

zigzag 43

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20pence



Pete Townshend

arthur lee · bee's make honey.

jackie lomas · Steely dan · Tim Hardin

Who done it 1967-1974



"From Shepherd's Bush Mods
to time machine mystic
travellers. The Who played longer,
harder and straighter, for
the people, than anyone else."

NK COHN



A QUICK ONE/
THE WHO SELL OUT
(double 6:3)



TOMMY (double)
also available as Part 1
and Part 2



LIVE AT LEEDS



WHO CAME FIRST
Peter Townshend



WHO'S NEXT



DALTREY
Roger Daltrey



WHISTLE RYMES
John Entwistle



MEATY, BEATY, BIG
& BOUNCY



QUADROPHONIA
(double)



BLACK RECORD

CHATTING WITH PETE TOWNSHEND

PART TWO (CAN YOU BELIEVE IT?)

CHLOZ—158W YK Art Studios

I bet you'd given up all hope of seeing the second part of this little epic, eh? How many of you even remember the first part I wonder? Well, just to refresh your memories, in issue 24 (now completely sold out) there appeared a minuscule fraction of an enormous interview with Pete Townshend conducted by Connor and John. After receiving numerous requests to find out what happened to the rest of it, and seeing the Who give a performance at Charlton that some say was slightly below standard, but which I found unbelievably good, I decided to obtain the interview and see if we could use the rest of it. When I'd finished reading it through, I quite frankly found it difficult to believe that it hadn't been printed before, so here's another instalment (they'll probably be another two after this), and although it's dated, it nevertheless remains absorbing and is still, in my opinion, relevant. It also effectively illustrates Townshend as a refreshingly articulate and intelligent person, as well as a true rock giant.

ZZ: Is there a new 'real' album, or are you going to leave that for a bit?

T: Well at the moment when we made 'Who's Next'—one of the things about that—it's a long story—it isn't my idea of a new Who album, and to a staunch Who fan it's not their idea of a new Who album and so I suppose the Who and a lot of other people are waiting for the next Who album which should really be some event in and around the Who which is a logical next step from

Tommy, which 'Who's Next' wasn't. 'Who's Next' wasn't a logical step in anyone's language. 'Who's Next' was a stepping stone, if you like, as Roger says it's like The Who treading water. It was a big step for us as it was our first major break away from Kit Lambert as a producer and it was a big step in sound 'cause Glyn Johns has got a characteristic knack of getting really excellent sounds in the studio and so he made The Who sound a little bit more polished and professional but as an album I was really quite disappointed in it. I quite liked bits of it, like 'Everyone Else'. A week after it was out and in the charts I forgot about it and now the public's forgetting about it and I think it's a good thing.

ZZ: A lot of the songs have musical images. 'Pick Up My Guitar And Play', 'Getting In Tune'. Was this accidental?

T: Well that really stemmed from the project we were involved in at the Lifehouse. The whole thing was based on a combination of fiction—a script that I wrote—called The Lifehouse which was a story—and a projection within that fiction of a possible reality. In other words it was a fiction which was fantasy, parts of which I very much hoped would come true. And the fiction was about a theatre and about a group and about music and about experiments and about concerts and about the day a concert emerges that is so incredible that the whole audience disappears. I started off writing a series of songs about music, about the power of music and the mysticism of music. 'Getting In Tune' is a straight pinch from Imrat Khan's discourse of mysticism of sound where he just says music is one way of individuals getting in tune with one another and I just picked up on that. And there's a couple of others which I don't suppose you've heard. One's called 'Pure And Easy'. You hear the beginning of it at the end of 'Song Is Over'. *There once was a note pure and easy playing so free like a breath rippling by.* It's about this note that pervades everything.

ZZ: Is this the same song as 'The Note'?

T: Yeah; it's a song about reflecting creation

musically, i.e. there being one infinite consciousness—everything in infinity being the one note and lots of other consciousnesses being us and vague consciousnesses being gas and grass and space. I just wrote a lyric about all this—talking about it as music. That is really one of my favourite songs. It really should have been on 'Who's Next' if nothing else was a culmination of the frustration of The Who trying to go somewhere. We didn't get anywhere near where we were going but there are a lot of parts of where we were going on the album. 'Baba O'Riley', 'Won't Get Fooled Again', 'Getting In Tune'. There were a few things in there that had nothing to do with it at all—'Behind My Eye', 'Going Mobile', which were really throwaways.

