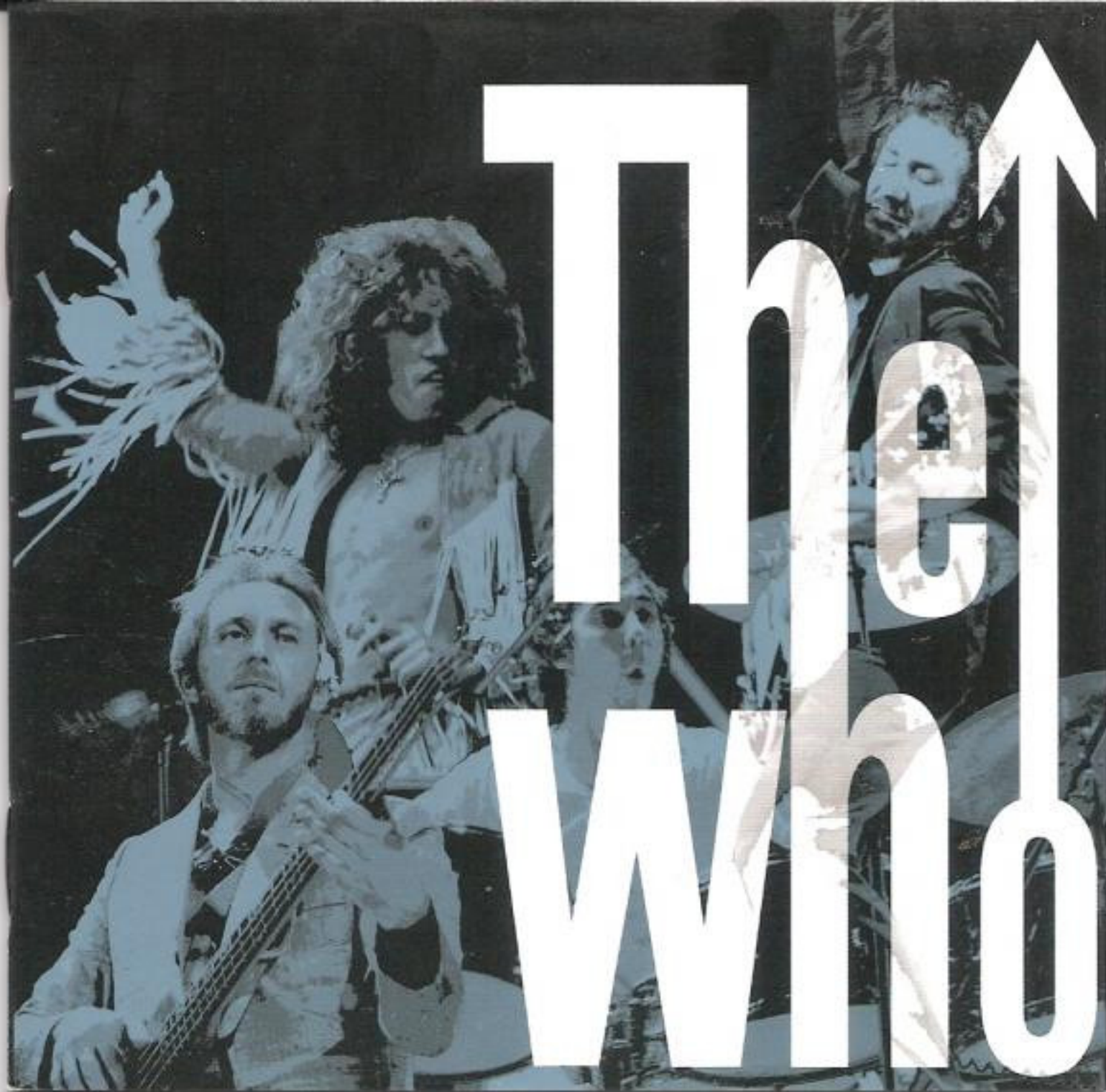




THE WHO THE ULTIMATE COLLECTION

ROGER DALTRY Vocals and harmonica

JOHN ENTWISTLE Bass guitar and vocals

KEITH MOON Drums

PETE TOWNSHEND Guitar, keyboards and vocals

KENNEY JONES Drums on "You Better You Bet" and "Eminence Forest"

