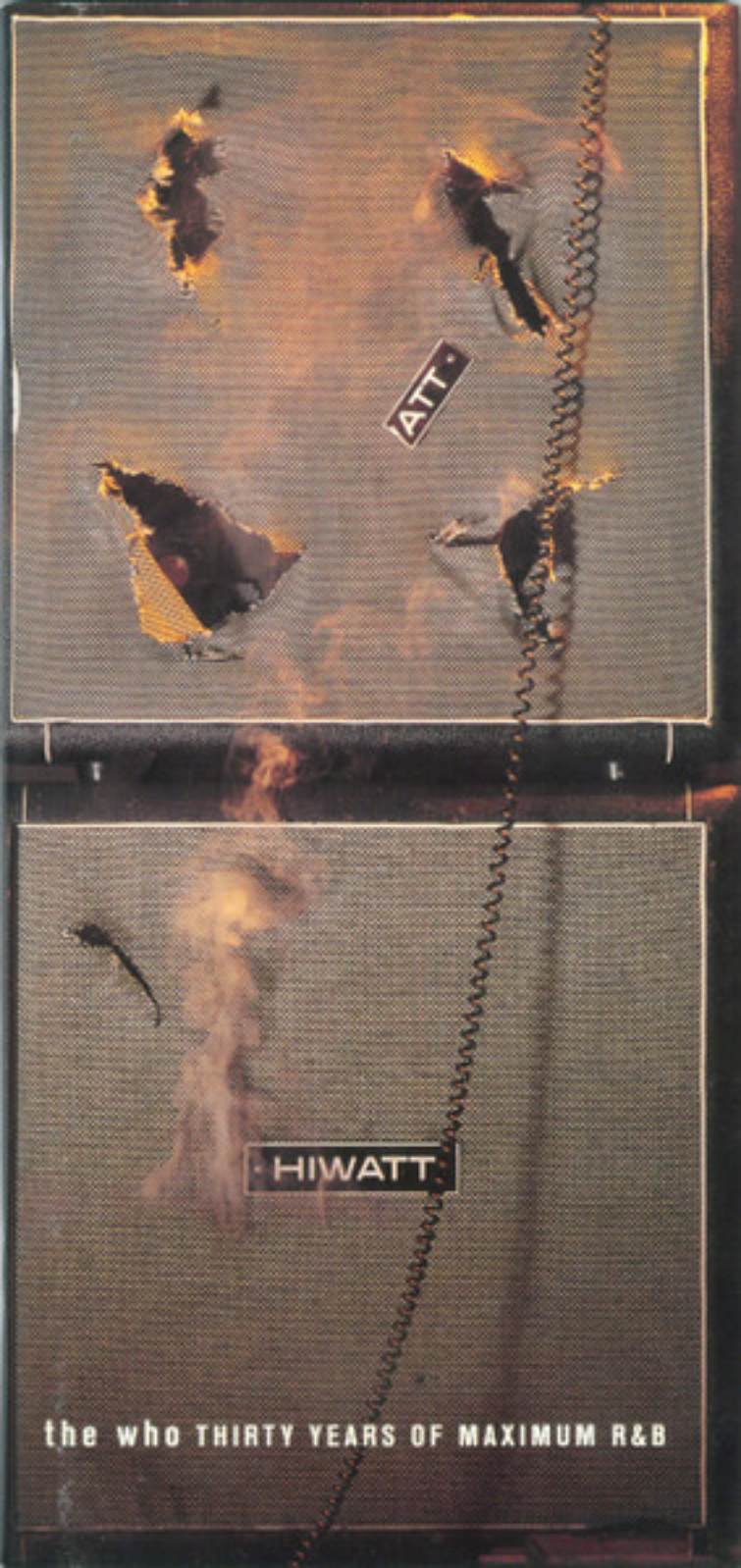




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KEITH SMITH
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(Re Club announcement which
appeared November 21st issue.
the word HIPPIEST should have
read HIPPEST).

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THE WHO THIRTY YEARS OF MAXIMUM R&B

Saturday, December 12th (7.30-11.0)

- ★ JOE HARRIOTT QUINTET
- ★ MICHAEL GARRICK
QUARTET

Monday, December 14th (7.30-11.0)

- ★ THE MOODY BLUES
- ★ MARK LEEMAN FIVE

Tuesday, December 15th (7.30-11.0)

- ★ THE "WHO"
- ★ THE SNEEKERS

Wednesday, December 16th (8.0-11.30)

- ★ "Open House"

AN ALL-STAR JAM SESSION WITH GUEST
MUSICIANS AND THE SENSATIONAL

- ★ BRIAN AUGER TRINITY



Who cares

So many times I have sat down to write about the good old Who and their good old oldies. Good old Rog. Good lad he is. Woke me up bright and early to get me to the gigs in the old days. Such a pot-head I was back then in 1962 that without his driving, tin-plate, cutter-uppers force I would still be languishing in the garret of the visual artist I was training to be. Probably only as rich as David Hockney or William de Kooning.



Good old John. Good lad he is. He stood by me when I declared (at the Acker Bilk gig in 1959) that I had developed a banjo technique of very fast strummmmmmmmming similar to that displayed by Acker's banjoist. The drummer in our little trad band sneered. But John nodded. If Pete says he can do it today, he's lying of course. But if we pretend to believe him he'll be certain to be able to do it next week.

Good old Moonie. Good lad he was. Dead as an extinct variety of dead rock-type person. But still living and breathing in the memories of every pig-shit little rock journalist looking for someone to crap on who can't sue them. And funny? Was he funny? Well, he seemed dead funny at the time. Pity he's dead. But he's still funny.

Good old Pete. That's me. But I find it hard to think of myself in the first person when I'm writing about The Who. So many times he has willingly sat down to write about the good old Who. Isn't he too old to masturbate?

Surprisingly enough, as I drove up and down the M3 listening to the first collation of this collection (boxed sets must always be auditioned in a car on the M3 – or the Douglas-Ramsey Road on the Isle of Man), I decided this was an OK job. The cynicism flooded from me.

Being dragged through your life like this is strange. For those of you without recordings, videos and filmed interviews of yourself looking like a complete dickhead smartarse twenty-one years old, you can still know something of the feeling. Just get out the snapshot album. Go through an old drawer. Sort out your wardrobe. Count your shoes. Look at the sell-by dates on the ketchup, Branston and HP sauce in the fridge. Everything floods back. Past lives. Past love affairs. Past serious vomits.

Listening to these odd, almost disconnected tracks was like that. I kept remembering distant memories (as we sang in 'Drowned' from *Quadrophenia*). Keith Moon really is still funny in a BBC, scripted kind of way. (Nothing Keith did was ever an accident, nothing spur of the moment. Well, nothing you will ever hear of course. I saw his quick-witted genius first hand a dozen times. But most of the recorded moments of Moon's wit are premeditated.)

A story I often tell about Keith is worth telling here. We arrived at some town in the States and Keith told us about a nice man he had met on the plane. Bit of a travelling salesman. Bit of a good old boy. "Keith, if you're ever again in Little Rock, call me. Any time, night or day. Come and meet my family. Have a home-cooked meal. Here's my card. 'Chuck Jones'." Keith was untypically touched by Chuck and filed the man's card in the lid of his suitcase. A couple of years later a few of us hardened souls were in a hotel room fighting Keith's relentless energy. It was about 7.30 in the morning. Our flight to the next town left at 12.30pm that day. If we got to bed we might get five hours fitful sleep with chambermaids hanging at the door to clean up, showers running in the adjacent rooms, and daylight cutting through the curtains to remind us we were misfits.

"We're going to bed," we announced.

"You can't. It's only half-past seven," said Keith, jumping up with a gleam in his eye.

"We have to go to bed. Goodnight Keith."

As we got up to leave Keith lay back on his bed.

"Where are we?" He asked this question with a certain menace.

"Little Rock," one of us replied.

Keith went to his suitcase, pulled out the business card and started to dial. "Chuck will be awake. He's reliable."

The Who were reliable, whatever Keith felt in the chill of threatened hotel-room loneliness. Not any more, of course. Nothing is worse than a reliable group in which one of the essential members is dead. It sort of undermines the whole idea. But that's only my opinion, of course. Dozens of Keith Moon wannabees think they could replace him. Thousands of fans think it best to carry on without him. Dozens of journalists believe everything has been wrong since the first three weeks of The Who's splendid career. Certainly, listening to this collection that last notion is dispelled. OK, if you hate The Who, you won't like it. Fuck you. I don't like The Who much, and I like it. That's critical distance for you.

Keith rang Chuck. We heard only Keith's side of the conversation.

"Chuck?, it's Keith."

"Keith Moon ... of The Who."

"Yes, we met on a plane two years ago."

Keith glowered at us, triumphant.

"Yes, I'm here in Little Rock."

"Yes, I'd love to come over."

Keith was suddenly looking tired. We had drunk lots of brandy and he had probably swallowed fifteen or sixteen Mogadons as was his wont at the time. He put down the phone sheepishly.

"Nice bloke, that Chuck. I'm going over to have breakfast with him. Meet his wife. Kids. Look at his golf trophies."

When we all trooped on to the plane Keith looked more tired than usual. He had been dropped at the airport by Chuck and Chuck's entire family. Keith slumped next to me on the plane and before he sank into sleep I asked him what it had been like — proving to us that he could go on and on, that he would always be able to find someone somewhere who would give him his time and attention. "They were fabulous, Pete," was all he would say. "Simply fabulous. Kind, loving, generous people."

So to my detractors, to detractors of The Who, to critics of Moon and his diabolical certain-death style of rock'n'roll nihilism, I say "Fuck you." And not for the first time, I'm still briefly alive. Be kind, be real, or get out of my face.



Pete

Pete Townshend
March, 1994





Who, me?

THE WHO IN BRITAIN

by Keith Altham



IT IS IMPOSSIBLE TO CONVEY TO ANYONE who never saw The Who on stage how such totally opposed, combative, feuding, contentious, brawling, individually brilliant young musicians could blend into such a perfect gestalt of mind and music whose power, rage and compassion was both anguish and sheer unadulterated delight.

The closest we may ever come to understanding and tracing the development of this unique four headed hydra – who became for me and many millions "the greatest live rock and roll band in the world" – is here in this unprecedented collection of their classic and sometimes previously unreleased work.

Right from the very beginning in the early Sixties as The Detours, Townshend, Daltrey, Entwistle and Moon were never boring, and there was always a likelihood that the dangerously unexpected might occur. A suppressed air of menace permeated the atmosphere when they played before rival gangs on the West London circuit long before they became famous. They often wound up with their backs against the speakers, protecting their equipment at the White Hart in Southall, the Fox and Goose in Ealing, the Glenlyn Ballroom in Forest Hill, the Oldfield Hotel in Greenford or what would eventually become the spiritual home of The Who, the Goldhawk Social Club in Shepherd's Bush.

In those far off days Roger drove their maroon and black van to which he had welded a black pipe with a witches hat for a chimney and painted the dents to look like footprints. Roger led from the front, the back and the side. In those days he even built all the band's guitars from plywood. "His guitars were quite good except the necks kept folding up," recalls Pete. "Roger played one until about 1962 and I cut a solid state out of a block of wood which Roger helped me file down and to which I added the



Above: The Goldhawk Social Club, at 201 Goldhawk Road in Shepherd's Bush where The Who played regular Friday nights during 1964 and 1965.

A suppressed air of menace permeated the atmosphere when they played before rival gangs on the West London circuit.

All that remained to compliment The Who's line up was the appearance of the Ginger Man



neck of my Harmony guitar and some pickups. In those days Roger was the undisputed leader and if you disagreed you got a bunch of fives. It needed someone with a strong right hook to keep things together."

The Detours were a versatile band who apart from featuring Daltrey on lead guitar also had him on trombone and Entwistle on trumpet with Pete on banjo during their trad jazz spot. Vocalists like Colin Dawson who modeled himself on Cliff Richard and was a "bit too dapper" and a singer called Gabby from the Bel Airs group contributed Country and Western numbers to the set.

A support gig with Johnny Kidd and The Pirates finally convinced The Who to revert to a Pirates-style line up of bass, guitar and drums with Daltrey replacing Gabby on vocals. All that remained to compliment The Who's line up was the appearance of the Ginger Man.

"We were already having difficulties with our drummer Dougie Sandom," recalls Roger. "Following our first recording session he was heavily criticized by the producer, Chris Parmeinter and completely lost confidence. Then this drunk approached us while we were using a session drummer at the Oldfield and said his mate could play better. We said 'get him up after the interval' and this apparition dressed from head to foot in ginger complete with ginger hair (the result of trying to dye his hair blonde to look like a beach boy) materialized. He mucked up the drummers hi-hat and broke the pedal but he had real drive."

Entwistle recalls with affection the first date Moon played with the band. He turned up with a length of rope and began lashing his bass drums to two pillars. "I need it," explained Moon mysteriously.

Halfway through the gig the mains went. The instruction "drum solo" was passed out and Moon began attacking his drums with such fervour that they rocked dangerously from side to side and bounced off the floor. The rope was explained. The final nugget was added to the alchemy that became The Who.

I should confess my own prejudice and bias from the start by admitting to having been a journalist on various teen magazines in the early Sixties who became a Who convert from the first few chords of 'I Can't Explain'. I lauded their exploits through my subsequent career as features editor on the New Musical Express until the early Seventies when I set up my own press agency and Townshend asked me to represent the group. I never had to lie about The Who. When you talked guitar, bass, drums and vocals to me it meant Townshend, Entwistle, Moon and Daltrey. Simply the best.



When you talked guitar, bass, drums and vocals

Mine was not an instant conversion. My first impression of the band at the London Marquee in 1964 was less than favourable. As a somewhat arrogant young teen mag reporter I had been cajoled by promises of free drinks to witness what their manager Kit Lambert assured me was an "apocalyptic event which is heralding in a new age and a new form of rock and roll." Kit was not the blushing violet type. He based his bullshitting on the Barnum and Bailey school of promotion with a sideways glance to Benito Mussolini.

On the phone I had mistakenly heard Kit refer to their guitarist as someone the kids had taken to calling 'The Batman' (what he had actually said was 'The Birdman') but with the comic book analogy firmly in my mind I entered the Marquee expecting to see someone dressed as the caped crusader.

I arrived late and heard what sounded like someone sawing through an aluminium dustbin with a chainsaw to the accompaniment of a drummer who was obviously in time with another group on another planet and the most deafening bass guitar in the world. The vocalist was virtually inaudible amidst the cacophony. I tuned on my heel to leave but Kit came up behind me with a brandy, promising in his beautifully fruity public school accent that, "this will be a moment you will remember all your life." He pulled me into the sweaty, smelly confines of The Marquee where a large number of Mods in their vented jackets and Fred Perry shirts leapt about in delight.

