

THE

# ISLAND

## BOOK OF RECORDS

# 1959-68

EDITED BY **NEIL STOREY**

**HIDDENMASTERS**



Manchester University Press



THE  
**ISLAND**  
**BOOK OF RECORDS**  
**1959-68**  
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Edited by Neil Storey  
 Designed by Jayne Gould  
[hiddenmasters.net](http://hiddenmasters.net)

Published by Manchester University Press  
 Editorial Director Emma Brennan  
 176 Waterloo Place, The University of Manchester, Oxford Road, M13 9GP UK  
[manchesteruniversitypress.co.uk](http://manchesteruniversitypress.co.uk)

British Library Cataloguing-in-Publication Data

ISBN 978 1 5261 7376 8 Hardback

First published 2023

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Printed in Malta by Gutenberg Press.



Manchester University Press

**HIDDENMASTERS**

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# island

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The Island Book of Records • 1959 – 1968



CB 21 Lance Haywood 26



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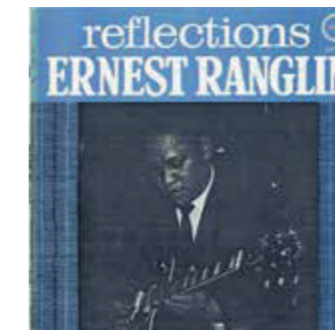
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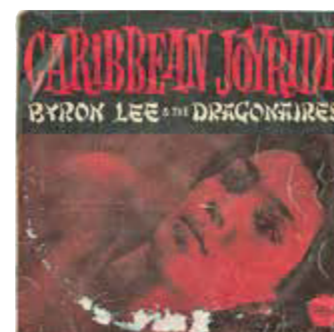
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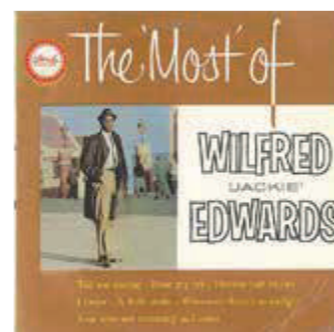
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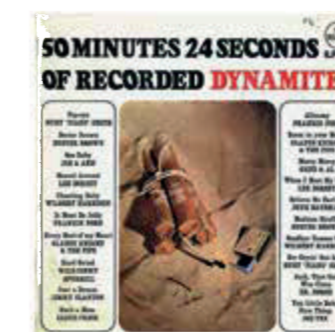
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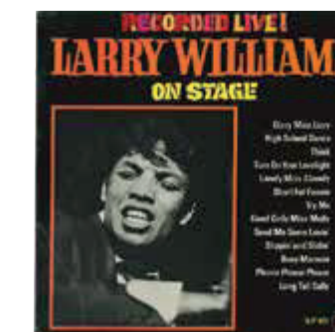
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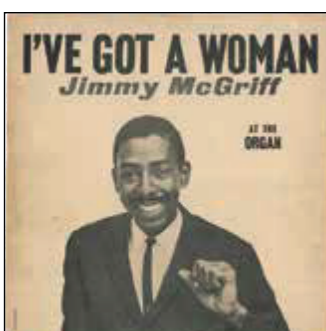
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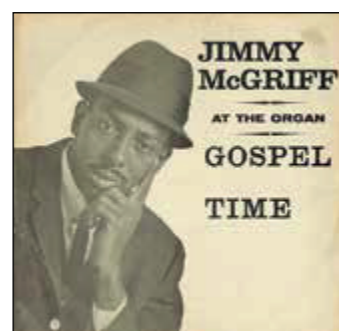
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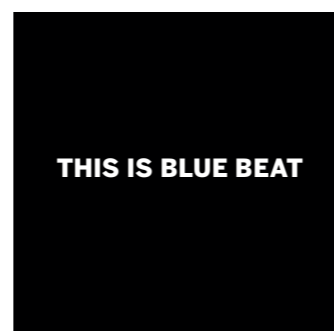
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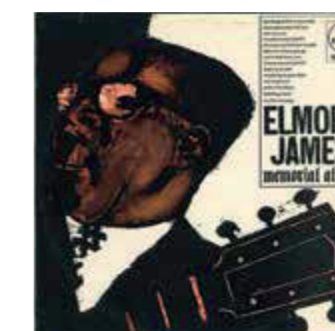
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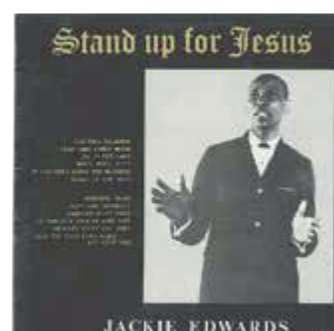
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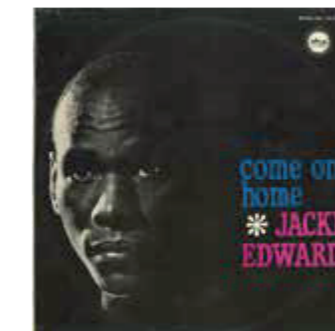
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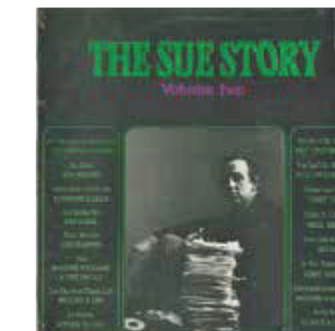
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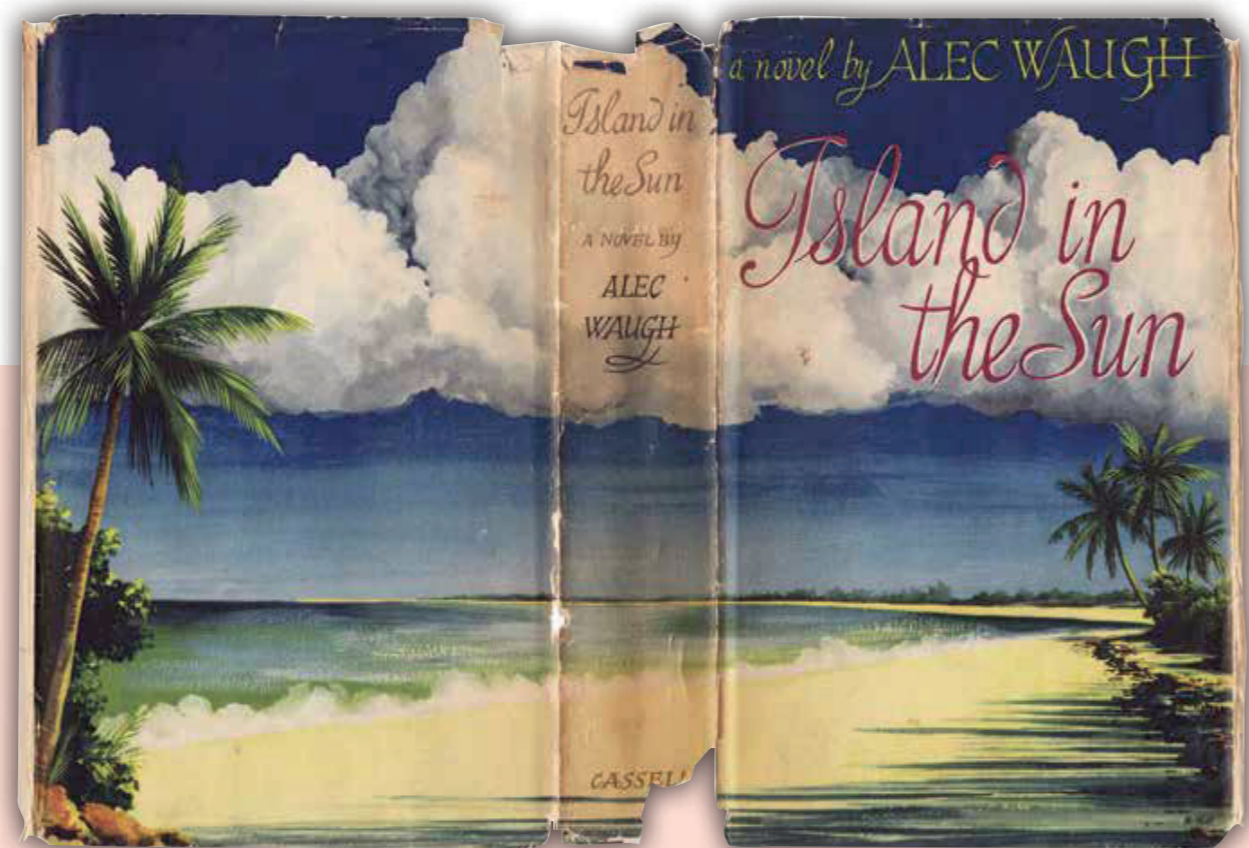
## Island in the Sun