THE ULTIMATE COLLECTION remastered from the original mixes

by Jon Astley at Close To The Edge

Compiled by Andy McKaie and Bill Levenson

Compilation supervised by Andy McKaie

Production coordinated by Ute Friesleben

Executive producers Bill Curbishley and Robert Rosenberg

The Who are managed by Bill Curbishley, Trifold Management

Design and art direction by Richard Evans

Photographs: Front cover: Roger Daltrey: Hulton-Deutsch Collection/Corbis;

John Entwistle: Neal Preston/Corbis; Keith Moon: Bettman/Corbis;

Pete Townshend: Neal Preston/Corbis; 4: Trifold; 5: Both photos: Trifold;

6: Trifold; 9: Bernie Wintzell/Star File; 10: Roger Daltrey (small): Trifold;

Keith Moon: Trifold; Roger Daltrey (main): Neal Preston/Corbis;

13: Michael Putland/Reina; 14: Neal Preston/Corbis; 17: Neal Preston/Corbis;

18: Tom Wright; 21: Graham Hughes; 22: Jim Cummins/Star File;

24: Trifold; 27: Trifold; Inner Inlay: Jonathan Blain/Corbis;

Outer Inlay: Trifold

Badges and Who memorabilia: Richard Evans' archive

User notes by Matt Kent and Andy Neill

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Kelly Martinez & Mathieu Bitton

IN THE HOLY TRINITY OF '60S BRITISH ROCK 'N' ROLL, THE WHO must surely rank as the most quirky and idiosyncratic. The Beatles possessed a universal appeal that crossed all barriers, while The Rolling Stones exuded an earthy sexiness sensually based on their love of black American R&B and soul.

Hailing from West London, the nucleus of the band has known each other from a very early age, having attended the same secondary school. Roger Daltrey had invited fellow school friend John Entwistle to join his band The Detours and, when they found themselves looking for a new guitarist, Entwistle recommended another boy at the same school, Pete Townshend as the replacement. A few personal changes later the band found themselves with a new name, The High Numbers, and on the lookout for a new drummer. The guy they finally chose appeared at one of their shows and auditioned by almost wrecking the regular drummer's kit, announcing himself on the scene as one of rock's most outrageous personalities: Keith Moon. Now an established four-piece (Daltrey: vocals; Entwistle: bass; Townshend: guitar and Moon: drums) working mainly on the West London club circuit, the band looked for a further change in direction. Having made their name as the darlings of the burgeoning Mod scene, the band reverted to an earlier name, The Who, and worked on changing their image and style.

The Who had started by aping both The Beatles and The Stones but found their own distinct brand of individuality from the moment that Pete Townshend started composing in 1964.

One of his first efforts, "I Can't Explain" became The Who's first single – released in January 1965. Compared to the tentative, self-conscious debuts that were "Love Me Do" and "Come On," "I Can't Explain" sounds remarkably assured and authoritative with The Who dynamic fully on!



"I Can't Explain" provided The Who with their first Top 10 hit, while a simple enough expression of awkward adolescent feelings, with hindsight, Pete felt the song mirrored his Mod audience's frustrating inarticulateness. "This was when I first became aware of the force of rock as a reflection of what was going on in the streets," he said. This direct connection has made "I Can't Explain" the group's natural set starter to the present day.

If "I Can't Explain" was unrepresentative of The Who's onstage Sturm und Drang, "Anyway, Anyhow, Anywhere" thrust the group's aggressive aural and visual image firmly onto plastic. The lyrics' existentialism was inspired by Pete's love of the free jazz of Charlie Parker, reflected in his guitar's feedback facsimiles of Morse code bleeps and napalm fire. Written during a rehearsal at the Marquee Club, with Roger toughening up the verses (the sole songwriting collaboration between the pair), the song was recorded the same evening with session supremo Nicky Hopkins twinking the hooks (as he was to do on subsequent Who recordings). In a watershed year of pop experimentation, "Anyway, Anyhow, Anywhere" confirmed The Who's status as innovators. Kit Lambert, The Who's co-manager floridly described the record as "a Pop Art record, containing Pop Art music. The sounds of war and chaos and frustration..."

Lambert had encouraged Pete to follow through by making a statement that would rally them to their audience. "My Generation" was the ultimate answer: rebellious, defiant, and undoubtedly, the first truly subversive record to come out of Britain. Every ingredient was thrown into the mix – a strident, memorable two-chord opening, handclaps, a bass solo, upward key changes, and Roger's memorably stuttered vocal – all culminating in an orgy of Pop Art motivated feedback and destruction. Having set out his stall provocatively, Pete would be tortured by the implications of his youthful declaration, hoping a premature demise for years to come!