THE WHO

"THE WHO", appearing each Tuesday at London's Marquee Club, should be billed not only as "Maximum R&B" but as "Far-out R&B."

These four young musicians present their own brand of powerful, stinging rhythm-and-blues which, last Tuesday, quickly stimulated an enthusiastic audience.



it meant Townshead, Entwistle, Moon and Daltrey.



I was astonished. The long lanky guitarist with the big hooter was doing a passing impression of a malfunctioning windmill, all the while extracting a tortuous scream from his guitar which sounded as though several Siamese cats were being electrocuted inside his speaker cabinet. This, I was reliably informed, was 'feedback'. Then the surly looking blond thug up front screaming 'I'm A Man' threw his microphone at the drummer who retaliated by hurling sticks at his head and thrashing around his kit like a whirling dervish. The bass player's hair was dyed jet black (his tribute to Elvis) and in his black clothes on a very dark stage was almost invisible. He made up for this by turning his volume control up so high he could be heard in the next world.

Finally the apocalypse arrived on cue when the guitarist raised his guitar above his head and smashed it to splinters on the stage while the drummer kicked his drums in the general direction of the vocalist who made a determined effort to hit him over the head with one of his cymbals.

When the dust finally settled and the cheers subsided Kit turned to me. "Wasn't that wonderful, dear boy?" he asked. "Now would you like to come back to the dressing room and interview the band?"

At that precise moment there was nothing I would have liked less. I eventually allowed myself to be persuaded to meet the button-faced little drummer who appeared the least psychotic of those on stage. The guitarist was introduced but spoke only high speed Martian to his manager and the singer refused to come out of the dressing room because he was in a murderous mood. It wasn't long before I realized the cherubic creature with the face of a choir boy was actually the most outrageous lunatic in the group. He shook my hand warmly and declared he must leave immediately as the vocalist was going to kill him. I enquired why. "Cos I just told him he can't sing for shit," said Moon matter of factly.



THAMES CITY JAZZBAND
Metropolitan Tavern, Farringdon
Road, E.C.1.

THE WHO MAXIMUM R&B

**FLORIDA CLUB, BRIGHTON, 7.30
p.m. 3s. 6d.**

TWICKENHAM, The Crown,
Richmond Road. **STEVE LANE.**
Interval Louisiana Stompers.



Twas ever thus. Throughout their career those in the know never ventured near their dressing room after a performance for at least half an hour. This allowed the adrenalin to settle and give them time to work out their individual grievances over everyone's inability to be anything less than perfect. The Who cared passionately about their performance and took it out on each other, their crew, the management and anyone in a radius of a hundred yards backstage. But God help anyone who criticized them who was not "family" – then they closed ranks and tore the offender to pieces. The Who was a gang, not a group, and they had gang codes. They were at each other and for each other.

Back at The Marquee I had a brief chat with Kit and realized that this band under another name had been brought to my attention some months earlier by a speed freak called Pete Meaden who, with his college boy haircut and sharp suits, was an archetypal Mod. It was he who introduced Townshend to places like the Scene Club where Mods hung out and listened to the cool sounds of Tamla Motown. It was Meaden's dream to create a "blokes" band who were virtually indistinguishable from their audience.

Mods were a young fashionable elite with style and swagger, suited and pointed-booted, with tab collar shirts, who rode nifty Lambretta scooters decked with masses of wing mirrors and chrome and an obligatory fake raccoon tail streaming out behind from the preposterously tall radio aerials. They were as English as they could get and in direct opposition to their hated Rocker rivals who based their image on early Brando with greasy leathers, motorbikes and idolization of Elvis, Gene Vincent and Chuck Berry. All Mods really lacked was an English band to express their life style, frustration and patriotism. With The Who – or The High Numbers, as he rechristened them – Meaden saw an opportunity to bring a band in search of an identity to a cult in search of heroes, and Townshend swiftly picked up and assimilated the hopes and aspirations of Mod.



I'd run into Meaden and his quick lip some months ago thanks to Rolling Stone Brian Jones who already resembled Keith Richards' famous description of "a ghost departing a seance." In his diaphanous lace, ruffles and Regency gear, Brian floated through the Mods in the Scene Club looking as at home as a penguin in the Gobi desert. Like most of the Mods, Meaden was fueled by the amphetamine drug Drynamil or 'purple hearts' as they became known, and he was babbling with uncontrolled excitement about Mods and the new band he had found who would lead the new movement.

"Infuckingcredibleenergyonthisscenekeithbaby," burbled Meaden in the hip vernacular of the times. "All these tickets (tickets were the fans) just waiting for a few faces to take the lead.



They're a blocked generation just waiting to explode. They are wired and ready to happen now and I have found the perfect group for them.

They were called The Detours but I am changing their name to The High Numbers and we've written this song called 'I'm The Face' which is going to become the Mods national anthem. The numbers will love it, baby."

Noting my skepticism and like a true publicist, he threw in some additional bait. "And later Brian is going to write them a number... aren't you, Brian baby?" Brian gave a dreamy little nod from somewhere between his ruffles and his fringe. Brian was good at dreamy little nods in 1964 but it gave me the excuse to write a small story, drop the Stones name and use a picture of this unknown band called The High Numbers in the teen magazine I wrote for.



Pete Meaden gave The Who an image, a direction and a cause for Townshend to champion.





Pete Meaden worked his way into a managerial role without having either the clout or the experience, so when two aspiring young film directors arrived in the shape of Lambert and Chris Stamp, who were able to provide The Who with cars and wages, Meaden was bought out. But Meaden gave them an image, a direction and a cause for Townshend to champion and much later in his life, when The Who had become superstars, he was brought back into their

company and given the credit he deserved for lighting the fuse.

Kit Lambert was the next great catalyst in The Who's development. He saw them for the first time in 1964 at the Railway Hotel in Harrow when they were The High Numbers. He was "looking for

TUESDAY

HIGH NUMBERS. Wednesday 11
6.30 Club Railway Hotel, Harrow
and WC 2/25/50p, 5.11-70 65

something surreal – something odd" to include in a film he was planning with his partner Stamp. Lambert

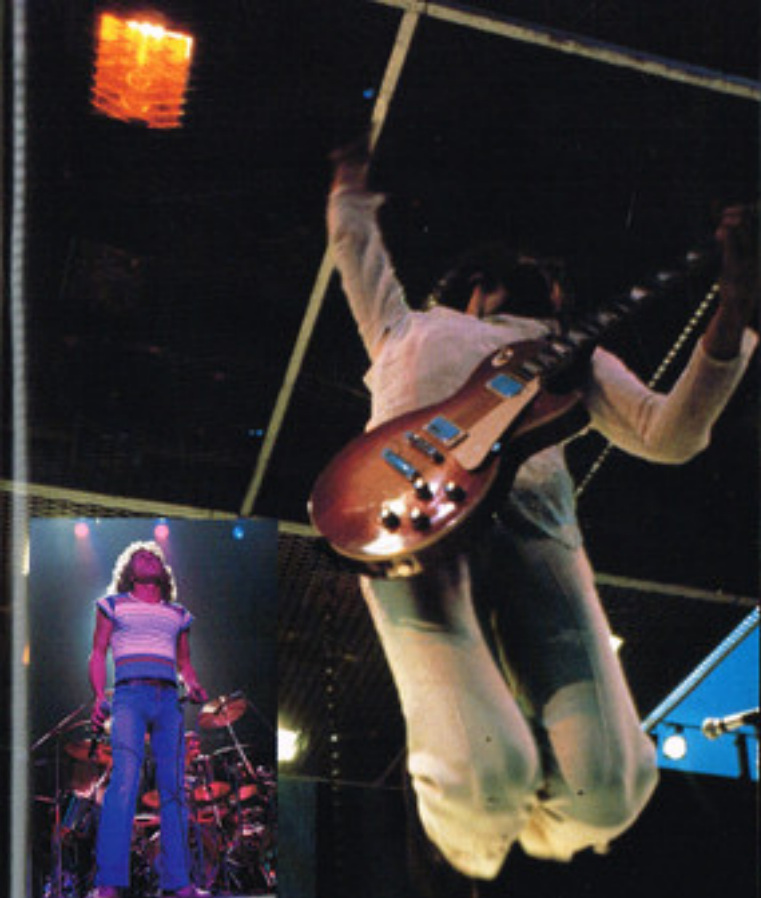
was so sold on The High Numbers' visual appeal that he convinced Stamp they should take over their management.



Kit was the son of composer and arranger Constant Lambert and he played Townshend music that his father had unearthed. To the early influences of Jimmy Reed, Snooks Eaglin, Mose Allison, Jimmy Smith, Nina Simone, Ray Charles, Chuck Berry, John Lee Hooker, Link Wray, Johnny Kidd and Carl Perkins were added the contrasting inspirations of Purcell, Corelli, William Walton, Darius Milhaud and baroque music. The first manifestation of this were the suspended chords on 'The Kids Are Alright'. Kit had an inherent grasp of musical language and he opened Townshend's mind to vast new

possibilities. Pete was a fast learner and an even faster assimilator.

It is interesting to note that despite their adopted fashion and clothes, none of The Who were truly Mods. Entwistle and Daltrey actually had more in common with Rockers as far as musical preferences were concerned and Moon was only fanatical about surf music. It was Townshend's perceptive appraisal of the emotional state of Mod that gave him an unforced empathy. He felt much in common with a generation alienated by the establishment and government alike, a generation that had been told they "never had it so good" by the complacent prime minister Harold Macmillan. Townshend intuitively sensed the anger, aimless aggression and desperate thrashings of a beast without a head and gave it direction.



Townshend convinced you that he actually cared. He cared about the kids. He cared about the music and cared about the group.

The band gave disaffected youth a banner and a rallying point with two classic howls of defiance released in 1965 – 'I Can't Explain' and 'Anyway, Anyhow, Anywhere'. It was an open secret that The Who were dangerous. They smashed and broke things up. They raised a protesting din of amplified anger on behalf of a generation processed like sausages through the clerical maws of the office job.

The Who was a blast of fresh air down the antiseptic corridors of power. Those first few singles and a cursory interview with Townshend convinced you that he actually cared. He

cared about the kids. He cared about the music and cared about the group. He was ugly, attractive, remorseless and out on a limb. He knew about pain. He could take it and inflict it. He was going to pick up the challenge and run with it as long as his health and strength held out. He was to become the voice for a whole generation of strangled youth, inarticulate, inhibited and spiritually deprived, who needed to be seen and heard. The disenchanted nailed their colours firmly to The Who's mast and the band raged on.

Much later in the Seventies Townshend was to explain with his lyrics to *Quadrophenia* just what he had been trying to mirror during his early love affair with the Mods, and there is more than just a touch of irony in some of these lyrics years later. But to assume that he was merely an observer or detached reporter of the scene is to misunderstand his emotional empathy for the kids. He could only give true vent to their feelings by living it with them for a time.

*"Why do I have to be different to them,
Just to earn the respect of a dance hall friend
We have the same old row, again and again.
Why do I have to move with a crowd,
Of kids that hardly notice I'm around,
I have to work myself to death
Just to fit in."*

For the next four years Townshend mirrored the hopes and fears of the "give it to me now not later" generation. He wrote a whole series of brilliant cameos of the times, captured the feelings of millions of young people. He began with the song which became the anthem for Generation X. Daltrey's stuttering vocal and the band's explosive style offered the perfect setting for 'My Generation'. It was lyrically, musically and visually the epitome of what the Mod era was about in Britain. It still is.



MY GENERATION

Peeples try to put us down
Talkin bout my generation
Just because we get around
Talkin...
The things they do look awful cold
Talkin...
I hope I die before I get old
Talkin...

twice

My generation

Talkin bout my generation be by. of chur - wing.

2 key changes

Take in the...

on level water...

My generation all f-f-f-ade away

Don't try and dig what we all say

Just tryin to cause a big sensa

Just talkin bout my G-g-g-genera...

Solo

Umm...

*

starter

as final necessity





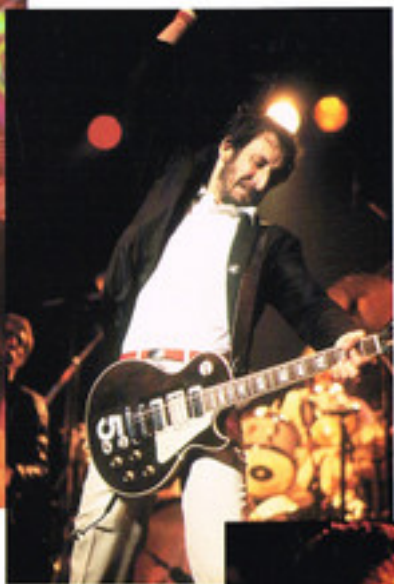
The group was an early invitation to a rock and roll war with authority. They were punks before anyone had coined the word. They were brutal, loud, visual and brave, a bloody nose for the establishment and the quintessential British rock band of the Sixties. No other band wrapped themselves so cozily in the Union Jack or celebrated their Britishness to the extent of using Winston Churchill's famous two fingered victory salute or a bulldog in their early posters.

They were the only major group to hold hard in England when the supergroups fled to tax exiles around the world in the Seventies. They reinvested their earnings in the British film industry, buying Shepperton Studios and putting their money and self-belief into films like *Tommy*, *The Kids Are Alright*, *Quadrophenia* and *McVicar*. The Who were British made and played, and they paid their dues at home despite their eventual vast international success.

And so I ended up working for them as their publicist. I still hold the record for being sacked more times than any other PR they ever had over fourteen years and I still love them to death. When it was once mooted at a group meeting that after ten years maybe they should make a change, it was Moonie, my own personal nightmare, who came to my defence. "Sack K.A.?" Oh no," he protested. "Can't we have him stuffed and put in a glass case?"

They don't make them like Moon any more but then I'm not sure they ever did. He was unique. So was the band.









the who →

anyway, anyhow, anywhere

By Chris Charlesworth

1944

March 1

Roger Harry Daltrey born
in Shepherd's Bush, London.



October 9

John Alec Entwistle born
in Chiswick, London.



1945

May 18

Peter Dennis Blandford
Townshend born
in Chiswick, London.



1947

August 23



Keith John Moon born
in Wembley, Middlesex.

1959

Pete and John form The Confederates while at Acton
Grammar School.

1961

Pete goes to art college, the classic training ground for
British rock stars of the Sixties. Roger becomes a sheet
metal worker, building his own guitars, and John works
in a tax office.



