

## JETHRO TULL

Title: Nothing Is Easy: Live At The Isle Of Wight 1970	Label: Eagle
Release Date: 2004	Medium: CD
Availability: Very Good	Venue: Isle of Wight, England
Recording Date: August 30, 1970	
Lineup: Ian Anderson - Vocals, flute, acoustic guitar Martin Barre - Guitar John Evan - Keyboards	Glenn Cornick - Bass Clive Bunker - Drums
Set List: My Sunday Feeling My God With You There To Help Me To Cry You A Song	Bouree Dharma For One Nothing Is Easy We Used To Know/For A Thousand Mothers

One of the most unique bands in rock history, Jethro Tull has defied labels for nearly sixty years. Starting out as a blues band, Tull has explored classical rock, progressive rock, jazz, folk, traditional acoustic music, electronic rock, and hard rock, all with considerable success. In total, the band has charted 26 albums in the U.S. and thirty five in England. In America, three of their albums have been certified platinum or better and another twelve have reached gold sales. In England, twenty six of their chart albums have reached the top ten.

The group has even placed seven singles on the U.S. pop singles chart, with two reaching the top forty. They have doubled that number in England, with 14 singles/EPs making the British pop singles chart. Their worldwide estimated album sales are 60 million, making them one of the five best selling prog rock artists on all time. They trail Pink Floyd and Genesis by considerable margins but are just behind the Moody Blues and ahead of Yes.

The undisputed leader and visionary behind the band is Ian Anderson. His bizarre appearance, including a shaggy mane, full beard, and tartan-plaid clothing, combined with his odd stage antics, have always made him the focal point of the band's live show. Consistent with his personality, Anderson chose to concentrate on playing the flute, but in a style that was all his own. Anderson sings through his flute, flutter tongues his notes, sometimes plays conventionally, and used echo enhanced special effects to create a sound that has become a dominant part of Jethro Tull's music. Combined with his vocals, which can be equally sinister, mysterious, or fancy filled, Anderson has created an aura that is unique in rock.

The band has influenced a wide variety of musicians, including members of Iron Maiden, Pearl Jam, Dream Theater, Rush, and Gentle Giant, along with individual musicians like Joe Bonamassa, Ronnie James Dio, and Nick Cave. They have won a Grammy and as of 2026, Anderson still fronts a version of the group. Their last new album was released in 2025 and they are touring as 2026.

Ian Anderson was born Ian Scott Anderson on August 10, 1947 in Dunfermline, Scotland. He is the youngest of three boys born to James Anderson, who ran the RSA Boiler Fluid Company in East Port, Dunfermline. The oldest brother, Robin (born 1930), is a pharmaceutical chemist who made a midlife

career change to work in theatre and dance. He later studied theatre administration and landed his ideal job, as the administrator of the Scottish Ballet. The middle son, Alistair (born 1935), is a world renowned hydraulic engineer. Ian is twelve years young than Alistair and seventeen years younger than Robin, who he would work with later in their respective careers.

Ian spent the first part of his life in Edinburgh, where he listened to his father's collection of big band and jazz records. When exposed to early American rock and roll via Elvis Presley, he did not like it, feeling that it was too show biz oriented. In 1959, his family moved to Blackpool, England, where he attended Grammar School. He eventually studied fine art at the Blackpool College Of Art from 1964 to 1966.

While attending Grammar School in Blackpool, Anderson became friends with John Evan (born John Spencer Evans on March 28, 1948 in Blackpool, England) and Jeffrey Hammond (born July 20, 1946 in Blackpool, England). Anderson had started to learn how to play guitar and the three decided in 1963 to form their own band, The Blades, with Anderson on vocals/guitar, Evans on drums, and Hammond on bass. They were inspired by The Beatles. Evans was an accomplished pianist at the time but filled in on drums mostly because they needed a drummer. At this point, the trio played beat music.

The three piece landed gigs at local clubs and other venues before Evans decided to switch back to keyboards, this time organ, after seeing how the organ was used by Georgie Fame and the Animals. Needing a drummer, they found Barriemore Barlow (born Barrie Barlow on September 10, 1949 in Birmingham, England). He was working as an apprentice plastic injection mold tool fitter at the time. They rounded out the band by stealing guitarist Mike Stephens from another local band called the Atlantics. Anderson continued to sing lead vocals and began to play harmonica as they switched to a more soul and blues based sound. In 1964, they added a second guitarist, Chris Riley, and renamed themselves the John Evans Band.

Hammond did not like the sound of the name and suggested that they change it to The John Evan Band. Subsequently, Evans began to use Evan as his last name. After finding a booking agent named Johnny Taylor, they were able to find gigs throughout northwest England. At this point, Anderson was working a series of jobs, including a sales assistant and a news stand vendor before he entered college in 1964. He continued to play with the band while in school. However, Hammond had left to study painting in art school and was replaced by Derek Ward, who quickly left and was replaced by Glenn Cornick (born Glenn Douglas Barnard Cornick on April 23, 1947 in Barrow-in-Furness, England). Riley also left and was replaced by Neil Smith.

The band recorded a three song demo at Regent Sound Studios in London in April, 1967. By May 3 of the same year, they had morphed into the John Evan Smash and included Anderson, Evan, Barlow, Smith, Cornick, as well as two horn players, Neil Valentine and tony Wilkinson. The group made their first appearance on television on a Blackpool show called *Firsttimers*, playing Anderson's "Take The Easy Way Home". They also played the Marquee Club in London on June 19 and again on August 4 under the same name.

However, with the lineup now fluctuating between six and seven players, the group could not make any money. In late summer, early fall, they decided to split up. Anderson and Cornick teamed with guitarist Mick Abrahams (born Michael Timothy Abrahams on April 7, 1943 in Luton, England) and drummer Clive Bunker (born Clive William Bunker on December 30, 1946 in Luton, England) and moved to Luton in November, 1967. The city is located about 30 miles northwest of London. Evan enrolled in college and Barlow joined another group called The All Jump Kangaroo Band.

Right before he moved to Luton, Anderson needed money to pay off some debts. He decided to sell his electric guitar, knowing that Abrahams was a much better guitarist and it was one of the only things he owned that was worth something. However, the shop he went to would not give him cash but would let him trade it for something in the store. He wound up trading it for a microphone and a flute. It turned out that he was a natural flute player and quickly learned how to play the instrument in both rock and blues style.

The new group needed a name and initially picked Navy Blue. They landed a couple of gigs at the Marquee in December and mid-January, 1968. During this period, they were struggling to find bookings and frequently changed their name to fool club owners into unknowingly booking them twice. The names came from a creative employee who worked in their booking agent's office. The person was a history enthusiast and came up with Jethro Tull, named after an important 18<sup>th</sup> century British agriculturist. The band would play their first show under their new name at the Marquee on February 2, 1968, the first of a number of Friday night shows they would play at the club throughout 1968.

At this point, Anderson and Cornick shared a ground floor apartment in Luton, with Anderson cleaning toilets in the Ritz Cinema in the morning to pay the rent. They were so poor that they shared one can of stew or soup between them each night for dinner but they were determined to continue. They had gotten the attention of Terry Ellis, a local talent manager who co-owned the management agency, Ellis-Wright, with his partner Chris Wright. They had just expanded their business into artist management, with Ellis taking lead on Jethro Tull and Clouds, and Wright taking the lead on Ten Years After and Procol Harum.

Ellis immediately negotiated a one off deal with MGM to release a new single. The band recorded the Anderson written "Sunshine Day" backed by "Aeroplane" with producer Derek Lawrence. It was released in mid-February, 1968 by MGM but the label misspelled their name, crediting the single to Jethro Toe. The version that is available with the proper name is a counterfeit, robbing the band of any royalties.

