It also initiated a practice of bringing in outside composers to help pen Osbourne's solo material instead of relying on his recording ensemble. The album was mixed by veteran rock producer Michael Wagener. Osbourne was awarded a Grammy Award for the track "I Don't Want to Change the World" from *Live & Loud*, for Best Metal Performance of 1994. Wagener also mixed the live album *Live & Loud* released on 28 June 1993. Intended to be Osbourne's final

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album, it went platinum four times over, and ranked at number 10 on that year's Billboard rock charts. At this point Osbourne expressed his fatigue with touring, and proclaimed his "retirement tour" (which was to be short-lived). It was called "No More Tours", a pun on No More Tears. Alice in Chains' Mike Inez took over on bass and Kevin Jones played keyboards as Sinclair was touring with the Cult.

Osbourne's entire CD catalogue was remastered and reissued in 1995. In 1995 Osbourne released Ozzmosis and returned to touring, dubbing his concert performances "The Retirement Sucks Tour". The album reached number 4 on the US Billboard 200. The RIAA certified the album gold and platinum in that same year, and double platinum in April 1999.

The line-up on Ozzmosis was Wylde, Butler (who had just quit Black Sabbath again) and former Bad English, Steve Vai and Hardline drummer Deen Castronovo, who later joined Journey. Keyboards were played by Rick Wakeman and producer Michael Beinhorn. The tour maintained Butler and Castronovo and saw Sinclair return, but a major line-up change was the introduction of former David Lee Roth guitarist Joe Holmes. Wylde was considering an offer to join Guns N' Roses. Unable to wait for a decision on Wylde's departure, Osbourne replaced him. In early 1996, Butler and Castronovo left. Inez and Randy Castillo (Lita Ford, Mötley Crüe) filled in. Ultimately, Faith No More's Mike Bordin and former Suicidal Tendencies and future Metallica bassist Robert Trujillo joined on drums and


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bass respectively. A greatest hits package, The Ozzman Cometh, was issued in 1997.

Ozzfest

Osbourne's biggest financial success of the 1990s was a venture named Ozzfest, created and managed by his wife/manager Sharon and assisted by his son Jack. The first Ozzfest was held in Phoenix, Arizona on 25 October 1996 and in Devore, California on 26 October. Ozzfest was an instant hit with metal fans, helping many up-and-coming groups who were featured there to broad exposure and commercial success. Some acts shared the bill with a reformed Black Sabbath during the 1997 Ozzfest tour, beginning in West Palm Beach, Florida. Osbourne reunited with the original members of Sabbath in 1997 and has performed periodically with them since.

Since its beginning, five million people have attended Ozzfest which has grossed over US\$100 million. The festival helped promote many new hard rock and heavy metal acts of the late 1990s and early 2000s. Ozzfest helped Osbourne to become the first hard rock and heavy metal star to hit \$50 million in merchandise sales. In 2005, Osbourne and his wife Sharon starred in an MTV competition reality show entitled "Battle for Ozzfest". A number of yet unsigned bands send one member to compete in a challenge to win a spot on the 2005 Ozzfest and a possible recording contract. Shortly after Ozzfest 2005, Osbourne announced that he will no longer headline Ozzfest.


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Although he announced his retirement from Ozzfest, Osbourne came back headlining the tour. In 2006 Osbourne closed the event for just over half the concerts, leaving the others to be closed by System of a Down. He also played the closing act for the second stage at Shoreline Amphitheatre in Mountain View, California on 1 July as well as Randalls Island, New York on 29 July. After the concert in Bristol, Virginia, Osbourne announced he would return for another year of Ozzfest in 2007.

Tickets for the 2007 tour were offered to fans free of charge, which led to some controversy. In 2008, Ozzfest was reduced to a one-day event in Dallas, where Osbourne played, along with Metallica and King Diamond. In 2010, Osbourne appeared as the headliner closing the show after opening acts Halford and Mötley Crüe. The tour, though small (only six US venues and one UK venue were played), generated rave reviews.