Pete,
John
and
Roger
in The
Detours
in
1962



1962

Roger forms The Detours, a skiffle group, recruiting John on bass guitar. Pete is added on guitar at John's suggestion. Behind the drums is Doug Sandom and

Colin Dawson is the up-front vocalist.

1963



Dawson is kicked out by Roger who takes over the lead vocal spot and The Detours become a hard working, semi-pro

rock'n'roll/R&B quartet on the West London circuit of pubs, clubs and ballrooms.

1964

February

They change their name to The Who at the suggestion of Pete's art school friend Richard Barnes.

Keith, previously the drummer in a surf band called The Beachcombers, replaces Sandom after an impromptu audition at the Oldfield Hotel in Greenford.

Pete smashes his first guitar – by accident – at the Railway Hotel in Harrow. In his frustration he deliberately reduces it to splinters, thereby igniting the most exciting live act pop has ever seen.

Mod Pete Meaden becomes their manager and changes their name to The High Numbers and moulds them into a Mod band.

July 3

Tim The Face/'Zoot Suit' by The High Numbers is released by Fontana Records.

July

Kit Lambert and Chris Stamp oust Meaden as The High Numbers management after Lambert sees them performing at the Railway Hotel, Harrow.

October 22

EMI Records rejects The High Numbers.



Left: The photo session that led to the celebrated 'Mogger Maximum' R&B poster

November 24

Re-named The Who again, the group start a sixteen week residency at London's Marquee Club. The shows soon become sell-outs.

1965

January

The Who make their TV debut on The Beat Room.

January 15

'I Can't Explain', produced by Shel Talmy, is released on Brunswick. After a struggle it reaches # 8 in the charts. John gives up his steady job at the tax office.

January 26

The Who appear on the TV show Ready Steady Go! for the first time.

April 2

The Who's first BBC radio session on the Joe Loss Pop Show.



May 21

'Anyway, Anyhow, Anywhere' is released on the Brunswick label. The Who promote it on Ready Steady Go! which later adopts it as their theme tune. It reaches # 10 in the charts.

June 2

First European date in Paris.

Donovan
and
The Who



The Who play four Sundays in August '65 at Great Yarmouth supporting Donovan



The Who tour with Spencer Davis Group in March/April of 1966

August 6

The Who play the Richmond Jazz Festival.

September

The Who tour Europe for the first time.



The U.K. Brunswick done for 'My Generation'. In the U.S. the album appeared in a different form with a slightly different track listing and titled 'The Who Sing My Generation'.

November

Roger is fired from the band by the other three.

November 27

'My Generation' reaches #2 in the U.K., the nearest The Who will ever get to the top spot. Roger is quickly reinstated.

December

The Who's first LP, *My Generation* is released.

1966

January 5

Pete admits drug use on *A Whole Scene Going* TV show.

January

The Who are seen on U.S. TV for the first time on *Shindig*.

March 4

The first of three versions of 'Substitute' is released. The song eventually reaches #5 in the charts but Shel Talmy and The Who end up fighting in court over Talmy's right to produce the group. Talmy ends up with a royalty on The Who's recordings for the next five years.

Keith marries model Kim Kerrigan.

March/April

U.K. concert tour.

May 1

The Who appear at the NME Poll Winners concert at Wembley which is televised.

May

An Irish tour followed by some British dates.

August 28

'I'm A Boy', produced by Kit Lambert, is released on the Reaction label. It reaches #2.

October

Swedish tour.

October 21

Ready Steady Go! Who special.





AMERICA CAN

Who steal the show from Herman's Hermits

THE wild, wiggy, way-out Who added life, depth, strength and excitement to an otherwise routine concert at the nearby Anaheim Convention Centre last weekend.

Though the numbers were about the same as those from the Monterey Pop Festival ("Summertime Blues," "My Generation," "Can't Explain," and an excerpt from a Pete Townshend opera), it was the manner in which the songs were performed rather than the actual renditions that knocked out the thousand who had come to see "the guitar-smashing Who."

The colourfully dressed lot clobbered their amplifiers, bashed their guitars, broke drumskins and sticks.

Even the usually subdued bassist John Entwistle joined in for a smoky, murky, horrifying, glorious finale.

Although Herman's Hermits were top-billed, their English brethren proved to be the top draw, as a large proportion of the audience left before the Hermits came on, and all but the youngest of those who stayed did so out of curiosity rather than idolatry.

Despite this, the quintet did their customary polished, happy performance, much to the delight of their vociferous fans.



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Direct from England



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hermits**

the who

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Civic Center Lobby

All Seats Reserved

Prices: \$1.75-\$2.50

\$2.50-\$4.50



December 3

A Quick One, The Who's second album, is released.



In the U.S. it was retitled *Happy Jack* as its original title was felt to be too risqué. It contains songs by all four members of the group and features Pete's first 'mini opera'.

'Happy Jack' the single, reaches #3 in the U.K. charts.

1967

January 29

The Who perform two shows before London's rock cognoscenti at the Saville Theatre.

February 23-26

An Italian tour.

March 25

The Who make their U.S. debut at Murray The K's shows at the Brooklyn Fox Theatre, playing for ten consecutive days.

'Happy Jack' becomes their first U.S. chart single, reaching #24.



April 22

'Pictures Of Lily' is released on Lambert and Stamp's newly formed Track Records label. It reaches #3.

May

Scandinavian tour.

June

The Who's first U.S. tour includes a definitive – and timely – performance at the Monterey Festival in California on June 18th.

June 16

The Who's first appearance at the Fillmore West in San Francisco.

June 23

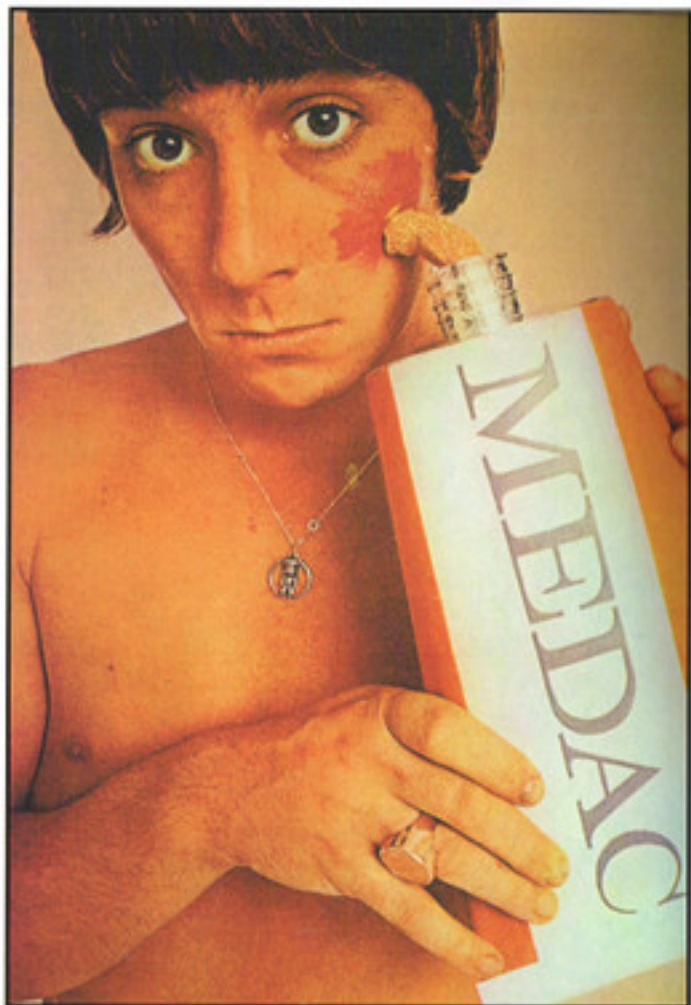
John marries childhood sweetheart, Alison Wise.

July/August

The Who support Herman's Hermits on their U.S. tour.

August 23

Keith's 20th birthday celebrations result in a life-long ban for The Who from the Holiday Inn chain. Keith claimed it was his 21st birthday so that he could be served alcohol in the U.S.



THE WHO SELL OUT

There used to be a dark side to Keith Moon. Not any more. If acne is preventing you from reaching your acme, use Medac, the spot remover that makes your pits flit. Put Medac on the spot now.

October 14 'I Can See For Miles' released. It reaches #10 in the U.K. – a big disappointment for Pete – and #9 in the U.S.

October U.K. tour with Traffic, The Herd, Marmalade and The Tremeloes.

November U.K. tour followed by brief U.S. visit.

The Who Sell Out, their third LP, is released.

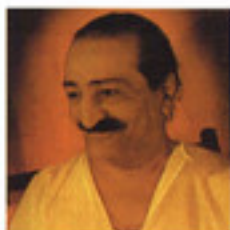
1968

January 20 -29 Accompanied by The Small Faces, The Who tour Australia and New Zealand for the first and only time.

February The Who undertake their first headlining U.S. tour.

May 20 Pete marries long time girlfriend Karen Astley.

Summer Pete becomes attracted by the teachings of Meher Baba, an Indian Perfect Spiritual Master, which will profoundly influence his life and writing.

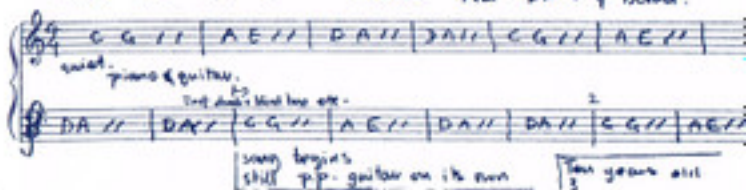


Meher Baba

June The Who's single 'Dogs' is a flop. The group's chart aspirations – and their finances – reach a low ebb. Only their growing reputation as a live band in America keeps them afloat.

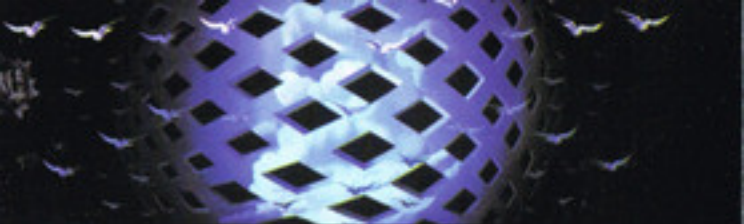
June-August Back to the U.S. for another headlining tour, during which Pete talks about his deaf, dumb and blind boy concept for the first time.

single note → A opening Deaf Dumb & Blind.



August 2 The Who play at the New York Singer Bowl with The Doors.

November 20 At the Liverpool Empire Theatre, Keith and Small Faces drummer Kenney Jones play together on 'Magic Bus' for The Who's encore.



"It's a boy, Mrs. Walker,

Walker,

1969

January/February The Who record *Tommy* at IBC Studios in London.

March 7 'Pinball Wizard' released. It reaches #4 in the U.K. and #5 in the U.S.

May 2 Critics rave over *Tommy* after it is previewed live before the U.K. press at Ronnie Scott's Club in London.

May 23 *Tommy* LP released. It eventually reaches #4 in the U.S., staying on the charts for forty seven weeks, and #2 in the UK.

May 9-June 19 The Who play *Tommy* to ecstatic audiences across America. Its success turns the group into millionaires within a year and almost overnight they become, along with The Rolling Stones, the U.K.'s hottest live rock ticket.



June 'Something In The Air' by Thunderclap Newman, produced by Pete, reaches #1 in the U.K. charts, a feat The Who will never accomplish.

July 5 The Who close out a week of Pop Proms at the Royal Albert Hall in London.

August 17 The Who appear at the Woodstock Festival in upstate New York. "Fucking awful," is Pete's retrospective opinion.

August 31 The Who appear at the Isle Of Wight Festival.

October Back to America for a lap of honour.

December 14 The Who perform *Tommy* at the London Coliseum as part of their tour of European opera houses.

1970
January 4 Keith's chauffeur is killed in a tragic accident as the drummer arrives to open a discotheque at Hatfield.

March 21 'The Seeker' is released. It reaches #19 in the U.K. charts.

May *Live At Leeds* is released in a plain buff sleeve as an antidote to the elaborate packaging of *Tommy*. Still widely regarded as one of the finest-ever live rock albums, it reaches #3 in the U.K. and #4 in the U.S.

June 7 The Who play two shows of *Tommy* at the New York Metropolitan Opera House. The long U.S. tour that follows visits sports arenas for the first time.

August 29 The Who appear at the third and final Isle Of Wight Festival.

September European tour.

October Roger marries American Heather Taylor.



Right: The programme for The Who's two *Tommy* shows at the Metropolitan Opera House, New York.



October

Thirteen date U.K. tour.

December 28

The Who perform *Tommy* in its entirety for the final time (apart from 1989) at London's Roundhouse and dedicate it to the support act, a newcomer called Elton John.

1971

February

From February through April The Who appear intermittently at London's Young Vic Theatre during preparations for Pete's aborted *Lifehouse* project.

May

At several unpublicised U.K. gigs The Who preview material from the forthcoming *Who's Next* LP.

John becomes the first member of The Who to release a solo LP, *Smash Your Head Against The Wall*.

June 25

'Won't Get Fooled Again' is released. It reaches #9 in the U.K. charts and #10 in the U.S.

July

Who's Next is released to rave reviews. It becomes the only Who



album ever to reach #1 in the U.K., but stalls at #4 in the U.S.

July 28



The Who open their biggest U.S. tour to date with two shows at the New York Forest Hills Tennis stadium. With no little justification,

they are now unofficially dubbed The World's Greatest Live Rock'n'Roll Band.

September 18

Thirty-five thousand fans turn out to see The Who top the bill at a day-long Bangla Desh benefit show at the Kennington Oval Cricket Ground in London.

October

The Who tour the U.K. through October and November. The tour climaxes with three nights at the newly opened Rainbow Theatre in London's Finsbury Park.

November

Yet another U.S. arena tour through to December.

1972

February

Pete makes a pilgrimage to the tomb of Meher Baba in India, returning in March.

April

Keith appears as a nun in Frank Zappa's *200 Motels* and as drummer J.D. Clover in *That'll Be The Day*.

June 17

'Join Together' is released. It reaches #9 in the U.K. charts and #17 in the U.S.

August 11

A sixteen date European tour opens in Frankfurt.

September 9

The Who perform in Paris at the Fete de l'Humanite before 400,000 people, their biggest ever audience.

October

Pete's first solo album *Who Came First* reflects his faith in Meher Baba.

Lou Reizner's orchestral production of *Tommy* is released.

November

John's second solo LP, *Whistle Rhymes*, is released.

December 23

'Relay', the third Who single in succession not to have been lifted from an album, is released. It reaches #21 in the U.K. and #39 in the U.S.