In addition to the steady gigs at the Marquee, the band continued to play wherever they could throughout England in the first half of 1968. They were building a fan base the old fashioned way and packed the house virtually everywhere they played. Anderson had adopted a classic stage look, often performing in a long overcoat covering beggar's clothing. He would play his flute Roland Kirk style, simultaneously playing and singing at the same time. He would prop himself up on one leg one moment, then career around the stage the next. Between his massive amount of hair, scraggy beard, and the clothes, there was no one like him in England.

By the summer of 1968, Ellis had gotten the band out of the MGM contract and the band needed a new record label. When he could not get them a deal, he and Wright decided to form their own label, which they called Chrysalis Records, which was a combination of their first names. Needing distribution, they signed a deal with Chris Blackwell's Island Records, which was trying to make a move into rock acts. Ellis also negotiated a U.S deal with Reprise Records, owned in part by Frank Sinatra, who were trying to make a similar move.

They went into the studio with Ellis and recorded their debut album between June 13 and August 23, 1968. Right before they wrapped up the album, the band played the National Jazz & Blues Festival on August 11 and tore the place down. They got a tremendous reaction from the audience and strong reviews from critics. England had never seen anything like them, with Anderson the focus of most of the attention.

The new album, *This Was* (#62-1969), was released on October 4, 1968, using the Island moniker to spur sales. It reached number 10 on the British pop albums chart. While it was more blues based than their

later albums, reflecting the songwriting influence of Abrahams, it included “My Sunday Feeling” and “A Song For Jeffrey”, which became standard parts of their live sets. The album was released in the U.S. on February 3, 1969 and made the American pop albums chart in early March, peaking at number 62 during a strong seventeen week chart run.

After the release of the album, Abrahams left the group in December, in part because he disagreed with Anderson’s desire to move the band in a more progressive rock direction and was not interested in touring internationally, which their managers were suggesting that they do. His last show with the band was on November 30 at the London School Of Economics. He quickly formed Blodwyn Pig.

The band’s first choice to replace him was former Nice guitarist, David O’List. However, he did not show up for a rehearsal and literally disappeared. When they could not convince Mick Taylor to leave John Mayall’s Bluebreakers, they ran an ad in Melody Maker. In the meantime, they were booked to play at the filming of the Rolling Stones’ *Rock And Roll Circus* project on December 11. They were able to convince The Earth’s Tony Iommi to sit in during their performance of “A Song For Jeffrey”. Iommi didn’t even have to learn the song. He mimed the guitar parts with only Anderson singing and playing flute live. A short time later, Earth became Black Sabbath and the rest is rock and roll history.

Meanwhile, Jethro Tull finally found their man when Martin Barre (born martin Lancelot Barre on November 17, 1946 in Kings Heath, England) joined. His father was a clarinet player who was good enough to play professionally but chose to go into engineering as a profession. However, he encouraged his son to play music. While in school, Barre learned to play the flute, then switched to guitar. His father gave him records by jazz guitarists like Barney Kessel, Johnny Smith, and Wes Montgomery, who wound up influencing his guitar style.

Like his father, Barre initially chose to not pursue music as a profession. He studied architecture at Lanchester Polytechnic for three years and designed a road junction in Birmingham, but never got his degree. In 1966, he moved to London with a friend and wound up in a group called The Noblemen. That band went through a number of style changes, including soul and r&b, and eventually became a pop act. They changed their name to The Penny Peeps and released two singles in early 1968. When the singles flopped they became a blues band called Gethesmane and began playing blues clubs all over England.

At a 1968 gig in Plymouth, they shared the bill with Jethro Tull and the members of the two bands met. Everyone was impressed by Barre’s playing so when O’List and Taylor did not work out, Terry Ellis hunted Barre down and asked him to audition. The first audition did not go well but Barre convinced the band to give him another chance. This time, he hit a home run and joined the band right before they recorded their second studio album.

Barre’s first show with the band was on December 30, 1968 in England. The tour included a handful of shows in England during early January before heading to Sweden and Denmark to open for Jimi Hendrix during four shows on January 9 and 10. They returned to England for a few more shows than traveled across the Atlantic to tour the U.S. for the first time.

Ellis and Wright knew that in order to break the band in the United States, they had to tour and tour often during 1969. They made the U.S. debut opening for Blood, Sweat & Tears at the Fillmore East on January 24 and 25. They then played forty five more shows, including four nights at the Fillmore West, playing two shows each day. During some of these shows, they opened for Led Zeppelin and at others they opened for

Vanilla Fudge. The tour wrapped up with another night at the Fillmore East on April 11, where they again opened for Blood, Sweat & Tears.

Once back in England, they released a new single, "Living In The Past" (1969), on April 25, 1969. It soared up the British pop singles chart, peaking at number 3. In late June, they returned to the United States and played a series of festivals, including the Newport Pop Festival in California, the Miami Jazz Festival, The Newport Jazz Festival, Randall's Island, The Laurel Pop Festival, the Spectrum Pop Festival, the Rutgers's Jazz Festival, and the Schaefer Music Festival as well as other shows between June 21 and August 16. In total, they played thirty shows but turned down the biggest one of all, Woodstock.

When the band was invited on relatively short notice to play the festival, Anderson was the one who ultimately turned the opportunity down. While he may have had some short term regrets, as he watched his label mates, Then Years After, become superstars after the festival, he strongly believes that Tull was not ready to have that kind of moment as they were still in the process of discovering who they were as a band. While there is an often repeated story that Anderson turned it down when Ellis told him it was going to be a hippie fest filled other artists, sex, and drugs, Ellis actually wanted the band to go. It was Anderson who didn't, and it was his vote that counted. The band wound up playing some shows in Texas that same weekend. The singer owns the decision to this very day.

Meanwhile, Tull's new album, *Stand Up* (#20-1969), was released on July 25 in England and September 29 in the U.S. The album was their first number one hit in England. One of the songs that they recorded during the album sessions that did not make the album was "Sweet Dream" (1969). They released it as a non-album single and it peaked at number 7 on the British pop singles chart.

Once released in the U.S., the album immediately made the American pop albums chart, peaking at number 20 during a forty week chart run. To support it, they returned to the U.S. for the third time playing twenty six shows between November 14 and December 14. By this point, they headlined their Fillmore East and West shows. In total, the group played a staggering 175 live shows in 1969, with 103 in the States.

Despite the grueling live schedule, they began to work on their third studio album in London in September and would continue to squeeze in sessions between touring commitments into February, 1970. Before the album was released, the band put out a non-album single called "The Witch's Promise" in January, 1970. It was a British hit, peaking at number 4. Significantly, it was the first Jethro Tull song that John Evan played on. He was living with Anderson at the time who convinced him to play piano and mellotron as a session player.

The new album, *Benefit* (#11-1970), was released in England on April 20 and the U.S. on May 1. It was released under the Chrysalis Records label, with distribution in England via Island. The album reached number 3 in England and sold well throughout Europe. It immediately made the American pop albums chart and rose to number 11 during a forty one week chart run. To support it in America, the group played fifty nine shows in the U.S. from April 18 through August 17. Once they returned to England, they played one of the most infamous festivals of all, the 1970 Isle Of Wight Festival on August 30.

With over 600,000 people showing up on an island with a total population of 100,000, there was chaos before, after, and during the five day festival. The first day (August 26) was devoted to folk acts and got the festival off to an awful start, with several of the acts booed because of a poor sound system. As the hard rock acts took the stage on the preceding days, the crowd swelled and there was an air to tension in the audience, partly because not everyone could fit within the grounds and had camped out on a nearby hill.