2000s


Down to Earth, Osbourne's first album of new studio material in six years, was released on 16 October 2001. A live album, Live at Budokan, followed in 2002. Down to Earth, which achieved platinum status in 2003, featured the single "Dreamer", a song which peaked at number 10 on Billboard's Mainstream Rock Tracks. In June 2002, Osbourne was invited to participate in the Golden Jubilee of Queen Elizabeth II, performing the Black Sabbath anthem "Paranoid" at the Party at

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the Palace concert in the grounds of Buckingham Palace. In 2003, Osbourne recruited former Metallica bassist Jason Newsted, though his time with Osbourne would be short. Interestingly, Osbourne's former bassist Robert Trujillo replaced Newsted in Metallica during this same period.


On 8 December 2003, Osbourne was rushed into emergency surgery at Wexham Park Hospital in Slough, England when he had an accident with his quad bike on his estate in Jordans, Buckinghamshire. Osbourne broke his collar bone, eight ribs, and a neck vertebra. An operation was performed to lift the collarbone, which was believed to be resting on a major artery and interrupting blood flow to the arm. Sharon later revealed that Osbourne had stopped breathing following the crash and was resuscitated by Osbourne's then personal bodyguard, Sam Ruston. While in hospital, Osbourne achieved his first ever UK number one single, a duet of the Black Sabbath ballad, "Changes" with daughter Kelly. In doing so, he broke the record of the longest period between an artist's first UK chart appearance (with Black Sabbath's "Paranoid", number four in August 1970) and their first number one hit: a gap of 33 years. Since the quad accident, apart from some short-term memory problems, he fully recovered and headlined the 2004 Ozzfest, in the reunited Black Sabbath.

In March 2005, Osbourne released a box set called Prince of Darkness. The first and second discs are collections of live performances, B-sides, demos and singles. The third disc

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contained duets and other odd tracks with other artists, including "Born to Be Wild" with Miss Piggy. The fourth disc, is entirely new material where Osbourne covers his favourite songs by his biggest influences and favourite bands, including the Beatles, John Lennon, David Bowie and others. In November 2005, Osbourne released the covers album *Under Cover*, featuring 10 songs from the fourth disc of *Prince of Darkness* and 3 more songs. Osbourne's band for this album included Alice in Chains guitarist Jerry Cantrell, bassist Chris Wyse and Faith No More drummer Mike Bordin.

Osbourne also helped judge the 2005 UK series of the X-Factor where his wife Sharon was one of the main judges. In March 2006, he said that he hoped to release a new studio album soon with longtime on-off guitarist, Zakk Wylde of Black Label Society. In October 2006, it was announced that Tony Iommi, Ronnie James Dio, Vinny Appice, and Geezer Butler would be touring together again, though not as Black Sabbath, but under the moniker Heaven and Hell (the title of Dio's first Black Sabbath album). The response to the news on Osbourne's website was that Osbourne wished Tony and Ronnie well and that there is only one Sabbath. Osbourne's album, titled *Black Rain*, was released on 22 May 2007. Osbourne's first new studio album in almost six years, it featured a more serious tone than previous albums. "I thought I'd never write again without any stimulation... But you know what? Instead of picking up the bottle I just got honest and said, 'I don't want life to go


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[to pieces]'", Osbourne stated to Billboard magazine.

Osbourne revealed in July 2009 that he was currently seeking a new guitar player. While he states that he has not fallen out with Zakk Wylde, he said he felt his songs were beginning to sound like Black Label Society and fancied a change. In August 2009, Osbourne performed at the gaming festival BlizzCon with a new guitarist in his line-up Gus G. Osbourne also provided his voice and likeness to the video game Brütal Legend character The Guardian of Metal. In November, Slash featured Osbourne on vocals in his single "Crucify The Dead", and Osbourne with wife Sharon were guest hosts on WWE Raw. In December, Osbourne announced he would be releasing a new album titled Soul Sucka with Gus G, Tommy Clufetos on drums, and Blasko on bass.[80] Negative fan feedback was brought to Osbourne's attention regarding the album title. In respect of fan opinion, on 29 March Osbourne announced his album would be renamed *Scream*.

2010s


On 13 April 2010, Osbourne announced the release date for *Scream* would be 15 June 2010. The release date was later changed to a week later. A single from the album, "Let Me Hear You Scream", debuted on 14 April 2010 episode of CSI: NY. The song spent eight weeks on the Billboard Rock Songs chart, peaking at No. 7.