December



Members of The Who join an all-star cast for a live performance of Lou Reizner's *Tommy* production at the Rainbow Theatre in London.

1973

January

Pete masterminds Eric Clapton's return to public performance after overcoming heroin addiction.

Spring/Summer

The Who record *Quadrophenia* at their own Ramport Studios in London.

April

Roger releases his first solo album, *Daltrey*.

June

John releases his third solo album, *Rage Against The Machine*.

September

'5.15' released. It reaches #20 in the U.K.

October

A ten date tour introduces *Quadrophenia* to U.K. audiences. The Who perform with extensive backing tapes which do not always function properly.

November

Quadrophobia LP is released followed by a U.S. tour.

November 20

Keith collapses during the opening U.S. concert in San Francisco. A member of the audience takes over on drums.

December

The Who and entourage spend a night in jail after wrecking a Montreal hotel suite.

December 18-23

The Who perform four London shows at the Edmonton Sundown.

1974

February

A seven date French tour, after which the troublesome *Quadrophobia* tapes are packed away for good.

April

The filming of *Tommy* begins.

April 14

Pete plays his first ever solo show at London's Roundhouse.

May 18

The Who perform at Charlton Football Ground.

June 10-14

The Who play four less-than-satisfactory shows at New York's Madison Square Garden which lead to Pete's decision not to tour in the foreseeable future. They do not perform live again until October 1975.

September

Odds And Sods, a collection of mostly unavailable Who tracks, released.

Keith appears in the movie *Standst*, the follow up to *That'll Be The Day*.

1975

January

John tours the U.K. with his own band, The Ox.

February

The Ox begin a two month tour of America. The project ends amid recrimination and debt.

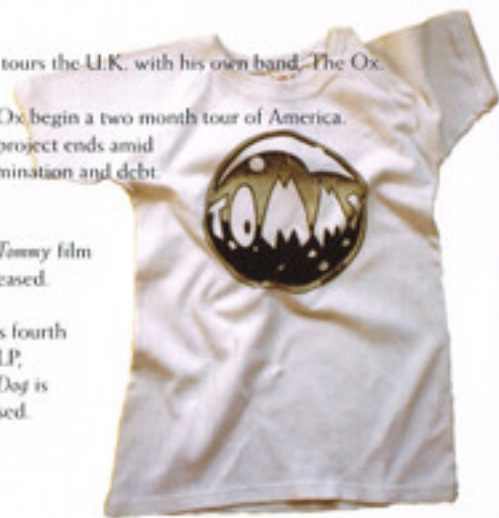
March

The *Tommy* film is released.

John's fourth solo LP, *Mad Dog* is released.

FAULT SHELTER

The Who
North American Tour
1975



- May** Keith releases his only solo LP, *Two Sides Of The Moon*.
- June** Roger releases his second solo LP, *Ride A Rock Horse*.
- August** Roger stars in Ken Russell's film, *Lisztomania*.
- October 18** *The Who By Numbers* is released.

- October 3-24** The group return to the live stage with an eleven date U.K. tour, followed by eight dates in Europe.



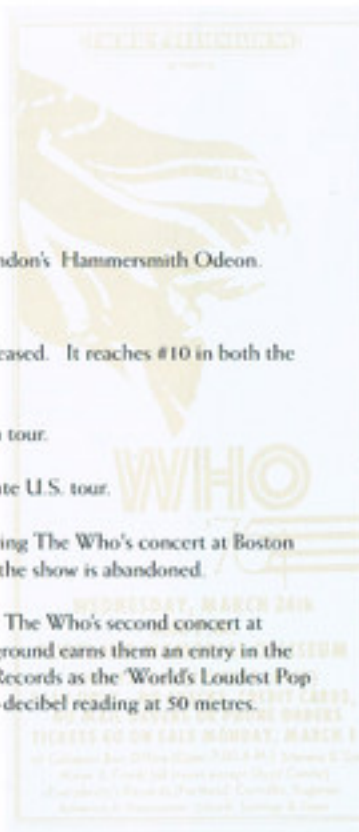
- November** The Who start a twenty date U.S. tour through to December.



- December 21-23** Three nights at London's Hammersmith Odeon.

1976

- January 24** 'Squeeze Box' is released. It reaches #10 in both the U.K. and U.S.
- February 27** Four date European tour.
- March** The start of a 14 date U.S. tour.
- March 9** Keith collapses during The Who's concert at Boston Garden Arena and the show is abandoned.
- May 31** *Who Put The Boot In*, The Who's second concert at Charlton football ground earns them an entry in the Guinness Book of Records as the 'World's Loudest Pop Group', with a 120-decibel reading at 50 metres.



August

Who Are You LP is released.

Who fans 'Irish' Jack Lyons, Steve Margo and Peter Johns organise a Who memorabilia exhibition at the ICA in The Mall, London.



August 15

Former Who manager Pete Meaden is found dead.

September 8

Keith dies in his rented Mayfair flat from an accidental overdose of pills he had been taking to combat alcoholism. An open verdict is recorded. The rock world mourns one of its favourite sons. The Who vow to continue.

1979

January

It is announced that ex-Face Kenney Jones will replace Keith as The Who's drummer.

May 2

The Who return to the stage at London's Rainbow Theatre with Kenney Jones on drums and John 'Rabbit' Bundrick on keyboards.

June 24

The Kids Are Alright LP and film are released.



August 16

The film of *Quadrophenia* is released.

August 18

The Who headline their own huge show at Wembley Football Stadium.

September 13-18

The Who play five straight nights at New York's Madison Square Garden.

December

The start of a U.S. tour for the new look Who.

December 3

Eleven fans die at Cincinnati's Riverfront Stadium during a stampede when the doors are opened before a Who concert.

December 28

The Who appear at Hammersmith Odeon during the Concerts for Kampuchea.

1980

March

European tour.

March 28

The Who's concert at the Essen Grughalle is televised throughout Europe.



April *Empty Glass*, Pete's first solo album since *Who Came First* is released. It reaches #5 in the U.S. and #11 in the U.K. A single from the album, 'Let My Love Open The Door' reaches #9 in the U.S.

April - July A long, sporadic U.S. tour.

May The premiere of the film *McVicar*, starring Roger in the title role.

June *McVicar* soundtrack album released.

1981
January-March The Who undertake their longest ever U.K. tour.

February The Who make a rare appearance on *Top Of The Pops* to promote their new single 'You Better You Bet' which reaches #9 in the UK and #10 in the U.S.

March *Face Dances*, The Who's first LP without Keith Moon, is released.

April 7 Kit Lambert, The Who's co-manager during the Sixties, dies at his London home.

September *Too Late The Hero*, John's fifth solo LP is released.

1982
March *Best Bits*, a compilation album of Roger's best solo work released

June Pete releases his third solo LP, *All The Best Cowboys Have Chinese Eyes*.

September 10-11 The Who play their last full concerts in the U.K. for seven years at Birmingham National Exhibition Centre.

September The Who's final studio LP, *It's Hard*, is released.



The Who begin their 'farewell' four month tour of the U.S. It includes two shows at Shea Stadium in New York.



1983

March

Pete releases an LP of Who demos entitled *Scoop*.

1984

February

Roger releases his fourth solo album, *Parting Should Be Painless*.

1985

July 13

The Who reform to perform without distinction at Live Aid at Wembley Stadium.

September

Roger releases his *After The Fire* LP, which includes a tribute to Keith entitled 'Under A Raging Moon'.

November

Pete releases his *White City* LP and long-form video.

1986

October

Deep End Live the album of Pete's 1985 Brixton Academy charity gigs is released.

1987

March

Pete releases *Another Scoop*.

June

Roger's fifth solo album, *Can't Wait To See The Movie*, is released.

1988

February

The group reforms to receive a BPI Lifetime Achievement award during a live TV broadcast from London's Royal Albert Hall. They perform live but are faded out in mid-number because the show overruns.



1989

June

Pete releases *The Iron Man*, a musical based on the children's book by British Poet Laureate, Ted Hughes.



The Who reform for a 25th anniversary tour, performing 43 dates throughout the U.S. during June, July, August and September. Pete, Roger and John are

augmented by numerous extra musicians and the dates include special charity performances of Tommy in



New York and Los Angeles with many guest artists. In October The Who bring the same show to the U.K. for ten shows including two special Tommy charity shows at London's Royal Albert Hall, again with many guest artists.



1991

Roger releases *Best Of Rockers And Ballads*.

1992

April 1

Rocks In The Head, another solo album from Roger.



1993

March

A new production of *Tommy* opens to wild acclaim on Broadway in New York. Pete, as musical director, accepts numerous awards with laconic pride.

June

Pete unleashes his *PsychoDruid* LP which includes music from the long-abandoned *Lifework* project. He follows it with his first-ever solo U.S. tour.

November

A stage production of *Iron Man* opens at the Young Vic theatre in London.

1994

May

The Who release this box set celebrating Thirty Years of Maximum R&B.







The Who in America

By Dave Marsh



TO SAY THAT THE WHO ARRIVED in America unheralded considerably understates the case. By the time the band finally made its first Stateside tour, the Who's first two albums and that handful of early singles that helped revolutionize Sixties rock had been and gone. These records found an audience in the States – barely. It consisted of a few maniacal record collectors and those musicians determined to follow the Noise wherever it led. Music industry professionals either knew nothing about them or disdained what they did know.

To be a Who fan in those days meant following a highly unorthodox path, to say the least. I distinctly remember first hearing 'My Generation' on a Detroit radio station's Make It Or Break It show. The deejay urged his audience to "break it", to call in and reject The Who in favor of whatever simple pop blather he'd pitted it against, because – he alleged – "what this guy is trying to say with that 'Y-I-I-I...' is just plain filthy". And Detroit was one of the few markets – the others were San Francisco and Boston – where those magnificent early singles made an impact.

Being an American Who fan in 1965 and 1966 also had its confusing aspects, especially since their albums did not altogether jibe with their singles. Based on 'I Can't Explain' and 'Generation', you had to expect the albums to lift off the turntable and explode with pure energy, in an atomizing fit of guitar, bass and drums accompanied by banshee wails. Instead, the *My Generation* album offered rocked up R&B, harder than any other band had done it yet, it's true, but James Brown music nonetheless. *Happy Jack*, as Decca Records retitled *A Quick One* after 'Happy Jack' got some novelty airplay in spring 1966, added to the confusion, since its focus was a lengthy (for its day) suite that told the sad-but-silly story of Ivor the Engine Driver. All this implied a kind of preciousness that enthralled Anglophiles, I'm sure, but would have made The Who nothing more than a cult act as far as followers of the Noise were concerned. We knew virtually nothing of battles between Mods and Rockers, of the path through the British school system that put bright young guitar players into art schools and raw-voiced brawling boys into secondary moderns, and *Happy Jack's* sojourn on the Isle of Man evoked nothing more sentimental than an image of a tailless cat, if that.

You had to keep the faith, though, because the Who's R&B was

so tough, because the straight rock songs on *Happy Jack* still pounded harder than anybody else's, because even in the Golden Age of the mid-Sixties, few bands specialized in energy music and none displayed more energy, more often than The Who. Most of all, the Who's American audience — aw, let's call it what it was, a cult — kept its faith because occasionally ABC-TV's *Shindig* featured a film clip of The Who.



Those ancestral music videos absolutely mesmerized us. No matter what song the band played, Roger Daltrey looked ready to settle whatever needed settling, by any means necessary. In every shot, Keith Moon, although equipped with no weapon more fearsome than his drumsticks and that look of cherubic devilry on his face, looked ready to start whatever needed starting. Using his guitar as a weapon, Pete Townshend's stature as the alienated loner grew right out of his windmill riffs. If John Entwistle just stood there like an anchor, even through those tinny TV speakers you couldn't miss the fact that his bass lines rocked with a complexity and intensity that no other bass lines since Bill Haley had possessed.

Those few minutes periodically clipped out of *Ready, Steady, Go!* and shipped Stateside generated excitement, enthusiasm and allegiance. After each of them, you knew one thing of importance: no other band in the world played such a pure and brutal form of rock'n'roll. Or else you didn't know anything at all.



As I said, nothing constituted most of what the music biz knew about The Who, and all of what it wanted to know. The prototypical experience belonged to booking agent Frank Barsalona of Premier Talent. People had been trying to get Premier, which represented only rock acts (Mitch Ryder, The Animals, Herman's Hermits), to take on The Who since very early in the band's career but he always said no. The band never had any hits, and anyway, Barsalona believed the group was affiliated with his nemesis, Allen Klein. For The Who, this was a terrible blow, because if Premier

wouldn't take them on, surely none of the more respectable bookers would even consider it. So Chris Stamp, the part of the group's management team assigned to cracking America, acted as the desperate, clever man he was. Barsalona had a partner. Stamp waited 'til Frank went to California, and prevailed upon the partner, who signed The Who. Barsalona returned in a fury but there was nothing he could do. (The musicians' union won't let booking agents unilaterally drop an act, once it's signed.) So Barsalona found a purpose for The Who. Mitch Ryder was trying to get out of playing Murray the K's 1967 Easter show at the Paramount, a

five shows a day extravaganza Mitch felt he'd outgrown. Murray the K's immense deejay power meant Barsalona had to come up with a series of outrageous demands to dissuade him. One was that The Who must be added to the bill, for an outrageous \$9000 for the week. Murray the K agreed to every speck



THE WHO

?

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of it. So on March 22, 1967, three years after the British Invasion began, The Who finally landed in America.

The next day, they showed up for dress rehearsal, last on a bill that included, in addition to Ryder, Wilson Pickett, The Blues Magoos, Smokey Robinson and The Miracles, The Blues Project and Cream (wedged in as a concession to the Who's English agent, Robert Stigwood, and at the expense of half the Who's fee). Barsalona represented several acts on the bill, so he sat in the audience. The Who came on almost immediately after he sat down.

The Who came out in their best stage finery. Townshend wore a brand-new battery-operated suit with blinking lights. Barsalona groaned. Not only did these guys make loser records, they were ugly, too. Then they started to play, and the adrenalin kicked in. As the

band shifted from the lilting 'Happy Jack' into a thunderous 'My Generation', Barsalona sat up straight. My God, he thought, these guys are really good. Just then Townshend tossed his guitar high into the air. Instead of catching it, he let it crash to the floor. Oh no, what a klutz!

Barsalona thought. Townshend tossed his guitar again, and again it smashed into the floor. Now, infuriated, he seized it by the neck with both hands and began to beat it against the stage floor. As Barsalona looked on horrified, the rest of the band joined in: Moon's drums came crashing down, smoke bombs exploded,



Daltrey crashed his mike into what was left of the cymbals. Entwistle stood amidst the rubble, unsmiling but unperturbed. To cap the frenzy, Townshend went boot-first into his amps with a flying leap. Barsalona gazed wildly around the room. Where is Chris Stamp? Why doesn't he put a stop to this debacle? There Stamp stood, arms folded, having a chat.