### CHRIS BLACKWELL

Around the same time (as recording Lance Hayward) I got a job with Eon Productions who were shooting *Dr. No* on the island – a proper job. (Afterwards) the producers offered me a job in England and I wasn't sure what to do, so I went to see a very well known fortune-teller, who read my future with some tea leaves. I did not tell her anything other than I had a choice to make. What I gleaned from what she said was that I should pursue my music business rather than go to England.

Back then recording didn't cost that much. The (first) album was recorded in a day because everything was in mono so you mixed while you were recording. You balanced the sound and then went with whatever was the best performance. I then decided I wanted to have a label to release it. I thought of Island because, it's a little corny now, but it was influenced by this film that had recently come out based on this book called *Island in the Sun*. I thought I would put it on Island because it was music from an island in the sun. That is why the very first label was an image of a sun.

Then I started making singles in Jamaica, but I could not put those out on Island because I was trying to make American style R&B records. They did not quite come out like



Story Family Archive

The original dust jacket for the first edition of *Island in the Sun* by Alec Waugh – published in 1956 by Cassell and Company Ltd, London

that, but that was what they were aimed at. The first three 45s each went Number One in Jamaica (and) the R&B label was just a label name owned by Island.

The Jamaican music business was two different extremes, one was the sound systems, which had all the hard-driving American R&B music and jazz stuff like Louis Jordan.

The other was what was played on the radio, very middle-of-the-road music. Those were manufactured by a couple of different pressing plants; the people who owned these pressing plants would record calypsos for the tourist market but they did not record anything from the Jamaican

roots market because Jamaican radio would not play them. Jamaican music was so raw but my records were trying to be more slick. After three or four records the sound system guys, I presume, must have thought: 'If this guy can have hits we can have hits.'

So they started making records and those were the records that were really the start of Jamaican music as we know it.

Being white didn't matter. I had a natural affinity with people because I had been doing it for some time, and I knew everybody, I knew my way around and people knew me. Pretty much all of them gave me the rights to release their records in



England. I would take the record and give them a 10% royalty, which was a top of the line royalty at that time.

They really made the music that appealed to the street people and that in turn came over to England. All the English immigrants, which was about three-quarters of a million in the early 1960s, started to buy them. They formed the base of who I sold to when I came over to England. It wasn't an attempt to enter the pop market; I just went over to supply what I knew was in demand in England.