There's a few things in there that are really worthwhile. We could have put together a really tight concept album I think. Roger thought so too at the time but Glyn Johns was very adamant that from his point of view as an observer he couldn't see any concept. And I think maybe he could have been wrong. I don't really know. I think that as a producer he perhaps stands a little too much away from the ethereal concepts that a group gets involved in because it's active, it's working and it's exciting and tends to just listen to what comes out of the speakers and take it at its face value without realising, of course, that a whole lot of people who are interested in The Who are very deeply into everything that we're doing, all of the time.

ZZ: So? he's taking a Steve Miller producer type attitude.

T: I think he's very much a musical producer. He's very much a musician and he's not creative in the way that, say, I am. The way I create things is that I blind myself and I go behind for a year, come up with something at the end and then I explain it to people in the following year, despite the fact that I didn't know what I was doing or how I came about it. Glyn's much more considered. He would say "What have you got now?" I'd say, "Well nothing, but I never do at this time of the day," and he'd say, "Well

At the former I wore my suit

unless you've got anything now I think the best thing to do would be to put the album together this way." Of course half way through "Tommy" —if he'd asked me the same question, I'd have had to say nothing, 'cause we had nothing—a lot of disconnected songs about a deaf, dumb and blind boy.

ZZ: Does this lead you to think that perhaps you shouldn't have split from Kit Lambert as producer?

T: We didn't split with him, our relationship drifted. It was very much one of those situations where—I think it was "Tommy" that destroyed the relationship. It was so exhausting. It was incredibly long and drawn out. It took about two years of active involvement. Kit's real contribution will never, ever, be known because of course it wasn't production at all, it was far deeper. The word producer is, I think, an absurdly misused word anyway. Kit was much more involved in the overall concept of the thing—much more than people imagine. Not all that much in fact with the overall sound. Although he did produce it and mix it and he did make us work at it—still the main thing was that he thought of the idea of Rock Opera.

ZZ: What, with 'A Quick One'?

T: Yeah and I just did it. He thought of it.

ZZ: Did he suggest 'Live at Leeds'?

T: No, that was pretty much a group idea.

ZZ: You said once that you'd been asked to do a live album.

T: Slip of the tongue I think—maybe I was talking about fans. I mean a lot of kids have asked us to do a live album. They'd often say: "I can't understand it because your live sound is so far removed from your recorded sound—how about a live album?" And of course we'd been trying from the year dot and none of the stuff was any good.

ZZ: What about 'Ready Steady Who'?

T: That wasn't live.

ZZ: Well what's those whooshing noises when you play 'Disguise'?

T: That's just a special cymbal effect dreamed up by Kit. No, that's how we sounded in the studio. We made records that sound tinny—recorded tinny to sound tinny. It's no good recording things to sound hi-fi if they're gonna sound like a live album!" And of course we'd been trying from the year dot and none of the stuff was any good.

ZZ: You said you went blind for a year and came up with something. Was Thunderclap Newman a product of that?

T: That was really a chain of events. It wasn't any part of my creative process. Let's just say that I'm very organised when it comes to recording. I mean I've got a studio here that I work in and write in, I build myself and run myself and service it myself and I do that because I enjoy it—it's like a hobby but which is an extension of my work—much more fruitful a hobby than playing golf. I get all the exercise I need playing on the stage tanks. Look—it's part of what I'm normally involved in and I think Thunderclap Newman were more a product of that than my own creative processes. In other words they were of their own making. A lot of them would say, if asked now, that we were a figment of Pete Townshend's imagination—but they weren't. It's not true. Independently all three of them came to me, or I got involved with them with a view to helping them and then suddenly I realised—or rather, again, it was Kit Lambert who said to me, "You haven't got time for all of them, why not try them together." I thought, "Impossible, three more unlikely people you couldn't get," but they got in a room together, they played together on some film music for a friend of mine and they were really great and I played them back the

Wore my swimming suit



tapes and they said "Yeah, seems to work," and they liked it and they were all enthusiastic about it, as a concept, as it were. We recorded, we made 'Something In The Air', it worked out great, it got to number 1 and from then on it was a downhill slide.