Suddenly, Frank Barsalona got it. He rose to his feet, raving: "They're great! They're brilliant! They're great!" He went over to exult with Murray the K, who agreed, then sulked, "But what about these other losers I'm saddled with - Cream?"

Thus the adults who ran the music business had their initiation into the rock bred by art and acid. Soon Murray the K would be a swingin' FM deejay, specializing in playing album tracks by bands like The Who and Cream. Frank Barsalona's agency became the biggest in music because he pioneered such daring performers. The Who became legends, though it took two more years for their records to begin to catch up with the myths - let alone, the facts - about their stage shows.

A big part of this set's importance stems from that reality. The Who may never have made a record that fully captured the vitality and spontaneity of what it did on stage - and from *Live At Leeds* onwards, it made some good live recordings. By including the unlikely asides, feuds, bantering, missile-attacks and other stage chatter that occupied the group between (and sometimes during) songs, these discs offer a complete picture of what it was like to be present during a Who show. Furthermore, many of the tracks come from legendary shows, such as Woodstock and the Young Vic sessions for *Lifthouse* (which became *Who's Next*). It was through such shows, and especially the band's appearances on the psychedelic ballroom circuit that included Fillmores East and West, the Grande in Detroit, and the Boston Tea Party, that The Who became America's favorite hard-rock act, and a prime contender for the title "world's greatest rock band."



Moon himself couldn't



The Who played those gigs like a rowdy family of boisterous, bickering but ultimately unified brothers. They could slam out half a dozen hits in twenty minutes, or dip into an exotic blues for fifteen minutes, harangue the crowd about its lack of discernment or each other about personal, musical or theatrical inadequacies. They could leave you in stitches, either by behaving like the biggest cut-ups rock had seen since Jan and Dean (among Moon's maximum heroes) or by slicing through your preconceptions the way the strings of Pete's guitar sometimes sliced through the flesh of his fingers. When Townshend or Moon took the mike, insults flowed at least as freely as insights.

Yet they weren't kidding at all. In the entire history of Western popular music, no drummer has ever played with the sheer eruptive impact of Keith Moon. Moon himself couldn't tell you how he did it, but the bashing and thrashing he did back there on that huge kit of his

tell you how he did it.

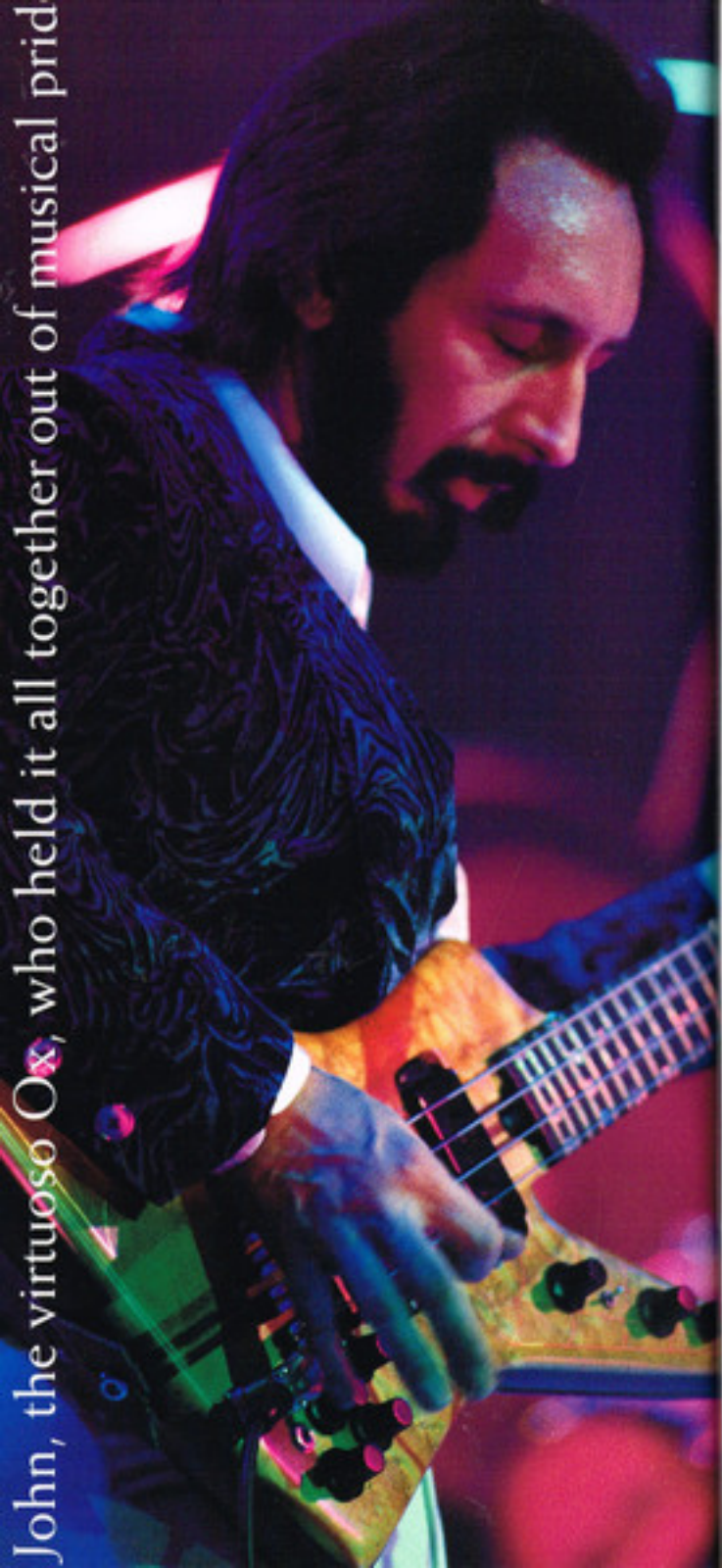
set a pattern that defines all the hard rock since then, starting with John Bonham in Led Zeppelin and continuing through all of heavy metal and grunge. Still, not one other drummer has emerged who's got anything like Keith's totally outrageous personality, as likely to pull a prank as a paradiddle. The legend of Moon's 21st birthday party, which took place just after that Murray the K show while the band was in Flint, Michigan, on tour with Herman's Hermits, remains one of the great rock'n'roll fables, not least because it's entirely true: somebody's rented Cadillac really did wind up at the bottom of the Holiday Inn swimming pool, and The Who really were banished from ever resting their heads in Holiday Inns forevermore.

In a sense, the whole band revolved around Moon. Roger Daltrey had to develop his high-voltage screaming style in part just to be heard above the cacophony. John Entwistle learned to anchor the band both physically and rhythmically because, in this group, those traditional drummer's chores would otherwise have gone unfulfilled. Many of Pete Townshend's antics and a lot of his vaunted seriousness seemed designed as a counterweight to Keith. No other band before it relied so heavily on modern amplifier technology (there's their most lasting legacy to metal), but The Who's true motive muscle came coiling out of Moon's arms and legs as he pummeled his drum kit into submission.

American kids found The Who exotic as well as devastating. Their humor, particularly, appeared to be extremely English (though no more music hall influenced than that of the Stones or The



Beatles, and far less than The Kinks). Townshend's ability to inflate his art-school references into an entire aesthetic world view about the meaning and making of pop generated the necessary groundwork for



John, the virtuoso Ox, who held it all together out of musical pride

rock criticism and the foundation of art-rock. America would never have been able to produce a band like Talking Heads or the Patti Smith Group, in particular, without the influence of The Who, who proved that arty rockers did not have to keep the grins off their faces, temper their energy with virtuoso discipline or assay "serious" musical themes. All this was well established by the time that The Who made its third album and first full length masterpiece, *The Who Sell Out*, at the end of 1967. *Sell Out* functioned as a sort of pie in the face of such sober-sided concept albums as *Pet Sounds* and *Sgt. Pepper's Lonely Hearts Club Band*, though it was just as much a unified artistic statement, and thanks to the inclusion of Townshend's second mini-opera, 'Rael', in some ways an even more ambitious one.

From an American fan's point of view, the formal ambitions of The Who, particularly Pete and producer/manager Kit Lambert, sometimes seemed hard to understand. Here, the group's Englishness proved a barrier. American kids didn't have a glaciated Covent Garden opera tradition to overcome – in a sense, for all its foolish snobbery and Europhile pretensions, American art (exemplified in jazz, the movies, our best fiction and modern art) has always



been popular art. As a student of these American arts, Townshend proved both adept and bone-lucky. His art school master was the gifted American expatriate painter R. B. Kitaj, whose style prefigured pop, and his roommate was an American student, Tom Wright, who possessed an excellent record collection that gave Pete many of his most treasured musical associations: Jimmy Reed, Mose Allison, and various other gospel, soul and blues singers.¹

As a child of the British middle-class, and even more so of parents who made their living as popular musicians of the old school, Pete Townshend felt a need to make rock'n'roll respectable on such terms. But Townshend also felt compelled by a stronger, stranger drive: his obsessive love for the innate spirituality of rock'n'roll, both as music

and as a process of communicating with a mass audience. Townshend felt these qualities as powerfully as any artist rock has produced, and he expressed them eloquently, sometimes in tones of awe and amazement, sometimes with typically Who-style disdain for his own fascination. The tone mattered less than the constant affirmation that these qualities existed, and the unyielding insistence that they be dealt with, by audiences and performers alike. When Townshend made his assault on middle-class culture forms, with what were termed rock operas but might as easily be called operettas, musicals or simply rock-dramas, his tolls and weapons were those spiritual qualities and especially the story of how fans and stars related to one another.

It was a story Townshend began observing and learning to tell during his youthful encounters with the Shepherd's Bush Mods. But the story found its climactic expression during The Who's tours of America. In a way, the conclusion of *Tommy*, which grows out of the accidental but inevitable disfigurement of superfan Sally Simpson, can be taken as a prophecy of Woodstock, an event that Townshend the seeker-idealist found disheartening because it symbolized the triumph of star culture over the hippie rock scene's more egalitarian dreams. In that light, the abortive *Lifehouse* (which became *Who's Next*, though Pete has never entirely given up on completing it) and *Quadrophonia* can be seen as searches for where it all went wrong, as can many other Townshend projects, up to and including his most recent rock drama, *Psychoderelict*.

But the story wasn't Townshend's only. It also spoke for Roger, Keith and John, and for legions of their fans. The most recent



Pete at Woodstock, August 1969

¹Townshend inherited this record collection when Wright was expelled from school, and departed from the U.K. for just possession. Wright turned up later as the Who's American road manager, manager of the Grande Ballroom — one of their main U.S. haunts, — tour photographer, and inspiration for Pete's song, 'The Sailer'.

... ultimately Pete Townshend was not the leader of The Who



presentation of *Tommy* makes the issue simple self-discovery but nobody who witnessed those amazing Who tours of the late Sixties and Seventies would dare limit it. The quest was generational, and it involved a pursuit of many other kinds of meaning. Perhaps the difference between *Tommy* on Broadway and *Tommy* as a full-blown statement about rock'n'roll (let's not talk about *Tommy* the movie, OK?) is that it is Pete's story. *Tommy* as performed by The Who on-stage in towns across the length and breadth of America could never be that. First, because it was surrounded by too much contradictory material – in particular, the Who's songs that predate it, which clearly speak of so many other matters. And second, because ultimately Pete Townshend was not the leader of The Who.





Of course Pete led when he wrote the songs, when he sang, when he stepped forward as lead guitarist, or to make a snide aside between songs. But no more than Roger Daltrey was, for Roger incarnated The Who as a physical presence. Roger was the band's face and its voice, and something more: he was the toughest, strongest, most unyielding part of its hard little heart. If you doubt me, listen to him scream. But not Roger more so than Keith, who kept the flame burning better than he ever kept strict tempo. Keith forced his brother musicians to be wild, just to keep up with him, and he embodied rock'n'roll's divergent compulsions towards innocence and experience. But more than that: Keith was the kid who, without rock'n'roll, simply had nothing to live for. If you doubt me, listen to him play. But not Keith more so than John, the virtuoso Ox, who held it all together, it sometimes seemed, out of sheer musical pride. Entwistle turned the bass into a melodic instrument before the days of funk or punk; the heavy metal density of The Who's guitar sound is the result. In the end, John Entwistle believed he and his band were up to something bigger, as well. If you don't believe me, listen to the songs he wrote and sang, especially the magnificent *Heaven And Hell*, an anthem for rockers of all ages and generations.

So The Who were a quartet with four leaders. As English as they indubitably were, it would be impossible to describe them in terms that made them seem more American. This is why we took them to heart: in The Who, everyone's talents shone, nobody backed off for anybody, and yet, even as they banged and clanged against one another, a spirit rose out of their labors and it contained multitudes.



Right: Keith's last performance with The Who at an impromptu concert at Shepperton Studios during filming for The Kids Are Alright



From time to time, to join that multitude could be the most exhilarating, or the most frightening, or the most frustrating experience rock'n'roll had to offer. But whether they hooked you with 'My Generation', on Shindig, at Monterey or Woodstock, with Tommy or Who's Next, when they were ripping up the road or since they've ceased touring, The Who in all their raging, comic glory hold you for life. In this sense, they have not been simple sojourners in America but just another outstanding example of our immigrant brotherhood. Bonded permanently through rock'n'roll.



*Albert, Roger and Eric
 performing Tuesday at the
 Universal Amphitheatre,
 Los Angeles, 1968
 Right: Keith at Shepperton
 Studios, 1978
 Below: John at the Universal
 Amphitheatre, 1968*



the who THIRTY YEARS OF MAXIMUM R&B



All release dates are for the original UK release, except where noted.

DISC ONE

1. Pete Dinklage (3:27)

From *Long Beach Arena*, December 10, 1971.
Note: "The audience was trying to kill itself at the time."

2. I'M THE FACE (2:27)

[Pete Townshend, Goshall Comedy Co Ltd.]
Originally produced by Chris Parmer and Pete Meaden at Fontana Studios, London, 1964.
Originally released by The High Numbers on July 3, 1964.

3. HERE 'TIS (3:08)

[Ellen McDonald, Jewel Music Publishing Co Ltd.]
Originally produced by Chris Parmer and Pete Meaden at Fontana Studios, London, 1964, when The Who were The High Numbers.
Previously unissued.

4. ZOOT SUIT (3:37)

[Pete Townshend, Jay-Mac Ltd.]
Originally produced by Chris Parmer and Pete Meaden at Fontana Studios, London, 1964.
B-side of "I'm The Face" by The High Numbers.