THE WHO MAXIMUM R&B

FLORIAN SCHNEIDER, BRIGHTON, 7.30



Left: Pete Townshend played out the "sounds of war and chaos and frustration." Above: Pete and Keith with Kit Lambert and Who bass backlogs, 1964.



The Who were the pure essence of "Pop Art" music. Their style of dress and use of the Union Jack and others pop motifs was the embodiment of their sound.



My Generation / 1965

Recorded at the same session, "The Kids Are Alright" was a glorious paean to the band's Goldhawk Road following, batted in gorgeous Beatlesque three-part harmonies, Pete's ringing Rickenbacker chords, and a furious Moon break in the solo. The components practically invented a new genre – power pop. "A Legal Matter" – a tale of a young straggler absconding from another unwanted marital tryst – featured Pete on lead vocal, and like "The Kids Are Alright" was cut for The Who's first album *My Generation*. (Both "The Kids Are Alright" and "A Legal Matter" were later released independently as singles by Decca to gain extra mileage after The Who had broken their contract with original producer Shel Talmy.)

Their first release under their new-found freedom was the self-produced "Substitute," featuring Pete's cleverest lyrics to date, melded to a memorable, acoustic 12-string riff, and a Motown-style bounce in the wares. The song rewarded The Who with another Top 5 hit, becoming another of their most durable anthems – being covered by The Sex Pistols amongst others – and has refused to budge from The Who's live act ever since.

With Pete's songwriting continuing to blossom into situational, character-based vignettes, "I'm A Boy" was part of an ambitious song cycle called *Quad*, set in the year 2000, where parents can select the sex of their children. "This woman orders four girls," explained Pete, "and one of them turns out to be a boy, so she pretends it's a girl... horrifying!" Perhaps the first pop song to address transvestitism, "I'm A Boy" stopped just short of the Number One slot and was instrumental in pointing the way forward to a more ambitious, cerebral approach. While Townshend wrote songs of dysfunctional adolescents, Entwistle composed an enduring ditty about his fear of arachnids. "Bans The Spider" was cut for The Who's second album *A Quick One*, but in terms of its popularity and notoriety, it could be considered a Who single in its own right. An instant stage favorite, the "Ox" continues to croak his creepy, crawly ditty to this day.



A Quick One 1966



The Who Sell Out 1967

One of Pete's earliest childhood memories was seeing his father play with The Squadronaires on the bill of Man. These experiences inform "Happy Jack" – a light, nonsense ditty propelled by Moon's turn-of-mind. Another Top 5 success in Britain, "Happy Jack" was The Who's unlikely chart breakthrough in America. Pete's cry of "I saw yer!" at the fade was in response to a studio-banished Moon attempting to make a sneaky reappearance.

While psychedelia and flower power took hold in 1967, The Who stuck firmly with what they knew best. "Pictures Of Lily" took the topic of masturbation firmly in hand, resulting in another glorious piece of pure pop for now people and the group's seventh straight Top 10 hit in Britain.

With the band foraging for a direction, Kit Lambert declared they should record a song Pete had submitted in demo form that had equally impressed and challenged those who'd heard it. The creation of "I Can See For Miles" was a saga in itself – the backing track was cut in London, overdubs and vocals were applied in New York, while the final mastering utilized the legendary Gold Star Studios in Los Angeles. With an absolutely sublime Lambert production, hopes were pinned on its success, not least from its composer. When the single – for many, the definitive Who record – failed to overtake the likes of Tom Jones or Engelbert Humperdinck in the British charts, Pete was crushed. "This was the ultimate Who record and yet it didn't sell... I spat on the British record buyer."

1968 found The Who breeding water records-wise, with their time preoccupied on the road. America was the prize at stake, and The Who tailored "Call Me Lightning" to the US market. A peppy collision of Dion vocals and Hendrix pyrotechnics, the song was considered a throwaway (watch John Entwistle's face when you mention his solo), but it represented The Who's last true gasp of power pop before more serious concerns predominated.



Left: Pete rehearsing at Olympic Studios, London, 1968.
Above: A 1968 tour poster



Within five short years Roger metamorphosed from Shepherd's Bush Mad to the epitome of '70s Rock God - complete with suede fringes and whirling microphones.