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On 9 August 2010, Osbourne announced that the second single from the album would be "Life Won't Wait" and the video for the song would be directed by his son Jack. When asked of his opinions on *Scream* in an interview, Osbourne announced that he is "already thinking about the next album". Osbourne's current drummer, Tommy Clufetos, has reflected this sentiment, saying that "We are already coming up with new ideas backstage, in the hotel rooms and at soundcheck and have a bunch of ideas recorded".^[84] In October 2014, Osbourne released *Memoirs of a Madman*, a collection celebrating his entire solo career. A CD version contained 17 singles from across his career, never before compiled together. The DVD version contained music videos, live performances, and interviews.

In August 2015, Epic Records president Sylvia Rhone confirmed with *Billboard* that Osbourne was working on another studio album; in September 2019, Osbourne announced he had finished the album in four weeks following his collaboration with Post Malone. In April 2017, it was announced that guitarist Zakk Wylde would reunite with Osbourne for a summer tour to mark the 30th anniversary of their first collaboration on 1988's *No Rest for the Wicked*. The first show of the tour took place on 14 July at the Rock USA Festival in Oshkosh, Wisconsin.

On 6 November 2017, Ozzy was announced as the headline act for the Sunday of the 2018 Download Festival held annually at Donington Park in Leicestershire, England. Having previously graced the main stage in previous years fronting Black

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Sabbath, this will be his first ever Download headline solo appearance. The Download Festival set comes as part of Osbourne's final world tour announcement that morning.

On 6 February 2018, Osbourne announced that he would embark on his final world tour dubbed No More Tours II, a reference to his 1992 tour of the same name, with support from Stone Sour on the North American portion of the tour. He later insisted that he would not retire, "It's 'No More Tours', so I'm just not doing world tours anymore. I'm still going to be doing gigs, but I'm not going on tour for six months at a time anymore. I'd like to spend some time at home."

On 6 September 2019, Osbourne featured on the song "Take What You Want" by Post Malone. The song would peak on the Billboard Hot 100 charts at number 8, making it Osbourne's first US Top 10 single in 30 years since he was featured on Lita Ford's "Close My Eyes Forever".

2020s

On 21 February 2020, Osbourne released his first solo album in almost ten years, Ordinary Man, which received positive reviews from music critics and debuted at number three on the UK Albums Chart. A few days after the release, Osbourne told IHeartRadio that he wanted to make another album with Andrew Watt, the main producer of Ordinary Man. One week after the release of the album, an 8-bit video game dedicated to

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Osbourne was released, called Legend of Ozzy. Osbourne has started working on his follow up album, once again with Andrew Watt.


Black Sabbath reunion

It was announced on 11 November 2011 during a news conference at the Whisky a Go Go club on West Hollywood's Sunset Strip that the original Black Sabbath line up of Ozzy, Tony Iommi, Geezer Butler, and Bill Ward would reunite for a world tour and new album, to be produced by Rick Rubin. Bill Ward dropped out for contractual reasons, but the project continued with Rage Against the Machine's Brad Wilk stepping in for Ward on drums. On 21 May 2012, Black Sabbath played at the O2 Academy in their hometown Birmingham, their first concert since their reunion. The album, entitled 13, was released 11 June 2013, and topped both the UK Albums Chart and the US Billboard 200.

In January 2016, the band began a farewell tour, titled "The End", signifying the final performances of Black Sabbath. The final shows of The End tour took place at the Genting Arena in their home city of Birmingham, England on 2 and 4 February 2017, with Tommy Clufetos replacing Bill Ward as the drummer for the final show.

Other production work


Osbourne achieved greater celebrity status via his own brand

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of reality television. The Osbournes, a series featuring the domestic life of Osbourne and his family (wife Sharon, children Jack and Kelly, occasional appearances from his son Louis, but eldest daughter Aimee did not participate). The program became one of MTV's greatest hits. It premiered on 5 March 2002, and the final episode aired 21 March 2005.

The success of The Osbournes led Osbourne and the rest of his family to host the 30th Annual American Music Awards in January 2003. The night was marked with constant "bleeping" due to some of the lewd and raunchy remarks made by Ozzy and Sharon Osbourne. Presenter Patricia Heaton walked out midway in disgust. On 20 February 2008, Ozzy, Sharon, Kelly and Jack Osbourne hosted the 2008 BRIT Awards held at Earls Court, London. Ozzy appeared in a TV commercial for I Can't Believe It's Not Butter! which began airing in the UK in February 2006. Ozzy appears in a commercial for the online video game World of Warcraft. He was also featured in the music video game Guitar Hero World Tour as a playable character. He becomes unlocked upon completing "Mr. Crowley" and "Crazy Train" in the vocalist career.


