

\$100

WHO



You are now holding a copy of the definitive pop culture publication. It has originated from the Port Credit offices of Pig Productions, an independent corporation wholly owned by Canadians. This, our first major release, has been dedicated to one of our fave raves: The Who. In undertaking a project of such density and scope, we were well aware that we'd have to be damn tough to squash the competition (i.e.: Cheap Thrills, Rolling Stone, and The Toronto Sun), all of whom are at this very moment also enticing Ontario rock freaks with similar Who features. And so we dug deep into our personal pop files, other peoples' files, our own and other peoples' bank accounts, and have produced what we feel to be THE Who publication. It matters not if you agree, as long as you buy it. But before you rush to the cashier, first, by way of an explanation and/or apology, a bit about Us, and This.

Pig Productions' roots reach far back into the Cromagnum pre-Beatle era: to 1959 to be exact, when, inspired by Dave Baby Cortez' entry into the Top Ten with "The Happy Organ", we joined forces to both investigate the burgeoning Youth Sub-Culture, and, in due time, report to you, the people, on our findings. It's taken us a long time...

We watched Elvis as he fought his way into the Heart of America (Las Vegas) via a two-year Army hitch in Germany...

We watched as Jan and Dean took California Culture from Hawthorne High to Billboard and American-International...

We particularly watched as the mop-topped legions of Liverpool Lads invaded our phonographs and our closets... We've half-watched what's happened since...

By no means do we therefore consider ourselves experts or prophets: Consider us merely as popologists with views that someday may be yours.



I first heard of The Who over lunch one sunny London afternoon in 1965, as Shel Talmy played me an acetate of "Bald Headed Woman". Although Shel wasn't sure whether he was playing The Who or the Kink's version of the tune, I enthusiastically cried nonetheless: "Who are they?! I'll sign it...". Shel felt that surely a band in the hand from Muswell was worth four Mods in Sheperd's Bush. Yes, it turned out to be the The Who's "Bald Headed Woman", but alas, it was not destined to be part of my famed 6000 Series ("Too complicated" was the word from Capitol Record executive Voyle Gilmore, known and well thought of in the Industry as "Vinyl Voy the Record Boy"). I had no choice but to follow the advice of my musical mentor and passed up the chance to sign The Who in favour of simpler-type bands such as The Fourmost and The Yardbirds. With the help of a few friends and a very kind recommendation from me, The Who were eventually signed to DECCA records (no mean feat in the days when the British Invasion was nearing its peak). But JPKandR, loyal class-working lads as they are, never forgot my unsung aid during harder times, and consequently I found myself a guest of honour at Grandma Entwistle's birthday bash at the famous Ad Lib club. Who should approach me but Pete-O himself. "Aye, Paul, ya old sod, howzabout drinks up my place come mornin, eh?". One does not refuse Mr. Peter Townshend, not even I, respected Father of Canadian Pop Music. So, early on the morning of June 16th, 1968, I took a cold taxi to a luxurious Chelsea flat to record the following interview.

TECHNICAL NOTES

Original recording was done on my Brother's cassette tape recorder at 30 IPS on 2-inch wide tape with four long-lasting flashlight batteries. The following microphones (with built-in remote switch) were used: U2 boat mike, F111 throat model DC456-1414. A 30-position toy mixing console was used to transfer the original recording to my Brother's 2-track recorder, and twelve Guinness with Egg were used throughout to maintain speed.

Pete, you old sod, what've you been doing lately?

Well Paul, old pal-o-mine, I've just finished hanging some new guitar remnants in the breakfast nook, and I'd kinda like to get around to doing something about the six day old tuna fish sandwiches that have been getting moldy in the...

No, no Pete, I mean what have you and The Who been up to?

Ahh, well, I've been putting together this...um, well, what it is, is a bunch of songs that all concern this sort of single story or concept, if you know what I mean. I'm not really sure how to express it...

Hmmm... Sort of a ROCK OPERA, eh?

Yes. Yes, that's it exactly. Rock Opera, yes. Has a nice ring to it... Perhaps I'll use that. Rock Opera... I like that. It's the story of this handicapped kid. He's deaf, dumb, and blind, and he's got this real barko sort of dad who wants to turn the kid into a footballer star with the Tottenham Tots or something like that. The mom's a real voluptuous type, but also a bit of a twit as well...

Like Ann-Margret?

Yes, that's it, a cross between a stripper and the Queen Mother... I must remember that. So this kid, whom I'm calling Billy, is really getting slagged off by everyone. A nasty cousin, a queer uncle, you know, the types of experience common to all childhoods. Well Billy stumbles around for a few years as your run-of-the-mill average autistic kid until

one day he's miraculously cured somehow, and this inspires a whole cult following who regard this kid as some sort of a messiah. So there's a religion produced complete with holiday camps and all types of soulful accessories for the spiritually devoted. You know, the whole Billy Graham number.

Where does Tommy... er, excuse me... Billy, get all the money to build this empire? Is he well invested, or is his organization corrupt, or what?

No, no, no... nothing like that. It's very simple really. You see, when he was little, Billy did a pop jingle for the American Cancer Society... In fact The Who have already recorded this song, it will be in the Opera. The only other song that has been recorded for the album is this incredible piece that Keith concocted during a drunken stupor one night on stage. It's called "Dogs Part Two". It should have a prominent position in the finished work (*Pete breaks into nervous uncontrolled laughter*), but knowing my ego, I'll probably reduce it to a lousy B side on some 45 release.

You'll give Keith the same treatment that you give Entwistle?

Well, I mean John's stuff... it's so frightfully boring! Drives me to smashing my head upon the wall, it's such a bore. One thing I'll give John though. Anyone who can write a song about spiders whilst clubbing about with Bill Wyman can't be all bad. That should have been a single but at the time we were having enough problems marketing normal type records. As soon as I can get hold of Jack Bruce, John's career will take a change.

How's Roger these days?

Ole Roger's probably up galloping round with the ponies. He's a nice bloke though, really thoughtful guy, much more peaceful than he used to be. He used to be a gutter tough thug and one 'ell of a scraper. I'll let you in on a secret: me blower (*nose*) hasn't always been this big you know. It's been rebuilt so often from taking so many of Roger's fists that it just won't mend anymore, it swells in humid weather. All that about me having a complex about my nose as a kid and that Daily Mirror headline "'I'll Make This Proboscis A Household Word' cries frustrated Mod Musician" was all hype, dreamed up by Christopher Stamp. But as I was saying, Roger's a slight more tranquil nowadays. Give him a bulldozer to play with and a feedbag of hay and he's content. By the way Paul, his name is ROGER DALREY... I mean, DALTREY, not RODGER DALTRY, you should be careful about your pronunciation especially in front of Roger, he's very touchy about little details.

And yourself?

Me? I just got married you know. Hold on a second... KAREN... KAREN DEAR... come 'ere a minute luv (*Mrs. Townshend enters*). Say a few words for Paul, will you darling?

Karen Townshend: "Don't flick your ashes on me carpet".

(*Pete laughs again*)

She's a bit of a Quadro at times Paul, but she's got one 'ell of an ear for commercially successful music. It's a right uncanny knack... Do you realize that she has correctly named all the number one songs for the past two and one half years on the televised version of Ready Steady Go's "WHO PUT THE POP" quiz show?

Pete, can you tell me some more about this Opera "TOMMY"?

BILLY dammit B I L L Y!

Sorry Pete, BILLY. Why do I keep saying TOMMY?

Well, Billy becomes the Messiah, right, but his followers discover how false this pop prophet is and wreck everything at the end.

What's a Who Project without wrecking everything at the end, right?

Right. And in the end, uhh... and ending. Hmmm... Maybe I'll just end it right there, with the holiday camp in ruins or something. Then I could have a Part Two someday. I mean, pad it out for maximum bread, right?

You needn't tell me about padding out... I can stretch for miles and miles.

And so we've booked some studio time and hope to get it together real soon, so as to have it on the racks in time for the Christmas rush.

Your most recent release, "The Who Sell Out" hasn't fared well with the critics, and the latest single "I Can See For Miles" has only made it to #10. Do you feel that without an identifying image such as The Mod Movement or Pop Art, The Who will fade?

Well if we fade, we fade. I mean I'm quite prepared for the End. So are the others. Keith and John are already scheming with people like Beck (Jeff) and Babyface Page (Jimmy)... we're all sort of spreading out.

What will you be doing after the End?

I've been making a few preparations. I foresee in the years ahead an era of immense spiritual depravity... a common emptiness within us all. Western Civilization has made such weaklings of us, as Brian Jones is always telling me. I feel that Kids of the future are going to seek some sort of fulfillment, a new age entity in which they can find real answers to the questions that plague twentieth century man. A source of true knowledge, a flashlight of Love that will guide us and divide truth from unknowing as light divides the dark. I'm gonna try and get them all hooked on this Meher Baba bloke I met up the pup the other night. He's actually this great fiddler from the Shetland Isles... he needs the bread, so do I, in fact. So we're inventing this new religion, if you like, to fill the wasteland teenagers will be facing in the '70's. The only commitment that one must make to this faith is monetary. We figured if every kid buys one Baba LP and two singles a year, at 4.50 pound (\$9.75 US) that we'll gross over twenty million pounds in America alone by 1976 and that's a conservative estimate, by God! PLUS... Television Specials, Meher Baba T-Shirts, scooters, basketballs, posters, and a store on Carnaby Street supplying up-to-the-minute fashions for the well-dressed pilgrim, not to mention a chain of Meher Baba pinball halls. I've already contacted Allen Klein to handle merchandising.

