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NEW
FAST ACTION

MUSICAL EXPRESS

FOUR-PAGE WEMBLEY REPORT

Ronson to join Mott?

Will he replace Bender?



Pete
Townshend
reviews
new Who
album

G. Dead

M. Oldfield

NOT TO BE TAKEN
INTERNALLY

Wonder if they'll get me on the mezzanine?

Pic: PENNIE SMITH

Totally unbiased reviewer appraises new Who collection. (Would we lie to you?)

WHILE ROGER

Daltrey was groping round the "Tommy" film set playing (rather masterfully) the part of the deaf, dumb and blind kid himself; while Keith Moon was dressed in a dirty raincoat drinking Guinness with a raw egg and flashing at passers-by; while my fairly good self was encouraged (as usual) in his studio, fast asleep but very convincingly pretending to work, John Entwistle, with a little help from his friends, was roosting about in the mountain of unmarked tape boxes at Track Records in Windmill Street.

He came up with this remarkable collection of unreleased oddities, impulsively labelled "Odds and Sods" by Roger. And I'm going to tell you all why they were never released what a load of old rubbish it is.

Joking aside, it's an perfectionist's dream (pause for reverent head-bowing and hand on collar bone, etc.) capable of anything less?

"Postcard" is a John Entwistle song about touring on the road. He describes in laconic detail the joys and delights of such romantic venues as Australia (pause to fight off temporary attack of nausea), America (pause to count money), and of course that country of the mysterious and doubling Customs officials — Germany. (Pause, whether they like it or not, for "God Save The Queen").

Listen out for the field sound effects (usually reprinted at the country we toured).

"Postcard" was originally recorded in my house for a magazine, as they came to be known here. Male singles were EPs that only cost as much as a

single. Unfortunately, our never get released! I realised at the last minute that we wouldn't make a profit doing stupid things like that.

I engineered this one with one hand on the controls and the other on the guitar. That's why I only play one chord throughout the whole song. If John's bass sound is a little distant, it could be because his speaker cabinet was in the house next door.

"Now I'm A Farmer" is from the same hole of hay, recorded at home for the EP. It's a drug song, all about the good life out in the fields growing those fantastic phallic ornamental gourds that you can use to

See if you catch the immensely subtle reference to the "Air" in this song. This track is from the period when The Who went slightly mad. We put out several records called "Dog", and at least one about finding "one's inner self". Gourds mate, that's the secret to life... gourds.

"Put The Money Down" ... is one of the tracks recorded for us by the illustrious Glyn Johns. Terrific sound, beautifully recorded. Wonder what group he used!

"Little Billy" Now, if I may take the liberty ... this is A

Massimian. Written and recorded for the American Cancer Society in exchange for worldwide success and fame, it ended up, not saving lives, but mouldering unheard in some fast-paced executive's office for six years.

"It's too long," he said in a slyest East Coast accent of the nastiest possible kind.

Actually he was quite nice — and to take me to lunch at the Russian Tea Room. Had beer-bait bats embroidered on his Y-fronts. Oh! What a give-away! I really hate him because he jilted me, the swine. But, as you can hear, Little Billy is doing fine, just fine.

"Too Much Of Anything". A song about temperance in all things. The insidious horror of excess. Did you hear about that poor chap who died because he drank too much carrot juice? I dedicate this to him.

It was recorded during the "Who's Next" sessions by Glyn Johns for the *Life House* film which never happened. We felt this summed up just what too much of anything can do to a person — too much sex-drug, drugs even rock and roll or nasty blues music. Reading all the late minutes how totally hypocritical it would be for a load of indigent face-stuffing drug-addicted alcoholics like us to put this out, we didn't.

Of course, today we're all

different; more mature, less greedy. Anyway, why wasn't a good money-spinning number like "I'm being a bit no-honest now, aren't I!"

"Glow Girl". I'm really glad and amazed — that John found this one and put it on. It's a rock and roll airplane crash song with a real Pop Art plane crash and a happy retransmission ending.