Osbourne published an autobiography in October 2009, titled I Am Ozzy. Osbourne says ghost writer Chris Ayres told the singer he has enough material for a second book. A movie adaptation of I Am Ozzy is also in the works, and Osbourne says he hopes "an unknown guy from England" will get the role over an established actor, while Sharon stated she would

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choose established English actress Carey Mulligan to play her.

A documentary film about Osbourne's life and career, entitled *God Bless Ozzy Osbourne*, premiered in April 2011 at the Tribeca Film Festival and was released on DVD in November 2011. The film was produced by Osbourne's son Jack. On 15 May 2013 Osbourne, along with the current members of Black Sabbath, appeared in an episode of *CSI: Crime Scene Investigation* titled "Skin in the Game". The History Channel premiered a comedy reality television series starring Ozzy Osbourne and his son Jack Osbourne on 24 July 2016 named *Ozzy & Jack's World Detour*. During each episode Ozzy and Jack visit one or more sites to learn about history from experts, and explore unusual or quirky aspects of their background.

Osbourne appeared in a November 2017 episode of *Gogglebox* along with other UK celebrities such as Ed Sheeran, former Oasis frontman Liam Gallagher, and Labour Party leader Jeremy Corbyn as part of Channel 4 and Cancer Research UK's Stand Up to Cancer fundraising campaign. In November 2017, Osbourne entered into a new realm of sponsorship as he signed on as an ambassador of a rock-themed online casino known as Metal Casino, which was founded by metal music fans in August 2017. In February 2019, Osbourne's merchandising partner announced that Ozzy would have his own branded online slots game as part of the NetEnt Rocks music-themed portfolio.


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Awards

Osbourne has received several awards for his contributions to the music community. In 1994, he was awarded a Grammy Award for the track "I Don't Want to Change the World" from Live & Loud for Best Metal Performance of 1994.[At the 2004 NME Awards in London, Osbourne received the award for Godlike Genius. In 2005 Osbourne was inducted into the UK Music Hall of Fame both as a solo artist and as a member of Black Sabbath. In 2006, he was inducted into the US Rock and Roll Hall of Fame with Black Sabbath bandmates Tony Iommi, Bill Ward, and Geezer Butler.

In 2007 Osbourne was honoured at the second annual VH1 Rock Honors, along with Genesis, Heart, and ZZ Top. In addition, that year a bronze star honouring Osbourne was placed on Broad Street in Birmingham, England while Osbourne watched. On 18 May Osbourne had received notice that he would be the first inductee into The Birmingham Walk of Stars. He was presented the award by the Lord Mayor of Birmingham. "I am really honoured", he said, "All my family is here and I thank everyone for this reception—I'm absolutely knocked out".


In 2008 Osbourne was crowned with the prestigious Living Legend award in the Classic Rock Roll of Honour Awards. Past recipients include Alice Cooper, Lemmy, Jimmy Page. Slash, the former Guns N' Roses guitarist, presented the award. In 2010 Osbourne won the "Literary Achievement" honour for his memoir,

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I Am Ozzy, at the Guys Choice Awards at Sony Pictures Studio in Culver City, California. Osbourne was presented with the award by Sir Ben Kingsley. The book debuted at No. 2 on the New York Times' hardcover non-fiction best-seller list. Osbourne was also a judge for the 6th, 10th and 11th annual Independent Music Awards to support independent artists' careers. In May 2015, Osbourne received the Ivor Novello Award for Lifetime Achievement from the British Academy of Songwriters, Composers and Authors at a ceremony held at the Grosvenor House Hotel, London. In 2016, Osbourne had a tram named after him in his home city of Birmingham.