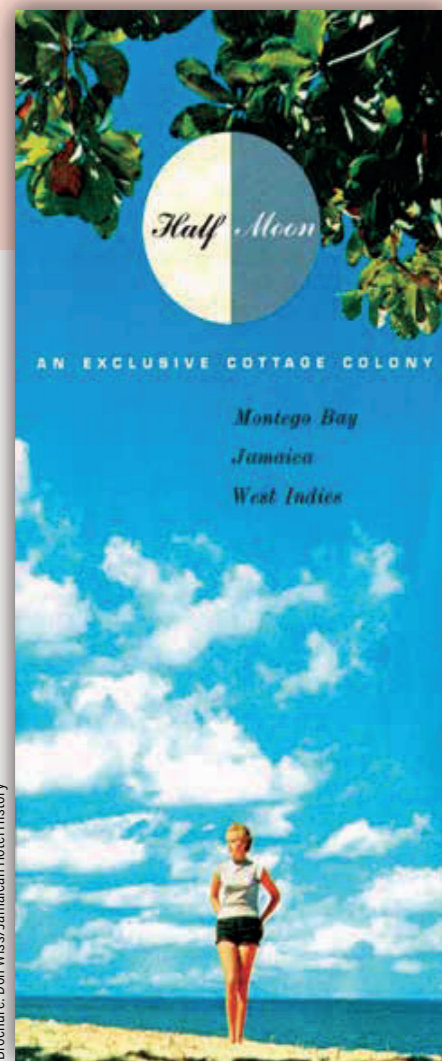
I left the island when it became independent.

When a country becomes independent there's an amplified sense of their own identity and, in view of my complexion, my image was suddenly more associated with yesterday than tomorrow as far as Jamaica was concerned at that time. When

I started (in the UK), it was just me and after a little bit I got an assistant.

Then I employed David Betteridge who had been working at an independent distributor. What changed everything was when I brought Millie over and produced a record with her which became a huge hit. That was 'My Boy Lollipop'. It changed everything.

Talking to Tim Noakes, London 2009. From *Dazed & Confused*, April 2009



Brochure, Don Wiss/Jamaican Hotel History

### CLARENCE 'TOOTSIE' BEAN

Even if I was shining shoes I would do it to a rhythm. Ernie Leader was one of the leading musicians in Bermuda at the time and I went to him for drumming lessons, and he went out and bought a set of drums for me. I was thirteen years old.

The first place I played at was at the Band Room over on the North Shore in Pembroke. They used to have bazaars and people would come into the Band Room to dance. My drums were bigger than I was. You could just see my head over the top of them.

I would be out there playing with the children, they'd say 'Tootsie, your bus is comin'. They'd all be running, and throw my drums into the bus and lift me up and throw me in behind the drums. The bus also made stops to collect young ladies to take to the base to dance with soldiers and sailors there. They would all have a ball on the base. Then after the dance they would all be put back on the bus and taken back to town. I used to be a little broken hearted because I missed playing with my friends. When I came back after working it was dusk and everyone had gone home and it was quiet.

I felt like I missed my childhood, a bit. I was going to school and playing nights. It was quite an experience. Music really gave me the opportunity to see the world.

Talking to Jessie Moniz for *The Royal Gazette*, Bermuda, April 18, 2012.

### CHRIS BLACKWELL

At the Half Moon Hotel, that's where I had a water ski concession. Quite a few perks to that as a job. My cousin Barbara and I used to hang out, we were both nuts and her father ran the hotel. We saw this band playing [at the Montego Bay Yacht Club and the Shaw Park Hotel in Ocho Rios] and really liked them; a bit Oscar Peterson-like. Barbara persuaded her father to give them a residency at the hotel. One night, after they'd finished playing I said to them, 'Look, I'd really like to make a record with you.'

After a few days, I was back at the hotel and was talking to them after they'd played their set and one of them said, 'OK, when are we going to make this record?' So I arranged some time at Federal which was in Kingston. I can't remember if I took them in a van or if they made their way to Kingston. So there we were at Federal and Ken Khouri was the engineer. It was my first time in a recording studio; Ken and I are on one side of the glass and Lance and the band are on the other.

Because I've booked the session, Ken and everyone else thinks I'm producing the recording but I've no idea what to do. None at all. Ken gets them to start, he'd arranged all the mics and so on and they play their first number.

And when it comes to the end, after the sound died away they all look at me sort of expectantly. I'm sitting there looking

at the desk, not making any eye contact at all, not knowing what to say or do and then Lance – remember he was blind so he couldn't see me looking nervous and unsure of myself – he said, 'Would you like us to do another take?' So I quickly said, 'Oh, yes please, that would be good.' Or something like that and... that was how it began, that's when I realised what I wanted to do. To make records. After that? Oh... I took it (the tapes) to New York where it was mastered and got the cover done and then had it pressed up, brought them back and it was sold at the hotel. I don't remember many being made at all.

Hammersmith, London, August 20, 2022

### BARBARA CUDDY

It was my father who hired Chris (Blackwell) to teach people how to waterski at Half Moon so, basically, that's how Chris got involved. He would be teaching the people waterskiing and at night, I'd say to Chris, 'Come back out here, come and listen to this guy on the piano. He's great.' And that's really how it started. I didn't think of him, then, as the music person like he became until Lance because it was Lance who got him really interested. Of course I was there when the album was recorded, at Federal. Rudimentary? I suppose it was but I don't remember what I expected a studio to be. I'd not been in a studio before. I don't know that Chris had either, for that



Brochure, Don Wiss/Jamaican Hotel History

matter. Anyway, there was nowhere local to record so we had to go to Kingston. I drove them. That was me. I drove them over to Kingston. It's not that far, really. You got used to it, driving fast, I knew where the cops were mainly.