This all sounds very exciting Pete, but I've got just one last question. Why not fill this projected wasteland with the WHO?

Hmmm... could try that. Ahh, but TOMMY would have to sell at least a million to turn any sort of profit, and that's highly unlikely, what with Decca and all. Though I suppose if we toured it enough, released a few singles from it, got someone to stage it in London... Broadway... Maybe even a film... hmmm. But will the kids fall for it?

ABOUT THE AUTHOR

Paul A. White has long been regarded as the father of the Canadian Pop Music Scene. His dauntless dedication and bold experimentation as executive producer of Capitol Records of Canada's Legendary 6000 Series won Paul the coveted "Sixties Singular Achievement Award", as well as a permanent niche in the hearts and ears of record lovers everywhere. But success didn't come easily for Paul. Forced to leave Britain in the early 60's after his attempts at establishing himself as a journalist/songwriter (Paul composed under the name A. Butcher) had ended in disgrace, Paul came to Canada seeking another chance. The rest is history. From sweeping the floors in the Capitol Records warehouse to a leather chair behind the most powerful desk in the Canadian music industry, the road was long and winding, filled with warps, scratches and surface imperfections; but Paul knew his groove and pressed on, tracking success through the vinyl jungle.

OUT OUT IN THE STREET

Thanks to innumerable petitions, demonstrations, and threats on their loved ones' lives, The Who included Toronto on their farewell tour of the world. Consequently, at 5:39 PM on the evening of Wednesday, October 15, 1975, it was announced on CHUM-FM that at 8 PM, on the evening of Thursday, December 11, 1975, JPKandR would perform in Maple Leaf Gardens, and that at 9:30 AM, Saturday, October 18, 1975, tickets for this concert would be available for purchase by the general public. As early as 11 AM, Friday, October 17, 1975, dedicated Who fans and followers of fashion alike had begun determined vigils on the sidewalks opposite the various ticket agencies which had offered to sell those precious hunks of polypaper. This is where our story begins. We were there.

By noon Friday, the lines were nothing more than peaceful clumps of young men who sat quietly browsing CRAWDADDY and provoking narry a glance from the fleeting pedestrian traffic. But by dinnertime, as the inevitable downpour arrived, so had countless curious and amused, who, en route home from school, decided that camping out overnight in Toronto beat The Midnight Special, despite the precipitation. As the line was quickly growing to monstrous proportions, we conducted a survey from beneath our dropsheet of those within shouting distance, and found that these new additions, for the most part (a) knew of The Who only via Roger's cinematic portrayal of Tommy, (b) had noticed Pete's name on the label of Elton John's "Pinball Wizard", (c) had long fancied the tales of instrument destruction as witnessed years ago by elder brothers, or (d) none of the above. This, coupled with the realization that folks such as these were often higher up the lines than those of us who'd been fans since "I'm The Face", resulted in the proverbial atmosphere of Bad Vibes. As the night and the thunderstorms progressed, this atmosphere worsened to the point where the Woodstockian golden rule of "We are all brothers and sisters" became as neglected as old Monkee albums, and this, along with the still-dominant Woodstockian pre-occupation with, undoubtedly, illegal intoxicants, didn't help matters any. Nor did CHUM's dedication of such classic broadcast material as the Mandala's incomparable "Opportunity" to the line-up. It was a Bad Scene.



As morning approached, those still alive found their positions repeatedly threatened by duffle-coated aggressors who were being dropped off at the front of the line with alarming frequency by their dads heading downtown to work. The line grew fatter, not longer; the intoxicants deadlier; the bad vibes badder...er, worse. And then, as rumours spread regarding the lousy choice of tickets on sale (seems MCA executives, record store employees, CPI subscribers and the army of professional scalpers had all but rid the agencies of floor and front-row seats days before), disillusionment, and its by-product, anger, set in. With the arrival of the police, who were of course twelve hours late (but hell, would YOU want to patrol such a motley mob?), things started perking up. The officers' organizational process changed the front of the line a record three times in one half hour, but nonetheless, when 9:30 arrived, a full-scale Calgary Stampede got underway. It was as if someone had put a hundred kids in one room, locked the door, and yelled "Fire!"

Hours later, with the agencies soaked dry several times over but still surrounded by countless unfortunates who had nothing to show for their camp-out, the mammoth clean-up operation began. This is the usual point at which to conclude any documentation of an R&R event, but we do not. Instead, we offer a few recommendations which we believe are in order, should The Who take it upon themselves to start the entire process going again at some time in the distant future:

- (1) Announce the concert at least twelve months in advance so as to allow fanatics time to arrange accommodation and proper security forces to be deployed.
- (2) Make available beforehand a Rock Ticket Line-up Survival Kit, which should include portable bedding and sanitation units, portable stove and lighting equipment, a direct line to the most powerful radio station within reach so one can request for the line material the likes of "Opportunity", suitable reading material (like this - Ed.), suitable Who food and beverage, such as marzipan-topped cake and Guinness with egg.
- (3) Sell tickets no sooner than twenty-four hours before the concert is to commence, and in the most out-of-the-way locations, such as Salsberg's in Craben, or better still,
- (4) Sell tickets by mail-order only, and only to those who can first answer correctly an appropriate skill-testing question like "At what tax office was The Ox employed during late 1963?"

In this way, hopefully, those of us who are forced by lack of money and connections to line up for tickets, will not, after losing both sleep and sanity, have, at the most, rafter-positioned seats with 97% obstructed view to show for it.

Ticket sale for concert was chaotic fan claims

Tickets went on sale for The Who concert at 9.30 a.m. Oct. 2, at Eaton's College Street. It was the most unorganized, uncivilized, chaotic event I have ever witnessed.

I arrived at 6.30 a.m. and at that time there were about 150 people lined up ahead of me. So far, it was a typical ticket line-up. By 9 o'clock, there were about 300 people in front of me and many more behind.

At 9.30, everyone went crazy. The doors opened and people ran to the ticket booth on the seventh floor.

The most shocking thing was that there was only one policeman present. I thought for sure there'd be a riot. People behaved like animals. People yelling and pushing their way to the ticket booth prevented those who'd purchased tickets from getting out. I saw one guy crawl along the top of the crowd's shoulders to get out.

The police officer kept blowing his whistle and yelling: "There's only 400 tickets so please stop pushing." That just made the crowd push more.

An hour later, tickets were sold out. Who got them? I talked to a few people on the street. Some people had been there all night in the rain and didn't get tickets while others who had arrived at 8.30 got tickets.

On Yonge St., a guy was scalping tickets for \$75 each. Where did he get them? There was supposed to be a limit of two tickets per person.

I just don't understand why there weren't more police present as there has been at past line-ups. At least that way, first come, first served would have taken place, but this was not the case.

So I guess on Dec. 11, like thousands of others, I'll either pay the scalpers or sit home and listen to their albums.

STEVE MACAULAY
Agincourt



CLIP & SAVE

THE WHO
C.P.I. PRESENTS
THUR., DEC. 11, 1975

Upon refunding the purchase price the management may remove from the premises any person who has obtained admission by this ticket.

87 B 5

THURS. DEC. 11
8:00 P.M.

Devils Printing Limited

THE WHO

PRICE: 7.22 + GST 73 - \$8.00

ADMIT ONE. Entrance by Main Door or by Church Street Door.

CHUM HIT PARADE

this week last week

week of JUNE 12, 1967

1. HAPPY JACK	The Who	Decca	2
2. RELEASE ME	Engelbert Humperdinck	London	5
3. SOMETHIN' STUPID	Frank & Nancy Sinatra	Reprise	1
4. HIM OR ME	Paul Revere & Raiders	Columbia	9
5. WHEN I WAS YOUNG	Eric Burdon & Animals	MGM	17
6. THE HAPPENING	Supremes	Motown	3
7. I GOT RHYTHM	Happenings	Quality	6
8. SIT DOWN I THINK I LOVE YOU	Mojo Men	Reprise	4
9. SWEET SOUL MUSIC	Arthur Conley	Quality	8
10. CREEQUE ALLEY	Mamas & Papas	RCA	26