Far right: Keith in all his glory during The Who's performance of *Tommy* at the Metropolitan Opera House, New York, June 1970.



"Magic Bus" was another song brought out of mothballs in an effort to restore The Who's standing chart-wise. While performing moderately well in America, the single was another flop in their homeland. Built around a chugging, percussive drive. Bo Diddley beat, the song became the band's set-closer for a period and a platform of experimentation for Pete, which Entwistle, interminably stuck in the same key, often found tedious.

With their commercial prospects slipping, The Who agreed to let Pete helm an ambitious project about a deaf, dumb and blind boy - a last-ditch, high stakes, make-or-break attempt at reversing the group's fortunes. At the beginning of 1969, The Who emerged from the studio after six months' work with their magnum opus - *Tommy*; which was trailed by "Pinball Wizard," the most obviously commercial track from the "Rock Opera." Sensitive to inevitable charges of pretentiousness, the song was apparently tailored to win approval from pop pundit, pinball addict and Who freak Nik Cohn in his New York Times column.

With its distinctive, frenetically-scrubbed acoustic intro and memorable "Sure plays a mean pinball" refrain, "Pinball Wizard" was one of the few from the work that could stand alone on its own merits, rather than being tinged to the plot. Another was "I'm Free" - a triumphant cry of release where Tommy finds his senses restored. (Released as an American single, "I'm Free" was another high point of The Who's live shows from the time). As *Tommy*'s finale, the plaintive but powerful "See Me, Feel Me" (taken from "We're Not Gonna Take It") served a double purpose of uniting The Who and their audience ("listening to you, gazing at you, following you..."), while providing the act's uplifting, show-stopping moment which, thanks to the use of dramatic lighting, never failed to bring 'em to their feet.

How to follow such a groundbreaking, colossal successful behemoth as *Tommy*? "The Seeker" was the first attempt - a desperate search for



Moony 1969

spiritual redemption, via a generation's spokesman (Dylan, The Beatles, Timothy Leary), knowing that only death will bring release. The single received a muted response while the plaudits still rained upon Tommy. While Pete considered his next move, the *Live At Leeds* album confirmed The Who's onstage power, exemplified by the high octave cover of Eddie Cochran's "Summertime Blues," extracted as a single.

The successor to Tommy was finally announced early in 1971. *Lifehouse* was to be a multi-faceted, multi-media science fiction extravaganza involving film, technology and live rock 'n' roll. In the face of a wall of perplexity from bandmates and colleagues, Pete's quixotic attempts in making his dream a reality were doomed for failure. With the aid of producer Glyn Johns, the best songs from the stillborn experiment were cherry-picked and used to form the foundation of *Who's Next*, The Who's most successful album and a mainstay of Classic Rock FM stations.

Built around a hypnotic synthesizer pattern, the album's powerful opener "Baba O'Riley" – from the twin inspirations of Pete's avatar Meher Baba and avant-garde composer Terry Riley – described the dystopian landscape that the main *Lifehouse* characters find themselves in. "Teenage wasteland... they're all wasted." "Bargain" took its opening line from a Baba teaching, "I'd gladly lose me to find you." Like "Baba O'Riley," the song is fuelled by Pete's pioneering use of synthesizers, considered a novelty instrument at the time, that duel with Keith's thunderous drum fills, gently subsiding on the same acoustic strums which open the song.

The quantum leap the band had made in terms of style and power from Tommy was more or less complete by the release of *Who's Next*. Playing Tommy live had allowed the band to stray outside the strict imposition of the three-minute single, resulting in a looser, often improvisational, sound. The songs from *Who's Next* were molded and developed on stage before the



Live At Leeds 1970



John, the virtuoso "Oz," who held it all together out of musical pride.

band took them into the recording studio. The cohesion achieved by this is reflected by the tightness displayed on each of these recordings. The album contained only one non-Townshend composition, "My Wife." The song, written with tongue firmly in cheek by John Entwistle, was the only track on the album not culled from the abortive *Lifeshouse* project. The final selections from *Who's Next*, "Behind Blue Eyes" and "Won't Get Fooled Again" became (and still are) instant stage favorites, with "Behind Blue Eyes" providing some of the most poignant moments in the live show, whilst the juggernaut that is "Won't Get Fooled Again" signalled by Daltrey's anguished scream, provides a climatic and fitting end to the show.