It's true when Chris said he didn't really know what he was doing on that first session, I just enjoyed being there, seeing Lance play again. That's what I liked. The music.

New York, October 28, 2022

### LANCE HAYWOOD AT HALF MOON

**Release date** – 1959  
**Produced by** Chris Blackwell  
**Engineered by** Ken Khouri  
**Piano** – Lance Hayward  
**Drums** – Clarence (Tootsie) Bean  
**Bass** – Maxwell Smith  
**Guitar** – Frank Rabain  
**Guitar (side 2)** – Ernest Ranglin  
**Recorded at** Federal Studios, Kingston, Jamaica

**Released in** – Jamaica

**Lance Hayward:** June 17, 1916 – November 9, 1991  
**Ken Khouri (Silver Musgrave Medal awardee):** 1917 – September 20, 2003  
**Clarence (Tootsie) Bean:** August 14, 1930 – April 16, 2021  
**Frank Rabain:** 1933 – March 2018

**OJ:** the Order of Jamaica is the equivalent to a British Knighthood  
**OD:** the Order of Distinction is conferred on Jamaicans who have rendered outstanding services to their country  
**The Musgrave Medal:** is awarded by the Institute of Jamaica to recognise achievement in the arts, literature or science. Distinguished eminence (Gold), outstanding merit (Silver) and merit (Bronze).

## ILP 929 Billie Holiday • The Last Live Recording

### BOB BELL

I can remember this being scheduled and that was at the beginning of 1966; I can remember it being held up but why, I don't know. Then I left at the end of May of that year and it wasn't out by then.

I left for about 18 months as the company very nearly went under – both Tim (Clark) and I were laid off.

These recordings are from a small Boston club gig in either October or November... or maybe both... in 1951 and they only exist because the local radio recorded the shows live. So, they're like radio broadcasts, really. I tend to think it didn't actually come out on Island in the UK although it obviously got close enough as the sleeves were manufactured.

You see this as a budget release fairly frequently. I think what probably happened was it nearly got manufactured, then, for some reason or other, was licensed to Sonet in Sweden, who found it cheaper to bring in the sleeves Island had had manufactured and they just ran their own labels out. Logical, no? Maybe.

Oakland, California. January 29, 2018

### BURT GOLDBLATT

When I started to do covers, a lot of these people had no budget for photographs, they had no budget for illustrations, which meant that I had to do everything. And I was glad I had to do everything, because it was all mine. I didn't have to call up some photographer and tell him, 'I want you to shoot a picture from this angle and light it that way.' I did it myself.

A lot of times, when you stumble, you learn. When you do lettering, people don't realise that it is not only the weight of the letter itself, but it's the space in between that is just as important as the weight of the letter. And a lot of people don't understand that, but you do have to pay attention to it. I didn't do an illustration and then put in type as an afterthought. It has to go with it, otherwise it's not where I am coming from.

When I went to these recording sessions, number one, I liked the music. I got to know the musicians. I didn't know specifically whether I was going to use it on the cover or what. No one paid me to go to these rehearsals or recording sessions. But I enjoyed it and I felt like I was a part of what was being put together.

Sometimes they would give me a tape or a dub when I got through and I would take it home. And while I was designing the thing, I was actually listening to the music. I was not just a graphic designer trying to outshine anybody or anything. I wanted to get a feeling for what was taking place at this recording session. That was very important to me.

Whenever I did try to keep my distance from the musicians, it was when I didn't want them to tell me what to do. I would tell them, 'I don't tell you what songs to record or what group you should have. Why should you tell me what the graphics should say?' I loved the music. It was very important to me. It wasn't background music to me.

If I could, I preferred sans serif faces because in those days I didn't have the right to go down to the press to supervise a job on press and say, 'lighten up here' or 'a little more red'. They just did it. You never knew what the final result was going to be, until you saw the finished job. They couldn't mess it up too much if it was sans serif.



I like the fact that I could go over to Billie Holiday's house, who lived right beside Central Park West, and say, 'Let me get you away from these people here.' And we walked right down the street and crossed into Central Park. She sat down on the grass and I took the pictures. I didn't ask her to do a thing.

I sometimes feel like Monet going over to the Louvre where he has a painting hanging, with a little palette and a brush, and he's correcting it. He actually did that, you know, and they had to arrest him a couple of times because he was correcting his own paintings. I'm always doing that. I say to myself, 'Why didn't I do this?' I'm never satisfied.

I think I did covers for so many people, that's why I've said I've done over three thousand covers, so that if you asked me

### A MAJOR EVENT IN THE RECORDED HISTORY OF JAZZ

The discovery of a previously unreleased set of Billie Holiday recordings is by definition a major event in the recorded history of jazz. These performances were recorded during the last decade of her life at Storyville, the Boston night club operated by George Wein, the producer of the Newport Jazz Festival and now an international jazz impresario.

In addition to the absorbing interest of the recordings themselves, this collection is of especial value because it represents one of the relatively few occasions on which Billie Holiday was recorded "live" — during actual sets in a club. The resultant informality and rapport with the audience put these songs — which were the foundation of Billie's repertory in her last years — in a fresh, new perspective.