11. GROOVIN'	YOUNG RASCALS	QUALITY	25
12. GIRL YOU'LL BE A WOMAN SOON	NEIL DIAMOND	ALLIED	20
13. MY BACK PAGES	BYRDS	COLUMBIA	11
14. I THINK WE'RE ALONE NOW	TOMMY JAMES & SHONDELLS	ALLIED	13
15. IF YOU'RE THINKIN'	DINO, DESI & BILLY	REPRISE	10
16. I WAS KAISER BILL'S BATMAN	WHISTLIN' JACK SMITH	LONDON	16
17. CLOSE YOUR EYES	PEACHES & HERB	DATE	29
18. MAKING MEMORIES	FRANKIE LAINE	SPARTON	23
19. RESPECT	ARETHA FRANKLIN	QUALITY	38
20. I'M A MAN	SPENCER DAVIS GROUP	STONE	12
21. THE WAY I FEEL	GORDON LIGHTFOOT	UA	24
22. BOWLING GREEN	EVERLY BROS.	WB	42
23. I NEVER LOVED A MAN	ARETHA FRANKLIN	QUALITY	15
24. LOOKING AT A BABY	COLLECTORS	NEW SYNDROME	7
25. A LITTLE BIT ME	MONKEES	RCA	14
26. MY BABE	RONNIE DOVE	APEX	21
27. I CAN'T HELP IT	B.J. THOMAS	QUALITY	33
28. SIX O'CLOCK	LOVIN' SPOONFUL	QUALITY	44
29. GIVE AND TAKE	MANDALA	PHONODISC	41
30. SHAKE A TAIL FEATHER	JAMES & BOBBY PURIFY	QUALITY	35
31. AT THE ZOO	SIMON & GARFUNKEL	COLUMBIA	19
32. SUNSHINE GIRL	PARADE	QUALITY	45
33. YOU GOT WHAT IT TAKES	DAVE CLARK 5	CAPITOL	22
34. DON'T YOU CARE	BUCKINGHAMS	COLUMBIA	18
35. PORTRAIT OF MY LOVE	TOKENS	WB	40
36. HERE COMES MY BABE	TREMLOES	EPIC	--
37. KIND OF A HUSH	HERMAN'S HERMITS	MGM	27
38. LITTLE GAMES	YARDBIRDS	CAPITOL	47
39. MIRAGE	TOMMY JAMES & SHONDELLS	ALLIED	--
40. TOO MANY FISH IN THE SEA	MITCH RYDER &		
41. BERNADETTE	DETROIT WHEELS	QUALITY	50
42. MELANCHOLY MUSIC MAN	FOUR TOPS	MOTOWN	31
43. CAN'T TAKE MY EYES OFF YOU	RIGHTEOUS BROS.	QUALITY	--
44. MY GIRL JOSEPHINE	JERRY JAYE	LONDON	48
45. YELLOW BALLOON	YELLOW BALLOON	CANTERBURY	--
46. LOVIN' SOUND	IAN & SYLVIA	MGM	30
47. PUPPET ON A STRING	SANDIE SHAW	ALLIED	32
48. FRIDAY ON MY MIND	EASYBEATS	UA	--
49. TWO IN THE AFTERNOON	DINO, DESI & BILLY	REPRISE	39
50. PENNY LANE/STRAWBERRY FIELDS	BEATLES	CAPITOL	--

CHART CHUCKLE

AN LP GOES TO ROBYN SIEGEL, PRUE AVENUE, TORONTO, FOR SUBMITTING THIS CHUCKLE -

DOCTOR: "The pain in your left leg is (caused by old age!)"

GENE: "Well my right leg is just as old and it doesn't hurt a bit!"

SEND YOUR FAVOURITE CHUCKLES TO:

CHART CHUCKLES,
CHUM, TORONTO 7.

HOT NEW HITS

1. FOR YOUR LOVE PEACHES & HERB
2. LIGHT MY FIRE DOORS
3. WHITER SHADE OF PALE PROCU HARUM
4. THE BOAT THAT I ROW LULU
5. DON'T GO OUT INTO THE RAIN HERMAN'S HERMITS

HITS 2 YEARS AGO

1. CRYING IN THE CHAPEL ELVIS PRESLEY
2. HELP ME RHONDA DEAN DOYS
3. MR. TAMBOURINE MAN BYRDS
4. SILHOUETTES HERMAN'S HERMITS
5. HUSH HUSH SWEET CHARLOTTE PATTI PAGE

CHUM'S POP PIX



THE WHO * have been on the music scene for some time. The four fellas have toured successfully with the Beatles .. & are currently making appearances in the U.S.

CHUM

CHUM'S KIDS' CRUSADE presents
HERMAN'S HERMITS . . . THE WHO
& BLUES MAGOOS at the GARDENS

AUG. 9



MAC & PREZ. WITH HERMAN'S HERMITS

CHART

ROSS GIBB PRESENT IN TORONTO

WHO
TROGGS
MC5
RAJA
BLUES MAGOOS
CNE COLISEUM
SUN 7 APR

7:00 P.M. - 11:00 P.M.

WHO IN TORONTO

AUGUST 9, 1967 MAPLE LEAF GARDENS HERMAN'S HERMITS, THE WHO, THE BLUES MAGOOS
TICKETS: \$5.50, \$5.00, \$4.00

APRIL 7, 1968 CNE COLISEUM THE WHO, THE TROGGS, (MC5), RAJA
TICKETS: \$3.50, \$3.75 at the door

MAY 19, 1969 THE ROCK PILE THE WHO
TICKETS: \$3.00

OCTOBER 14, 1969 CNE COLISEUM THE WHO (ENTIRE "TOMMY" ROCK OPERA)
TICKETS: \$4.50

DECEMBER 11, 1975 MAPLE LEAF GARDENS THE WHO, TOOTS AND THE MAYTELS
TICKETS: \$10.00, \$9.00, \$8.00



LIKE A RAT UP A PIPE

If Pete Townshend is the mind of The Who, Entwistle the soul, and Roger the heart, then drummer Keith Moon is most definitely the gut. His presence permeates not only Who recordings and concerts, but the very essence of the group. Many compare Moon's relationship with The Who to that of the late Brian Jones to the Rolling Stones: what Jagger and Richard wrote, Brian did. The same can be said of Keith: yes, he has stepped out in the light, slept on the beach, and even rode on his henchman Dougal's head with his furry (and three-legged!) donkey. But enough of this analytical pooh. On instead to Mr. Who: Keith Moon.

He was born to Kathleen and Harvey Moon on 23 August 1947. An only child, he grew up in the luxury that a hometown such as London could afford him. Rarely did he need venture into the comparative squalor of nearby Sheperd's Bush until he was part of a surf band who played the pub circuit there. Moon was the undisputed star of this band: not only was he perfecting his King Kong-style percussioneering, but handled, and handled alone, the delicate multi-part Beach Boy vocal stylings crucial to this type of music. (Unfortunately, Keith's brilliant Wilsonesque voice has seldom been recorded with justice, but try "Barbara Ann" off READY STEADY WHO, and his 1975 album). He naturally came to the attention of the top-ranking outfit on the circuit, The Who, who were quick to realize Keith's genius and, after auditioning (dressed as a gingerbread man) one night in the Oldfield Tavern, group leader Roger asked Moon to join: "Give up work and we'll pick you up in the van Monday at seven". Keith was in, but hesitantly so, for as he recalled to us: "Just before Roger'd propositioned me, I'd got a very attractive offer from this other group, but chose The Who because I think I have a thing about big noses. Ah-ha-ha-hahahahahaha!" Today, that "other group" is the Bay City Rollers: Did Keith make an unwise decision?

Besides destroying thousands of drumkits the world over during his career with The Who, Keith is also known for his similar destruction of other people's property, i.e., Holiday Inns. But, as he stated recently on Monty Python's Flying Circus: "I can afford it because I'm so fucking rich". In regards to the Law, Keith has spent only one night in jail, in 1971, after he tried to sink the Isle of Wright, but today he admits the folly of that incident: "From now on, I'll stick to jobs me own size, such as flashing senior citizens and tripping blind people".

Recently, Keith has discovered a different outlet for his creativity: the cinema. After winning rave reviews in such productions as "200 Motels" and "Tommy", he is planning now on not only starring in, but writing and directing a re-make of Woody Allen's 1966 classic "What's Up, Tiger Lily?" for the ABC Television Wide World of Entertainment series. But Keith needn't worry for work, because after The Who disband, he need only consult his Denmark Street agent who reportedly has over five hundred requests for Moon's services in such far-ranging projects as the Ice Capades and "The Godfather, Part III".

Insofar as his personal life is concerned, Keith has been less fortunate. After his first wife, Kim, divorced him on grounds of criminal harrassment and financial neglect, he left it all behind by commandeering a Boeing 707 and moving everything, himself included, to the American west coast, where today he shares a spacious Malibu beach house with another loser in love, Bob Dylan. Between TV and film appearances, Keith can be seen stepping out with all manner of California girls, and more than one Hollywood tattler has him now romantically linked with "Exorcist" star, Linda Blair. But Keith isn't one for revealing much concerning his private life because, he insists, it is just that: private. Basically, those who know him well characterize him as the shy and reserved type, whose boisterous and ramshackle image as the gay spinster is apparent only after several hours with The Who or the bottle.

The future? Keith doesn't concern himself with such trivialities, but his closest friends agree he has a bright life lying ahead of him. Whether he chooses to further his career in film or music, retire on his mountain of dough, or simply dedicate his time to making a repulsive asshole out of himself, debonair and intelligent Keith Moon will not only be remembered for the years of noise he has added to our favourite Who songs, but for what he really is: an all-round Entertainer.

PETER TOWNSHEND

*Three unreleased songs
by the Who's Peter Townshend,
who wants to take things
"right back to the glamour, power,
and insanity of the Elvis Presley age."*

SONGBOOK



JOIN MY GANG

Baby when I offer you my hand
I expect you to take it,
But I don't want you to hold it
I want you to shake it,
Just 'cause you're a girl
Don't mean that we can't get along,
The gang say it won't work
But I can prove them wrong.

You can join my gang
That would shake the world,
You can join my gang . . .
Even though you're a girl.