One of the main tenets of the complex *Lifeshouse* project is the idea of people joining together through music, and the song that most signified this is "Pure and Easy." The opening line, "There once was a hole, pure and easy," provides the overview to the whole concept. It was to *Lifeshouse* what "Amazing Journey" had been to *Tommy*. It was, however, left off the finished *Who's Next* album, rendering the story incomplete. It is, though, a very important song in Who history as it sums up Pete Townshend's view on the importance of rock music and its relationship with the audience. *Lifeshouse* was never far from the band's mind and following the release of *Who's Next*, the band released a trilogy of singles that were recorded as further *Lifeshouse* collateral. Two of those tracks, "Let's See Action" and "Join Together," are included here. These, along with the third, "Relay" (titled "The Relay" in the U.S.) continue the theme of congregation and the strength of music on that congregation.

The relentlessness of the long *Tommy* tours and the up-and-down success (or to be more accurate: the down-and-up success!) of the *Lifeshouse* / *Who's*



Who's Next (1971)

Next period had taken its toll on the band. Pete Townshend had already started to write new material around two new concept ideas, one of which never saw the light of day. *Rock Is Dead - Long Live Rock* was loosely based on the band's history, whilst incorporating some of the Lifehouse ideas, but the idea failed to materialize; however, some of the material was used in Townshend's other embryonic project *Quadrophenia*. Although recorded by The Who in June 1972, the track "Long Live Rock" wasn't released until its inclusion on the album *Odds & Sods* (1974). Townshend had earlier handed the track over for inclusion on Keith Moon's latest big screen venture *That'll Be The Day*, where it was performed by an elegantly lamé-suited Billy Fury.

The next three tracks are taken from *Quadrophenia* (1973). Pete Townshend's story of Jimmy Cooper, a disaffected youth tired of running with the pack and finding constant disappointment. As with many of Townshend's subjects, Jimmy eventually finds spiritual salvation... at a price. The story, which like *Tommy*, found its way to the big screen, is a classic. Even today many youths identify so closely with the angst-ridden adolescence portrayed in the story that it has become essential listening material. The band's recent touring experiences had been difficult due in the main to the time they had spent away from home. The *Quadrophenia* tour, though, was difficult for other reasons. The very "Englishness" of the story (*Moslems and Rockers*) meant that lengthy explanations often preceded the songs, breaking up the dynamics of the show. The song structures meant that backing tapes were required on a number of pieces and, with the equipment often failing, this led to frustration on the part of the band and crew. Most important, though, was the obvious ill health of Keith Moon. Moon was descending into a strong alcohol and drug addiction, and it was beginning to affect his playing.



Odd & Sods 1974

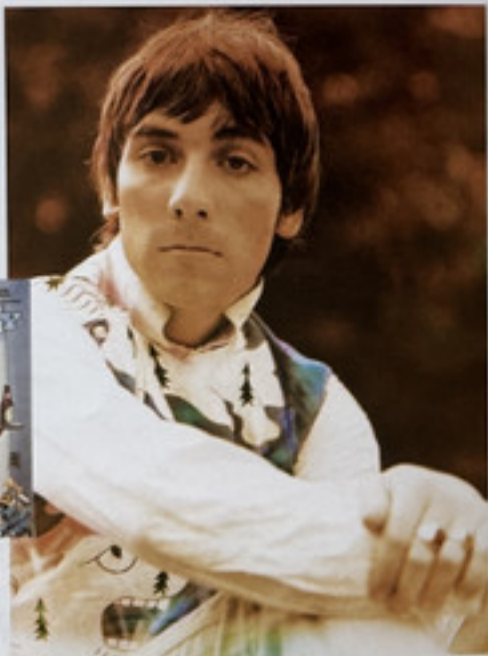


Quadrophenia 1973





Right: Keith in 1966. Above: *Bellboy*, the spoof *Playboy* program for the 1976 *Who Put The Boot In* gigs. Keith was the nude centerfold. Shortly before his death in 1978 he quipped "I'm still the best Keith Moon-type drummer in the world."