### Back cover sleeve notes

to sit down and say, 'I did this and this and this.' I can't. I'm always surprised to see covers that I did that I've completely forgotten about.

talking to Angelynn Grant in New York. July 1998

### THE LAST LIVE RECORDING OF BILLIE HOLIDAY

Release date – 1966

Illustration – Burt Goldblatt

Sleeve notes – Nat Hentoff

Bass – John Fields / Teddy Kotick

Drums – Marquis Foster

Guitar – Jimmy Raney

Piano – Buster Harding/Al Haig

Tenor sax – Stan Getz

Vocals – Billie Holiday

Recorded at The Storyville Club, Boston, Massachusetts on October 28 (side 2, tracks 2 and 3) and November 1, 1951 (all other titles). Recorded by WMEX Radio, Boston

Released in – UK; Sweden (Sonet) and USA – A Rare Live Recording of Billie Holiday (Recording Industries Corporation)

Billie Holiday: April 7, 1915 – July 17, 1959

Buster Harding: March 19, 1917 – November 14, 1965

Al Haig: July 19, 1922 – November 16, 1982

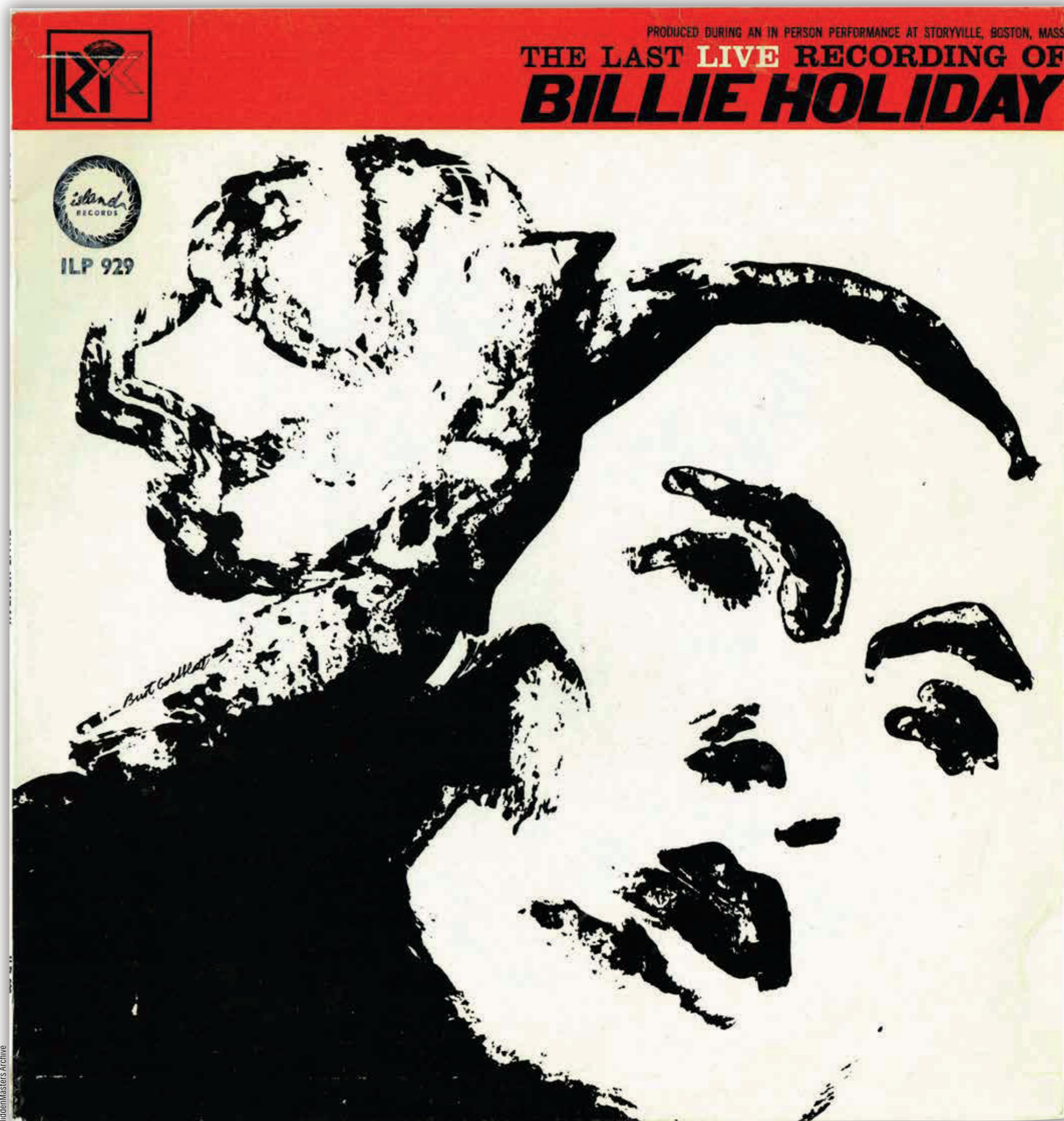
Burt Goldblatt: 1924 – August 30, 2006

Nat Hentoff: June 10, 1925 – January 7, 2017

Stan Getz: February 2, 1927 – June 6, 1991

Jimmy Raney: August 20, 1927 – May 9, 1995

Teddy Kotick: June 4, 1928 – April 17, 1986



HiddenMasters Archive

# London Conversation



## John Martyn

HiddenMastersArchive

## ILP 952 John Martyn • London Conversation

### JOHN MARTYN OBE

I was playing in a folk club called the Kingston Folk Barge which was run by an ageing alcoholic called Geoffrey. His wife was one of the early traffic wardens, became one in the very first year they were introduced.