With a number of audience members forcing their way on-stage, things got so bad on Saturday (August 29) that Joni Mitchell memorably berated the audience for not paying attention during her set and acting like “Tourists”, and shockingly, they calmed down. Tull played their set on Sunday (August 30) after the festival was declared to be free and the people on the hill had stormed the site, torn down the fences, and burned down some concession stands. Tull played just after The Moody Blues and just before Hendrix and the audience seemed to love their set, in part because the band had played a free sound check earlier that morning. Their performance was later released on CD and DVD.

After the Isle Of Wight, the group returned to the U.S. for twenty seven more shows between October 16 and November 15. In total, the band played 116 live shows during the year. All the touring helped push the album to gold sales in the U.S. by November, 1970. It was their first album to reach gold certification in the States.

Once the band got back to England, Tull began work on the album that would forever secure their name in rock and roll history. But first, there were some changes to be made. In December, Cornick was fired by the band, who felt that his wild lifestyle was incompatible with their own much more sedate way of living. Anderson and Ellis turned to an old friend, Jeffrey Hammond, to replace him. They also decided to bring back John Evan, who had played some keyboard work as a session player on *Benefit* and was now ready to commit himself to the band full time.

Anderson’s old bandmates and close friends lightened the mood around the band considerably. The resulting sessions were creative and tension free and the result was one of rock’s classic albums, *Aqualung* (#7-1971), which was released on March 19, 1971 in England and late April in the U.S. While the album has been described as a concept album exploring the difference between organized religion and God, Anderson has denied that there is an overall concept driving the album. The title track was inspired by a photograph that his wife, Jennie, took of homeless people in London. The couple focused on one man in particular and wrote the title track together.

The album reached number 4 on the British pop albums chart and soared all the way to number 7 on the American pop albums chart during a seventy six week total chart run. Oddly, the title track was not released as a single. However, the lead single, “Hymn 43” (#91-1971), was their first U.S. pop chart single, peaking at number 91. It also reached number 86 in Canada. The band also released “Locomotive Breath” as a single but it did not chart. The album was ranked number 337 on Rolling Stone Magazine’s 500 Greatest Albums Of All Time. It also appears on a number of classic and progressive rock “greatest” lists. Guitarist Magazine ranked the title track guitar solo as number 20 on the 20 Greatest Guitar Solos Of All Time.

*Aqualung* reached gold sales in the U.S. in July, 1971. It also probably passed the one million mark at the time but was not submitted for further certification until November, 1989, when it was certified triple platinum. Worldwide sales are estimated at 7 million copies. The supporting tour was another massive endeavor. The band played 135 shows, with most of them in North America. The U.S. portion began on April 1 and ran until the last show at Madison Square Garden on November 18, 1971. It included ninety two shows.

The band lost another original member during the tour when Bunker left after a May 5 show at the Fillmore East during a planned one month break in the tour leg. However, the band had a ready replacement. Once again, Anderson went back to an early lineup and got his old friend, Barriemore Barlow, to return. He made his stage debut on June 9, 1971 in Salt Lake City and would remain with the band until

1980. During his second performance with the band on June 10, police tear gassed the Red Rocks Amphitheatre because of unruly fans and the band, fearing that they were going to be arrested, fled in an unmarked station wagon hidden under a blanket on the floor in the back.

On November 3, 1971, the band released an EP in England that contained five new songs, led by “Life Is A Long Song”. It reached number 11 on the British pop singles chart, where EPs are tracked. The following month, the band returned to the studio and began work on their next studio album. This time there was doubt as to whether the album was a concept album or not.

The sprawling double album, *Thick As A Brick* (#1-1972) was a parody of progressive rock in general, satirizing recent albums by Yes and ELP. Anderson wrote all the music and lyrics himself. The resulting album, satirical or not, was their most prog rock album to date. It had time signature changes, tempo shifts, several individual songs that were linked into one long song, classical elements, folk elements, and a variety of instrumentation. These included flute, guitars, Hammond organ, harpsichord, xylophone, timpani, violin, lute, trumpet, sax, and a string section.

The album topped the pop albums chart in Australia, Canada, and the United States, where it remained on the chart for forty six weeks. It also peaked at number 5 in England. It was certified gold in May, 1972. The supporting tour included 162 shows between January 6 and December 8, 1972. The first fifty nine shows were in the U.K. and Europe, with the first U.S. leg beginning on April 14. This leg included sixty shows between April 14 and July 1. After playing ten shows in Japan and Oceania, the group took a break, then returned to the U.S. for a second leg between October 13 and December 8. This leg included thirty three shows and ended with a show at Madison Square Garden.

During the tour, Island/Chrysalis released the band’s first compilation, *Living In The Past* (#3-1972), on June 23 in England and October 31 in the United States. It was another huge success, peaking at number 3 on the American pop albums chart during a thirty one week chart run. It also reached number 8 in England. It was certified gold in the States in November, 1972. On the same day that it was certified, *Stand Up* also reached gold sales in the U.S. The title track was reissued in the U.S. and became the band’s first U.S. pop singles top forty hit. It entered the top forty at the end of November and rose to number 11 during a ten week top forty chart run.

The band played sixteen shows in England and Europe in early 1973, then recorded their next studio album, *A Passion Play* (#1-1973) in March. It was released in July, 1973 and was another huge seller. While the album received mediocre reviews, mostly focusing on the complex lengthy song structure that some felt bordered on self-indulgence, it was another hit. It reached number one on the American pop albums chart during a thirty two week chart run. It also peaked at number 16 in England. The title track, “A Passion Play” (#80-1973), made the lower levels of the U.S. pop singles chart, peaking at number 80. The album was certified gold in the States upon release.

The supporting tour included eighty shows in the U.S. from May 4 and September 29. These shows were noted for the length of the concerts, which typically approached two and one half hours. At the end of the tour, the band took a small break then began work on a new album in early December. It was mostly recorded by the end of February with the exception of the last four tracks, which were finished in September, 1974. In between the sessions, the band played twenty three shows in Oceania and Japan. The resulting album, *War Child* (#2-1974), was released in October, 1974.

The album reached number 2 on the American pop albums chart during a thirty one week chart run. It also peaked at number 14 in England. It yielded the band’s second, and last, U.S. pop chart single, “Bungle

In The Jungle” (#12-1974). It entered the top forty in late November and rose to number 12 during a ten week top forty chart run. The single was not released in England. The album was certified gold in the States in November, 1974. The band did not tour in the U.S. in support in 1974, playing thirty two shows in the U.K. and Europe during the last half of the year.

However, they started a U.S. leg on January 17, which included forty shows through March 13. They also returned to the U.S. on July 24 and played sixty five shows through November 3, 1975. In total, the group played 132 shows in 1975. In between the two U.S. legs, the band recorded a new studio album. It would be the last one to feature Hammond.

After the exceeding complexity of their previous three albums, they changed directions on *Minstrel In The Gallery* (#7-1975), which was released in September, 1975. It focused more on Elizabethan folk music, interspersed among somewhat simplified rock/jazz structures. It reached number 7 on the American pop albums chart during a short fourteen week chart run. It also peaked at number 20 in England. Once again, the album was certified gold in the U.S. in November, 1975. The title track, “Minstrel In The Gallery” (#79-1975), made the lower levels of the U.S. pop singles chart, reaching number 79.