ZZ: Not No! The album was fantastic.

T: Well I think so.

ZZ: I saw them at a gig, and they were terrible. Surely the ingredient was yourself?

T: No, no. The ingredient was that I gave them a process to work in, which wasn't the formal process that musicians are usually asked to work in. I mean I'd bloody well like to work in a process that didn't consist of just going on stage and jumping about all over the f***ing stage and turning full up, but that's the only way to play these days. If you play any other way it fails. It fails when Neil Young goes on the stage and strums his f***kin' acoustic guitar for 25 hours. It fails when a group like Floyd try anything. It really fails because what has gone down before prescribes a new limitation which is the limitation within which you have to work. You're defined by it. And it's a bloody good thing—obviously because if you didn't have limitations you wouldn't know how to judge one group against another. But at the same time, the recorded medium offers another kind of limitation. It offers a limitation that you start the tape knowing, and although you get several takes, what you get, what you do is proven, you know what I mean, it's on the tape. There's no escape from the fact that what you've done is still there. So what I mean is that Thunderclap Newman did the f***ing playing. All I did was play engineers. They played. I came up with the arrangements. Jimmy played every solo on that album straight off. Some of them are fantastic, spontaneous chipped solos, considered solos.

ZZ: So was Andy's piano playing and weird clarinets, yet at the live gigs you couldn't hear them and this is where the loss came.

T: Yeah, I said always, right from the beginning, that they should never play live. But... Jimmy desperately wanted to play live. You can imagine, he's a good guitarist and he was brought up in the tradition of loud, young, arm-swinging guitarists and he was into Clapton and Hendrix and The Who—groups of that ilk, guitar groups, and he wanted to play and so I suggested that he got his own group and that Andy got his own group, but Speedy, for a start, should never, ever, ever have got on the stage because he's not constitutionally built for it, he's incredibly nervous. Well, Speedy and I, I have the party company for about a year. And at the end of that year I hope Speedy's going to have enough songs

to do a solo album. Because I think Speedy's a genius, I really do. Andy's finished his album—it was finished today.

ZZ: Did you produce that?

T: No, a friend of mine called Dick Seaman did it. I wouldn't have had time, it's taken Dick Seaman 18 months. I've edited it and done some mixing and stuff like that... sort of 'creative production'.

ZZ: You say you didn't do much to make Thunderclap Newman sell, but Speedy told us that you used to come out yelling "F***kingshit-together!"

T: That's not me. Glyn does that to The Who, mate. It's not making a creative contribution. I mean Speedy very much needs me to tell him that he's written a song. He doesn't know until I've told him. That doesn't mean that I've written it. I mean, he will stand in front of me and I'll say "Well, what have you got?" and he'll say, "Well, nothing." So I say, "We can't record this, can we. You must have something—what's on that bit of paper there?" "Oh, that's just a few lines I wrote down the other day." "Well, has it got a tune?" I ask... "Yeah—a bit of a tune, but it's not very good." "Well, play us that," and it's a great song like 'Something In The Air'. He wouldn't play me 'Something In The Air' because it was originally called 'Revolution' so Speedy wouldn't play me 'Revolution' which was a number 1 hit. We just changed the title to 'Something In The Air' and it was alright. That's the sort of phobia he has. Like, a lot of the songs he won't play me because I don't take drugs any more and he does and he thinks 'I'm gonna get all upset if it's a song about drugs. That's the sort of guy I am. There was an incredible amount of misunderstanding because I suppose they did look like a manipulated group, or a dreamed up group. But a lot came out of the top of their heads. Stuff like 'Hollywood Dream'.

ZZ: Who picked 'Open The Door Homer'?