I want you to understand
My proposition right now.
A lot of girls would like to be
In your position right now.
If you want to be a man
You have to prove it to the world,
But it's pretty hard to do
When you're a girl.

You can join my gang
That would shake the world,
You can join my gang . . .
Even though you're a girl.

I need you around every minute,
And my gang can't separate us if
you're in it.

Copyright (c) 1966 Fabulous Music, London.

PARTY PIECE FROM RAE L

She was the first song I ever sang,
Accompanying bells that on a Sunday rang.
I looked her way and saw only rosy haze,
Silent love-nights, music love-days.

She always walked slightly out of step,
Her heart was mine, but part a secret kept.
The big red bus would leave as she ran near,
Then granite pavements glistening with her tears.

I just remember everything was gold in
autumn,
How close the sky would seem as leaves'd fall.
The breathless spiral staircase, those cold
steep stairs,
And music echoing back from whitewash
walls.

I've had my day
I had my day some time ago.
I've had my day
I had my day some time ago,
And if the Lord give me another
I couldn't use it anymore.

(Dameon, hero of an opera Townshend is
writing, is sadly recalling good times with
his late wife.)

Copyright (c) 1968 Fabulous Music. London.

JOKER JAMES

Sally was a stamp collector, pretty little girl.
One day she dated James brought love into her world.
A tense romantic moment, as they sat down on the couch . . .
The whoopee cushion roared and I'm afraid it's over now.

Lucy was a cool one; always got her high.
Then she too dated James and true love took her higher.
Her brand-new beau suggested a new way to get stoned
Put itching powder in her drink and now she's all alone.

Joker James you did it again
Caused somebody pain.
Lived up to your name didn't you,
Joker James?

Mary Anne had shaky hands, always scared by men.
Then she dated James and she never scared again
'Cause nobody went near her, and Mary is so glum
Since Jester James gave Mary Anne some onion-flavored gum.

Joker James you did it again
Caused somebody pain.
Lived up to your name didn't you,
Joker James?

Sense of humor cannot woo her
You just threw another wheeze her way.
Wizard pranks won't get you thanks
You just threw another love away.

Jeannie practiced judo, and didn't like bad jokes.
The two of them went home so that he could meet her folks.
No jokes on Judo Jeannie; he knew he had no hope . . .
But Mum and Dad he wheezled with hilarious blackface soap!

Alice was a different kettle, always wore a smile.
Her skin was like a perfect petal, laughter all the while.
Her sense of humor throws him, and deep in love he falls.
But when he tries to sign the paper, the rubber pencil calls . . .

Joker James you're not to blame
The joke's on you and now you're blue.
It's a shame but that's the game,
Joker James.

Joker James you did it again
Caused somebody pain.
You lived up to your name didn't you,
Joker James?

Copyright (c) 1968 Fabulous Music. London.

The preceeding is the introduction to a Trans-Oceanic Trouser Press report regarding a phenomenal incident in The Who's history which is only now materializing from rumour to fact. So as to aid this materialization, we have gone to great trouble to reprint here, in its entirety, the famed Ira Robbins study of The Great John Entwistle Move, as it has come to be known.

A stream of youngsters file impatiently into Madison Square Gardens to witness the soon-to-be historical concert. The hall filled well over capacity, the lights dim. A hearty "Raahhh!" rises as a large Union Jack is illuminated above the stage. Then.. Keith dashes from the wings, and continues dashing clear off into the orchestra pit. Pete, white hankie in hand, does a series of Nureyev-like leaps to his position stage right. Roger is momentarily delayed as a roadie sews one last patch onto his custom faded jeans, but is ready and at the mike by the time Keith is bandaged up and strapped to his stool. Seconds later, the group blasts into "You Really Got Me" (or was it "I Can't Explain"?). The audience, now seated again after the customary pre-concert riot, is beginning to direct itself to the activity: the leaping, the frustration, the destruction. There is activity on stage too, but wait: Over there to the left, flat up against the Hiwatts, could it...no, it was just a shadow. Keith begins his tender rendition of "Behind Blue Eyes" as Roger applies his... wait a minute; that was no shadow. Could it... could it be... There, positioned beneath a single blue spotlight, dressed all in black, is JOHN ENTWISTLE PLAYING BASS! The word quickly spreads through to the cheap seats that, yes, we're all getting four pop stars for the price of three: John Alec is on stage this evening! All eyes fall upon him, oblivious to the shenanigans of his bandmates. Trunk-like fingers masterfully fret his pulsating bass: those fingers, the only apparent motion. We check the eyes: nothing. Arms: static. Mouth: heaven forbid. Suddenly a cheer exploded during "Gloria" (or was it "Wasp Man", or "In A Hand Or A Face"?). As someone from a box seat cried, "Look! His foot! It's tapping!" All eyes strain to see, but alas, it was only a cruel hoax. John was, indeed, completely stationary. Then, as "Tijuana Taxi" (or was it "Someone's Coming"?). takes off, it happened, and true to Who form, when we least expected it. Yes, a very fortunate few (myself included!), between glances at the group, caught a rare eyefull: the Great John Entwistle Move. Herein, I will attempt to recreate on paper this phenomenon. I will beg the reader's indulgence however, to kindly overlook any contradictions or discrepancies which may arise: Try to keep in mind that this event occurred only momentarily, and under less than ideal conditions. To begin, a few preliminaries: John Alec was resplendently attired in, what else, his black skeleton jumpsuit, complete with prescription shades and crocodile-tear boots. In other words, he looked like a cross between Keith Richard and Stu Sutcliffe. His position on stage was, as always, extreme right (audience's left) at, according to sextant readings, 27cm (61 inches) back from the edge. (His distance from P, K and R varied greatly, due to the latters' rockrobatics). Other information regarding John Alec's pre-Move appearance, for the sake of brevity, will be dismissed as inconsequential.

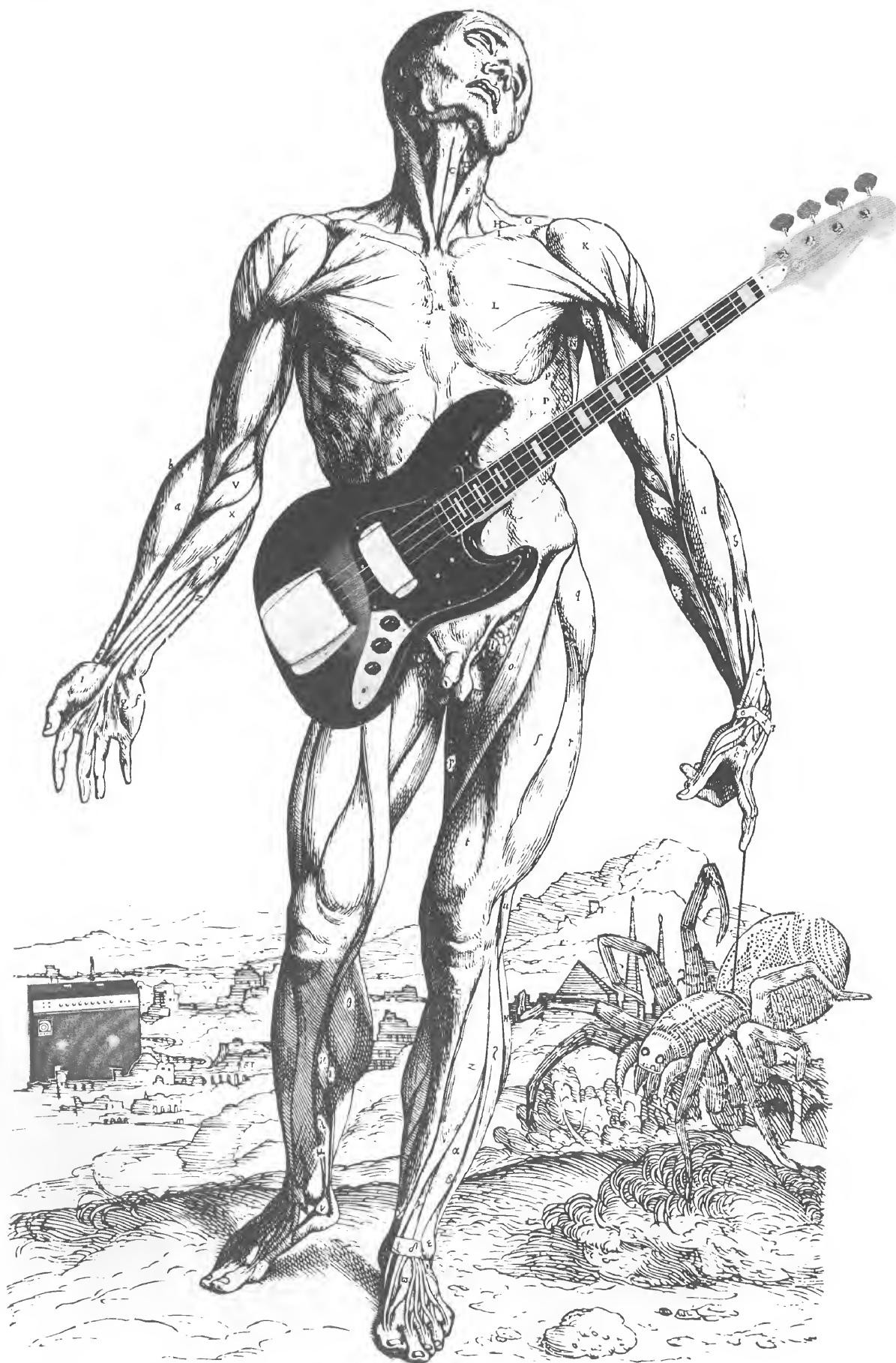
At 42:06 minutes into the set, JA made his Move:*