At the end of the 1975 tour on November 3, Hammond left the band to pursue a career in art. He was replaced by John Glascock (born May 2, 1951 in Islington, England). Glascock had been in a number of bands going all the way back to 1962. His first group, The Juniors, lasted from 1962 to 1964. He was then a member of the legendary British band, The Gods, from early 1965 through February, 1969. That band included future Uriah Heep members Ken Hensley and Lee Kerslake, as well as Greg Lake and Mick Taylor. After stints with Head Machine and Toe Fat, he became a member of Chicken Shack in 1971/1972. In 1973, he joined Carmen, who opened for Jethro Tull during their 1974/1975 tour.

The group members were impressed by his inventive bass playing and picked him to replace Hammond. He joined just as the group was recording a new studio album in late 1975. Since Chrysalis wanted to release a second compilation called *M.U. – The Best of Jethro Tull* (#13-1976), the new studio album was delayed for a few months. Meanwhile, the compilation was released in early January and did well, hitting number 13 on the American pop albums chart. It was certified gold in the States in February, 1976 and reached platinum sales in May, 1978.

The new album, *Too Old To Rock ‘N’ Roll: Too Young To Die* (#14-1976), was subsequently released in April in England and May in the United States. While it immediately made the American pop albums chart, it dropped off quickly after twenty one weeks and would be their first album since their debut not to be certified gold in the United States. The concept of the album was that if you stay around long enough in rock and roll, your style of music will go in and out of fashion, ultimately to return before you die. However, the premise was lost on many critics and record buyers, who viewed it as Jethro Tull’s answer to punk rock. The album only peaked at number 25 in England, their worse showing ever.

The band only played forty one live shows in 1976 in support of the two albums. Of those, twenty nine were in North America between July 15 and August 25. When the title track to the album was released as a single and did not chart, they decided to reissue “Locomotive Breath” (#62-1976) from *Aqualung*. It made the lower reaches of the U.S. pop singles chart, peaking at number 62. They then released a holiday themed EP called *Ring Out, Solstice Bells* (1976) in late 1976 in England. It reached number 28 on the British pop singles chart.



From September to November, 1976, the band worked on a new album. They knew that they needed a bounce back and wound up getting just what they needed. *Songs From The Wood* (#8-1977) was released on February 11, 1977 and soared up the American pop albums chart to number 8 during a twenty two week chart run. It also hit number 13 in England and charted throughout Europe. The album was certified gold in the States in February, 1977. It also yielded on minor U.S. pop chart single, "The Whistler" (#59-1977), which peaked at number 59.

*Songs From The Wood* was a radical departure for the band as they focused on British medieval folk songs and was the first of a trio of folk rock albums the group would release. It also marked the debut of Dee Palmer (born David Victor Palmer on July 2, 1937 in Hendon, England) as a full time member. Palmer was born with genital ambiguity and initially designated a male. However, she underwent several surgeries to become a female. She had been classically trained on clarinet and had studied composition at The Royal Academy Of Music. She had been involved with the band in various capacities since 1968, when she arranged horns and strings on their debut album. Palmer would continue to arrange brass, woodwinds, and strings on a series of albums up to 1976, when she formally joined the band as a second keyboardist.

The band toured heavily in support of the album, playing 120 shows between January 14 and December 6, 1977. They visited North America three times during the year, playing a total of seventy one shows. On September 9, 1977, they released yet another compilation, *Repeat – The Best Of Jethro Tull – Vol. 11* (#94-1977). It reached number 94 on the American pop albums chart but did not chart in England.

The second folk rock themed album was *Heavy Horses* (#19-1978), which was released in April, 1978. It reached number 19 on the American pop albums chart during a seventeen week chart run. It also hit number 20 in England. The supporting tour included sixty six shows between May 1 and November 17, 1978. Thirty eight of those were in the United States. Before the start of the U.S. leg, the band recorded a series of shows in England/Europe between May and June, 1978 for their first live album. *Bursting Out* (#21-1978), which was released on September 22, 1978. It also did well, reaching number 21 on the American pop albums chart and number 17 in England.

Both *Heavy Horses* and the live album were certified gold in America. *Heavy Horses* hit that mark in April, 1978 while *Bursting Out* followed in September of the same year. The band hit gold sales once again with *Stormwatch* (#22-1979), which was released on September 14, 1979 as the last of the folk rock trio. It hit number 22 on the American pop albums chart during a seventeen week chart run. It also reached number 27 in England. The supporting tour included sixty five shows between April 1 and November 18, 1979. All of them were in North America. *Stormwatch* was certified gold in the U.S. in February, 1980.

The three folk rock albums marked the end of the band's incredible commercial run. They were heavily inspired by Anderson's admiration of British bands like Steeleye Span and Fairport Convention. The singer had moved to the country by the time he wrote *Heavy Horses*, living a bucolic lifestyle. During the recording of *Stormwatch*, Glascock's health began to seriously decline. He had not recovered from open heart surgery the year before and Anderson wound up playing bass on most of the album. When the bassist could not tour in support of the album, Tull hired Fairport Convention bassist Dave Pegg (born David Pegg on November 2, 1947 in Adcocks Green, England) to replace him. While the tour was taking place, Glascock passed away at his home in England on November 17, 1979. The band ended the tour the following day.

When the tour ended, Anderson convinced Pegg, who is a legendary British bassist, to stay with the band on a full time basis. Pegg had first learned to play guitar as a teen while attending Grammar School. Once

he graduated, he played part time in groups like the Crawdaddys and The Roy Everett Blues Band while working during the day as an insurance clerk. In 1966, he auditioned for The Uglys, but lost out to guitarist Roger Hill. However, he was offered the bass spot and switched instruments. Through the remainder of the sixties and early seventies, Pegg played in bands with a number of all-star British musicians, including Robert Plant, John Bonham, Ralph McTell, Dave Swarbrick, Cozy Powell, and Dave Clempson before landing in Fairport Convention.

As it turned out, Glasgow's death deeply affected Barlow, who resigned from the band with Anderson's support shortly after his friend died. Many years later, Barlow also revealed that he was not satisfied with the direction Anderson was taking the band and probably would have left even if Glasgow had lived. Soon after, Evan and Palmer also left, leaving Anderson and Barre as the last remaining members and resulting in years of speculation concerning their departures. During a 2008 documentary, Evan and Palmer revealed that they had been fired via a letter in the mail without prior notice.

However, Anderson has a different story regarding the abrupt changes. He had wanted to record his first solo album and had planned to use different musicians with the exception of Barre and Pegg to get a new fresh sound. With *Stormwatch* tour commitments having already been made in Europe, he needed to replace Barlow and had already selected Mark Craney (born August 26, 1952 in Minneapolis, Minnesota). Craney had played with Tommy Bolin, Gino Vannelli, and Jean Luc Ponty.

Anderson also wanted to work with legendary British violinist/keyboardist Eddie Jobson (born April 28, 1955 in Billingham, England) on his solo album. Like Pegg, Jobson had been a critical member of a series of influential British bands, especially Curved Air and Roxy Music. He had most recently been in the British super group U.K.

However, Chrysalis, who had signed him to a solo deal, changed their mind in regard to the solo album and insisted that it should be released under the Jethro Tull moniker. Since the album had been recorded by Anderson, Barre, Craney, Pegg, and Jobson, there was no room for Evan and Palmer. The new lineup made their performance debut on March 13 in Norway and proceeded to play twenty shows through April 4 throughout Europe. They returned to the U.K. for seven more shows through mid-April, and then took an extended break to record the new album during the summer.

The new album, *A* (#30-1980) was released on September 1, 1980. It featured a more electronic based sound that was completely different from traditional Jethro Tull. While it initially did well on the American pop albums chart, peaking at number 30, it dropped off the chart faster than any previous Tull album, including their debut album. It also peaked at number 25 in England. The band played thirty five shows in North America in support from October 4 through November 12 but it made no appreciable difference in regard to sales. The lineup also played twenty two shows in Europe between February 1 and 24, 1981, and then splintered.