5. LEAVING HERE (2:47)

[B. McLeod, E. Dixon, E. McLeod, Jr., Mike Abner, SRC Ltd.]
Originally produced by Chris Parmer and Pete Meaden at Fontana Studios, London, 1964, when The Who were The High Numbers.
Previously released only on the 1985 album *Who's Living*.

6. I CAN'T EXPLAIN (3:01)

[Pete Townshend, Fabulous Music Ltd.]
Produced by Shel Talbot at IBC Studios, London, 1964.
The Who's first single as The Who, released on January 15, 1965.

7. ANYWAY, ANYHOW, ANYWHERE (2:38)

[P. Townshend, R. Dalry, Fabulous Music Ltd.]
Produced by Shel Talbot at IBC Studios, London, April 1965.
Released as a single May 21, 1965.
Used as the theme tune for the TV pop show *Ready Steady Go!*

8. DADDY ROLLING STONE (2:40)

[Oto Rankell, J&A Music Ltd.]
Produced by Shel Talbot at IBC Studios, London, April 1965.
B-side of "Anyway, Anyhow, Anywhere."

9. MY GENERATION (3:17)

[Townshend, Fabulous Music Ltd.]
Produced by Shel Talbot at Pye Studios, London, on October 13, 1965.
Released as a single on November 5, 1965.

10. THE KIDS ARE ALRIGHT (3:05)

[Pete Townshend, Fabulous Music Ltd.]
Produced by Shel Talbot at IBC Studios, London, November 16, 1966.
From The Who's first album, *My Generation*, later released in an edited version as a single on August 12, 1966, without The Who's consent.

11. THE OK (3:57)

[P. Townshend, R. Allen, F. Edwards, N. Hopkins, Fabulous Music Ltd.]
Produced by Shel Talbot at IBC Studios, London, on October 12, 1966.
Nicky Hopkins plays piano.
From The Who's first album.

12. A LEGAL MATTER (3:46)

[Pete Townshend, Fabulous Music Ltd.]
Produced by Shel Talbot at IBC Studios, London, on October 12, 1966.
From The Who's first album, later released as a single on March 11, 1968, without The Who's consent.

13. Pete Dinklage (3:57)

Recorded live at Leeds University on February 14, 1970.

14. SUBSTITUTE (2:48)

[Pete Townshend, Fabulous Music Ltd.]
Original recording produced by The Who at Olympic Studios, Barnes, February 1966, and released as The Who's fourth official single in March of 1966 on three occasions with three different B-sides due to a legal dispute with Shel Talbot.
This version was recorded live at Leeds University on February 14, 1970, and appeared on the LP *Live At Leeds*.

15. I'M A BOY (2:30)

[Pete Townshend, Fabulous Music Ltd.]
Original recording produced by Kit Lambert at IBC Studios on August 3, 1966.
Released as a single on August 26, 1966.

16. DISGUISES (3:20)

[Townshend, Fabulous Music Ltd.]
Original recording produced by Kit Lambert at Pye and IBC Studios, London, on June 14, 1966.
Released on the *Ready Steady Who* EP on November 11, 1966.

17. Happy Jack Single (3:11)

18. HAPPY JACK (3:11)

[Pete Townshend, Fabulous Music Ltd.]
Original recording produced by Kit Lambert at CBS Studios, London, on November 10, 1966.
Released as a single December 8, 1966.

19. BORIS THE SPIDER (2:27)

[John Entwistle, Nap-Run Music Ltd.]
Original recording produced by Kit Lambert at IBC Studios, London, in November, 1966.
From The Who's second album, *A Quick One*.

20. SO SAD ABOUT US (2:19)

[Pete Townshend, Fabulous Music Ltd.]
Original recording produced by Kit Lambert at IBC Studios, London, in November 1966.
From the *A Quick One* album.



21. A QUICK ONE, WHILE HE'S AWAY (3:18)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at IBC Studios, London, in November, 1966. This version is a compilation from the original version that appeared on the LP of the same name and a live version recorded during the *Hearing of The Rolling Stones' Rock And Roll Circus* at Inland Studios, Wembley, on December 11, 1968.

22. PICTURES OF LILY (2:43)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at IBC Studios on April 5, 1967. Released as a single April 22, 1967.

23. EARLY MORNING COLD TAXI (3:03)
[Dr. Lanyon, E. Dalling, Ed Pe Publishing Ltd.]
 Produced by Kit Lambert at CBS Studios, London, on October 2, 1967. Previously unreleased.

24. COKE 2 (0:44)

25. (THIS COULD BE) THE LAST TIME (2:59)
[M. Jagger, K. Richards, Wrenn & Martin Ltd.]
 Original recording produced by Kit Lambert at De Lane Lea Studios, London, on June 24, 1967. Released as a single on June 10, 1967. The Who recorded two Rolling Stones' songs, this and 'Under My Thumb', as a gesture of support after Mick Jagger and Keith Richards were jailed on drug charges. It was their intention to continue recording Jagger/Richards songs for as long as they were in jail but they were released before The Who had a chance to record any more. Pete played bass because John was away on his honeymoon.

26. I CAN'T REACH YOU (3:08)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at De Lane Lea Studios, May 1967. From The Who's third album *The Who Sell Out*.

27. GIRL'S EYES (3:06)
[Keith Moon, New Sun Music Ltd.]
 Recorded at Sound Techniques Studios, London in 1967. Previously unreleased.

28. Bag O'Nails (0:03)

29. CALL ME LIGHTNING (3:28)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at Goldstar Studios, Los Angeles, February 26, 1968. Released in June 1968 in the 'B' side of 'Dogs'.

DISC TWO

1. Rotoscoped Strings (0:00)

2. I CAN SEE FOR MILES (4:14)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at CBS Studios, London, Talent Masters, New York, and Goldstar, Los Angeles, during September 1967. Released as a single on October 18, 1967.

3. MARY-ANNE WITH THE SHAKY HAND (2:07)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at De Lane Lea Studios, on October 24, 1967. From the LP *The Who Sell Out*.

4. ARMENIA CITY IN THE SKY (3:13)
[John Kama, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at IBC Studios, London on October 10, 1967. From the LP *The Who Sell Out*.

5. TATTOO (2:40)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at IBC Studios, London, on October 12, 1967. From the LP *The Who Sell Out*.

6. OUR LOVE WAS (3:06)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at Columbia Studios, Los Angeles, on August 17, 1967. From the LP *The Who Sell Out*.

7. RAEL 1 (3:42)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at Talent Masters Studios, New York on July 5, 1967. From the LP *The Who Sell Out*.

8. RAEL 2 (0:52)
[Pete Townshend, Fabulous Music Ltd.]
 Produced by Kit Lambert at Talent Masters Studios, New York, on July 5, 1967. Previously unreleased.

9. Track Records / Premier Discs (0:31)

10. SUNRISE (3:03)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at IBC Studios, London, on November 2, 1967. From the LP *The Who Sell Out*.

11. Russell Marry Dialogue (0:21)

12. JAGUAR (2:00)
[Pete Townshend, Ed Pe Publishing Ltd.]
 Produced by Kit Lambert at IBC Studios, London, in November 1967. This is an edited version of a previously unreleased recording.

13. MELANCHOLIA (3:18)
[Pete Townshend, Fabulous Music Ltd.]
 Produced by Kit Lambert at Adrenalin Studios, London, on May 29, 1968. Previously unreleased.

14. FORTUNE TELLER (2:18)
[Nanci North, EMI Direct Partnership Ltd.]
 Produced by Kit Lambert at Adrenalin Studios, London, on May 29, 1968. Previously unreleased.

15. MAGIC BUS (3:16)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at IBC Studios, London, 1968. Released as a single on September 18, 1968.

16. LITTLE BILLY (3:16)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at Pye Studios, London, 1968. Appeared on the LP *Odd And Soth*.

17. DOGS (3:08)
[Pete Townshend, Fabulous Music Ltd.]
 Original recording produced by Kit Lambert at Adrenalin Studios, London, on May 22, 1968. Released as a single on June 15, 1968.



18. OVERTURE (3:31)

(Pete Townshend, *Fabulous Music Ltd*)

Original recording produced by Kit Lambert. From the LP *Tommy*, all of which was recorded at BBC Studios, London, between October 1968 and March 1969, unless otherwise indicated.



19. ACID QUEEN (3:35)

(Pete Townshend,

Fabulous

Music Ltd)

Original recording produced by Kit Lambert. From the *Tommy* album.

20. Addie

Hoffman Incident (3:14)

Recorded live at the Woodstock

Festival, Bethel, NY, USA,

on August 17, 1968. *Pete: "What Addie was saying was politically correct in many ways - the people at Woodstock really were a bunch of hypocrites claiming a cosmic revolution simply because they took one a field, took down one fence, inhaled bad acid and then tried to not get without paying the band. All while John Sinclair roared in and after a trumpet up ding bust. My response was reflective rather than considered. Later I realized his hesitation as that occasion was fatal to his political credibility."*

21. UNDERTUNE (3:53)

(Pete Townshend,

Fabulous Music Ltd)

Original recording produced by Kit Lambert. This version recorded live at the Woodstock Festival, Bethel, NY, USA, on August 17, 1968. From the LP *The Kids Are Alright*.

22. PINBALL

WIZARD (3:00)

(Pete Townshend,

Fabulous Music Ltd)

Original recording produced by Kit Lambert at Morgan Studios, London, on February 7, 1969. From the LP *Tommy* and released as a single on March 7, 1969.

23. I'M FREE (2:38)

(Pete Townshend, *Fabulous Music Ltd*)

Original recording produced by Kit Lambert. From the LP *Tommy*.

24. SEE ME, FEEL ME (3:41)

(Pete Townshend, *Fabulous Music Ltd*)

Original recording produced by Kit Lambert for the LP *Tommy*. This version recorded live at Leeds University, February 14, 1970. Previously unreleased.

25. HEAVEN AND HELL (3:51)

(John Entwistle, *The Who Music Ltd*)

Recorded at BBC Studios, London, May 1970. Released on July 30, 1970, as the B side of 'Summertime Blues'.

26. Pete Dialogue (3:36)

Recorded live at Leeds University on February 14, 1970.

27. YOUNG MAN BLUES (4:38)

(Mike Allison, *Big Music Ltd*)

Recorded live at Leeds University on February 14, 1970. From the LP *Live At Leeds*.

28. SUMMERTIME BLUES (3:22)

(Eddie Cochran, Tony Capone, *Capone Music Co Ltd*)

Recorded live at Leeds University on February 14, 1970. From the LP *Live At Leeds*. Also released in an edited version as a single on July 30, 1970.

DISC THREE

1. SHAKIN' ALL OVER (4:46)

(Paul Black, *Johns & John Music Ltd*)

Recorded live at Leeds University on February 14, 1970. From the LP *Live At Leeds*.

2. SABA O'RILEY (4:56)

(Pete Townshend, *Fabulous Music Ltd*)

Original recording produced by The Who, associate producer Glyn Johns, at Olympic Studios, London, in May 1971. *Elaine Arden* plays violin. From the LP *Who's Next*.

3. BARGAIN (4:54)

(Pete Townshend, *Fabulous Music Ltd*)

Original recording produced by The Who, associate producer Glyn Johns, at Olympic Studios, London, in May 1971, and on the LP *Who's Next*. This version was recorded live at San Francisco Civic Auditorium, December 12, 1971. Previously released only on the 1983 album *Who's Moving*.

4. PURE AND EASY (5:00)

(Pete Townshend,

Fabulous Music Ltd)

Produced by The Who, associate producer Glyn Johns, at Tangerine, Berkshire, in March 1971. Appeared on the *Older And Sober* album.

5. THE SONG

IS OVER (6:09)

(Pete Townshend,

Fabulous Music Ltd)

Original recording produced by The Who, associate producer Glyn Johns, at Olympic Studios, London, on May 11, 1971. Nicky Hopkins plays piano. From the LP *Who's Next*.

6. Studio Dialogue (3:47)

7. BEHIND BLUE EYES (3:39)

(Pete Townshend, *Fabulous Music Ltd*)

Original recording produced by The Who, associate producer Glyn Johns, at Olympic Studios, London, in May 1971. From the LP *Who's Next*.

8. WON'T GET FOOLED AGAIN (6:56)

(Pete Townshend, *Fabulous Music Ltd*)

Original recording produced by The Who, associate producer Glyn Johns, at Tangerine, Berkshire, on March 16, 1971. From the LP *Who's Next* and released as an edited single on June 25, 1971.

9. THE SEEKER (5:48) (3:21)

(Pete Townshend, *Fabulous Music Ltd*)

Original recording produced by The Who at BBC Studios, London, on January 19, 1970. Released as a single on March 21, 1970.

The white label for 'We've Got To Get Ready Again' made at The Beatles' Apple Studios in South York, London



10. BONY MORONIE (3:18)

(Larry Williams, ATV Music Ltd.)

Recorded live on the Rolling Stones Mobile at the Young Vic Theatre, London, on April 26, 1973. First released in 1980 as an bonus track on a CD and 12" re-issue of *Won't Get Fooled Again*.

11. LET'S SEE ACTION (3:38)

(Pete Townshend, Fabulous Moon Ltd.)

Original recording produced by The Who, associate producer Glyn Johns, at Olympic Studios, London, in May 1971. Released as a single on October 15 1971.

12. JOIN TOGETHER (4:22)

(Pete Townshend, Fabulous Moon Ltd.)

Original recording produced by The Who, associate producer Glyn Johns, at Olympic Studios, London, on May 22, 1972. Released as a single on June 17, 1972.

13. RELAY (4:00)

(Pete Townshend, Fabulous Moon Ltd.)

Original recording produced by The Who, associate producer Glyn Johns, at Olympic Studios, London on May 26, 1972. Released as a single on 25 December, 1972.

14. THE REAL ME (3:20)

(Pete Townshend, Fabulous Moon Ltd.)

Original recording produced by The Who for the LP *Quadrophonia*. This version produced by Jon Avory and recorded at Rannport Studios, London, in January 1979, during an audition for Kenney Jones to become The Who's drummer. Previously unreleased.

15. S.S. (Single Mix) (4:10)

(Pete Townshend, Fabulous Moon Ltd.)

Produced by The Who at The Kitchen, Battersea, June 27, 1973. From the LP *Quadrophonia*. Released as a single in September 1973.

16. BELL BOY (4:54)

(Pete Townshend, Fabulous Moon Ltd.)

Produced by The Who at The Kitchen, Battersea, June 1, 1973. From the LP *Quadrophonia*.