- (1) 0:00-0:04 Head tilted backwards slightly (under 2cm), and hair flops accordingly
- (2) 0:07-0:57 In a series of three medium-length (approximately 25cm) strides, John Alec now less than 8cm from stage edge (an advance of 19cm)
- (3) 0:57-1:02 John Alec assumes Move position (see diagram)
- (4) 1:11-1:14 Left hand removed from bass guitar neck
- (5) 1:20-1:56 Left arm raised, bending slightly at elbow (by approximately 1:30) until perpendicular with body, hand poised at side of head
- (6) 2:07-2:11 Left hand moves to left side of face
- (7) 2:12-3:18 With a series of vigorous vertical sweeps spanning approximately 1.4cm, John Alec scratches upper left corner of mouth (see arrow)
- (8) 3:21-3:24 Left hand quickly returns to bass neck in order to fret "Out In The Street"'s (or was it "Anyway Anyhow Anywhere"?). crucial B-flat, in a motion practically identical to positions (4) thru (6) reversed
- (9) 3:33-4:12 John Alec returns to pre-Move position on stage (unfortunately due to partial blockage by Roger, JA's return cannot be fully and accurately recounted. Suffice to say it would not have been much different from position (2) reversed

And there you have it: Less than five minutes of seemingly unimportant activity justly immortalized in the pages of the TOTP. Hopefully, my account will satisfy the curiosity of those who were regrettably absent from the Gardens that fateful night, but we can only hope that enough excitement will be generated here to demand a re-Move by John Alec at a subsequent concert. We can only hope.

Since the publication of this article in the Trans-Oceanic Trouser Press, additional material on The GJEM has arisen from out of the tight circle of New York City Who fans, the most startling of which is a portion of a movie of the June 31 performance filmed by a front-row fan named Lee H. Prazuder. Dubbed "The Prazuder Film", it contains, despite innumerable blow-up and reprint processes of the segment in question, visible documentation of the Move. Unfortunately, due to contractual difficulties, we are unable to reproduce herein any portion of the film, but Ira Robbins recently reported to us, from her new post at Circus Raves, that the rights to the Prazuder Film have been acquired by NET Television in the US, who are currently compiling a documentary of The Who, air-time of which, Ms. Robbins informed us, is unknown.

JOHN ALEC ENTWISTLE



After Clacton... a new battlefield

WILD ONES

3d. Monday, May 18, 1964

No. 18,788

'BEAT UP' MARGATE

40 arrested in all-day clashes



THE Wild Ones
—self-styled
Mods and Rockers
—picked the Kent
resort of Margate
to beat up for
Whitsun.

All day yesterday the rival teenagers fought and smashed their way around the town.

They clashed with police, who went into action with truncheons drawn.

When it got dark, about 800 Mods were parading around Margate. Two hundred Rockers were lurking in a quiet corner of the town.

Blood

At least forty youths had been arrested. And there was blood on the sand.

Most of the Mods had a ravened-on scarves bristling with headbands and badges.

Most of the leather-jacketed Rockers had soared into town on their motorbikes.

Many of the teenagers turned up late on Saturday night. They got down to the wrecking and smashing right away.

At 10.30 yesterday morning, the big battle broke out—as 500 Mods attacked 100 Rockers. Six policemen stepped in, truncheon-waving—and both mobs turned on them.

Shouting

Then the Mods streamed across to the June Deauville and amusement centre, knocking over people as they went. They mowed among the parables, clashing, hurting and clashing hands.

Police trapped about 100 Mods in the car park. But 400 others charged the gates and tried to break in.

Soon after that, 100 Mods swarmed along Margate's High Street.

Five youths burst into a cafe, swept back on the floor, grabbed a chair and slipped on it.

MIRROR REPORTER

breaking windows of shops, pubs, houses and flats. Later, the rival gangs again faced each other on the crowded beach, but there were only isolated outbreaks of fighting.

Late last night, one group of youths set fire to a pile of deckchairs on the beach, then sang and danced around the bonfire.

A twelve-strong squad of policemen surrounded the youths. Some officers questioned the youngsters.

while others put out the fire with sand.

At Brighton last night, hundreds of Mods roamed the sea front hunting for Rockers—and breaking windows.

Practically all of Brighton's police force was on duty and more than 100 officers rushed to the seafront cinema where gangs of Mods were attacking a dozen Rockers.

The Rockers, bruised and shaken, escaped on their motorbikes.

Girls behind the Wild Ones—Page 4. Charge of the Mods at Margate—Centre Page.



BLACK EYE A constable with a black eye and a sergeant who has lost his helmet carry a youth away to a police car.

THE GIRLS FIGHT IT OUT A girl Mod and a girl Rocker stage a hair-pulling battle outside Margate Station, while their friends look on. The fight lasted about three minutes, with the girls rolling over and over on the ground.

WHO GROUPY

- 1944
OCTOBER JOHN ALEC ENTWISTLE born in Chiswick
- 1945
MARCH ROGER HAROLD DALTREY born in Hammersmith
MAY PETER DENNIS BLANDFORD TOWNSHEND born in Chiswick
- 1947
AUGUST KEITH JOHN MOON born in Wembley
- 1958
OCTOBER John and Pete discover one another in The Middlesex Youth Orchestra dixieland band
- 1959
SEPTEMBER John and Pete, with vocalist Colin Dawson and drummer Doug Sanden, form their own band at Acton Grammar School
- 1962
JULY The band, now called The Detours and featuring sheet metal worker Roger on lead guitar, turn semi-professional with a repertoire based on The Shadows'
- 1963
AUGUST Dawson is replaced by Roger, and the band, now called The Who, features Beatle numbers in its act. Pete, now at Ealing Art College, writes his first two songs for the band: "It Was You" and "We Close Tonight"
- 1964
FEBRUARY Doorknob manufacturer Pete Meaden becomes the quartet's manager, names them The High Numbers, and introduces them to the rhythm and blues sounds of such artists as James Brown, and the look of Mod
- MARCH
JULY Roger marries Eel Pie shop girl Jacqueline Simpson
The High Numbers record two Meaden compositions
I'M THE FACE/ZOOT SUIT, and out of the 500 copies pressed, Meaden buys 250, Grandma Entwistle 2, Clive Smith 1, and Dennis McCoy 1
- OCTOBER
NOVEMBER Plasterer and The Beachcombers' drummer Keith replaces Sanden
Now The Who again, they sign a management contract with assistant film directors Kit Lambert and Chris Stamp at the Railway Tavern in Harrow guaranteeing all involved 1000 Pounds a year
- 1965
JANUARY I CAN'T EXPLAIN/BALD HEADED WOMAN, produced by Shel Talmy and featuring session performers Jimmy Page and The Ivy League, released. Peaks at #8 in the UK
- MAY "The first Pop Art record", ANYWAY ANYHOW ANYWHERE/DADDY ROLLING STONE(UK) /ANYTIME YOU WANT ME(US) released, becoming the theme song of the British pop television series "Ready Steady Go" and peaking at #10 in the UK
- JUNE
AUGUST The Who's first foreign appearance: Paris - the Olympia
Keith marries Rod "The Mod" Stewart's fiancée Kim Mikashew
Roger's son Zally born



HIGH NUMBERS. "Zoot Suit/I'm the Face." English Fontana Label. Extremely Rare. \$260 or Best Offer. Dennis McCoy, P.O. Box 912, Manteca, CA 95336.



1965

OCTOBER

MY GENERATION/SHOUT AND SHIMMY(UK) /OUT IN THE STREET(US) released, peaking at #3 in the UK

First Who breakup rumours materialize

NOVEMBER

The Who are off on their first major UK tour, with Cy Tucker Bank

DECEMBER

Album MY GENERATION released. Peaks at #5 in the UK

John announces he wants his "pop art image" dropped

IT'S NOT TRUE released as a single by The Untamed, produced by Talmy

1966

JANUARY

Keith's daughter Mandy born

FEBRUARY

The Who break with Talmy

CIRCLES, produced by Glyn Johns, and SO SAD ABOUT US, produced by Lambert, released as singles by The Fleur de Lys, and The Merseys

MARCH

SUBSTITUTE/INSTANT PARTY(CIRCLES)(Reaction 591001:UK) /WALTZ FOR A PIG(Atco 456509:US) released. WALTZ FOR A PIG soon after replaces

INSTANT PARTY on the UK release as well, Talmy claiming rights to it and issuing it backed with LEGAL MATTER(Brunswick 05956:UK) and