Personal life


In 1971, Osbourne met his first wife Thelma (née Riley) at a nightclub in Birmingham called the Rum Runner, where she worked. They were married in 1971 and children Jessica and Louis were soon born while Osbourne adopted Thelma's son Elliot. Osbourne later referred to his first marriage as "a terrible mistake". His drug and alcohol abuse, coupled with his frequent absences while touring with Black Sabbath, took their toll on his family life, with his children later complaining that he was not a good father. In the 2011 documentary film God Bless Ozzy Osbourne, produced by his son Jack, Osbourne sheepishly admitted that he could not even remember when Louis and Jessica were born.

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Osbourne married his manager Sharon Arden on 4 July 1982 and the couple would have three children together, Aimee (born 2 September 1983), Kelly (born 27 October 1984), and Jack (born 8 November 1985). He later confessed that the well known "Fourth of July" US Independence Day date was chosen so that he would never forget his anniversary. Guitarist Randy Rhoads predicted in 1981 that the couple would "probably get married someday" despite their constant bickering and the fact that Osbourne was still married to Thelma at the time. Osbourne has numerous grandchildren.

Osbourne wrote a song for his daughter Aimee, which appeared as a B-side on the album *Ozzmosis*. At the end of the song, his daughter can be heard saying "I'll always be your angel", referring to the song's chorus lyrics. The song *My Little Man*, which appears on *Ozzmosis*, was written about his son Jack. The Osbourne family divide their time between their Buckinghamshire mansion and a home in Los Angeles, California.


Though Osbourne has long been accused of being a Satanist, it was reported by The New York Times in 1992 that he was a practicing member of the Church of England and prayed before each show. In 2002, Osbourne and wife Sharon were invited to the White House Correspondents' Association dinner by Fox News Channel correspondent Greta Van Susteren for that year's event. Then-President George W. Bush noted Osbourne's presence by joking, "The thing about Ozzy is, he's made a lot of big hit recordings – 'Party with the Animals', 'Sabbath Bloody

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Sabbath', 'Facing Hell', 'Black Skies' and 'Bloodbath in Paradise'. Ozzy, Mom loves your stuff."

Ozzy and his wife are one of the UK's richest couples, according to the Sunday Times Rich List. They ranked at number 458 in 2005, with an estimated £100 million earned from recording, touring, and TV shows. Osbourne has over 15 tattoos, the most famous of which are the letters O-Z-Z-Y across the knuckles of his left hand. This was his first tattoo, created by himself as a teenager with a sewing needle and pencil lead. A longtime fan of the comedy troupe Monty Python, in a 2010 interview with Us Weekly Osbourne stated, "My favourite movie is Monty Python's Life of Brian". Osbourne suffered minor burns after a small house fire in January 2013. On his 65th birthday on 3 December 2013, he asked fans to celebrate his birthday by donating to the Royal Marsden cancer charity in London.


On 6 February 2019, Osbourne was hospitalized in an undisclosed location on his doctor's advice due to flu complications, postponing the European leg of his "No More Tours 2" tour. The issue was described as a "severe upper-respiratory infection" following a bout with the flu which his doctor feared could develop into pneumonia, given the physicality of the live performances and an extensive travel schedule throughout Europe in harsh winter conditions. Pneumonia targets the airway and breathing and is typically fatal in elderly patients, necessitating the preventive

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measures. By 12 February 2019, Osbourne had been moved to intensive care. Tour promoters Live Nation said in a statement that they were hopeful that Osbourne would be “fit and healthy” and able to honor tour dates in Australia and New Zealand in March. Osbourne later cancelled the tour entirely, and ultimately all shows scheduled for 2019, after sustaining serious injuries from a fall in his Los Angeles home while still recovering from pneumonia. He was diagnosed with Parkinson’s disease in February 2019, which he publicly revealed in January 2020. In February 2020, Osbourne cancelled the 2020 North American tour, seeking treatment in Switzerland until April.

Drug and alcohol abuse


Osbourne has abused alcohol and other drugs for most of his adult life. He admitted to Sounds in 1978, “I get high, I get f*cked up ... what the hell’s wrong with getting f*cked up? There must be something wrong with the system if so many people have to get f*cked up ... I never take dope or anything before I go on stage. I’ll smoke a joint or whatever afterwards.” Black Sabbath bandmate Tony Iommi said that while all the band were involved with alcohol and other drugs to various degrees in the 1970s, Osbourne had the unhealthiest lifestyle of them all. Despite this, said Iommi, he was typically the only one left standing when the others were “out for the count”. Longtime guitarist Zakk Wylde has attributed