17. LOVE REIGN OVER ME (4:51)

(Pete Townshend, Fabulous Moon Ltd.)

Produced by The Who at Olympic Studios, London, on June 8, 1973. From the LP *Quadrophonia*.

DISC FOUR

1. LONG LIVE ROCK (3:56)

(Pete Townshend, Fabulous Moon Ltd.)

Produced by The Who, associate producer Glyn Johns, at Olympic Studios, London, on June 5, 1972. Appeared on the LP *Uddis And Sals* and released as a single on April 1, 1979.



2. Life With The Moons (1:43)

3. NAKED EYE (3:00)

(Pete Townshend, Fabulous Moon Ltd.)

This version recorded live at the Young Vic Theatre, April 26, 1973, and previously unreleased. A studio version appeared on the LP *Uddis And Sals*.

4. University Challenge (0:30)

5. SLIP KID (1:00)

(Pete Townshend, Ed Pe Publishing Ltd.)

Produced by Glyn Johns at the Shepperton Sound Stage on Ronnie Lane's Mobile Studio, May 1975. From the LP *The Who By Numbers*.

6. Poetry Cornered (0:30)

7. DREAMING FROM THE WAIST (4:08)

(Pete Townshend, Ed Pe Publishing Ltd.)

Original recording produced by Glyn Johns for the LP *The Who By Numbers*. This version was recorded live at Swansea Football Ground on June 12, 1976. Previously unreleased.

8. BLUE RED AND GREY (2:43)

(Pete Townshend, Ed Pe Publishing Ltd.)

Produced by Glyn Johns at the Shepperton Sound Stage on Ronnie Lane's Mobile Studio, on July 25, 1975. From the LP *The Who By Numbers*.

9. Life With The Moons 2 (0:40)

10. SQUEEZE BOX (3:18)

(Pete Townshend, Ed Pe Publishing Ltd.)

Produced by Glyn Johns at the Shepperton Sound Stage on Ronnie Lane's Mobile Studio, July 24, 1975. From the LP *The Who By Numbers* and released as a single January 24, 1976.

11. MY WIFE (4:14)

(John Entwistle, Wolfe Rhymes Ltd.)

Original recording produced by The Who, associate producer Glyn Johns, at Olympic Studios, London, in May 1973, for the LP *Who's Next*. This version was recorded live at Swansea Football Ground, June 12, 1976. Previously unreleased.





The Who played four nights at Madison Square Garden in June 1971. Each night a different 'face' button was used as a backstage pass.

12. WHO ARE YOU (5:00)

[Pete Townshend, Ed Pye Publishing Ltd.]

Produced by Glyn Johns and Jon Astley at Rampart Studios, London, and Goring Studios, Berkshire, October, 1977. From the LP *Who Are You* and released as a single July 14, 1978.

13. MUSIC MUST CHANGE (4:56)

[Pete Townshend, Ed Pye Publishing Ltd.]

Produced by Glyn Johns and Jon Astley at Rampart Studios, London, and Goring Studios, May 2, 1978. From the LP *Who Are You*.

14. SISTER DISCO (4:19)

[Pete Townshend, Ed Pye Publishing Ltd.]

Produced by Glyn Johns and Jon Astley at Rampart Studios, London, and Goring Studios, 19 1978. From the LP *Who Are You*.

15. GUITAR AND PEN (5:48)

[Pete Townshend, Ed Pye Publishing Ltd.]

Produced by Glyn Johns and Jon Astley at Rampart Studios, London, and RAK Studios on March 14, 1978. From the LP *Who Are You*.

16. YOU BETTER YOU BET (5:33)

[Pete Townshend, Ed Pye Publishing Ltd.]

Produced by Bill Szymczyk at Odyssey Studios, on November 4, 1980. Drums played by Kenney Jones. From the LP *Face Dances* and released as a single on February 27, 1981.



17. EMINENCE FRONT (5:34)

[Pete Townshend, Ed Pye Publishing Ltd.]

Produced by Glyn Johns in June 1982. Drums played by Kenney Jones. From the LP *It's Hard*.

Eight. Unreleased UK single of Eminence Front.

18. TWIST AND SHOUT (5:01)

[Det Rusell, MCA/Melody, Ed Pye Publishing Ltd.]

Recorded live at Toronto CNE Stadium, October 9, 1982. Drums played by Kenney Jones. Previously unreleased.

19. I'M A MAN (4:11)

[Ellas McDavid, Lord Music Publishing Co Ltd.]

Recorded live at Radio City Music Hall, New York, June 27, 1969. Drums played by Simon Phillips, extra percussion Jody Linscott, second guitar Steve Robin, keyboards John Robbie/Bonfrock. A studio version appeared on *The Who's First UK LP*. Previously unreleased.

20. Pete Dialogue (6:17)

From the Fillmore West, San Francisco, June 19, 1969. Following this show, The Who took a night flight to New York where the next morning Roger and Pete faced charges for assaulting a plain clothes policeman who interrupted their May 16 concert at the Fillmore East because the building next door was on fire. Roger got off but Pete was fined \$75.00.



21. SATURDAY NIGHT'S ALRIGHT (FOR FIGHTING) (4:51)

[Roni John, Jems Tappin, Dick Jones/Memo Ltd.]

Produced by Jon Astley at Billy Nichols at Ed Pye and Revolution Studios, July 1981. Drums played by Jon Astley. From the Elton John/Bonnie Tappin tribute LP *Ten Years*, released in October, 1981.



THE WHO DISCOGRAPHY

1964 - 1994

Compiled by Ed Hwang

1. I'm The Face

2. Dead End

3. The High Numbers

(UK) Fontana 450 3 Jul 64

4. I Can See For Miles

5. Bold-headed Women

(UK) Brunswick 05025 18 Jan 65 4B

(US) Decca 21726 13 Feb 65 4B

6. Anyways, Anyhow, Anywhere

7. Badly Rolling Home

(UK) Brunswick 05044 21 May 65 4B

8. Another Year More So

(US) Decca 21851 5 Jun 65

9. My Generation

10. Shout and Shimmer

(UK) Brunswick 05044 5 May 65 4B

11. But In The Street

(US) Decca 21877 20 Nov 65 4B

MY GENERATION (LP)

(UK) Brunswick/LP 05018 20 Dec 65 4B

12. Substitute

13. Devils

(UK) Reaction 047021 4 Mar 66 4B

14. Substitute

15. Instant Party (Same song as Devils)

(UK) Reaction 047021 4 Mar 66 4B

16. A Legal Matter

17. Instant Party (Different version to 15)

(UK) Brunswick 05058 11 Mar 66 4B

18. Substitute

19. Wake For A Pig

(UK) Reaction 051051 15 Mar 66 4B

(US) New 45-0428 2 Apr 66

THE WHO SINGS MY GENERATION (LP)

(US) Decca DL 4084 (mono)

DL 74004 (stereo) Apr 66

Grade differs from UK albums

20. The Kids Are Alright (US version added)

21. The Ox

(UK) Brunswick 05065 12 Aug 66 4B

22. A Legal Matter

(US) Decca 21888 Jul 66

23. I'm A Boy (Edited version)

24. In The City

(UK) Reaction 057044 26 Aug 66 4B

(US) Decca 22058 10 Dec 66

READY STEADY WHO (LP)

(UK) Reaction 052091 11 Nov 66

25. La La La

26. The Good's Gone

(UK) Brunswick 05082 11 Nov 66

27. Happy Jack

28. I've Been Busy

(UK) Reaction 057218 3 Dec 66 4B

29. Whiskey Man

(US) Decca 22176 18 Mar 67 4B

A QUICK ONE (LP)

(UK) Reaction 055302 3 Dec 66 4B

HAPPY JACK (LP)

(US) Decca DL 4052 (st), DL 74002 (st)

May 67 4B

Some albums as A QUICK ONE except

Head Where is replaced with the song

30. Pictures Only

31. Doctor, Doctor

(UK) Track 104 055 23 Apr 67 4B

(US) Decca 22196 24 Jun 67 4B

32. The Last Time

33. Under My Thumb

(UK) Track 104 055 20 Jun 67 4B

34. Substitute

35. Wake For A Pig

(US) New 45-0500 Aug 67

The lyrics to Substitute are altered for the US

36. I Can See For Miles

37. Someone's Coming

(UK) Track 104 011 14 Oct 67 4B

38. May Move With The Shaky Hand

(US) Decca 22006 14 Oct 67 4B

THE WHO SELL OUT (LP)

(UK) Track 112 000 mono

011-002 stereo 16 Dec 67 4B

(US) Decca DL 4099 mono

DL 74000 (stereo) 6 Jan 68 4B

Many stereo versions have a different

guitar track

39. Cat Me Lightning

40. Dr. Jekyll & Mr. Hyde (2nd version)

(US) Decca 22086 16 Mar 68 4B

41. Dogs

42. Cat Me Lightning

(UK) Track 104 023 16 Jun 68 4B

43. Magic Bus

44. Dr. Jekyll & Mr. Hyde (1st version)

(UK) Track 104 024 16 Sep 68 4B

45. Someone's Coming

(US) Decca 22082 27 Jul 68 4B

MAGIC BUS - THE WHO ON TOUR (LP)

(US) Decca 22044 (st) 71004 (st) Sep 68 4B

DIRECT HIT (LP)

(UK) Track 112 018 26 Dec 68 12 Dec 68

46. Pinball Wizard

47. Dogs Part 2

(UK) Track 104 027 7 Mar 69 4B

(US) Decca 72046 22 Mar 69 4B

THOMMY (LP)

(UK) Track 112 012 22 May 69 4B

(US) Decca 22059 22 May 69 4B

The second half track for *Eyeplay* to the
blind appears in UK LPs. Available in US
on MP3 CD

48. I'm Free

49. We're Not Gonna Take It

(US) Decca 72018 6 Jun 69 4B

THE HOUSE THAT TRACK BUILT (LP)

Remasters including The Who

(UK) Track 112 016 1969

50. The Sooty

51. Run For More

(UK) Track 104 036 21 Mar 70 4B

(US) Decca 22070 Apr 70 4B

LIVE AT USBS (LP)

(UK) Track 2408 001 22 May 70 4B

(US) Decca DL 79115 16 May 70 4B

BACKTRACK 14 (LP)

Four sampler LPs with The Who

and various artists

(UK) Track 2407 004 22 May 70

WOODSTOCK (LP)

Various artists including The Who

(UK) Mercury 0862 001 Jun 70 4B

(US) Capitol 32 3-008 May 70 4B

52. Somewhere Else

53. Heaven And Hell

(UK) Track 2094 002 10 Jul 70 4B

(US) Decca 22108 11 Jul 70 4B

54. See Me, Feel Me

55. Overturn From Tumble

(UK) Track 2094 004 10 Oct 70

(US) Decca 732729 Aug 70 4B

THOMMY (LP)

(UK) Track 2252 001 7 Nov 70

(US) Decca 732729 Aug 70 4B

BACKTRACK 1 MIXED BAG (LP)

Several other tracks

(UK) Track 2407 001 7 Nov 70

BACKTRACK 2 A QUICK ONE (LP)

(UK) Track 2407 002 7 Nov 70

BACKTRACK 3 THE WHO SELL OUT (LP)

(UK) Track 2407 003 7 Nov 70

BACKTRACK 4 THE CD (LP)

Who songs by John Entwistle

(UK) Track 2407 004 7 Nov 70

56. What's Got Fused Again

57. Don't Know Myself

(UK) Track 2094 005 25 Jun 71 4B

58. I Don't Even Know Myself (Cover song)

(US) Decca 22046 17 Jul 71 4B

WHO'S NEXT (LP)

(UK) Track 2408 002 26 Aug 71 4B

(US) Decca 73102 14 Aug 71 4B

59. Let's See Action

60. When I Was A Boy

(UK) Track 2094 012 10 Oct 71 4B

BLAST BLAST BIG AND BOUNCY (LP)

(UK) Track 2408 008 2 Oct 71 4B

(US) Decca DL 79184 30 Oct 71 4B

61. Behind Blue Eyes

62. My Wife

(US) Decca 22086 6 Nov 71 4B

THOMMY Part 1 (LP)

(UK) Track 2406 007 10 May 72

63. Join Together

64. Baby Don't You Do It

(UK) Track 2094 010 21 Jun 72 4B

(US) Decca 22082 6 Jul 72 4B

THOMMY Part 2 (LP)

(UK) Track 2406 008 24 Jun 72

65. Htop (US title The Bridge)

66. Weapons

(UK) Track 2094 016 22 Dec 72 4B

(US) Track 22047 20 Nov 72 4B

67. 6.10

68. Water

(UK) Track 2094 015 Sep 73 4B

69. Love Bells D'ne Me (Rites) (version)

70. Lovers

(US) Track 40152 21 Oct 73 4B

QUICKSTEP (LP)

(UK) Track 2027 010 18 Nov 73 4B

(US) RCA 10884 5 Nov 73 4B

71. The Real Me

72. I'm One

(US) Track 40162 12 Jan 74 4B

TRACK ALL SORTS

Samplers with various Who tracks

JANISER Track 2408 005 26 May 74

PEPPERBERRY Track 2408 006 26 May 74

ODORNET Track 2408 007 26 May 74

A QUICK ONE/THE WHO SELL OUT (LP)

(UK) Track 2408 009 7 Jul 74

ODDS AND SODS (LP)

(UK) Track 2404 018 26 Sep 74 4B

(US) RCA 3126 10 Oct 74 4B

1 Punk and

1 Put The Money Down
(US) Track 40088 Nov 74

**1 QUICK ONE (HAPPY JACKY)
THE WHO SELL OUT (LP)**
(US) MCA 2-4957 30 Nov 74

MY GENERATION (RADIO BEE) (LP)
(US) MCA 2-4988 30 Nov 74 1105

TOMMY Original Soundtrack (LP)
(UK) Polydor 3857 218 Mar 75 421
(US) Polydor PD2-8505 10 Feb 75 41

THE WHO BY NUMBERS (LP)
(UK) Polydor 2449 128 18 Oct 75 47
(US) MCA 2191 25 Oct 75 46

1 Special Box

1 Success Story
(UK) Polydor 2121 278 14 Jan 76 110
(US) MCA 40476 22 Nov 75 118

1 Slip Kid

1 Dreaming From The Waist
(US) MCA 40469 7 Aug 76

THE STORY OF THE WHO (LP)

(UK) Polydor 2683 083 Sep 76 42

1 Subculture

1 Pin A Day (Long version) (Pictures EP) 17 and 12" versions
(UK) Polydor 2058 803 20 Oct 76 47

1 Who Are You (Edited version)

1 Had Enough
(UK) Polydor 2121 381 (NHQ 11) 21/12 & 3
011 in presentation sleeve, 3.0 picture sleeve,
CD with vinyl label and blank B side
14 Jul 76 118
(US) MCA 40548 Aug 76 114