THE KIDS ARE ALRIGHT/THE OX(Brunswick 05957:UK). WALTZ FOR A PIG is

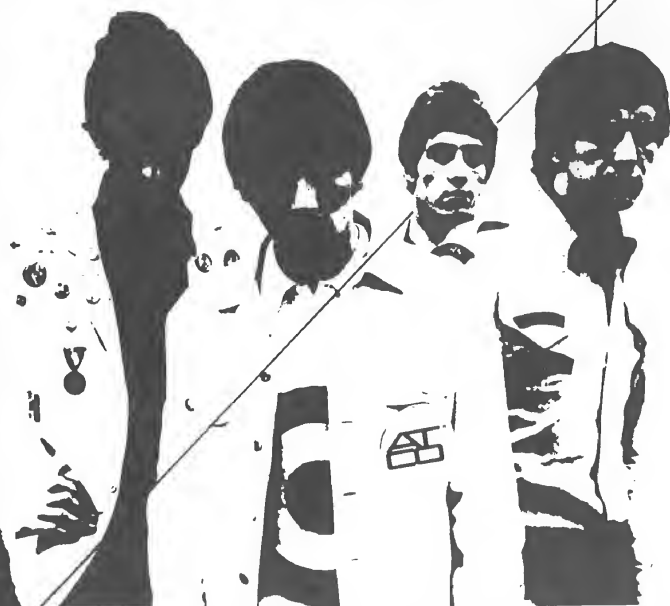
credited on all issues as performed by The Who Orchestra, who were

in fact The Graham Bond Organisation. SUBSTITUTE peaks at #5 in the UK

The Who appear in print for the first time in a non-musical publication:

they are given a six-page spread in the London Observer's Colour Supplement

England's hottest new group
THE WHO
now on ATCO!
"SUBSTITUTE"
ATCO #6409
By arrangement with Polydor Records of Great Britain
...already a smash in Britain*



* 13, Disc, March 19

* 15, New Musical Express, March 19

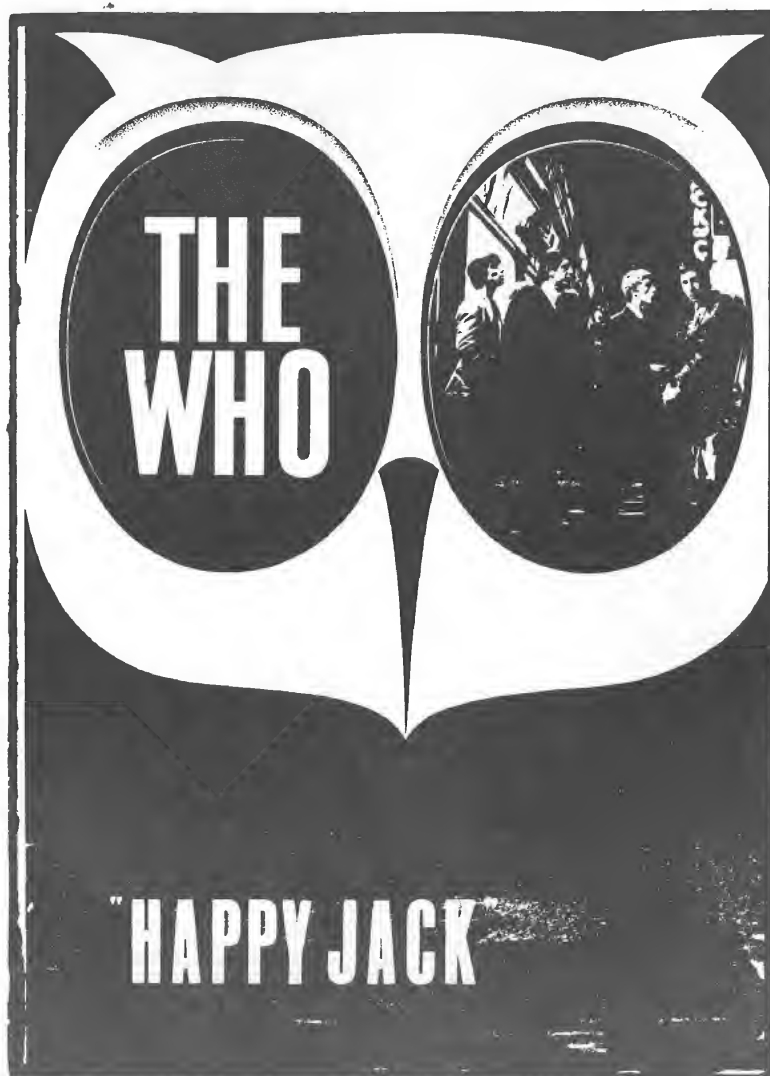
* 18, Record Mirror, March 19

* 20, Melody Maker, March 19



1966
 JUNE Roger's "death" announced over the European Radio News
 AUGUST I'M A BOY/IN THE CITY released, peaking soon afterwards at #2 in the UK
 SEPTEMBER The Who in America for the first time, appearing on the Dick Clark television show "Where The Action Is"
 NOVEMBER LA LA LA LIES/THE GOOD'S GONE is released in the UK and almost immediately withdrawn as the Talmy vs. Who dispute enters the courts
 A "live" EP, READY STEADY WHO, is released in the UK
 DECEMBER Legal disputes now resolved, HAPPY JACK/I'VE BEEN AWAY(UK) /WHISKEY MAN(US) released. It peaks at #3 in the UK and becomes The Who's first North American hit
 Album A QUICK ONE(UK) /HAPPY JACK(US) released. Peaks at #4 in the UK

1967
 JANUARY The Who sign a concert appearance contract with Brian Epstein
 FEBRUARY Due to internal incompatibility, The Who temporarily disbands: Keith appears on the Jeff Beck single BECK'S BOLERO/HIGH HO SILVER LINING, then joins John, Jimmy Page and Richard Cole in a prototype Led Zeppelin to be called The New Yardbirds
 MARCH The Who undertake their first American concerts as part of Murray the K's Easter Show
 A Pete Townshend composition, LAZY FAT PEOPLE, is produced by Paul White and released by The Barron Knights
 Lambert and Stamp form Track Records as Robert Stigwood takes over Reaction



APRIL PICTURES OF LILY/DOCTOR DOCTOR released, peaking at #4 in the UK
 JUNE The Who appear at the Monterey International Pop Festival in California
 John marries his grammar school sweetheart Alison Wise and honeymoon in Secunda
 Pete, Keith and Roger record THE LAST TIME/UNDER MY THUMB in protest of Mick Jagger's and Keith Richard's imprisonment
 JULY The Who record in Los Angeles, then tour North America with Herman's Hermits
 SEPTEMBER I CAN SEE FOR MILES/SOMEONE'S COMING(UK) /MARY ANNE WITH THE SHAKEY HAND(US) released. Peaks at #10 in the UK and #7 in the US
 NOVEMBER Album THE WHO SELL OUT released, peaking at #13 in the UK

1968
 JANUARY Roger and Jacqueline divorce
 FEBRUARY CALL ME LIGHTNING/DOGS(UK) /DR. JEKYLL AND MR. HYDE(US) released. Peaks at #13 in the US
 MAY Pete marries dress designer Karen Astley
 AUGUST MAGIC BUS/DR. JEKYLL AND MR. HYDE(UK) /SOMEONE'S COMING(US) released. Peaks at #13 in the US
 SEPTEMBER Pete and Lambert produce THE CRAZY WORLD OF ARTHUR BROWN album
 NOVEMBER Pete's daughter Mary Anne born
 Compilation albums DIRECT HITS(UK) and MAGIC BUS: THE WHO ON TOUR(US) released

1969
 FEBRUARY PINBALL WIZARD/DOGS PART TWO released. A Top Ten hit both in UK and US



Peter & Karen

Dr. Crippen

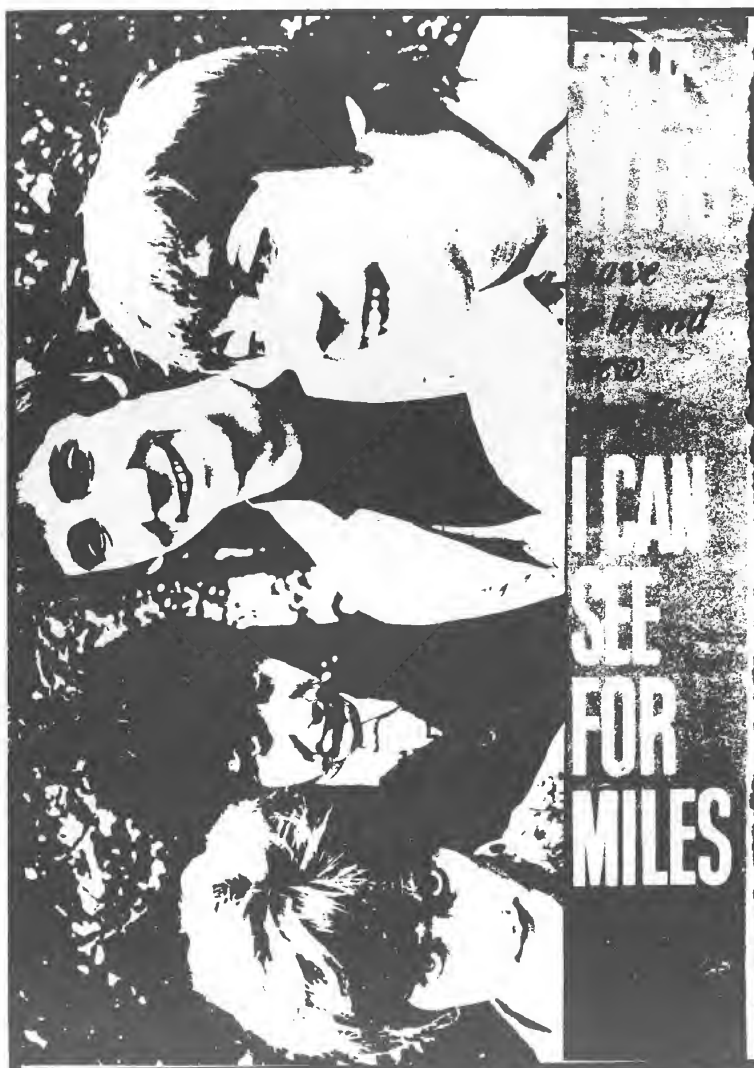
Scott Walker



The Stones

The Cream — Eric, Ginger & Jack.