T: I think I chose that, it wasn't one of the more successful songs on the album but... it was a song that Speedy and I have always mutually liked and we had the basement tapes before they were released as an album—came from a pulchre or something. No, Arthur Brown had 'em, that's right, so they were at Track 7. There was a good quality version there and we listened to them and liked them. It was the only unselected one of the basement tapes, so we figured we'd put it out as a single. So it was recorded as a single. It was recorded at I.B.C. but everything else was recorded in my studio up here. Some of it was actually done in stereo recordings, not on 8-track. We got the 8-track half way through the

session "Accidents," which is the best track on there, was done on two Revox. The other ones— "When I Think" and "Don't Know" were done on Revox and Old Combs and "Hollywood B." The ones that were done on Revox have a sound—I don't know what it was—there was a sort of silky sound. I can't explain it. The ones that were done on the 8-track had that typical rock hardness, but "Accidents," for example, has got an incredible spacious hi-fi stereo feel about it. I dunno what it is. As an album I feel that my biggest mistake was the way I put the tracks together. I don't think I really did it correctly. I was far too into it—the grouplike putting two versions of "Hollywood" on was deft. I should have made a choice. A few other things like that. It could have been shorter. It's about 22 minutes a side and it could have been shorter and tighter.

ZZ: Well, as it turned out it's the only thing to remember Thunderclap Newman by except the singles and it's nice to have as much as you can. They obviously had something different. They were a novelty band but still musical.

T: Yeah... I'm glad you listen to it. I mean a lot of people haven't. The album's sold very badly. Alright in the States.

ZZ: Andy said he wanted to get something acoustic. He obviously wanted to get something quieter so people could hear him play. What's on the new album?

T: No, he's done one track with a friend that's acoustic, but Andy's real talent lies with himself, not with organising, not with playing with other musicians. He wants a band, I suppose, because the human being is a social animal and likes to work in that way. But really, again, and it points right back to the fact that Thunderclap Newman had brilliant potential as far as recording—it's that Andy has always done what I have done, since before I even knew what tape recording was, he was into it. Multi-tracking—bird songs and locomotive recordings, you know, special effects, echoes. I've got a stack of tapes upstairs that he did as early as 1960—which are all done just on piano, or his version of "Rock Around the Clock" with Andy Newman's saxophone sixteen times. I think the album he's just done is good because he's done it all himself. There's a couple of things that he's done with other musicians.

ZZ: Does Andy resent the "freak" image at all?
T: No he doesn't but I do. I mean on his behalf and so does his producer at the moment, Dick. Dick was at school with Andy and was the first guy to play me the first Thunderclap record which I've actually got here, which is absolutely amazing. If you hang on I'll play it for you.

ZZ: We'll bootleg it.

T: It's the right quality for bootlegging. He played me this acetate of tapes. Thunderclap Newman with Richard Cardboard on drums. This was when I was at school.

ZZ: Who is Richard Cardboard?

T: Coproducer of Stormy Petrel. Well, that's him, Richard Seaman. That record was the beginning of Andy's image as a freak. We all played the tape and it built up an incredible mystique. Is he a jazz musician? Is he dead? Who is this guy? And then suddenly there he was on the Wall, Thunderclap Newman. The people who hadn't heard of him thought he was, like, a jazz sax player come to play in lunch hours at college.

ZZ: Well, a lot of my friends think he's a freak—but in the best sense of the word, a real individualist.

T: Yeah, he's certainly eccentric, but above that, the word "freak" means different and he is different to other people—he's a darn sight more talented than most people and he's a musical genius. That's what I think and I'm right about 95% of other people and I'm right about Andy. I think he's a genius. I think he's better than a lot of other minority geniuses, like John Fahey, for example, who is like, people of that

ilk. Andy's new record is like a work of art and that's the end of it. It appeals up against "The Day After Tomorrow" but I mean it really is incredibly heavy stuff—fantastic stuff. It's the perfect bridge between the rock educated ear, the jazz-educated ear, which is really what I am—I mean I was brought up on a mixture of jazz and the Shadows and the classics. He has an incredibly spontaneous way of putting things down and I suppose he is a freak, but I'm not sure that if we get a contract for a record, that the record company will decide "It's another R.R.S.—Hey, some of this sounds humorous—let's just dress him up in a top hat and put an ad in the paper." This is why I don't think Andy should go with Track, because Track have got a bit of a reputation for tasteless ads in the paper and they might be tempted to do that—because this album really does what should have been done, eventually, by the group, Thunderclap Newman. It brings Andy out as a musician, 'cause we never really got the time to do that on the first album. I suppose the only section where he got full rein was in this little bit in "Accidents" where I just surprised him by saying "Why don't you do that bit on your own and multitrack it."

ZZ: You put out a single of "Tommy" and you withdrew it after about a fortnight and put out an EP. What was that about?