A fellow called Theo Johnson heard me playing and said would you like to make a record and I said yes. So we went and made a demo with a guy called Tony Pyke in Putney on a two track machine and it was called 'Fairy Tale Lullaby' and took that in to Chris Blackwell or, rather, Theo did and his answer was yes immediately which I thought was rather sweet. So I was signed up to make an album.

BBC Studios. From the *Island Records Story*, May 1, 1987

### ROBIN FREDERICK

We (John and I) listened to the first (Incredible String Band) album over and over for hours, sitting on the bare wooden floor of the living room.

You could hear the same naive childlike quality in the Incredible String Band that you hear in John's songs.

talking to Rob Young. From *Electric Eden: Unearthing Britain's Visionary Music*. Faber & Faber, 2010.

### CLIVE PALMER

He was always a very determined player, he used to practise a hell of a lot. He never put the guitar down when I knew him. He was going in a straight line towards being successful on his own terms.

talking to Andy Childs in 1974. From *ZIGZAG*.

### CHRIS BLACKWELL

John came to me via... he rode a moped, big chap, Theo Johnson. He was a bit of a hustler but I kinda liked him. Even then, I don't recall that I saw John as a folk artist. I always felt he was really more a jazz artist even though, at that time, he was singing his songs which were very kinda folky. But, they weren't cutesy-folky.

You know, even then John... he didn't seem to follow the rules and I liked that too. There was something there, something unpredictable. That is why I signed him.

GoldenEye, St. Mary, Jamaica. February 25, 2023

### ANDREW (ANDRÉ) CEELAN

I first met Theo when he performed in a folk club in Haarlem called 'De Waag'. We started talking and he invited me to stay at his house if I ever came to London. At that time 'De Waag' was the centre of folk music in the Netherlands.

In the autumn of 1966 I decided to quit my job as a dispatch clerk at CBS and went to England. Theo had told me that I should take the tube to Richmond, then walk over the bridge and ring the bell at the house with the blue front door on the left side of the street. So I did and he put me up for more than three months while I was looking for a job in the recording industry.

During that time I met Don Partridge, John Martyn, Robin Frederick and her American boyfriend whose name I've

forgotten. Although the album apparently cost 158 pounds to produce, I paid part of the production costs – (although) I can't remember exactly how much I contributed. Why is my name not mentioned? My work permit was for working at Saga Records in the chemical department producing the matrixes for the record pressing machine.

With regards to supervision by Chris Blackwell, I don't recall that (but) I remember that I met Chris together with Theo and talked about John Martyn. But we already had recorded at Tony Pike's (sic) Putney studio.

I remember going on the bus with John while he was playing the sitar and writing his last song for the album. We recorded on a Saturday and the session flute player (Harold McNair) got a cheque from Theo but wanted cash to buy bread. After that meeting with Chris, John returned to Scotland. I wrote him a letter in which I wrote that if he really wanted to make it in the music world he should come back to London. A few weeks later I bumped into him in Oxford Street, he had just signed with Island Records. After that we lost contact.

via E. Van Johnson, Theo's brother (approx. 2012 – original date unknown)

### DAVE WAITE

Theo was a big fella, with a booming bass baritone voice. He fronted the resident group at the Barge, variously called the Whalers or the Barge Crew. Sandy (Denny) sat in with them from time to time. He was a marine engineer by trade, a lot of chutzpah, more than his talent justified.

talking to Mick Houghton. From *I've Always Kept a Unicorn*. Faber & Faber, 2015

### BOB BELL

The first time I saw the *London Conversation* album was when I was back at Island in Neasden. John would quite often come by the office; he'd be in and out quite a bit actually. Nice guy. After the fiasco with Transatlantic, I stayed in touch with Island, and a few months later I called David to see if there was any chance of a job back at Island. He laughed and said I was twenty minutes too late, told me Tim (Clark) had just called and been given the one job available.

Instead, I moved down to Somerset and became the chief cashier at Butlin's Holiday Camp. It stood for everything I hated and by the middle of the season I'd had enough. I walked out. After a few days driving around the West Country we headed off to London in my Austin Champ ex-Army jeep. I thought... I know what, I'll go and see what's happening at Island and see if there are any jobs going. Island had, by then, moved out of Kilburn and moved into Music House in Neasden. I hadn't seen DB since my wedding, so there was a lot to catch up on.

There was also a lot of ribbing to be endured because I had spent the past week in an open-air vehicle during the days and a sleeping bag during the night. Unkempt was the least of it, unwashed probably the most of it.

As it was, there was an opening. In the warehouse area and David needed someone pronto. John's was the first pink-label Island album. Didn't sell that many copies then but it marked the start of the next Island phase. He used to hang out, bring his guitar in and play away.

Wardour Street, London. September 11, 2015



### DAVID BETTERIDGE

Design was becoming more and more important. It was Saatchi & Saatchi who designed the label. The Island eye with the Island underneath, that came from Alan Smith. We had the Island eye and then he put Island underneath, which balanced it perfectly. Chris saw it and said, 'Oh... I like that.' And that became the new logo. It was a garish time.

Don't forget, colour was being used a lot more and Chris especially wanted to differentiate away from the (original) Island white label and the Sue label which was primarily yellow and red. That's why the pink label was introduced.