groups are the Cream and the Four Tops . . . The Cream (who are not breaking up) have absolutely zonked their fiery Stateside fans by not only earning a gold record for their Atco LP *Disraeli Gears*, but also by staging a series of sell-out SRO concerts all across the country! . . . Take a look at Peter McEnery made up as Dr. Crippen in one of the many roles he plays in Paramount's *Negatives*. At present, Peter is shooting yet another film in England, *Sleep Is Lovely* — which co-stars his brother John McEnery . . . Herman's Hermits' Barry Whitwam and Keith Hopwood happily announce that they are dads-to-be . . . Peter Townshend, lead guitarist of the Who, married his steady sweetheart, designer-model Karen Astley (20), May 20 at the Register Office in Didcot Berks, England. Peter wore a dark suit, black bow tie and ruffles. Karen wore an elegant Edwardian white lace dress.



1969
MAY Originally titled "The Deaf Dumb And Blind Boy Opera", the album TOMMY is released.. A sleeper

AUGUST The Who appear at the Woodstock Music And Arts Fair in New York State

SEPTEMBER Pete compiles and releases the album JOHN ENTWISTLE AND THE WHO: THE OX

OCTOBER Pete produces the Thunderclap Newman album HOLLYWOOD DREAM, and plays bass on it using the pseudonym "Bijou Drains"(UK)

1970
FEBRUARY THE SEEKER/HERE FOR MORE released, peaking at #19 in the UK

MARCH Pete appears along with Ronnie Lane, Alan Cohen, Ron Geesin, and Mike DaCosta on the privately-released Universal Spiritual League album HAPPY BIRTHDAY

APRIL Pete's daughter Lily born

Pete begins work on his "conceptual album/project" LIFEHOUSE

WE'RE NOT GONNA TAKE IT, performed live by The Who, is released on the album WOODSTOCK, and as a single by Jennifer Warren

JUNE SUMMERTIME BLUES/HEAVEN AND HELL released. A flop

Roger produces The Bent Frame song IT'S FOR YOU, available only on the album BACKTRACK 7(UK)

AUGUST Pete's "dream": TOMMY released entirely on singles, begins to be realized as SEE ME FEEL ME/OVERTURE FROM TOMMY and OVERTURE/CHRISTMAS/I'M FREE/SEE ME FEEL ME(UK) are released. The Assembled Multitude's OVERTURE, not The Who's, is a hit

OCTOBER The long-awaited concert album, LIVE AT LEEDS, is released. A Top Ten hit

DECEMBER Keith produces the Vivian Stanshall single SUSPICION/BLIND DATE

1971
JANUARY Track Records begins re-issuing its material on a budget series entitled BACKTRACK: The Who appear on BACKTRACKS 1,2,3,4,5,7,8,9 and 14(UK)

MARCH Keith makes his film debut as the pornographic nun in Frank Zappa's 200 MOTELS

JUNE WON'T GET FOOLED AGAIN (noted as being from the motion picture LIFEHOUSE)/ I DON'T EVEN KNOW MYSELF released, peaking at #9 in the UK and #11 in the US

AUGUST Album WHO'S NEXT released. A #1 hit in the UK and US

SEPTEMBER John's album SMASH YOUR HEAD AGAINST THE WALL released, selling best in North America

NOVEMBER LET'S SEE ACTION/WHEN I WAS A BOY(UK) released. Peaks at #16

Gary Herman's biography THE WHO published

1972
APRIL Roger marries model Heather Eastman

MAY Roger's daughter Rosie born

JUNE JOIN TOGETHER/BABY DON'T YOU DO IT released. Peaks at #9 in the UK

SEPTEMBER Pete's album WHO CAME FIRST released, selling moderately well

OCTOBER John's album WHISTLE RYMES released, selling moderately in US

NOVEMBER Lou Reizner's all-star production of TOMMY released on record

RELAY/WASP MAN released

A flop

Compilation album MEATY BEATY BIG AND BOUNCY released. A Top Ten hit in UK and US

1973
MARCH Roger's GIVING IT ALL AWAY/THE WAY OF THE WORLD released, peaking at #5 in the UK





- 1973
- APRIL Roger's album DALTREY released, selling well in the UK only
- MAY Keith returns to the screen in the film THAT'LL BE THE DAY
- JULY OVERTURE/LISTENING TO YOU/SEE ME FEEL ME, from the Lou Reizner TOMMY album, released
- AUGUST Keith begins his six-week BBC radio series LIFE WITH THE MOONS
- SEPTEMBER Roger's THINKING/WE CLOSE TONIGHT(UK) released. A flop
- John's album RIGOR MORTIS SETS IN released. A flop
- WATER/5:15(UK)/LOVE REIGN O'ER ME(US) released, peaking at #20 in the UK
- OCTOBER Keith and Kim divorce
- Album QUADROPHENIA released. Peaks at #2 in the UK and #1 in the US
- 1974
- FEBRUARY Keith co-stars in the sequel to THAT'LL BE THE DAY, STARDUST
- MARCH Connor McKnight and Caroline Silver's book THE WHO THROUGH THE EYES OF PETE TOWNSHEND published
- APRIL Pete appears in concert at a London benefit
- JULY Two Pete Townshend compositions, JOKER JAMES and JOIN MY GANG, originally to have appeared on QUADROPHENIA, are released by Dave Clark And Friends
- Featuring Bijou Drains
- OCTOBER Originally titled "High Numbers", the compilation album ODDS AND SODS is released. A Top Five hit
- NOVEMBER The albums HAPPY JACK/THE WHO SELL OUT and MAGIC BUS/MY GENERATION are re-issued in the US and sell briskly, at least until after Christmas
- DECEMBER POSTCARD/PUT THE MONEY DOWN(US) released. A flop
- 1975
- JANUARY John's album MAD DOG released. Sells moderately well
- John Entwistle's OX tours North America

1975

FEBRUARY

Keith's CRAZY LIKE A FOX/IN MY LIFE(US) released. A flop
Track Records dissolves

George Tremlett's biography THE WHO published

Ken Russell's film TOMMY premieres in London and Los Angeles

MARCH

Soundtrack album of TOMMY released: Elton John's PINBALL WIZARD
boosts sales

JULY

Roger's album RIDE A ROCK HORSE released. Sells moderately well

AUGUST

Roger's WALKING THE DOG/GET DOWN BANKROLL released. Peaks at #19 in the UK

SEPTEMBER

The Who's farewell tour opens in Stafford

OCTOBER

Album THE WHO BY NUMBERS released. Peaks at #5 in the UK and #3 in the US

DECEMBER

The Pig Paper's WHO Tribute published in Port Credit

Album WHO'S ZOO certified a million-seller by the RIAA

* BOOTLEGS

The Who, as popular as they now are, find even they have no immunity from the bootleggers who, by acquiring both concert recordings and rare released and unreleased studio tapes, release them on the underground market.

"Fortune Teller", "Mary", "My Way(Easy Going Guy)", "Early Morning, Cold Taxi", "Jaguar (Grace Space Race)", and live recordings from throughout the group's career, compiled in various ways, are contained on WHO bootlegs. Recommended out of the 20-odd readily available are LIVE AT THE FILLMORE EAST 1968 (which Decca in the US wanted you to think you were getting when you bought MAGIC BUS: THE WHO ON TOUR), THE GENIUS OF PETER TOWNSHEND: DEMO TAPES FOR THE WHO (from which every cut, in its finished form, has been released on WHO'S NEXT and WHO CAME FIRST, except "Mary"), and WHO'S ZOO, the famous 2-boot set which is comprised of every cut that is missing in a North American's "legitimate" Who record library. (This is what ODDS AND SODS should have been, had Pete not had preconceived ideas about double-record albums.)

1976...

After their tour ends in January, The Who will again be set free of one another indefinitely to do as they may. Of the possible post-tour WHO projects, we have researched and found highly probable the following:

JOHN has broken up his touring band, Ox, after grossing only \$37 from their 1975 tour.

He will possibly resurrect his studio band Rigor Mortis, or devote himself to his "first love": record jacket designing.

PETE, having donated most of the material from his second solo album to THE WHO BY NUMBERS, may prepare for publication his fabled book BIBLE ONE.

