Pete Townshend

arthur lee, bee's make honey, jackie lomax, 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.”

NIK COHN

A QUICK ONE/
THE WHO SELL OUT
(double 5.3)

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

LIVE AT LEEDS

WHO CAME FIRST
Peter Townsend

WHO’S NEXT
DALTREY
Roger Daltrey

WHISTLE RYNES
John Entwistle

MEATY, BEATY, BIG & BOUNCY

QUADROPHENIA
(double)
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 comp-
lately sold out) there appeared a
miniature fraction of an enormous
interview with Pete Townsend
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 way was slightly below
standard, but which I found
unbelievably good, I decided to
take 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 installment
(they'll probably be another two
after this), and although it's dated,
it nevertheless remains absorbing
and is still, in my opinion, rele-
vant. It also effectively illustrates
Townsend 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—is it a long
story—it isn't my idea of a new Who album, and
so 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.
'Tommy' was a stepping stone, if you like,
as Roger says it's like 'The Who trading water'.
It was a big step up 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 ex-
cellent sounds in the studio and so made The
Who sound a little bit more polished and pro-
fessional but as an album it was really quite dis-
appointed in it. I quite liked bits of it, like
'Everyman Else'. A week after it was out and in
the charts I forgave 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 image.
'Pick Up My Guitar And Play', 'Getting In Tuned',
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
certains 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
pitch from Imrat Khan's discourse of mysticism
of sound where he 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 beg-
ing 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 conscious-
ness—everything in infinity being the one note
and we 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 some-
where. We didn't go 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 noth-
ing to do with it at all—'Behind Blue Eyes',
'Going Mobile', which were really throwaways.
There's a few things in there that are really
worthwhile. We could have put together a really
right 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 emotional concepts
that a group gets involved in because it's active;
it's working and it's exciting and tans 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 interes-
ted in The Who are very deeply into every-
thing 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 creaitive
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 urge my self...
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 quickly?
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 just 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 the constant production that went on 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 at all in fact with the overall sound. Although he did produce it and mix it and he did make us work on it. It was that he thought of the idea of Rock Opera.

ZZ: What about ‘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: Out of the tongue I think—maybe I was talking about a few. I met a lot of kids who 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 be 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 whistling noises when you play ‘Diguiseus’?
T: That’s a special cymbal effect dreamed up by Kit. That’s how we sound in the studio. We made records to sound tinny—recorded tinny to sound tinny. It’s no good recording things to sound hi-fi if they’re gonna sound tinny. It was like Tinney. We like Tinney. Kit and I invented it. That early dangly Who sound was very much suited to the Dave Dee, Dozy, Beaky, Mike the tin speaker and a two watt amplifier.

ZZ: You said you went blind for a year and came up with the idea of the 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 built myself and run myself and service it myself and I do that because I enjoy it. ‘Cause it’s 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. Look—it’s part of what I’m normally involved in and I think Thunderclap Newman were more a part 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 they were a figment of Pete Townshend’s imagination—but they weren’t. It’s not true. Independently all three of them, me, and 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 this, why not try it 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 Swimsuit Stilp tapes and they said “Yeah, seems to work,” and they liked it and they were all enthusiastic about it. As a concept, as you were recording, we made ‘Somedin’ in The Air’, it worked out great, it got to number 1 and from then on it was a downhill slide.

ZZ: No! 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 to. When I first took over, we made ‘Somedin’ in The Air’, it worked out great, it got to number 1 and from then on it was a downhill slide.

ZZ: What about ‘The Who’?
T: When I went, we took over playing and managing the band. We took over the whole concept of the band. We took over the whole thing. We took over the whole business. We took over the whole production and we took over the whole idea. We took over the whole concept of the band.

ZZ: You say you didn’t do much to make Thunderclap Newman sell, but Speddy told us that you used to come out yelling ‘**Kriegertitty-Titty’”
T: That’s not true. Glynn does that to The Who. It’s not making a creative contribution. I mean Speddy 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 that, 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 Speddy 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 he is. 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 it, that it wasn’t one of the more successful songs on the album but... It was a song that Speddy and I have always mutually liked and we had the basement tapes before they were released as an album—came from a publaker or something. No, Arthur Brown had this, that’s right, so they were at Track. There was a good quality version there and we listened to them and liked them. It was the only unreleased 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 on stereo recorders, not on 8 track. We got the 8-track halfway through the
session.' Accidents, which is the best track on there, was done on two Revoxes. The other ones—When I think and I don’t know—were done on Revoxes and on an old Hollywood touch. All the ones that were done on Revoxes have a sound—I don’t know what it is—they have a sort of silky sound. I can’t explain it. The ones that were done on the 827 have a bit of real 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 is that the tracks were all together. I don’t think I really did it correctly.