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Osbourne's longevity in spite of decades of substance abuse to "a very special kind of fortitude that's bigger than King Kong and Godzilla combined... seriously, he's hard as nails, man!"[

Osbourne's first experience with cocaine was in early 1971 at a hotel in Denver, Colorado, after a show Black Sabbath had done with Mountain. He states that Mountain's guitarist, Leslie West, introduced him to the drug.[Though West is reluctant to take credit for introducing Osbourne to cocaine, Osbourne remembers the experience quite clearly: "When you come from Aston and you fall in love with cocaine, you remember when you started. It's like having your first f*ck!" Osbourne says that upon first trying the drug, "The world went a bit fuzzy after that."


Osbourne's drug and alcohol abuse have at times caused friction within his band. Don Airey, keyboardist for Osbourne during his early solo career, has said that the vocalist's substance-abuse issues were what ultimately caused him to leave the band. In his memoir *Off the Rails*, former bassist Rudy Sarzo detailed the frustrations felt by him and his bandmates as they coped with life on the road with the vocalist, who was in a state of near-constant inebriation and was often so hungover that he would refuse to perform. When he was able to perform, his voice was often so damaged from cigarettes and alcohol that the performance suffered. Many shows on the American leg of the 1981-82 *Diary of a Madman* tour were simply canceled, and the members of his band quickly

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began to tire of the unpredictability, coupled with the often violent mood swings he was prone to when drunk.

Osbourne claims in his autobiography that he was invited in 1981 to a meeting with the head of CBS Europe in Germany. Intoxicated, he decided to lighten the mood by performing a striptease on the table and then kissing the record executive on the lips. According to his wife Sharon, he had actually performed a goose-step up and down the table and urinated in the executive's wine, but was too drunk to remember.

On 18 February 1982, while wearing his future wife Sharon's dress for a photoshoot near the Alamo, Osbourne drunkenly urinated on a cenotaph erected in honour of those who died at the famous battle in Texas, across the street from the actual building. A police officer arrested Osbourne, and he was subsequently banned from the city of San Antonio for a decade. Osbourne had been on a long drinking binge and earlier that same day had drunkenly fired his entire band, including Randy Rhoads, after they had informed him that they would not participate in a planned live album of Black Sabbath songs. He also physically attacked Rhoads and Rudy Sarzo in a hotel bar that morning, and Sharon informed the band that she feared he had "finally snapped". Osbourne later had no memory of firing his band and the tour continued, though his relationship with Rhoads never fully recovered. In May 1984, Osbourne was arrested in Memphis, Tennessee, again for public intoxication. The most notorious incident came in August 1989, when Sharon


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claimed that Ozzy had tried to strangle her after returning home from the Moscow Music Peace Festival, in a haze of alcohol and drugs. The incident led Ozzy to six months in rehabilitation, after which time, Sharon regained her faith in her husband and did not press charges.

Though he has managed to remain clean and sober for extended periods in recent years, Osbourne has frequently commented on his former wild lifestyle, expressing bewilderment at his own survival through 40 years of drug and alcohol abuse. Upon being fired from Black Sabbath in 1979, Osbourne spent the next three months locked in his hotel room taking vast amounts of alcohol and other drugs all day, every day. He claims that he would certainly have died if his future wife Sharon had not offered to manage him as a solo artist.

In 2003, Osbourne told the Los Angeles Times how he was nearly incapacitated by medication prescribed by a Beverly Hills doctor. The doctor was alleged to have prescribed 13,000 doses of 32 drugs in one year. However, after a nine-year investigation by the Medical Board of California, the Beverly Hills physician was exonerated of all charges of excessive prescribing.

Osbourne experienced tremors for some years and linked them to his continuous drug abuse. In May 2005, he found out it was actually Parkin syndrome, a genetic condition, the symptoms of which are similar to Parkinson's disease. Osbourne will have


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to take daily medication for the rest of his life to combat the involuntary shudders associated with the condition. Osbourne has also shown symptoms of mild hearing loss, as depicted in the television show, *The Osbournes*, where he often asks his family to repeat what they say. At the TEDMED Conference in October 2010, scientists from Knome joined Osbourne on stage to discuss their analysis of Osbourne's whole genome, which shed light on how the famously hard-living rocker has survived decades of drug abuse.