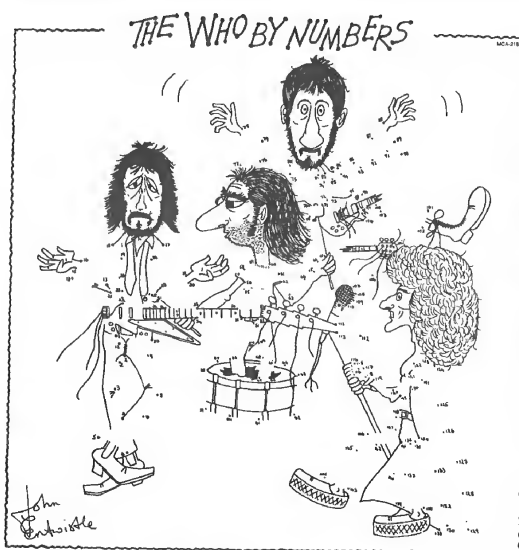
KEITH is set to release his second solo album, and will stage his and Oliver Reed's "Crazy Show" and/or continue his work in film.

ROGER has recently let his dissatisfaction with films (i.e. LISTZOMANIA) be widely known, but other than that, he has not as yet given us a clue to his future.

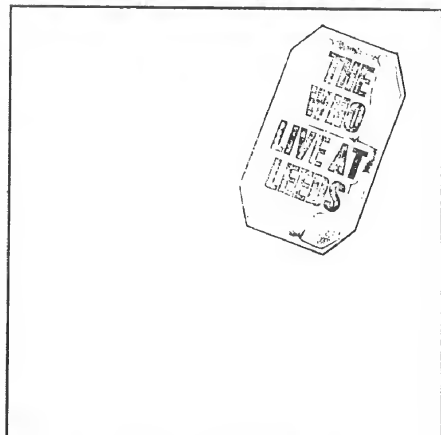
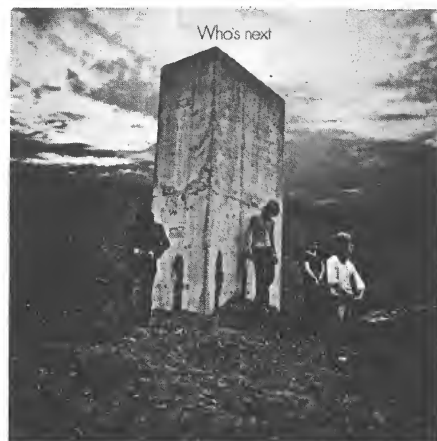




Replacing the stale stuff of excess with the sweet stuff of success, Peter Townshend, who like nine out of ten stars, needs it, finds the music with "Odeons" the all-day doozy that turns perspective into opportunity. Get noisy.



WHO



RECORD WORLD KNOWS



Birth and Death Notices

are accepted by telephone Monday-through Friday
8:30 a.m. to 10:00 p.m., Sundays and Holidays
1:00 p.m. to 10:00 p.m. closed Saturdays.



THIS TOTALLY FANTASTIC AND ABSOLUTELY UNFORGETTABLE EXPERIENCE IS NO LONGER



FILM STILLS/MEMORABILIA

This month's special: "Listzomania" 8 x 10's (starring Tommy). Gals! see the physique that turns ya on! RONA BARRETT'S HOLLYWOOD, P.O. Box 1929, Hollywood, Calif.

ZAPPLE RECORD AUCTION #16

B.Boys SMILE (FS duophonic), Beatles' SHEA STADIUM (r-tor tape), DC5 Instrumental LP (M mono), Kinks' BUFFALO KONCERT (kassette), YARDBIRDS' "Great Shakes" demos (EP), Zappa 45's, 1962-1965 (VG). Bids to Pig Productions, 70 Cotton Drive, Mississauga, Ontario.

FAN CLUBS

MOJO PELTON (AND THE AMBASSADORS). Mojo, 19, wants to be a comedy writer. He digs art and music and would like to hear from people everywhere. 65 Park Street East, Port Credit, Ontario.

P.S.

To place your own free ad, write a letter to the editor, get your own copy of any record or publication mentioned herein, submit material, WHATEVER, write Pig Productions, 70 Cotton Drive, Mississauga, Ontario, Canada.

LOST

One holy grail. Info. re whereabouts to Kettledrum Prod., P.O. Box 585, FDR Station, New York, N.Y., 10022.

FINE PRINT

Entire contents, copyright 1975, by Pig Productions, Inc. All rights reserved. Reproduction, in whole or in part, by any process whatsoever, is severely frowned upon. Any similarities herein to any person, living or deleted, is purely coincidental.

ROY AND THE BURLINGTEENS

The steel city's hottest new group. For info and pics write, c/o Pig Productions.

HIGH NUMBERS

"Zoot Suit"/"I'm the Face", English Fontana label. Extremely rare. \$250 or best offer. Dennis McCoy, P.O. Box 912, Manteca, CA., 95336.

WANTED

Old British/North American pop records, mags, etc. ('63 - '69). Write, c/o Pig Productions.

BACK ISSUES

Canadian pop charts: Pig Productions' Patented Pop Parade/Temp's Top Ten Ticklers/508's Fab Five. Limited numbers! c/o Pig Productions.

FOR SALE

400 acres of land overlooking Fel Pie Island. Mansionette w/rcdg. facilities. Only 40 mins. from dwntwn London. Write BRUNSWICK SALES, 84 Eaton Place, London SW1.

COLLECTOR'S ITEM

Rare first edition of WHO Pig Paper (incl. never-before-published Big T. interview). Send \$1.00 to PIG PRODUCTIONS, 70 Cotton Drive, Mississauga, Ontario, Canada.

WORSHIP

"When this you see, remember me." CHURCH OF BRIAN (1943-1969) invites you to Midnight Services, Sundays, Rev. Templeton, FT at Z.

"ERIC CLAPTON IS GOD"

Original London Transit graffiti. Authentic reproductions only \$2.50. SLOWHAND ENTERPRISES, 461 Ocean Blvd., Palm Beach, Fla.

"ELVIS IS KING"

T-shirts, Fanzines, dashboard crucifixes. For information: the 705 Club, Hartford Ave., Toronto.

EMPLOYMENT WANTED

Ex-Max. R&B musicians will do anything (legal) for \$\$\$. Write, c/o THE MOD MIRACLE MAN, Fontana Record Bldgs., London W1.

P. KWAIPE

Bassist-supreme, kan play today in your R&R, R&B, or C&W outfit (no US touring please). Write, k/o Sherway Kollage, Goatville.



A PIG PAPER



It's Great Fun to **PLAY A GUITAR**



**PETER
TOWNSHEND**

Famous
Recording Star of
Radio and Television

SENSATIONAL NEW "PICTURE WAY"

**SHOWS HOW TO PLAY GUITAR
in 10 DAYS or YOUR MONEY BACK**

48 PHOTOS
Show EXACTLY
Where to Put
Your Fingers

**OVER 100
SONGS**
Words & Music
INCLUDED

I've discovered a brand new way of showing folks how to play the Guitar . . . and I guarantee to SHOW YOU in just 10 days. It's done with pictures, 48 actual photos that show you exactly how to do the fingering, strumming, etc. You don't have to study a lot of printed words like you do in most courses. With my home-teaching course, it's mostly a matter of just doing what you see being shown in the pictures. It's the easiest and best way that anybody's ever seen. Even if you've never held a Guitar in your hand before, my New "PICTURE WAY" will show you how to play. Experienced players, even other professional entertainers have told me that this "PICTURE WAY" improves their playing.

What's more, you get the words and music for over 100 songs that I've picked for their radio and television popularity. Sing and play along with your favorite records, radio and television programs.
DON'T DELAY! Start TODAY!

**PLAY BEAUTIFUL MUSIC IN 10 DAYS
OR YOUR MONEY BACK!**

I'm so sure that my New "PICTURE WAY" can show EVERYONE HOW TO PLAY the Guitar, that I'm giving you this **IRONCLAD GUARANTEE** if you are not playing beautiful music on your Guitar 10 days after you receive the new Townshend Home Teaching Course, return the course to me and get your money back. Could anything be fairer?

SEND NO MONEY!

Just send your name and address to TOWNSHEND Pay the postman only \$1.98 plus C.O.D. and postage (Or send \$1.98 with the order and I'll pay the postage). Start playing beautiful chords the very first day. Be playing music in 10 days or your money back.

☆ Studio 706, 75 E. Wacker Drive, Chicago 1, Ill.

THE WHO — OWN Guitar Bargain

NOW you can own a Guitar that **PETE** personally selected to offer to you as AMERICA'S BEST GUITAR bargain. ONLY \$19.95. Send \$2.00 Deposit. Pay balance on delivery.

Write me Today — Address: **WHO**, Studio 706, 75 East Wacker Drive, CHICAGO 1, ILLINOIS

*and its so
Easy, too!*

**IT'S THE
PICTURES
THAT SHOW
HOW TO PLAY**

**CAN YOU Hold Your
Fingers LIKE
THIS?**



**WHY NOT
Play the
Guitar?**

**MAIL THIS
COUPON
NOW!**

Write me Today —

**Studio 706,
75 East Wacker Drive CHICAGO 1, ILLINOIS**

Please send me, by mail, one of your new "Picture Way" Home Teaching Guitar Courses. I will pay postman \$1.98 plus C.O.D. and postage. (Or send \$1.98 with order and you pay postage.) I understand that you will refund my \$1.98 if I am not playing beautiful music 10 days after I receive it.

NAME.....

ADDRESS..... RFD..... BOX.....

CITY..... STATE.....