The band took an elongated break from the strains of rigorous touring for the rest two years while they completed work on the *Tommy* feature film. The movie made the band an even larger box office draw and turned the lead singer into a pin-up idol, but it had a noticeably negative effect on the band's main songwriter. Pete Townshend found the whole experience depressing and embarked on his own hard-drinking binges. His writing took on an introverted autobiographical stance, and when the new album *The Who By Numbers* was released in 1975, some critics took it as being the death knell for The Who. Much of the subject matter tackled Townshend's problems head on, and many saw it as a suicide note. With hindsight the lyrical content of the album was a brave and a fairly successful attempt by Townshend to exorcise his demons. The track selected as a single was manifestly more up-tempo than the rest of the album. "Squeeze Box" harked back to the quirky singles the band released in the mid-'60s, full of double-entendres, and was a hit on both sides of the Atlantic.

While it wasn't quite the suicide note some critics had predicted, it would be another three years before the band returned to the recording studio. The resultant album, *Who Are You*, saw a much more optimistic and mature Who. The title track, taken as a single from the album, had been a huge success and there was talk of a new tour to promote it. However, shortly after the album was released, Keith Moon died in London and The Who's future was thrown into uncertainty. To the surprise of many, the band decided to carry on and recruited ex-Faces drummer Kenney Jones to replace Moon. The band no longer felt compelled to continue as a four-piece and also drafted in keyboard player John "Rabbit" Bundrick. It would be another year before any of the tracks from *Who Are You* were heard in the live arena, with the tracks "Who Are You" and "Sister Disco" becoming firm favorites. The *Who Mark II* couldn't have found a better time to re-establish itself. There were two new movie releases in the pipeline: the biopic *The Kids Are Alright* and the adaptation of *Quadrophenia*.



Tommy Soundtrack 1975



The Who By Numbers 1975



Who Are You 1978



The Kids Are Alright 1979

Coinciding with a Mod revival in Britain, the band continued to be firm favorites on the live circuit. Two albums were released with the new line-up, 1981's *Face Dances* which spawned "You Better You Bet" – an unexpected hit single that returned The Who to *Top Of The Pops* – and the following year's *It's Hard* featuring "Eminence Front."

In recent years The Who have re-established themselves as one of the premier live rock attractions in the world and there's even talk of a new album. *The Ultimate Collection* reminds us of the band's rich catalogue and its importance in the world of popular music.

Matt Kent and Andy Neil



Right, John, Roger and Pete, Shepherds Bush Empire, 22 December 1999



Quadrophonia Soundtrack 1979



Face Dances 1981



It's Hard 1982



BBC Sessions 1999





Thirty Years Of Maximum R&B 1964

Roger at Woodstock, August 1969



1 **I CAN'T EXPLAIN** 2'04 Pete Townshend
Recorded at Pye Studios, London, November 1964
Produced by Shel Talmy

2 **ANYWAY, ANYHOW, ANYWHERE** 2'40
Pete Townshend and Roger Daltrey
Recorded at IBC Studios, London, April 1965
Produced by Shel Talmy

3 **MY GENERATION** 3'17 Pete Townshend
Recorded at IBC Studios, London, October 1965
Produced by Shel Talmy

4 **THE KIDS ARE ALRIGHT** 2'45 Pete Townshend
Recorded at IBC Studios, London, October 1965
Produced by Shel Talmy

5 **A LEGAL MATTER** 2'47 Pete Townshend
Recorded at IBC Studios, London, October 1965
Produced by Shel Talmy

6 **SUBSTITUTE** 3'47 Pete Townshend
Recorded at Olympic Sound Studios, London,
February 1966
Produced by The Who

7 **I'M A BOY** 2'36 Pete Townshend
Recorded at IBC Studios, London, July-August 1966
Produced by Kit Lambert

8 **BORN, THE SPIDER** 2'27 John Entwistle
Recorded at Pye Studios, London, October 1966
Produced by Kit Lambert

9 **HAPPY JACK** 2'10 Pete Townshend
Recorded at Regent Sound and CBS Studios,
London, November 1966
Produced by Kit Lambert

10 **PICTURES OF LILY** 2'44 Pete Townshend
Recorded at IBC and Pye Studios, London,
April 1967
Produced by Kit Lambert

11 **I CAN SEE FOR MILES** 4'06 Pete Townshend
Recorded at CBS, London, Talentmasters, New York and
Gold Star Studios, Los Angeles, May-September 1967
Produced by Kit Lambert

12 **CALL ME LIGHTNING** 2'19 Pete Townshend
Recorded at IBC, London and Gold Star Studios,
Los Angeles, February 1968
Produced by Kit Lambert

13 **MAGIC BUS** 3'20 Pete Townshend
Recorded at Advision Studios, London, May 1968
Produced by Kit Lambert

14 **PINBALL WIZARD** 3'01 Pete Townshend
Recorded at Morgan Studios, London,
February 1969
Produced by Kit Lambert

15 **I'M FREE** 2'39 Pete Townshend
Recorded at IBC Studios, London,
early 1969
Produced by Kit Lambert



Pete executing one of his trademark "windmills." He claimed that he first saw Keith Richards do it when The Who played support to The Stones at St. Mary's Hall, Putney, West London in December 1963. Richards said later he couldn't remember ever doing it.