In April 2013, Osbourne revealed through Facebook that he had resumed drinking and taking drugs for the past year and a half, stating he "was in a very dark place" but said he had been sober again since early March. He also apologised to Sharon, his family, friends, bandmates and his fans for his "insane" behaviour during that period.

Controversy


Throughout his career, many religious groups have accused Osbourne of being a negative influence on teenagers, stating that his genre of rock music has been used to glorify Satanism. Scholar Christopher M. Moreman compared the controversy to those levelled against the occultist Aleister Crowley. Both were demonised by the media and some religious groups for their antics. Although Osbourne tempts the comparison with his song "Mr. Crowley", he denies the charge

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of being a Satanist; conversely it has been alleged that Osbourne is a member of the Church of England and that he prays before taking the stage each night before every concert.

In 1981, after signing his first solo career record deal, Osbourne bit the head off a dove during a meeting with CBS Records executives in Los Angeles. Apparently, he had planned to release doves into the air as a sign of peace, but due to being intoxicated at the time, he instead grabbed a dove and bit its head off. He then spat the head out, with blood still dripping from his lips. Despite its controversy, the head-biting act has been parodied and alluded to several times throughout his career and is part of what made Osbourne famous.

On 20 January 1982, Osbourne bit the head off a bat that he thought was rubber while performing at the Veterans Memorial Auditorium in Des Moines, Iowa. Rolling Stone magazine in 2004 ranked this incident number two on its list of "Rock's Wildest Myths". While the Rolling Stone article stated the bat was alive, 17-year-old Mark Neal who threw it onto the stage said it was brought to the show dead. According to Osbourne in the booklet to the 2002 edition of *Diary of a Madman*, the bat was not only alive but managed to bite him, resulting in Osbourne being treated for rabies. On 20 January 2019, Osbourne commemorated the 37th anniversary of the bat incident by offering an 'Ozzy Plush Bat' toy "with detachable head" for


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sale on his personal web-store. The site claimed the first batch of toys sold out within hours.

On New Year's Eve 1983, Canadian youth James Jollimore killed a woman and her two sons in Halifax, Nova Scotia, after listening to the "Bark at the Moon" song. A friend of the murderer quoted: "Jimmy said that every time he listened to the song he felt strange inside ... He said when he heard it on New Year's Eve he went out and stabbed someone".


In 1984, California teenager John McCollum committed suicide while listening to Osbourne's "Suicide Solution". The song deals with the dangers of alcohol abuse. McCollum's suicide led to allegations that Osbourne promoted suicide in his songs. Despite knowing McCollum suffered clinical depression, his parents sued Osbourne (McCollum v. CBS for their son's death, saying the lyrics in the song, "Where to hide, suicide is the only way out. Don't you know what it's really about?" convinced McCollum to commit suicide. The family's lawyer suggested that Osbourne should be criminally charged for encouraging a young person to commit suicide, but the courts ruled in Osbourne's favour, saying there was no connection between the song and McCollum's suicide. Osbourne was sued for the same reason in 1991 (Waller v. Osbourne), by the parents of Michael Waller, for \$9 million, but the courts once again ruled in Osbourne's favour.

In lawsuits filed in 2000 and 2002 which were dismissed by the

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courts in 2003, former band members Bob Daisley, Lee Kerslake, and Phil Soussan stated that Osbourne was delinquent in paying them royalties and had denied them due credit on albums they played on. In November 2003, a Federal Appeals Court unanimously upheld the dismissal by the US District Court for the Central District of California of the lawsuit brought by Daisley and Kerslake. The US Court of Appeals for the Ninth Circuit ruled that Osbourne does not owe any royalties or credit to the former band members who were let go in 1981. To resolve further issues, management chose to replace Daisley and Kerslake's contributions on the original masters, replacing them with Robert Trujillo on bass and Mike Bordin on drums. The albums were then reissued. The original tracks have since been restored in accordance with the 30th anniversary of those albums.

In July 2010, Osbourne and Tony Iommi decided to discontinue the court proceedings over ownership of the Black Sabbath trademark. As reported to Blabbermouth, "Both parties are glad to put this behind them and to cooperate for the future and would like it to be known that the issue was never personal, it was always business."

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Lyrics

Jimmy Page

Key: C

Genre: Rock


Harp Type: Diatonic

Skill: Any

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.