Rye, East Sussex. November 18, 2014

### JOHN MARTYN

Of that first album, I thought 'You'd only been playing eight months when you made it so you didn't do badly', but the voice on the album literally wasn't considered. The lyrics though were acute, viciously accurate and very personal. It was like the confessions of a seventeen-year old rebel.

talking to XXX. *Q Magazine*. 1990

### MICHAEL HALSTED

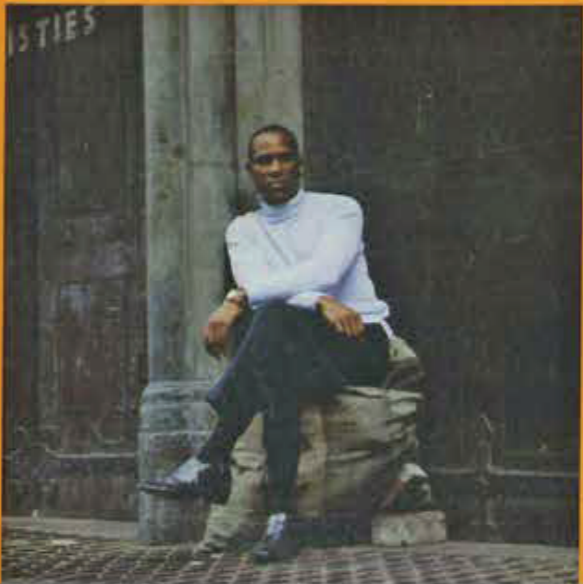
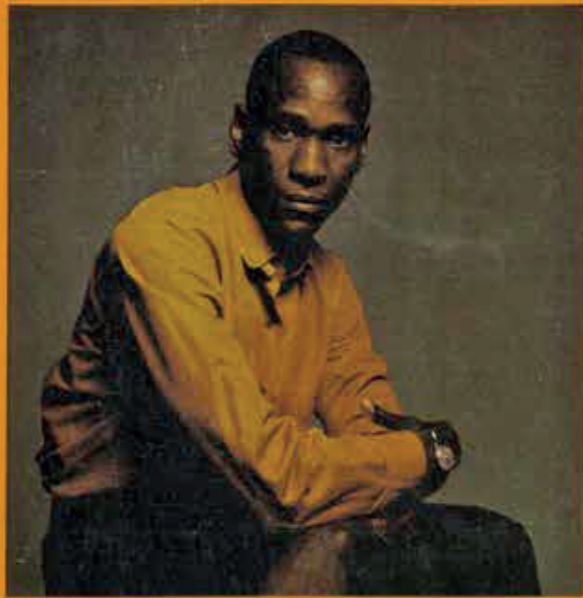
At Cousins, John Martyn used to play seated on an old Vox AC30. I was there when Paul Simon played 'Homeward Bound' for the first time. When he introduced it, he said he'd been playing a gig somewhere up north, Liverpool, I think, and had written the song at a railway station while waiting for the milk train back to London. Warrington, Widnes maybe. Somewhere like that. He was so good that people would pay to come in and sit on the stairs. They couldn't see him, they just heard him.

John would have got either £7 or maybe even £10 a night, whereas Paul Simon would have got at least £15. Remember, they were working six nights a week, sometimes doing a couple of gigs a night so it all added up. Someone like Mike D'Abo who was in Manfred Mann was on wages and he was taking him £75 a week – that was really good money then.

Amsterdam, Holland. June 22, 2021



# Jackie Edwards   Premature Golden Sands



## ILP 960/ILPS 9060 Jackie Edwards

- Premature Golden Sands

### BRIAN HUMPHRIES

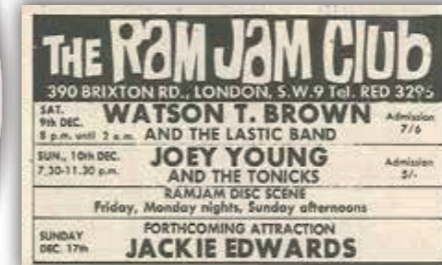
My favourite Island acts were Traffic and Jackie Edwards. He was a real gentleman. A nice man. Very easy to work with, came in and, I wouldn't want this to sound demeaning – he did what Chris told him. Very easy. Very easy going too. Syd Dale – that was the arranger that Chris used to use, he did these very interesting arrangements – he was involved in many of Jackie's recordings. He wasn't old as in old school but he had this incredibly fertile mind when it came to arranging.

Stradsett, Norfolk, November 16, 2015

### PREMATURE GOLDEN SANDS

Release date – October 20, 1967  
 Design – CCS Advertising Associates Ltd  
 Photography – Gered Mankowitz  
 Arrangements by Syd Dale  
 Engineered by Brian Humphries  
 Produced by Jimmy Miller and Chris Blackwell  
 Recorded at Pye Studios, London

Released in – UK, Canada (Stone Records) and US – Put Your Tears Away (Veep)

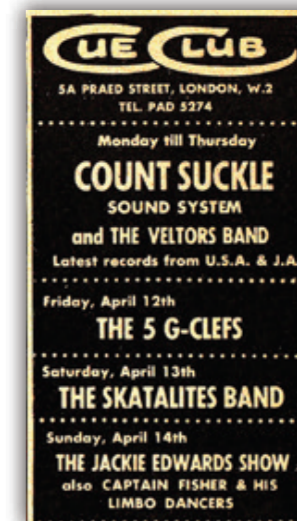


Melody Maker, December 9, 1967

Melody Maker, March 13, 1968



Melody Maker, December 9, 1967



Melody Maker, April 13, 1968



Melody Maker, October 7, 1967



HiddenMasters Archive



## ILP 985/ILPS 9085 Jethro Tull • This Was

### TERRY ELLIS

I was a Social Secretary at Newcastle University and the first to bring in groups to the University Union. It was a great success – the Union made money out of entertainment when they were used to subsidising it. I had found something I was good at, that I really enjoyed. I had always liked the idea of working for myself and eventually it occurred to me that there was a possible business here.