T: Well that was all company policy. We've always been a group that's said that the singles market and the album market are distinctly separate. I still hold that—in America and England I think it's true. So it's not so much a class thing—lower classes buy singles or kids buy singles and students buy albums, it's much more so that if you're into buying singles and the process of buying singles it's the nastiest of the brain. The brain tracks singles on piles and people relate bits of music to bits of their life. You know, they say, "This single here, say—"Surf's Up"—was when I was going out with Tony and it was a lovely sunny day. But our nostalgia is involved in that. A lot of my albums I can't really listen to now because they are so strongly related to periods of my life, and I can't take the music at face value, even though at the time nothing in particular was happening. Album buyers get into an album buying rut. They collect albums like people collect stamps or coins or banknotes or whatever. They develop into two distinctly different markets for some reason. People who buy the "Tommy" album would never dream of buying a Who single at all. They would sit back and hope that one day—unless they were avid Who fans—they would hope that one day a Who single would come out. In fact until a Who single came out, was played in the charts, on the radio, they may not have heard of the Who, despite the fact that we might have had an album high in an album chart. In the States they might not listen to FM radio and over here they may not buy the trade papers. And if you don't buy the trade papers you don't know what the latest albums are.

ZZ: Well what about the single that was brought out and pulled back?
T: What single was that?

ZZ: Well the EP had "Overture," "See Me, Feel Me," "Christmas," and something else, but there was a single that was just "Overture" and "See Me, Feel Me."

T: I'm not quite sure what happened there. I think "Overture" was put out—I think I'm right here, but "Overture" was covered in the States by Assembled Multitude, it got to number 2 or something fantastic and so we released our version, right, because naturally we wanted our version—if they were gonna buy someone else's version, they might buy ours as well, 'cause I'd make a fortune out of it as writer, so why shouldn't the rest of the guys have a bash too. So we put out "Overture" backed with something else in the States and so we thought if it's coming out in the States English people were gonna sort of say "What about us?" so we put it out

over here. I think the group and Kit and Chris got together and said "Tommy's been out, done its thing—it's incredibly highly priced in this country—how about releasing everything from Tommy on singles—everything. So that if someone wanted to buy "Tommy" as a serial, as it were, they could do it." So we started off with the Overture and we put out another two EPs which contained four tracks—some of which never even reached the shops because there was no record company interested at all, and Track is actually marketed through Polydor and we're dependent on their distribution a lot. It was a nice idea but the public didn't really want to buy "Tommy" on singles, I suppose they wanted all the trimmings. As far as I can remember, that's what happened. Also Track pioneered the whole concept of really cheap singles. They took no profit whatsoever. They gave away their whole share and forced the distributor to go without a share. On "Voodoo Chile," for example, a number 1, nobody made any money at all.

ZZ: What about Backtracks or Track tones?

T: There was 6 to start with. Then there was gonna be another 25. We've got 8 of them. Then there was talk of putting out "Electric Ladyland" at 25¢ and presumably "Tommy" as well. What happened to that idea?

T: I dunno. Backtrack sells very well Whenever you go to Track offices there's always a lot lying about which is a good sign—that there's turnover.

ZZ: Would you like to see "Tommy" out now?
T: Maybe, but it's important if you're gonna have "Tommy" that you have the artwork. The artwork is intrinsic to it in a lot of ways. And the Backtrack stuff has got cheap covers—that's where it saves a lot of money in fact. On "Electric Ladyland" I could do without the cover quite easily—it's bloody horrible. A lot of Dave King porno rubbish.

ZZ: And what it didn't have was the names of the people playing on it which would have helped.