I was far too into it—the group like putting two versions of ‘Holiday’ on was daft. I should have had some 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, it’s turned out it’s the only thing to remember Thunderclap Newman by except the names 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 hasn’t. The album’s sold very badly. Alright in the States.

ZZ: Andy said he wanted to get something acoustic in. I don’t know. I don’t get on something quieter so people could hear him play. What’s on the new album?

T: No, he’s done the 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 two of them 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 lomotive recordings, you know, speaking effects, etc. He got a stack of dust 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 of 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: Do you think the ‘fake’ image at all?

T: No, he doesn’t do it. I mean on his behalf and so does his producer at the moment. Dick. Dick does an acoustic and where he’s a bit of a genius to play 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 an acoustic earlier. Thunderclap Newman with Richard Cardboard on drums. This was when I was at art school.

ZZ: Who is Richard Cardboard?

T: Co-producer of Stormy Petrel. Well, that’s him, Richard Scarsen. 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 ‘Walk’ with Newman. The people who hadn’t heard of him thought he was, like, a jazz Sex player come to play in lunch hour at college.

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

T: Yeah, he’s certainly eccentric, but above that, the word ‘freak’ means different and he is different to other people—he’s a damn sight more talented than most people and he’s a musical genius. That’s what I think and I’m right about a lot of other people and I think I’m right about Andy, I think he’s a genius. I think he’s better than a lot of other musical geniuses, like John Fahey, for example, who I like, people of that ilk. Andy’s new record is like a work of art and that’s the end of it. It stands up against ‘The Flag’ or anything Debussy did. I mean it really is incredible. It is incredibly beautiful stuff. It’s the perfect bridge between the rock educated ear, the trad-jazz educated ear, which is really what I mean—I was brought up on a mixture of trad-jazz and ‘classics. He’s got a unique sensibility. He has an incredibly spontaneous way of putting things down and I suppose he is a freak, but I’m worried that he’s going to do some of this stuff which is right. He’s got a certain thing about him. Another R.P.R.—Here, some of this sound is humorous—let’s just dress him up in a top hat and put an ad on the album cover. This is why I don’t think Andy should go with Track, because—Track have got a bit of a reputation for的责任 ads in the paper and they might be tempted to do that—basically I think they do 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 that little bit in ‘Accidents’ where I just summarised by saying ‘Why don’t you that bit on your own and multi-track it’.

ZZ: You put out a single of ‘Tommy’ and you withdrew it after a fortnight and put out an E.P. What’s the story?

T: Well that was our company policy. We’ve always been a group that’s said that the singles market and the album market should be basically entirely separate. I still hold that—in America and England I think it’s true. So it’s not so much a class two—lower class singles market or that kind of thing, really. It’s just for one reason. I mean, I can’t really listen to now because they’re 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 cut. 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—they were the Who fans! They hoped that one day a Who single would come out. In fact until a Who single was out, in the chart, on the radio, they may not have heard of The Who. Some people might have had an album high in an album chart. In the States they might not listen to FM radio and over here they might not buy the trade papers. And if you can’t buy the trade papers you don’t know what the latest albums are.

ZZ: What did you think of the singles 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 sure what happened there. I think ‘Overture’ was put out—I think I’m right here, but ‘Overture’ was covered in the States by Assemblies! Maybe it got to number 2 or something fantastic in our version, right, because naturally we wanted our version—if they were gonna buy someone else’s version, I don’t know, but I was hoping to 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 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 Kid and Chris got together and said ‘Tommy’s been out, done this thing—it’s incredibly highly priced in this country—and how about us doing this from Tommy on singles—everything. So that if somebody wanted to buy ‘Tommy’ as a single, as it were, they could do it.” So we started off with the Overture and we put out another one EP which contained four tracks—some of which never even reached the shops because there was no record company interest. We relaunched ‘Tommy’ as a whole single and released it on Polydor and we’re dependent on their distribution a lot. It was a nice idea but the public didn’t really want to buy music from this group, and Polydor cut 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 profits. We got $2 million for the 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 sides? There was 6 to start with. Then there was gonna be another 25. We’ve got 8 of them. There was talk of putting out Electric Ladyland at 25/6, and presumably ‘Tommy’ as well. What happened to that idea?