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

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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, 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).


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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^[11] 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 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

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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, 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,


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“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 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

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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:

[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

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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 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

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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 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.

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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 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."

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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 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

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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 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

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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 Dreja 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 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

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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 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

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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.

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

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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 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

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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 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.


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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.

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


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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 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

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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 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


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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 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


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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 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

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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 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

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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 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

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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 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


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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 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

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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

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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.
- 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

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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, 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

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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,^{[113][114][115]} 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 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:

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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.”^[116] Instead, Page was a fan of 1950s 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

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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").^[116] 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 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

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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.

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.

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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.

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

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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.^[130]

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.^{[131][132]} Sections of Page's fantasy sequence in the film *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.


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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.

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.

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Page reportedly overcame his heroin habit in the early 1980s, although he was arrested for possession of cocaine in both 1982 and 1984.^{[140][141][142]} 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 a*sociated 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 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."

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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 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

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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 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

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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 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


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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 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

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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.

Lyrics


Harden My Heart

Key: C

Genre: Rock

Harp Type: Diatonic

Skill: Any

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Verse:

+5 +5 +5 +5 +5 +5 +5 +5 +5 +5 +5

Cry-in' on the cor-ner wait'-in in the rain

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

I swear I'll ne-ver e-ver wait a-gain

-3'' +5 +5 +5 +5

You gave me your word

-4 +4 -3'' +4 -3'' +5 +4 -4 -3

But words from you are lies

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

Dar- lin' in my wild-est dreams

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

I ne-ver thought I'd go

+5 +5 +5 +5 +5 +5 -4 +4 +5 -4

But it's time to let you know. Ooh.

Chorus:


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

I'm gon-na har-den my heart

+4 +4 +4 -3 -3 +4 +4 -3

I'm gon-na swal-low my tears

-3 -3 -3'' +4 -4 +5

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I'm gon-na turn and leave

+6 +6 -6 -7 -6 -6

You here

Verse:

All of my life

I've been waitin' in the rain

I've been waitin' for a feeling

That never, ever came

It feels so close

But always disappears

Darlin' in your wildest dreams

You never had a clue

But it's time you got the news

Chorus:


Bridge (er sumthin'):

Darlin' in my wildest dreams

I never thought I'd go

But it's time to let you know

Repeat chorus and fade. (Or come up with a better ending. ☐)

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Lyrics

A Nation Once Again

Key: C

Genre: Rock

Harp Type: Diatonic

Skill: Any

by Thomas Osborne Davis

6 6 (6) (7) 7 (7) 7 8 8 (8) 7

When boyhood's fire was in my blood

(7) (6) (8) 7 (7) (6) (7) (8) 7


I read of ancient freemen,

6 6 (6) (7) 7 (7) 7 8 (8) 7

For Greece and Rome who bravely stood,

(7) (6) (8) 7 (7) (6) (7) (6) 6

Three hundred men and three men;

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6 6 (6) (7) 7(8) 6 6

Then I prayed I yet might see

6 (6) (7) 7 (8) 8

Our fetters rent in twain,

7(7) (6) (6) (9) 8 (8) 7 (7)

And Ireland, long a province, be.

(6) 6 8 (8) 7 7

A Nation once again!

6 8 (8) 7 (7)(6)

A Nation once again,

(6)(9) 8 (8) 7 (7)

A Nation once again,

(6) 6 (6) (7) 7 (7)7 (6) (8) (7)

And Ireland, long a province, be

7(8) 8 (9) (8) 7 7

A Nation once again!

And from that time, through wildest woe,


That hope has shone a far light,

Nor could love's brightest summer glow

Outshine that solemn starlight;

It seemed to watch above my head

In forum, field and fane,


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Its angel voice sang round my bed,
A Nation once again!

It whisper'd too, that freedom's ark
And service high and holy,
Would be profaned by feelings dark
And passions vain or lowly;
For, Freedom comes from God's right hand,
And needs a Godly train;
And righteous men must make our land
A Nation once again!

So, as I grew from boy to man,
I bent me to that bidding
My spirit of each selfish plan
And cruel passion ridding;
For, thus I hoped some day to aid,
Oh, can such hope be vain ?
When my dear country shall be made
A Nation once again!

Lyrics

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