T: Yeah, that's another incredible thing. Dave King is a genius, I think, but he's got a bit of an obsession with pornography. "Who's Next" nearly came out with the most scolding pornography cover you've ever seen. In the end it turned out to be mildly pornographic, but slightly boring at the same time. Dave King was commissioned to do a cover and he came up with one cover with a huge fat lady with her legs apart and where the woman's organ was supposed to be would be a head of The Who, grinning out from underneath the pubic. Anyway I don't really know that much about Track or Track policy or Track history. If you really wanna know that, the guy to talk to is Kit Lambert, but then on the other hand that would be a 50 page article full of history that really nobody is interested in. Track was good not because of the small details but because of the intentions really. It's unfortunate that Kit and Chris weren't able to concentrate only on Track but really they were. The Who at their most difficult stage which was before "Tommy," during "Tommy" and at the time two years after "Tommy" which proved to be just like a huge hump in The Who's career, which was just where we needed management most crucially and it caused everybody to go through incredible traumatic experiences and Track just got lost during the way because of it. "Yeah maybe I'm talking out of the top of my head—maybe it's other things. Kit would probably screen with laughter and say that it was him getting screwed by Polydor—aw f**k, I dunno. I think that if Track continues they'll probably continue just for The Who, in which case why should we go with anyone else. Track gave us 75% more than we were ever getting on our original deal with Decca.

ZZ: What about with Reaction, then?

T: That was a stepping off point. That was really Peter Stigwood putting his foot on the legal connection between Track and Shel Talmy.

This summer I did some discs



Because Shel Talmy had to be got rid of—and the only guy that was really powerful enough, that was connected with The Who in any way whatsoever at the time and who wouldn't suffer by it was Robert Stigwood. So we were temporarily on his label.

ZZ: It seemed to be a pretty potent label because it had Hendrix, the Cream, the Bee Gees. Started off with a bang and then just sort of disappeared.

T: Well there again I don't know that much about it. Substitute was a bloody amazing session—Keith can't even remember it. That was the first Who-produced session. Kit didn't slide naturally into the seat of producing The Who—he kind of arrived in the position of producing The Who because we desperately needed a producer. It was obviously logical that I should produce The Who—even then. So it was logical that when it came to Substitute and we got out of Shel Talmy's clutches we should enjoy ourselves and go into the studio and work, so we went in and there was a blonde guy... Chris... the first Olympic Studios in Baker Street. We went in and we played through the thing and we went up and heard the playbacks and they sounded alright, mixed it, and Robert Stigwood came in and listened to the vocals and said "Sounds alright," didn't really know much of what was going on at the time. Keith doesn't remember the session, Roger was gonna leave the group. It was just an amazing time in The Who's career. We were more or less about to break up. Nobody really cared about the group. It was just a political thing. Kit and I used to go for walks in Hyde Park and talk about combining what was gonna be left of The Who with Paddy, Klaus and Gibson. Things like I know—strange things. Anyway that's as much as I know about Reaction. I know I've borrowed a few quid off Robert Stigwood at various points—tapped him for a few knicker. I also wrote a song for his artist who was called Oscar, who later reappeared in Hair, called "John My Gang", which was a f**king good song—[sings]:

You can join my gang

Even though you're a girl

Even though you're a girl
oops the publishing, so I haven't even got a demo of it to listen to—but I really like it.

ZZ: That's an interesting topic—the songs of The Who that have been covered. For example, The Untamed's version of "It's Not True"—another very good song. Any that we mightn't know about?

T: Yeah, maybe. There's one called "Lazy Fat People" by that comedy group... The Barron Knights [sings]:

Lazy and fat they are, they are
And because they are all the same
They laugh and complain
The young are so ugly.

ZIGZAG 43 PAGE 34

That song was about Allen Klein, Allen Klein tried to get hold of The Who as being the first of his purge on rock. I mean he had that over the Beatles and the Stones. F**k knows how we managed to get out of it, but we took along our solicitor, who is still our solicitor today... an austere, conservative, almost Edward Heath character called Edward Oldman, who just took two looks at Allen Klein and said, "We're leaving," so we ate his caviar, had a look at the Statue of Liberty from his yacht, shot in his toilet and went back to England. In fact he paid my first-class fare to the States four ways. I went over there to talk to him, came back to England to do a gig—which I mislaid at Sheffield University, which got you a bad reputation for missing gigs, and then flew back again. That was also when Andrew Oldham was trying to take over our management.

[Unknown question]

T:... It was just after Substitute. See, about the time of Substitute we were still having a lot of problems breaking with Shel.

ZZ: Yeah, you had "A Legal Matter" out on both labels... no, "Circles".