For the remainder of the eighties, the band went through several lineup changes, with the only constants being Anderson, Barre, and Pegg. Their next album, *The Broadsword and The Beast* (#19-1982), featured drummer Gerry Conway (born September 11, 1947 in King's Lynn, England) and keyboardist Peter-John Vettese (born August 15, 1956 in Brechin, Scotland). It reached number 19 on the American pop albums chart during a seventeen week chart run. It also peaked at number 27 in England.

After completing a forty date European/U.K. tour between March 1 and May 28, 1982, Conway left. He was replaced by Paul Burgess (born September 28, 1950 in Manchester, England) for the remaining forty

seven shows from July 7 through October 24, which included forty one shows in North America. After the tour ended, Anderson turned his attention to his long awaited solo album. That recording, *Walk Into The Light* (1983), was finally released in late 1983. Anderson recorded the entire album with Vettese and while it received strong reviews, it did not make the American pop albums chart and stalled at number 78 in England.

Having satisfied that itch, Anderson brought the band to his home in the spring of 1984 to begin work on a new studio album. The resulting album, *Under Wraps* (#76-1984), was recorded with Barre, Pegg, and Vettese and did not feature a live drummer. Instead, Anderson used a drum programming machine. The rest of the album was almost entirely electronic based, following the theme set earlier in the decade. While it sold well in England, where it peaked at number 18, it only got to number 76 in the States.

Before the band launched a supporting tour, they needed a real drummer and began a search. However, an opportunity arose to record an album with the London Symphony Orchestra, under the directed of Palmer. So, during the summer of 1984, Anderson, Barre, Pegg, and Vettese recorded the album with drummer Paul Burgess, who had replaced Conway during the 1982 tour.

The resulting album, *A Classic Case* (#93-1985), was not released until February, 1985 in England, and held back in the U.S. until December of the same year. It included orchestral versions of many Tull classics, including “Locomotive Breath”, “Aqualung”, “Thick As A Brick”, “Bungle In The Jungle”, and “Living In The Past” as well as five other songs. Bizarrely, the album is not considered to be a Jethro Tull official release, with the London Symphony Orchestra receiving primary billing. The album did reach number 93 on the American pop albums chart during a thirteen week chart run.

Having delayed the *Under Wraps* tour to record *A Classic Case*, the band hired drummer Doane Perry (born Doane Ethredge Perry on June 16, 1954 in Mount Kisco, New York). He would remain their drummer through 2011. The supporting tour included seventy shows between August 30 and December 18, 1984 in the U.K., Europe, North America, and Australia. Unfortunately, Anderson had been suffering from vocal problems related to the recording of *A Classic Case* and was warned by his doctors not to tour. He ignored them and strained his vocal chords so badly that he had surgery right after it ended. He would be sidelined for nearly a year.

A little over a month before the release of *A Classic Case*, Chrysalis released a new compilation called *Original Masters* on November 13, 1985. While it did not make the American pop albums chart, it became a steady seller and would reach platinum sales in the U.S. in October, 1999. It did chart in England, peaking at number 63. One of the songs, “Lap Of Luxury” (1984), was released as a single. It peaked at number 70 on the British pop singles chart.

With the exception of an one off show in Germany in March, 1985, the band took all of 1985 and the first half of 1986 off as Anderson recovered from his vocal surgery. In the summer of 1986, they did a limited British and European tour, along with their first show in Israel. They did not did get together to work on a new studio album until early 1987 and by that point, Vettese had left the band, disgusted by the sales and reactions of critics to their recent albums.

The new album was primarily recorded by Anderson, Barre, and Pegg. Once again, they used a drum machine on three of the tracks, but also brought back Conway (4 tracks) and Perry (2 tracks) to play on the remaining six tracks. *Crest Of A Knave* (#32-1987) was released on September 11, 1987. A few things were immediately noticeable. First, as a result of his 1984 vocal surgery, Anderson no longer had the range

he had pre surgery. Second, Barre's guitar was once again prominent in the mix. The combination of these two things gave the album more of hard rock feel than any Tull recording since the mid-seventies.

As a result, the album sold surprisingly well in the U.S. where it reached number 32 on the American pop albums chart during a twenty eight week chart run. It was certified gold in the States in May, 1988. The album included two British pop chart singles, "Steel Monkey" (1987) and "Said She Was A Dancer" (1988), which peaked at numbers 84 and 55.

The album would unintentionally become infamous when it was awarded the first Grammy for Best Hard Rock/Metal Performance in 1989, besting groups like Metallica, AC/DC, and Jane's Addiction. For some reason, the Grammy committee combined hard rock and metal into one category. When the band and label found out that were nominated, both were shocked and assumed that they had no chance of winning. They were so convinced that they had no chance that no one from the band or the label even attended the ceremony.

When Alice Cooper read the result, everyone in the audience laughed, believing that he was joking. When it became apparent that it wasn't, the auditorium erupted into sustained boos and catcalls. To avoid the problem from ever occurring again, the Grammy committee separated the two categories in 1990 and Metallica won the Heavy Metal category.

In June, 1988, Chrysalis released the band's first boxset, *20 Years Of Jethro Tull* (#97-1988), in celebration of their 20<sup>th</sup> anniversary. A highlight set called *20 Years Of Jethro Tull: Highlights* was also released. The band celebrated both with a twenty year anniversary tour with new keyboardist Martin Allcock (born Martin Allcock on January 5, 1957 in Middleton, England). He also was a former member of Fairport Convention and joined Tull the previous January. The tour began on June 1, 1988 and included forty two shows in North America, Europe, England, and South America through August 8.

Allcock and Vettese were featured on keyboards on their next studio album, *Rock Island* (#56-1989), which was released in September, 1989. It continued in a harder rock vein and reached number 56 on the American pop albums chart during an eighteen week chart run. It also peaked at number 18 in England, where it yielded a minor chart single, "Another Christmas Song", which hit number 95.

The band played sixty one shows in support between September 18 and December 10 in the U.K., Europe, and North America. The group also went out on the road once again in 1990, playing thirty two shows in the U.K. and Europe. A new live album from Raw Fruit Records called *Live at Hammersmith '84* (1990), was also released on December 10, 1990. The label specialized in BBC archive live recordings and was part owned by famous BBC disc jockey John Peel.

In early 1991, the band recorded a new studio album, *Catfish Rising* (#88-1991), which was released in September, 1991. By this point, America had turned to grunge and the album suffered as a result. It only reached number 88 on the American pop albums chart during a short five week chart run. It was both hard rock and blues based and once again did better in England, peaking at number 27.

An EP was released in conjunction with the album in England and it reached number 47 on the British pop singles chart. The supporting tour was their most extensive in years, including eighty two shows between February 21 and December 17, 1991 in North America, the U.K, Europe, and Turkey. The tour was the last for Allcock, who left after it wrapped and was replaced by Andrew Giddings, who made his performance

debut with the band on March 13, 1992. It was the first date of an eighty three date tour that lasted until November 14.

The tour yielded an unplugged live set called *A Little Light Music* (#150-1992), which was released in September, 1992. The set was recorded during the European portion of the tour in May and featured Anderson, Barre, Pegg, and Dave Mattacks on percussion. It peaked at number 34 in England and reached number 150 on the American pop albums chart during its two weeks on the chart.