I first met Ian Anderson when he came to the tiny office Chris Wright and I had in an attic on Regent Street in London. We were called the Ellis-Wright Agency. There were five of us and we arranged bookings for colleges and blues clubs.

Ian had a large straggly beard and long unkempt hair. He wore a faded T-shirt, ancient trousers and a long dark overcoat that almost reached his ankles and had definitely seen better days. He did look for all the world like a homeless person.

Ian's band was called Navy Blue or Bag of Blues; I don't remember which it was that day. We had arranged for them to play at the Marquee that night and Chris and I were to see them for the first time. Ian (had come) to tell us that although we had been selling them as an eight-piece soul and blues band, they were in fact a four-piece blues group.

The gig went well and the Marquee's manager, John Gee, loved them, particularly the homeless guy – Ian wore the coat on stage – who sang and played the flute standing on one leg. Success in those days was a full date sheet of £25 gigs in clubs and I was confident that we would achieve that. None of us ever thought further ahead. When the first level of success was achieved, then we thought about the next step – and so on.

Edited from responses to questions posted on the Jethro Tull online forum August 19, 2012

### IAN ANDERSON

I was penniless and up until *Aqualung* I was living in a cold-water bed-sitter in Kentish Town. Not for any reasons of inverted snobbery, but because it was the nearest thing to home, to security that I had up until the time that I got married. And I did have those clothes. That's what I wore in the street, that's what I wore on the way to a gig, and that's what I wore on stage and that's what I left wearing.

I'm sure people at the Marquee queuing will remember a shabbily rain-coated or overcoated figure ambling up the street with a carrier bag from Woolworths on his way to the gig. And not knowing whether I was doing it on purpose to sock them or if I was actually on my way to the gig. But that's how I used to be.

It wasn't really a gimmick. It was for real. Those were the clothes I left home with, they were some of my father's old clothes in fact. He gave me my raincoat, it was his sole contribution to my welfare.

BBC Studios. From the Island Records Story, May 1, 1987

### CHRIS BLACKWELL

In Oxford Street, on a Thursday or a Friday, the bands would come in and collect their wages, generally on a Friday and sort any issues out and things like that. I had a thing with Spooky Tooth that if they were on tour



Melody Maker December 7, 1968

and they'd seen anyone interesting to let me know. So there was one day they came in and I asked if they'd seen anybody and Gary Wright kinda laughed a bit and said, 'There was this one group who were quite funny, the guy stands on one leg and plays the flute.' I said, 'Well, that sounds interesting to me, do you know where they're from?' But he didn't know so I set about tracking them down. And I found it was Chris Wright and Terry Ellis who managed them. They (Tull) were good, really exciting.

GoldenEye, St Mary, Jamaica, February 25, 2023

### TERRY ELLIS

In the early days of Jethro Tull it was Mick Abrahams and Ian. They were very much co-leaders of the group. In fact, I'd say the biggest number on any night was Mick playing 'Cat's Squirrel'. So he had a hell of a following. But (ultimately) he and Ian just couldn't exist together.

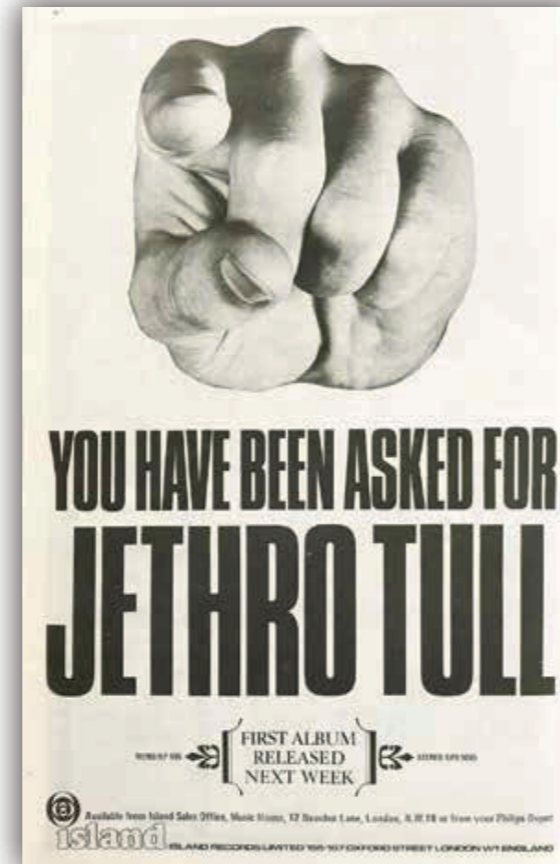
We'd made a record and I couldn't see it going anywhere other than Island. They were 100 per cent down the line, everything they said they'd do they did and I was thrilled to bits. There just didn't seem any point in going anywhere else.

BBC Studios. From the Island Records Story, May 1, 1987

### JOHN WOOD

Tull mainly used Morgan and I think it was because Morgan weren't up and running that Sound Techniques was used for their first record. I wasn't involved in those sessions. Vic (Gamm) did them. And why was because he was available. No other reason, it's the way it worked then. I remember he played me stuff they'd done. 'Song For Jeffrey' was one, I know. No idea what I was working on when they were recording...

Melody Maker September 28, 1968



Record Retailer September 25, 1968



All below: Melody Maker – December 21, 1968

IAN ANDERSON: 'The photo on the back cover was me holding a cut out fish. Another of those surreal moments which got people talking. "What's the fish about? Does it mean something?" Salvador Dali made a good living from it, René Magritte did pretty well. When you grow up as an art student you learn the value of surreal eccentricity in getting attention.'