I wrote another song with a similar title, "Glistening Girl". Both ended up on the cutting-room floor. To be honest, I think it was a good job, because better material came along.

And also Kit Lambert was "practising" record production at the time. He used to take us all down to a studio called City of London Studios, which at the time was mine. Yes, absolute mine. It was small and poorly-equipped, but it had something no other studio in Britain could offer at that time — an engineer who could understand what Kit was saying.

The track reveals a lot about the way I write. I rarely leave any good idea unused; *Real Tommy* crop up in "Tommy", and also in the last lines of this. Only, of course, Tommy was a dear little 'boy'. He's got to be a great, big cumbersome old these last few years, but he was such a nice boy.

"Pure And Easy". You may know this one from my solo album. This is the group's version. Not all of the group's versions of my songs are faithful to the original demo as this one, but as usual the "Do make their terrible mistake". Another track from the *Life House* series. It's strange, really, that this never appeared on "Who's Next", because in the context of stuff like "Song Is Over", "Gingie In Time" and "Baba O'Riley" it explains more about the general concept behind the *Life House* idea than any amount of rap.

... Not related because we wanted a single album out at the time.

"Faith In Something Bigger"

God, this is embarrassing! I don't know where to hide. Well I mean, the whole thing about Him is that He is Everywhere, isn't He? A modest beginning to the music-spiritual work of the Irrigative Who.

This reminds me of The Bee Gees.

The guitar solo is the worst I've ever heard. They're great lads you know, the rest of the boys in the band. Do you think anybody else would've put up with the nonsense? Anyway, the whole idea is preposterous — something bigger than US! US! THE WHO! A quick listen to this, lads, will bring us quickly down to size, I can assure you.

"I'm The Face". Quite simply our first record. Words by Pete Dinklage, mood miracle man with desert boots, blue bearing, and ready female pop writers on every page of his address book.

Music was lifted from "Get Love If You Want It" by Slim

Hargo. Play your royalties, Meadon! Superb jazz guitar solo from somebody I don't recognize, fast piano from some pilled-up fanatic who probably made more in session fees than day than we did from the ensuing year's work. Best of all on this (for me) is Jack Barber's handwriting and John's amazing "Zoops" on the bass ... is this really the Who? Wo! Wo! Wo!

"Naked Eye". Another track from the EP. This was written around a riff we often played on stage at the end of our act around the time we were touring early "Tommy". It came to be one of our best stage numbers.

This was never released because we always hoped we would get a good live version one day. But then we're such a busy live group ...

"Long Live Rock". Well, there are dozens of these self-conscious hymns to the last 15 years' sporting these days, and here's another one. This was featured briefly in the film *Keith* did the music for *That'll Be The Day*. Billy Fury sang it.

This is most definitely the Definitive Version.

I had an idea once for a new album about the history of The Who called "Rock Is Dead — Long Live Rock". That idea later blossomed into "Quadrophenia".

All of these tracks have been part of bigger ideas, or at least grand dreams that didn't see the light of day. At a time when each one of us in the band is, in a sense, looking at the future wearing a blindfold, it's great to look back at a time when we were able to make mistakes without worrying too much. Prepare yourselves people! For the Who's next mistake! Meanwhile, content yourselves with this little lot.

Words: **PETE TOWNSHEND**

This month, The Who's 'Odds and Sods' LP is released.

This week, One Who Was There explains its existence

Albums

THE WHO: "Odds & Sods" (Track)

THESE TRACKS from the past show that The Who's unpublished back pages are far more illuminating than some of the current entries being made by established bands who imagine they've got it firmly together.

Basically, "Odds & Sods" is a collection of nine draft sketches written by Pete Townshend while contemplating future directions. To quote the laddo himself, they're "grand dreams that didn't see the light of day".

Adding to the value of this aural documentary, there's also one title from John Entwistle ("Postcard") plus the near-legendary "I'm The Face" from the days when the band still traded under the monicker of The High Numbers along London's Goldhawk Road. And even though there's the odd embarrassing moment the tracks are totally unexpurgated.