To celebrate their 25<sup>th</sup> anniversary, the band did several things. First, Chrysalis released two compilations, *The Best Of Jethro Tull – The Anniversary Collection* on May 24 and *Nightcap* on November 22. The first contained 36 previously released songs while the second contained 31 previously unreleased songs. Then, the band released a new version of “Living In The Past” which hit number 32 on the British pop singles chart.

Finally, the band toured, playing ninety nine shows between April 24 and November 22, 1993. The tour included legs in North America, the U.K., Europe, and South America and stretched into 1994, with another seventy five shows performed in India, Hong Kong, New Zealand, Australia, North America, Europe, the U.K., and South Africa between February 16 and October 13.

Shortly after the 1994 tour ended, the band returned to the studio to record a new studio album, *Roots To Branches* (#114-1995), which was released in September, 1995. It was the first studio album to feature Giddings and the last to include Pegg, who left during the sessions after recording 3 tracks. He was replaced by Steve Bailey (born February 10, 1960 in Myrtle Beach, South Carolina), who played on 6 tracks. The album reached number 114 on the American pop albums chart and number 20 in England.

The supporting tour began on September 16 and included forty four shows through November 25 in North America, Europe, and the United Kingdom. The tour continued in 1996, with another twenty six shows between March 6 and May 12 in South America, Costa Rica, North America, and Australia. On August 5, 1996, the band began a new summer tour, co-headlining with Emerson, Lake & Palmer. This tour included thirty five shows in North America. The group then wrapped up the year with thirteen shows in the United Kingdom.

Pegg was replaced on both tours by Jonathan Noyce (born Jonathan Mark Thomas Noyce on July 15, 1971 in Sutton Coldfield, England). He had played on Barre’s 1995 solo album, *The Meeting*, and joined Anderson’s solo touring band in support of the singer’s second solo album, *Divinities: Twelve Dances With God* (1995). He joined Jethro Tull officially in August, 1995.

By this point, Jethro Tull was mostly a touring band. They played 134 shows worldwide in 1997 and 1998 while various labels released legacy live sets and compilations. In 1995, Windsong International released a new live album in 1995 called *In Concert* (1995). It was recorded at the Hammersmith Odeon on October 8, 1991 and featured the Anderson, Barre, Pegg, Allcock, Perry lineup. In 1998, Disky Communications put out a rarities set called *Through The Years* (1998).

However, the band members still wanted to release new material and began recording their 20<sup>th</sup> studio album in 1998. At that point, Chrysalis was undergoing some organizational changes. They sold their records division to EMI and formed two new subsidiaries. The first, Echo Records, was created to sign and develop new artists. The second, Papillon Records, was created to release heritage artist recordings, like Jethro Tull.

When the new album was released on August 23, 1999, it appeared on Papillon in England and Fuel 2000 in North America. Varese Sarabande also got involved in some markets. The album, *J-Tull Dot Com* (#161-1999), was inconsistently marketed. It only reached number 161 on the American pop albums chart but hit number 44 in England and did very well in countries like Germany, where it peaked at number 15.

The album was recorded by Anderson, Barre, Noyce, Giddings, and Perry and had a pronounced hard rock feel. It would be their last new album for twenty three years to feature all new original material. The band played 190 shows worldwide in support in 1999 and 2000. Eighty eight more shows followed in 2001, including a November 20, 2001 show at the Hammersmith Apollo that was recorded and released as *Living With The Past* (2002) on April 30, 2002. The set also included legacy live tracks from shows dating back to 1989. It was released on Eagle Records and became a steady seller in the States, where a video of it was certified gold.

In September, 2003, the band released their full album official holiday set, *The Jethro Tull Christmas Album* on Fuel 2000 Records. It was their first studio album not to chart in the United States or England. For nearly twenty years, the band would not release any new material but consistently hit the market with legacy live sets and compilations. Live sets included *Nothing Is Easy: Live at the Isle Of Wight* 1970 (2004) and *Aqualung Live* (2005), which were released on Eagle Records and RandM Records. In 2007, Eagle released *Live at Montreux 2003* (2007). Two years later, Chrysalis/EMI released *Live at Madison Square Garden 1978* (2009). The last new live album was Parlophone's 2015 set, *Live at Carnegie Hall 1970* (2015).

Compilations included Chrysalis' *The Very Best of Jethro Tull* (2001), *The Essential Jethro Tull* (2003), *The Best Of Acoustic Jethro Tull* (2007), and *Jethro Tull Essential* (2011). EMI and Capitol teamed on *10 Great Songs* (2012) while Parlophone released *50 for 50* (2018) in 2018. Parlophone also teamed with Chrysalis on *50<sup>th</sup> Anniversary Collection* in 2019. It reached number 73 in England.

During this same time period, there were also two new EPs. In 2004, R&M Records put out a CD version of the 1976 EP *Ring Out, Solstice Bells* and Chrysalis released *North Sea Oil* in 2019. The holiday CD hit number 78 in England.

While the various releases gave Tull exposure, they thrived as a touring live act for those nearly twenty years. Between 2002 and the end of 2007, they continued to heavily tour. They played 422 shows worldwide, touring every year. Their lineup remained the same until Noyce and Giddings left in 2007 and were replaced by David Goodier and John O'Hara, who were members of Ian Anderson's solo band, which also had been touring during the same timeframe. The new lineup played 247 shows between 2008 and 2011, when Anderson decided he had had enough and shockingly put the band on hiatus.

The somewhat abrupt decision completely alienated Barre, who bitterly disagreed with Anderson's move. He initially responded by saying in November, 2011 that there were no plans for further Jethro Tull work and put together his own solo band with Noyce that also included Perry, John Mitchell and Pat O'May. Under the name, Martin Barre's New Day, they began to tour in 2012, playing mostly Tull material.

Meanwhile, Anderson announced in January, 2012 that he was releasing *Thick as a Brick 2: Whatever Happened to Gerald Bostock?* (#55-2012). The album was a follow up to the incredibly successful hit album and was released in April, 2012. The album was recorded with David Goodier and John O'Hara from the most recent Tull lineup, along with guitarist Florian Opahle, drummer Scott Hammond, and singer

Ryan O'Donnell. It peaked at number 55 on the American pop albums chart, number 35 in England, number 74 in Canada, and charted throughout Europe.

The ensuing tour, which was billed as the Ian Anderson Band, lasted eighteen months and yielded a new live album called *Thick as a Brick – Live In Iceland* (2014) and included complete performances of the original and new album. The touring band included violinist Anna Phoebe along with the group members who recorded the new album.

During that same year, Anderson also released a new studio album, *Homo Erraticus* (#111-2014). It reached number 14 in England and 111 in the States. It was a concept album about Bostock's search to uncover the origins of a unpublished manuscript of an amateur historian named Ernest G. Paritt that traces the history of England through his memories of past lives. Once again, he toured extensively in support.

In 2015, Barre declared that there would never be a Jethro Tull again, with the Ian Anderson Band and the Martin Barre's New Day carrying the torch going forward. He further reiterated that it was Anderson who had killed the band. Anderson countered by saying that he was killing the Jethro Tull moniker and he now wanted to be billed under his own name. However, that only lasted one year as the singer toured a project called *Jethro Tull – The Rock Opera* in 2015. The tour included Unnur Birna Bjornsdottir on vocals and violin and lasted through 2016. By 2017, Anderson was touring as Jethro Tull by Ian Anderson.

Meanwhile, Barre assembled an acoustic quartet with Dan Crisp and Alan Bray in 2014 to promote his new solo album, *Away With Words* (2014). He followed that with two more solo albums, *Back To Steel* (2015) and *Roads Less Traveled* (2018).