16 **SEE ME, FEEL ME** 3:23 Pete Townshend
Recorded at IBC Studios, London, early 1969
Produced by Kit Lambert

17 **THE SEEKER** 3:11 Pete Townshend
Recorded at IBC Studios, London, January 1970
Produced by Kit Lambert

18 **SUMMERTIME BLUES (LIVE)** 3:22
Eddie Cochran and Jerry Capehart
Recorded live on the Pye Mobile at
Leeds University, February 1970
Produced by The Who

19 **MY WIFE** 3:34 John Entwistle
Recorded at Olympic Studios, London,
June 1971
Produced by The Who
Associate Producer Glyn Johns

20 **BABA O'RILEY** 4:59 Pete Townshend
Recorded at Olympic Studios, London,
May-June 1971
Produced by The Who
Associate Producer Glyn Johns

21 **BARGAIN** 5:33 Pete Townshend
Recorded at Olympic Studios, London,
April-June 1971
Produced by The Who
Associate Producer Glyn Johns

1 **BEHIND BLUE EYES** 3:41 Pete Townshend
Recorded at Olympic Studios, London,
May-June 1971

Produced by The Who
Associate Producer Glyn Johns

2 **I WON'T GET FOOLED AGAIN** 8:31
Pete Townshend
Recorded on The Rolling Stones' Mobile at
Stargroves, Berkshire and Olympic Studios,
London, April-May 1971
Produced by The Who
Associate Producer Glyn Johns

3 **LET'S SEE ACTION** 3:58 Pete Townshend
Recorded at Olympic Studios, London,
May-June 1971
Produced by The Who
Associate Producer Glyn Johns

4 **PURE AND EASY** 5:21 Pete Townshend
Recorded at Olympic Studios, London,
May-June 1971
Produced by The Who
Associate Producer Glyn Johns

5 **JOIN TOGETHER** 4:21 Pete Townshend
Recorded at Olympic Studios, London,
May 1972
Produced by The Who
Associate Producer Glyn Johns

6 **LONG LIVE ROCK** 3:54 Pete Townshend
Recorded at Olympic Studios, London, June 1972
Produced by The Who
Associate Producer Glyn Johns



7 **THE REAL ME** 3:30 Pete Townshend
Recorded at Rampart Studios, London,
May-June 1973
Produced by The Who

8 **5:15** 4:50 Pete Townshend
Recorded at Rampart Studios, London,
May-June 1973
Produced by The Who

9 **LOVE REIGN O'ER ME** 5:50 Pete Townshend
Recorded at Olympic and Rampart Studios, London,
June 1972 and June 1973
Produced by The Who
Associate Producer Glyn Johns

10 **SQUEEZE BOX** 2:40 Pete Townshend
Recorded on the Island Mobile at Shepperton
Studios, May-June 1975
Produced by Glyn Johns

11 **WHO ARE YOU** 6:20 Pete Townshend
Recorded at Rampart Studios, London and Eel Pie
Studios, Goring, Berkshire,
October-December 1977
Produced by Glyn Johns and Jon Astley

12 **SISTER DISCO** 4:20 Pete Townshend
Recorded at Rampart Studios, London and Eel Pie
Studios, Goring, Berkshire, October-December 1977
Produced by Glyn Johns and Jon Astley

13 **YOU BETTER YOU BET** 5:36 Pete Townshend
Recorded at Odyssey Studios, London,
November 1980
Produced by Bill Szymczyk

14 **EMINENCE FRONT** 5:35 Pete Townshend
Recorded at Turn Up-Down Studios, Surrey,
June 1982
Produced by Glyn Johns



The Who - The Greatest Rock 'n' Roll
Band in the World. Keith, Pete,
Roger and John at Shepperton
Studios, 1976.