Fundamentally, the album concentrates on three separate and vitally important periods in The Who's profic existence.

1968: The fact that "Glow Girl" (along with "Rael 1 & 2") contains the germ on an idea which eventually grew into "Tommy" shouldn't detract from its own particular merits.

Contrary to what you might think, "Glow Girl" is not concerned with deaf, dumb and blind kids, but with an air-disaster which the writer describes using journalistic devices:

*"Separates and lingerie, seven pairs of shoes
Lots of Woolworth's make up,
a pair of Black Watch trousers
Your out-of-tune piano,
sentimental photographs
A million little memories, a million little laughs"*
— Copyright Fabulous Music Ltd 1974

In retrospect, the only indication of things to come lies in the coda, which repeats the lines "It's a girl Mrs. Walker, it's a girl".

From this same period comes "Little Billy" — some anti-smoking propaganda (reminiscent in style of "I'm A Boy" and "Happy Jack") commissioned by the American Cancer Society but never used to dissuade that nation's youth from niking the danger of lung pollution. "Faith In Something Bigger", which finds Townshend in religious mood, is the only real turkey and the least said about it the better.

1969: Around this time there was considerable talk of The Who releasing an EP selling at the same price as a single. They premiered the material in concert and almost set the release date. But for some unknown reason, the EP never materialised in its intended form.

Two tracks did make it as B-sides: "Don't Know Myself" was coupled with "Won't Get Fooled Again", and "Water" accompanied "5.15" into the charts. And as far as we know, Entwistle's "Postcard" and a still-active stage number, "Naked Eye", were to make up the quota. The latter two are included here together with "Now I'm A Farmer", which, according to Townshend's mates, was also intended as an EP cut.

"Postcard", is one of the finest things the Ox has ever committed to wax, and a definitive on-the-road confessional:

*"There's lots of french fries,
disapproving eyes in the USA
We've had no show since I don't know"*

*There's just one thing wrong,
we've been here too long,
The money's all gone"*

And also:
*"There's kangaroos and we've
had news in Australia
Thrown off the plane for*



"Sometimes he stays like that for days on end, y'know"

Diamonds in the rough

*drinking beer,
So long on the plane it drove us
insane, so long on the plane"*
— Copyright Whistle Rhymes Ltd, 1974

"Now I'm a Farmer" is Townshend in flippant mood, while "Naked Eye" substantiates the fact that this number shouldn't have remained in the can for so long.

1972: "Put The Money Down" and "Too Much Of Anything" stem from the "Who's Next" sessions, which themselves contained a number of segments from the much larger "Life House" multi-media project — abandoned in favour of "Quadrophonia".

Also from this era is "Pure And Simple", which was included on Pete's solo album. In fact, the only reason why these tracks remained unreleased was because "Who's Next" was eventually released as a single album and not as another double.

"Money Down" is a killer cut revealing Townshend's disenchantment with many of the things going on around him

— in the music industry in particular:

*"There are bands killing chickens,
My heroes getting pushed
around, round, round"*

Townshend's expertise as an observer of his times is further exemplified in the lyrics of "Long Live Rock" — which Billy Fury performed in "That'll Be The Day".

*"Down at the Astoria the scene
was changing,
Bingo and rock were pushing
out X-rating,
We were the first band to vomit
in the bar,
And find the distance to the
stage too far
or try this ..."*

*"Jack is in the alley selling
tickets made in Hong Kong,
Promoters in the pay box,
wondering where the band's
gone"*

— Copyright Fabulous Music Ltd, 1973.

With the standard of material like this in the vaults, maybe there's still hope that things like "Mary", "Joker James", "Join My Gang" and Pete's epiphany

for Brian Jones will eventually be made public.

It's not often that a band will officially allow the listener to root through their box of tricks, but then not every band is The Who — a band whose out-takes are better than most folk's final takes.

Roy Carr