When Anderson announced in August, 2017 that he was reforming Jethro Tull to celebrate their 50<sup>th</sup> anniversary, Barre was left out once again. The new touring lineup included Anderson, Goodier, and O'Hara, along with Opahle and Hammond. Barre threatened court action over Anderson using the Jethro Tull moniker and the singer wound up touring under the name Ian Anderson and The Jethro Tull band. They continued to perform extensively through 2019. At the end of the tour, Opahle left the band.

During the spring of 2019, Barre launched his own 50<sup>th</sup> year anniversary tour to commemorate his joining the band in 1969. He was supported by Alan Thompson, Dan Crisp, Darby Todd, and various special guests, who included Dee Palmer and Clive Bunker. His band continued to tour into 2020 before the concert industry was shut down by the COVID-19 pandemic.

After being inactive during the pandemic, Anderson announced that he was working on a new Jethro Tull album. He had started the album way back in March, 2017 and had recorded seven songs with his then solo group lineup. However, the pandemic struck before the group could finish the album and Anderson recorded the remaining five songs himself in early 2021. The rest of the band contributed their parts in an isolated manner with the exception of Hammond, who did not have a home studio. As a result, these five songs do not include drums.

The new album, *The Zealot Gene* (2022) was released on January 28, 2022 on InsideOut Records. The album was recorded by Anderson, Goodier, O'Hara, Hammond, and Opahle, with guitarist Joe Parrish-James, who had replaced Opahle, appearing on one track. It was a worldwide hit, reaching number 9 in England and charting throughout Europe. While it did not make the American pop albums chart, it did very well on the Rock & Metal Albums chart, the Independent Albums chart, the Top Album Sales chart, and the Top Rock Albums chart.

The album was released under the Jethro Tull moniker, indicating that Anderson had worked through some kind of solution with Barre. The accompanying tour included nine European shows in February and March, 2022 before Anderson rebranded the tour as *Jethro Tull The Prog Years*. The new leg started in April in Israel and included eighty five shows through August 10, 2023. The tour did not visit North America, with all shows in England, Iceland, or Europe.

On April 21, 2023 during the *Prog Years* tour, the band released another new studio album, *RokFlote* (2023). It was recorded by the 2022/2023 touring band of Anderson, Goodier, O'Hara, Hammond, Parrish, and Birna. It also sold well, reaching number 17 in England and charting throughout Europe.

Almost immediately after the August 10, 2023 show, the band started a North American tour under yet another moniker, the *Seven Decades Tour*. That tour included twenty nine shows through the end of 2023, with most taking place throughout the United States. At the end of February 2024, Parrish left the band and was replaced by Jack Clark in March. The group continued to tour in 2024 with Clark, playing forty five shows in Europe, England, and South America.

Jethro Tull finally released the long awaited studio album, *Curious Ruminant* (2025) on March 7, 2025. The album reached number 25 in England and charted throughout Europe. It was recorded by Anderson, Goodier, O'Hara, John Clark, and Scott Hammond. The supporting tour was similar to 2024 with forty shows played throughout Europe and England. As of February 2026, they are preparing to go out again in April with another forty five shows scheduled throughout Europe and England. Jethro Tull has not toured in the States since the fall of 2023.

Meanwhile, Martin Barre has been very active with his solo band and various music projects since the pandemic. In November 2025, he published his autobiography, **A Trick of the Memory** (2025). He has been writing new music, working with artists like Shirley King. In late 2025, he completed a solo acoustic tour with various friends like Alex Hart. And, as of February 2026, he is touring again with a show called *A Brief History of Tull*. Shows are being played in England and Europe through April and he plans to do the summer festival circuit. His present band includes Dan Crisp (lead vocals, guitar), Alan Thompson (bass, keyboards), and Teri Bryant (drums).

Like many of the progressive rock contemporaries, the Rock And Roll Hall Of Fame has continually snubbed Jethro Tull. Given their ability to release hit albums in genres other than prog rock, this omission is particularly glaring. However, with Anderson repeatedly stating that his band does not belong in an institution that should be inducting American artists and that he would turn down an invitation if offered, there is little chance that the selection committee will even nominate them.

Jethro Tull is featured on a staggering amount of compilations so stick with major label releases.. Chrysalis' 2001 set, *Very Best of Jethro Tull*, includes 20 tracks. EMI's 1998 release, *Through The Years*, is a 13 track budget set. Chrysalis' 1993 set, *The Best Of Jethro Tull – The Anniversary Collection*, includes 36 tracks. Chrysalis' 1993 release, *Nightcap: The Unreleased Masters 1973-1991*, contains 31 oddities and out takes.

EMI's 2003 set, *Essential*, is an 11 track budget set. Chrysalis 1993 release, *The 25<sup>th</sup> Anniversary Boxed Set*, contains 56 tracks. EMI's 2007 set, *The Best Of Acoustic Jethro Tull*, includes 24 acoustic oriented tracks. Parlophone's 2018 release, *50 for 50*, contains 50 tracks. Finally, Parlophone's 2018 set, *50<sup>th</sup> Anniversary Collection*, includes 15 tracks.



Likewise, nearly all of Jethro Tull's live albums are still available. Chrysalis 1978 release, *Bursting Out*, includes 18 tracks recorded in 1978. Fuel 2000's 2002 set, *Living with the Past*, contains 21 tracks recorded between 1989 and 2001. Raw Fruit's 1994 release, *Live At Hammersmith 1984*, includes 8 tracks recorded in 1984. Chrysalis' 1992 set, *A Little Light Music*, contains 17 tracks recorded in a stripped down format in May, 1992. Windsong's 1995 release, *In Concert*, includes 10 tracks recorded in 1991.

Eagles' 2004 set, *Nothing Is Easy: Live At The Isle Of Wight 1970*, contains 8 tracks recorded at the infamous festival. RandM Records 2005 release, *Aqualung Live*, includes a studio live version of the famous album recorded on November 23, 2004. Eagles' 2007 set, *Live at Montreux 2003*, contains 19 songs recorded at the festival in 2003. Chrysalis' 2009 release, *Live at Madison Square Garden 1978*, includes 11 tracks recorded at a single show in October, 1978. Parlophone's 2015 set, *Live at Carnegie Hall 1970*, contains 10 track recorded in November, 1970. Finally, London Calling's 2020 release, *Live in Sweden '69*, includes 7 tracks.

I have accumulated three live recordings from the band. My first live recording of the group comes from their August 16, 1970 set at the Isle Of Wight festival, sandwiched between the Moody Blues and Jimi Hendrix. To many Tull fans, this is the best single live recording of the band.

The 1970 Isle Of Wight festival was an accident waiting to happen. It remains a miracle that the festival concluded without the fans rioting. At best, the audience was anxious, restless, and by this point exhausted, something that Ian Anderson was well aware of before the Tull set begins. He apologizes for a sound check problem earlier in the day, then leads his band through the show.

Like the Carnegie Hall appearance, this is Tull well before they became a prog rock giant. They are looser and at times, sloppy, but that is part of the charm. Bunker's drum solo in "Dharma For One" is explosive, Barre is at his ripping best during the entire show, and Evan adds class with his piano work during "With You There To Help Me" and organ work elsewhere. Of course, Anderson is Anderson, which makes for a great performance. The group nearly falls apart during the closing medley, but pulls it together to end on a grand note. Definitely a must have in your live collection.