T: Dunno. Backtracks were very expensive. Whenever you go to Track offices there’s always a lot going on about this 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 intrinsically to it in a lot of ways. And the backtracks 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 porn rubber.

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 revolting pornographic cover you’ve ever seen. In the end it turned out to be mildly pornographic, slightly baring at the bottom. Dave King was commissioned to do a cover and he came up with one cover with a huge fat lady with her legs apart which had been supposed to be a head of The Who, glistening from underneath the pubic. Anyway I don’t really know that much about Track or Track policy or Track business. I don’t 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 and really had The Who at their most difficult stage which was before ‘Tommy’, during ‘Tommy’ and at the time two years after ‘Tommy’ which probably was to be just like it was at the beginning of their career, which was just where we needed management most crucially and it caused everybody to go through incredible traumatic experiences and Track just got 75% more than we were ever getting on our original deal with Decca.

ZZ: What about with Emerson, then?

T: That was a stepping off point. That was really Robert Stigwood putting his foot on the legal connection between Track and Shal Talmy. This summer I did that stuff
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 was Keith, who wouldn't suffer
by it was Robert Stigwood. So we were tempor-
arily on his label.

ZZ: It seemed to be a pretty potent label be-
cause it had Hendrix, the Cream, the Bee Gees.
Started off with a bang and then just sort of
disappeared.
T: Well, 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 al-
most naturally into the idea of producing The Who—
the kind of arrived in the position of producing
The Who because we desperately needed a
producer. It was obviously logical that I should pro-
duce The Who at that time. So it was logical
that when it came to "Substitute" and we got out
of Shel Talmy's clutches we should enjoy our-
selves and go into the studio and work, so we
went in and there was a blondie guy . . . Chris
. . . the first Olympiad 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 Stig-
wood 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 con-
stantly what was gonna be left of The Who with
Paddy, Klaus and Gilmour. Things like this—
strange things. Anyways that's as much as I know
about Reaction. I know I've borrowed a few
quips off Robert Stigwood at various points—
 Freed him for a few knickers. I also wrote a
song for his artist who was called Oscar, who
later reappeared in Hair, called "Join My Gang,"
which was on a 1st album. [Sings]:

You can join my gang
Even though you're a girl
Which he did. Unfortunately Robert Stigwood
told 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 you 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 bed they are, the same
They laugh and complain
The young are so ugly.

ZZ: Didn't he put out a song called "Watty's For
A Pig," with The Who Orchestra?
T: We had to because the simple was out by
the time we won. 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 giggling
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
valved hints about The Who in interviews he's
done, like, "Smotty, 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 clinched at groups like us because we
were the only group that was brought in with
him. The Kinks 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 "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: "I'm the lead guitarist in this group.
It was incredible. It was a turning point. After we were the 666 Love Affair.
We were The Who—a few chart successes and then we were gonna be out—we were
half a percent. Because he was The Who's record producer we thought
he was alright. But he understimated Kilt's venomous intelligence.

ZZ: Did you ever use any of these other musi-
cians? Daddy Rolling Stone doesn't sound like
your guitar.
T: It's what 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 "Underground." 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. He had a
drink but what jazz which went "ugghh . . ." and three guys on backing vocals on "Can't Explain" who turned out
to be the Ivy League—I was joking about them
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
something 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. The only, I think, I've
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 no need to prove
it because I've already proven that I'm a
bitch 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 sug-
gested, because the way I suggested it was tailor-
made in the first place." It's not that interesting.

For more interesting things to John's self-promotion,
which is interesting because of the fact, I suppose
that there should have been John Entwhistle
singles. "Box The Spider" should have been a
single, and maybe even "Heaven Again."
Pete Townshend

arthur lee • bee's make honey
jackie lomax • steely dan • tim hardin