WHO ARE YOU (LP)

(UK) Polydor 2683 084 (NHQ 0004)
16 Aug 76 46
(US) MCA 40550 26 Aug 76 112

1 Pick Of The Light

1 B15
(US) MCA 40578 2 Dec 76

1 Long Live Rock

1 For The Face My Wife
(UK) Polydor 2121 383 (NHQ 2)
1 Apr 79 146

THE KIDS ARE ALRIGHT Soundtrack (LP)

(UK) Polydor 2615 178 Jan 79 128
(US) MCA 11830 30 Jan 79 46

1 Long Live Rock

1 My Wife
(US) MCA 41252 Jan 79 154

1 B15

1 For One
(UK) Polydor 2601 918 (NHQ 11) Sep 79
(US) Polydor 2022 Sep 79 116

QUADROPHENIA Soundtrack (LP)

(UK) Polydor 2625 057 8 Oct 79 425
(US) Polydor PD2 8236 4 Oct 79 144

1 For The Face

1 Sweet Talk
(UK) Backbeat Disc 6 Mar 80
(US) Mercury 21 576 Mar 80

MY GENERATION (LP)

(UK) Nippon 10176 Oct 80 103

1 You Better You Bet (Edited version)

1 The Quick One
(UK) Polydor 2683 084 (NHQ 4)
27 Feb 81 49
(US) Warner Bros. WB 40856 Mar 81 418

RAVE RAINBOWS (LP)

(UK) Polydor 2683 108 (NHQ 5013)
Mar 81 43
(US) Warner Bros. WB 40816 Mar 81 44

KARPUCHIA (LP)

Various artists including The Who
(UK) Atlantic 4 86153 Mar 81 438
(US) Atlantic 8012 1008 Mar 81 438

1 Don't Let Go The Coat

1 Yes
(UK) Polydor NHQ 6 1 Sep 81 147
(US) Warner Bros. WB 40162 146

PHASES (BOX SET)

The best ever 2K albums in their original
stereo in a presentation slip case
(UK) Polydor 3825 218 33 May 81

HOOGLAND (LP)

(US) MCA 12381 11 Sep 81 452

IT'S HARD (LP)

(UK) Polydor NHQ 3006 4 Sep 81 119
(US) Warner Bros. WB 10791 110
4 Sep 81 48

1 Athens

1 A Man Is A Man
(UK) Polydor NHQ 6 16 Sep 81 143

1 It's Four-Ten

(US) Warner Bros. WB 7-0945

4 Sep 81 438

1 Athens

1 Won't get Fooled Again (LP version)
1 A Man Is A Man or Why Did I Fall For That
(UK) Polydor NHQ 6 8 Oct 81
12" Picture Disc. All discs for **1 A Man Is A
Man**. Those with **Why Did I Fall For That** are
new imports.

1 Entrance Front

1 One At A Time
(US) Warner Bros. WB 26814 Dec 80 458
In the UK this was going to be NHQ 1. Picture
sleeves were printed listing **It's Your Turn** as
the B-side but the single was never released.

1 It's Hard

1 Resurgence
(US) Warner Bros. WB 26731 2

1 You Better You Bet

1 Don't Let Go The Coat
(US) Warner Bros. WB 9 0412 1888

WHO'S GREATEST HITS (LP)

(US) MCA 1408 Mar 80 464

RARITIES VOL 1 1966-1981 (LP)

(UK) Polydor SP5LP-8 Aug 80

RARITIES VOL 2 1970-1975 (LP)

(UK) Polydor SP5LP-10 81

WHO'S LAST (LP)

(UK) MCA NHQ 1 10 Mar 84 148
(US) MCA 8013 Nov 84 481

1 Twist & Shout

1 I Can Explain
(UK) MCA 307 Nov 84

THE SINGLES (LP)

(UK) Polydor NHQ 17 Nov 84

THE WHO COLLECTION (LP)

(UK) Impression M 014 Oct 85 144

WHO'S MISSING (LP)

(US) MCA 8001 30 Nov 85 1118

TWO'S MISSING (LP)

(US) MCA 8712 11 Apr 87

WHO'S BETTER, WHO'S BEST (LP)

(UK) Polydor 825 360 112 15 Mar 88 410
(US) MCA 1-8831 18 Mar 88

THIS IS MY GENERATION BY THE WHO

(EP)
(UK) Polydor 887 352 112 Mar 88

1 Won't Get Fooled Again

1 Smiley Monstro
(UK) Polydor 887 336 7 May 88

WON'T GET FOOLED AGAIN (EP)

(UK) Polydor 887 376 112 May 88

My Generation/1 Can Explain/

Happy Jacky Can See For Miles
(US) MCA Strange Gold
17 CD Series
MCA 27383 Sep 88

THE ROCK AND ROLL HALL OF FAME

(CD)
Various musicians including The Who
(US) Rock and Roll 1486 17 Jan 88

JOHN TOGETHER (LIVE BOX SET)

Live tracks from the 1989 tour including the
whole of **Tommy**
(UK) Virgin VDT 102 Mar 90
(US) MCA 19501 24 Mar 90 1188

John Together/1 Can See For Miles/

Behind Blue Eyes
Live sets from the 1989 tour
(UK) Virgin VS 1250 Mar 90

JOHN TOGETHER (Live EP)

Add Christmas to above release
(UK) Virgin VDT/VSCDT 1250 Mar 90

THE MONSIEUR INTERNATIONAL POP FESTIVAL

(CD BOX SET)
Various artists including The Who
(US) Rhino R 10646 8 Oct 82

TOMMY (CD)

Original sound recording slightly remastered
and issued as one CD
(US) MCA 10061 Mar 80

THE WHO THIRTY YEARS

OF MADNESS AND BOX SET
(UK) Polydor SD1 751 2 May 84
Box set of 4 CDs and full colour 72 page book.
(US) MCA 1041-1100 May 84
Box set of 4 CDs & cassette and full colour
72 page book.

Note: Catalogue numbers indicate the original
release or repackage. Indistinctly there
have been many releases of Who material
during the past thirty years. We're not included
them all. Likewise promo records have
not been included. Release dates and chart
positions are based on best possible
information but are subject to interpretation.
Traditional dates often reflect the first time a
record appeared on the UK and US charts -
sometimes weeks after the record first went on
sale. This discography lists the earlier dates.
Most of the major Who albums are now
available on both cassette and compact disc.
Mobile Fidelity SoundLab have issued
Original Master Recordings in CD of **Tommy**
including the 1973 version of **Eyeless To
The Blind**, **Quadrophenia** and **Who Are You**
including a different version of **Sister And
Perc**. Single Who sets are also available on
cassette such as **Woodstock**, **The Kids Are
Alright**, **The Who Rocks America 1981**,
Who's Better Who's Best and **Live Tommy**.
Both the UK and Japan have issued the
Tommy soundtrack and **Quadrophenia
soundtrack** on CD. Of course, we won't
mention bootlegs.

All Quip Publications.



COMPILER'S NOTE

Finding the right balance between familiar and previously unavailable material is the essence of a comprehensive box set. Hard core Who fans want – and deserve – as much new stuff as possible, while more casual buyers seeking to replace their vinyl equivalents will feel justifiably short-changed if their favourite Who tracks, recorded as they know and love them, are not included. Like all artists, The Who discarded recordings along the way that didn't come up to scratch, but just because a track is rare (or previously unavailable) doesn't necessarily mean it's a 'classic' or even worthwhile. Most of their better 'rejects' were released on the *Odd And Sods* album in 1974, which means that the residue of quality unreleased Who material has already been whittled down quite substantially. Similarly, most of Pete's demos for The Who have already been released on his two *Soup* albums.

At our invitation many hard core fans wrote to us with suggestions for this box set and although we followed up these as best we could, many were for tracks which unfortunately proved either unusable or unavailable. Most mentioned live recordings heard via bootlegs but the reality is that many live recordings by The Who from their golden live era of 1969-1973 are more often than not below the technical standard required by listeners twenty years later.

The tape from The Who's shattering performance at the Isle Of Wight Festival in August of 1970, for example, sounded very weak, and the much-touted performance at Hull University on February 15, 1970 (recorded professionally the night after the Leeds University show that produced their *Live At Leeds* album) was also unusable because no bass guitar could be heard. Some may also recall that the label on the *Leeds* LP, as released in 1970, included a warning that crackles heard on the record were not the fault of your record player. Age has not dimmed these crackles. The tape from The Who's epic Woodstock set has survived, somewhat shakily, but we were delighted to find and use Albion Hoffman's political rant mid-way through *Tattoo* which Pete abruptly silenced with a mighty swing of his guitar. We'd hoped to be able to include a live performance of John's *Heaven And Hell* but because this was always played as the opening number in The Who's sets around late 1969/early 1970, the sound balance was never quite right.

Fortunately tapes of a stunning December 1971 concert in San Francisco and The Who's show at Swansea City Football Ground on June 12, 1976, have survived and the quality of these is quite exceptional. Many fans who attended the Swansea show swear that this and their Charlton gig the same year were two of The Who's finest ever live performances in the UK, and it's possible that more material from these concerts will be released in the future as part of a retrospective live package. Similarly, tapes from The Who's *Lifework* sessions at the Young Vic Theatre in London during early 1971, represented here by two live tracks, deserve greater exposure.

It was also our original intention to include some interesting tracks recorded by The Who for BBC radio shows during the Sixties, but intransigence on the part of the BBC Transcriptions Department meant that this was not possible.

Technological studio advancements that have taken place between The Who's early and later recordings help to explain why some tracks sound better than others, though the high quality of the *High Numbers* tape recorded as early as 1964 surprised us all. Unfortunately, owing to a long standing difference of opinion with Shel Talmy, who produced all of The Who's work in 1965, the master tapes to this music (which includes 'I Can't Explain', 'Anyway, Anyhow, Anywhere' and all of the *My Generation* LP) were not available for a thorough re-mix or for conversion into proper stereo. That's the reason why The *High Numbers* actually sound better than the early Who.

Some of the dialogue between numbers has been taken from bootlegs and for his research in this area we thank Ross Halfin, who is better known as a leading rock photographer. Thanks are also due to Phil Hopkins & John Atkins (publishers of 'Generations' magazine), Gary & Melissa Hurley, Richard Evans, Irish Jack Lyons, Jared Houser, Marc Cohen, Matt Kent, Joe McMichael and Ed Hanel, whose *Illustrated Discography of The Who* remains the best of its kind. All of these fans deserve free life membership to the Hundred Faces.





the who THIRTY YEARS OF MAXIMUM R&B

This box set was produced by
Chris Charlesworth, Jon Astley & Bill Curbishley.
Track Compilation and Book Editing by Chris Charlesworth.
Remixed, Remastered and Sequenced by Andy Macpherson & Jon Astley.
Compact Disc Mastering by Jon Astley & Tim Young.

Art Direction & Design by Richard Evans.
Photo & Memorabilia Research by Richard Evans.
Box Cover Photograph of The Who on stage at Winterland,
San Francisco, March 27, 1976 by Neal Preston.
Book Cover Photograph by Jeff Veitch.
Additional Research by Joe McMichael.

Management: Bill Curbishley & Jackie Curbishley, Trifolium Management Ltd.

Special Thanks to George McManus and Andy McKaie.

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Nicola Joss, Paul Kent, Andrew King, Karen at Metropolis Studios, Virginia Lohle,
all at Revolution Studios, Dave Marsh, Bill Price, Bob Pridden, Bruce Resnikoff,
Spike, Laura and Karen at Trifolium and Celeste Veitch.

Picture Credits: 4 Dora Hallman/Elles Features • 7 PT Trifolium, RM Neal Preston, RD Trifolium, JJ Trifolium • 8 Colin Jones/Trifolium • 9 Top: Rod Wheeler, Goldbach and courtesy of Jack Jack Lyons • 10 RM Trifolium, PT Jeffrey Mayer • 11 All pics Trifolium except bottom left JJ; Ross Hallett, bottom right RD Richard Aaron • 12 Top: Chris Mophet/Trifolium, middle: Trifolium, bottom: Chris Mophet/Trifolium • 13 Top two pics: Trifolium, bottom two pics: Chris Mophet/Trifolium • 14 a, 11 Both pics: Trifolium • 16 Top: Trifolium, pic of words courtesy of Jack Jack Lyons • 17 All pics: Trifolium • 18 Top: Colin Jones/Trifolium, bottom: Trifolium • 19 Main pic: Claude Gaudin, RD Ross Hallett, PT a RD Graham Hughes/Trifolium, bottom: Neal Preston • 20 Trifolium • 21 Ross Hallett • 22 Main pic of RD Trifolium, RD in letters: Kevin Sains RD and hands: Trifolium, bottom left: Trifolium, RD bottom right: Neal Preston • 23 Top: Trifolium, middle RM: John Barber/Trifolium, bottom: Terry O'Neill/Trifolium • 24 Top left: Graham Hughes/Trifolium, rest of page: Trifolium • 25 Top: Tom Wright/Trifolium, middle: David Jones/Trifolium, bottom: Trifolium • 26 Trifolium • 27 Baby pic: courtesy of Roger's Mom, John's Mom, Pete's Mom and Karl's Mom, University pic: courtesy of Roger's Mom • 28 Trifolium • 29 bottom: 1963 a, 1966: courtesy: NME, 1968: NME, 1969: NME, 1970: NME, 1971: NME, 1972: NME, 1973: NME, 1974: NME, 1975: NME, 1976: NME, 1977: NME, 1978: NME, 1979: NME, 1980: NME, 1981: NME, 1982: NME, 1983: NME, 1984: NME, 1985: NME, 1986: NME, 1987: NME, 1988: NME, 1989: NME, 1990: NME, 1991: NME, 1992: NME, 1993: NME, 1994: NME, 1995: NME, 1996: NME, 1997: NME, 1998: NME, 1999: NME, 2000: NME, 2001: NME, 2002: NME, 2003: NME, 2004: NME, 2005: NME, 2006: NME, 2007: NME, 2008: NME, 2009: NME, 2010: NME, 2011: NME, 2012: NME, 2013: NME, 2014: NME, 2015: NME, 2016: NME, 2017: NME, 2018: NME, 2019: NME, 2020: NME, 2021: NME, 2022: NME, 2023: NME, 2024: NME, 2025: NME, 2026: 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Listening to you —
Gazing at you
Following you
I get excitement.

Right behind you
On you I see the glory
From You — I get opinions
From You I get the story.

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