Title: Live At Carnegie Hall 1970

Label: Parlophone

Release Date: 2015

Medium: CD

Availability: Good

Venue: Carnegie Hall, NYC, NY

Recording Date: November 4, 1970

Lineup: Ian Anderson - Vocals, flute, acoustic guitar  
Martin Barre - Guitar  
John Evan - Keyboards

Glenn Cornick - Bass  
Clive Bunker - Drums

Set List: Nothing Is Easy  
My God  
With You There To Help Me  
A Song For Jeffrey  
To Cry You A Song

Sossity, You're A Woman  
Dharma For One  
We Used To Know  
Guitar Solo  
For A Thousand Mothers

My second recording of Jethro Tull took place just three months after their Isle Of Wight performance but showcases how quickly the band was evolving. It was recorded at their famous November 4, 1970 performance at Carnegie Hall show that featured the same lineup that played at the festival. At this point, the lineup had jelled into a particularly potent version of the band. The group was now exponentially improving, setting them up for yet another career leap one year later with *Aqualung*.

Six of the ten cuts come from the group's first three albums. One song, "My God", would appear on *Aqualung*. Most of the material is blues based, with "A Song For Jeffrey" featuring such unconventional Tull instrumentation as slide guitar and harmonica. Interestingly, it is extremely well performed, proving that the band's members had learned their blues lessons well. The band was also a damn good blues rock outfit as evidenced by "Nothing Is Easy" from *Stand Up*, and "To Cry You A Song" from *Benefit*. Barre's hard rock oriented riffs and solos blend perfectly with the anvil like rhythm section of Cornick and Bunker. Anderson is dominant, yet appropriately so, with his vocals and flute.

While much has been written about Anderson's lack of technical expertise on flute, he clearly demonstrates on an extended solo as part of "My God" that his playing was explosive and flamboyant. Anderson flutter tongues, sings, and makes various other sounds through his flute and even plays conventionally as he creates an effects oriented solo. Other band members are featured on other pieces.

John Evan gets his chance to star on "With You There To Help Me" from *Benefit*. This classically oriented piece includes his Keith Emerson like piano work. Barre's technically adept hard rock guitar work takes center stage in "Reasons For Waiting", another of the overt blues/rock pieces in the set which is played in a medley with "Sossity, You're A Woman" (*Benefit*), which gives the listener a sneak peek into where Tull was headed. The entire song consists of Anderson's vocals and acoustic guitar, with minimal assistance from Evan. A concert favorite in the band's early days, the piece showcases Anderson's often under rated vocals.

The Carnegie set is a great example of a band in the process of evolving. All the elements that made Tull seventies superstars are here. It also proves that at their core, Jethro Tull was a performing band. All the members were adept players with great on-stage empathy and synchronization. It was one of their most notable bootlegs for many years but was finally officially released in full as part of the group's 1993 box set, as part of the 2010 bonus edition of *Stand Up*, and independently by Parlophone in 2015 as *Live at Carnegie Hall 1970*.

Title: Bursting Out

Label: Chrysalis

Release Date: 1978

Medium: Double Album

Availability: Poor

Venue: Italy

Recording Date: 1978

Lineup: Ian Anderson - Vocals, flute, guitar  
Martin Barre - Guitar, mandolin, marimba  
John Evan - Keyboards, accordion

Barriemore Barlow - Drums, glockenspiel  
Dee Palmer - Organ, synthesizer  
John Glascock - Bass, vocals

Set List: No Lullaby  
Sweet Dream

Hunting Girl  
Too Old To Rock 'n' Roll, Too Young To Die

Skating Away on the Thin Ice of the New Day	Conundrum
Jack in the Green	Minstrel in the Gallery
One Brown Mouse	Cross-Eyed Mary
A New Day Yesterday	Quatrain
Flute Solo/God	Aqualung
Rest Ye Merry Gentlemen/Bouree	Locomotive Breath
Songs From The Wood	The Dambusters March
Thick As A Brick	

By 1978, Jethro Tull was an international superstar with ten gold albums behind them. The band had explored music as varied as blues to hard rock to jazz to classical to folk with an astounding degree of success. When they hit the road in support of *Heavy Horses*, they wisely decided to finally record themselves for purposes of a live album. The net result was this two record set, which was recorded somewhere in Italy.

This is Jethro Tull at their explosive best with a killer lineup. Anderson and Barre are on fire throughout and is supported by bassist John Glascock and drummer Barriemore Barlow, who could rock as hard as anyone or scale back and produce intricate quiet folk melodies. The group had also recently added the second keyboards of classically trained and former collaborator Dee (David) Palmer. She supplemented long time member John Evan.

The set list is fascinating, drawing from all phases of the band's career. There is one song from *Stand Up*, three songs from *Aqualung*, one song from *Thick As A Brick*, one song from *Living In The Past*, one song from *War Child*, one song from *Minstrel In The Gallery*, one song from *Too Old To Rock 'N' Roll: Too Young To Die*, three songs from *Songs From The Wood*, and two songs from *Heavy Horses*. There is also a solo flute piece which includes "Bouree" from *Stand Up*, and three new instrumentals written solely for the live album. Recording quality is excellent.

*Bursting Out* offers Jethro Tull in all its majestic complexity. This band could riff rock ("No Lullaby", "Sweet Dream") with Barre's nimble hard rock guitar work, dashes of Anderson's flute and the explosive rhythm section. Or, they could turn the amps down and perform an intricate British folk piece ("Jack in the Green", "One Brown Mouse", "Song From The Wood", "Hunting Girl"). On "Skating Away on the Thin Ice of the New Day", all the members exchange instruments while Anderson plucks away on acoustic guitar. Guess what, it sounds great.

On some of the folk oriented pieces like "Jack in the Green", "One Brown Mouse", and "Hunting Girl", the band integrates electric guitar, bass, and keyboards. On all of these cuts, Anderson's vocals are strong. It would be six years before a throat problem permanently damaged the singer's voice. Of course, no Jethro Tull live set would be complete without a piece that allows Anderson to show off on flute. On *Bursting Out*, he pulls out all the tricks from flutter tonguing, to singing through the flute, to making breathing and other noises, to conventionally playing pieces like "Rest Ye Merry Gentlemen" to performing an excerpt from the classical piece "Bouree".

The band also does not ignore its blues roots, "A New Day Yesterday" includes an explosive Barre guitar solo while the rhythm section sets a devastating groove behind him. Jethro Tull's intricate jazz/classical, rock mix is featured on a 12 plus minute version of "Thick As A Brick". The song captures the band at their most complicated, obtuse best. All the elements are here, a folk like introduction, searing intricately performed instrumental passages, Anderson's obscure lyrics, the singer's flute, Barre's electric guitar

theatrics, the dual keyboards, and the powerful rhythm section. The addition of Palmer's keyboards brings an almost studio like depth to the piece. This is as good as progressive rock gets.

The same jazz/rock mix is also employed in "Minstrel in the Gallery" and "Conundrum", which serves as a vehicle for a Carl Palmer like drum solo by Barlow. The band concludes *Bursting Out* with a five song set featuring material from *Aqualung*. This is Tull at their hard rocking best. The flute intro to the crashing guitar chords in "Cross-Eyed Mary", the instrumental into ("Quatrain") that leads directly into one of rock's greatest riffs in "Aqualung". The Barre guitar solo in the later is a primer for any would be guitar player. Barre and Anderson add grit to an altered version of "Locomotive Breath" which features an extended intro, and then the band takes things out with the instrumental "The Dambusters March" before concluding with a one verse reprise of the chorus of "Aqualung". It's a great way to end a performance masterpiece.

While there are many live sets from Tull to choose between, *Bursting Out* is the best way to become acquainted with one of rock's better performing groups. It was recorded late enough in Tull's career that it includes all the songs you want to hear, but early enough that Anderson's throat problems were not an issue. It should be considered a must have in any live music collection.