T: Yeah we did two versions of "Circles", which were both identical because they were both copies of my demo. Shel put in a high court injunction saying there was a copyright in recording. In other words if you're a record producer and you produce a song with a group and you make a creative contribution then you own that sound—there's a copyright in that sound, that arrangement. I suppose it's so that you can't steal the "John Berry" sound as it were, or copy "Apache" exactly, while it's in the Top Ten. Well, he took it to the high court judge and he said things like, "And then on bar 36 I suggested to the lead guitarist that he play a diminuendo, forget the adagio and play 36 bars modulating to the key of E flat," which was all toilet bullsh**t—he used to fall asleep at the desk. Glyn Johns used to do everything. Eventually we ended up in court and Quintin Hogg—he was the attorney for Shel—and we dreamed up an even more preposterous thing. "Shel Talmy certainly did not tell us at the 36th bar to play a diminuendo. He told us to do this and we suggested blah, blah, blah." All in incredible, grand, grandiose, musical terms and then we produced the demo which was copyrighted with Essex Music a good year before it was recorded. And it was identical to the record. As far as the judge could tell obviously, I mean, he'd listen to "Help", "The Last Time" and "Respect" and think they were all the same song. I mean probably to him they sounded identical. That was a real triumph, and a very funny day too.

ZZ: But you didn't win it, did you?

T: We won that particular thing, so they weren't able to stop our particular release of "Circles", but Shel Talmy ended up getting a piece of our recording.

ZZ: Didn't he put out a song called "Watt's For A Pig", with The Who Orchestra?

T: We had to because the single was out by the time we won it. Obviously we had to take it off the back because...

ZZ: It was only a "B" side after all.

T: Yeah. Last time I saw Shel he was gloating at our success, "cause he gets quite a large chunk of our recording royalties—even today.

ZZ: Good lord!... He can't see, can he?

T: I don't really know about him. I've seen weird hints about The Who in interviews he's done, like "Snotty, East End kids would come up to me and ask me to record 'em and I'd make 'em stars and a week later they'd start getting too big for their boots." And it was obviously directed at groups like us because we're the only group ever to have argued with him. The Kinfa have never argued with him as far as I know and until quite recently they still used him. I mean, he never said a word to me. On "I Can't Explain" he brought in the Beverley Sisters to do the backing vocals, and Jimmy Page to play lead guitar. I said to him "F**k that, I'm the lead guitarist in this group." It was incredible. It was a typical Low Affair scene—we were in the Low Affair. We were The Who—a few chart successes and then we were gonna be out—we were on, like about half a percent. Because he was The Kinfa's record producer we thought he was alright. But he underestimated Kit's venomous intelligence.

ZZ: Did you ever use any of these other musicians? Daddy Rolling Stone doesn't sound like your guitar.

T: It was.

ZZ: That's an old Muddy Waters' song, isn't it?

T: Probably. Derek Martin. We picked it up from where he was on the label. The only song we ever used other musicians on—apart from Nicky Hopkins—was "Bald-headed Woman" which was on the same session as "Can't Explain". Jimmy Page played lead guitar, 'cause he had a fuzz box which went 'urrggg'... and three guys on backing vocals on "Can't Explain" who turned out to be the Ivy League—I was joking about the being the Beverley Sisters.

ZZ: What about these demos? Has it ever occurred to you that you could do one of these, bring it out as The Who and nobody would be any the wiser?

T: Well, that's never occurred to me. That's some thing I'd never wanna do. If I put out a record I'd wanna take the credit. It's occurred to me to put out a solo album and it's also occurred to me to put out an album of demos, because I would find it very interesting and I think a lot of people would. Not because the demos are similar to the finished product but really because of a consistency all along. The group's relationship to me and my relationship within the group, as it were, has always been the same—all the way along. I've always been separate as a writer but very much part of the group as a musician and guitarist. And it's been something that I've never been able to fathom and the group's never been able to work out 'cause it's never really gone wrong up to now and it looks like it's gonna continue. So really... there's not any need to prove it because it's painfully obvious, it works and all putting out an album of demos would do would be to say—"Look, this is amazing because this is the songs that I wrote, the group did and this is the way I suggested the group do them and the group did them in the way I suggested, because the way I suggested it was tailor-made for the place." It's not that interesting. Far more interesting to me is John's solo album, which is interesting because of the fact, I suppose that there should have been John Entwistle singles. "Boris The Spider" should have been a single, and maybe even "Heaven And Hell".

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