

THE WHO

The College of Marin

Week Five

Essential Listening:

1. *Who's Next* (Universal, 1971). The Who's most commercially successful album except *Tommy*, this featured so many songs that became FM rock radio staples that almost the whole album could be considered a staple of classic rock airplay. "Baba O'Riley," the hit single "Won't Get Fooled Again," "Behind Blue Eyes," "Going Mobile," and "Bargain" were the most popular. The sole John Entwistle song, "My Wife," might be the most famous song he sang and wrote in the Who besides "Boris the Spider." While in a sense this was a truncated, even aborted version of the masterwork Pete Townshend had in mind with *Lifefhouse* (from which all the songs except "My Wife" came), *Who's Next* was probably more commercial and accessible than *Lifefhouse* would have been, both in terms of the tunes selected and the slick hard rock production (credited to the Who and Glyn Johns).

The two-CD deluxe edition, issued in 2003, more than doubles the size of the record by drawing from two bodies of material. Disc one of the deluxe edition has the original album, adding six outtakes from their aborted first attempt at an LP at New York's Record Plant studios in March 1971. Four of those six outtakes are different, earlier versions of songs from *Who's Next*; one is "Pure and Easy," a *Lifefhouse* centerpiece that Pete Townshend put on his first solo album; and another is an eight-minute cover of Marvin Gaye's "Baby Don't You Do It," which they'd played live since at least 1964. The second disc has recordings from their April 26, 1971 concert at the Young Vic Theatre in London, including five songs from *Who's Next*; a few that would have been on *Lifefhouse*, like "Pure and Easy" and "Time Is Passing"; the 1971 B-side "I Don't Even Know Myself"; and crowd-pleasing versions of "Young Man Blues," "My Generation," and "(I'm a) Road Runner." As of this writing, *Who's Next* hasn't gotten a super-deluxe treatment like *Tommy* and *Quadrophenia* have, but don't be surprised if one comes out – or resentful of its high expense and repetition of material from previous *Who's Next* iterations. Their grandchildren have school tuition bills too, you know.

2. Pete Townshend's demos for the *Lifefhouse* project, though never issued as a standalone album, are essential for several reasons. They feature his solo versions of most of the songs that would show up on *Who's Next* (largely sticking very close to the arrangements the Who would use); also include songs that didn't show up on *Who's Next*, and often weren't released by the Who, though some would appear on Townshend solo projects; and give a more precise idea of what Townshend envisioned for *Lifefhouse* than anything else, including *Who's Next*. Some of the songs that didn't wind up on *Who's Next* are first-rate, like "Pure and Easy," "Mary," and "Time Is Passing," not to mention a lengthy instrumental version of "Baba O'Riley." This material has been released, in its entirety, at least as far as what's known to exist, only on two discs (which include some

non-*Lifeshouse* demos, despite what the packaging says) on the Pete Townshend *Lifeshouse Chronicles* box set. The rest of that six-CD set is devoted to less essential *Lifeshouse*-related material, almost all from much later than the early 1970s, including a radio play version and orchestral arrangements of the songs. And, it was only available through the Internet and at concerts, and is now out of print. Ironically, through the Internet that some of *Lifeshouse* supposedly predicted, it's not hard to hear it by other means if you can't get the box.

Recommended additional recordings by the Who, 1971-72:

1. Several 1971-72 singles have tracks that might have been remnants from *Lifeshouse* or intended for a non-concept follow-up LP to *Who's Next*. None of them were huge hits, but the A-sides of these – “Join Together,” “Let's See Action,” and “Relay” – have shown up on several compilations. Less interesting, and harder to find though all have also shown up on anthologies, are a clutch of 1971-72 B-sides: “I Don't Even Know Myself,” the John Entwistle-penned “When I Was a Boy,” a live version of “Baby Don't You Do It,” and the weird, rudimentary instrumental “Wasp Man.” Don't get cocky and think you've got it all once you've found all these non-LP singles, as *Odds & Sods* has 1971-72 outtakes of “Pure and Easy,” “Too Much of Anything,” “Put the Money Down,” and “Long Live Rock.”

3. In the “if you must” category are five songs (none obscure) from a December 13, 1971 San Francisco concert that show up on the double CD *View from a Backstage Pass*, a live compilation only available from the Who's website. This compilation also includes other live odds and ends from 1969-1976, three of which (from February 15, 1970) are now on the super-deluxe edition of *Live at Leeds*.

Recommended books:

Won't Get Fooled Again: The Who from Lifeshouse to Quadrophenia, by Richie Unterberger (Jawbone Press, 2011). As this book's by the instructor of this course, this can't pretend to be an objective recommendation. It charts the genesis and collapse of the Who's most ambitious concept album, *Lifeshouse* (which mutated into 1971's *Who's Next*), as well as their successfully completed 1973 rock opera *Quadrophenia*.

Recommended DVD/videos:

The Who, *Who's Next* (Eagle Rock, 2006). Part of the "classic albums" series, this has plenty of interesting interviews with surviving Who members and associates about *Who's Next* and the abandoned project it grew out of, *Lifeshouse*, also integrating some early-'70s archive clips.

200 Motels (MGM, 1971). Not exactly “recommended,” but “of note,” kind of, this Frank Zappa-conceived film is very loosely based on a surreal fantasy of the kind of situations bands like his (the Mothers of Invention) got into on long tours. Tough to sit through but sporadically amusing, it mixes Mothers of Invention footage with half-amateurish

improvised sequences, animation, and general chaos. Keith Moon has a small role as a nun overdosing in a hotel as two uninterested groupies look on. Ringo Starr has a more prominent role playing, confusingly, Frank Zappa.

Notable People:

Jack Adams: One of the engineers at the Who's aborted sessions for a new album at New York's Record Plant in March 1971. Adams would also briefly work on *Quadrophenia*, not lasting long because of his unreliability.

Dave Arbus: Member of the British progressive rock group East of Eden who plays violin on "Baba O'Riley."

Jack Douglas: One of the engineers at the Who's aborted sessions for a new album at New York's Record Plant in March 1971. Douglas would later become a noted producer, John Lennon and Yoko Ono's *Double Fantasy* being his most famous credit.

Frank Dunlop: Director of the Young Vic Theatre in London, where the Who rehearsed and performed material intended for *Lifhouse* in early 1971. Dunlop had hopes to direct a theatrical production of *Tommy* and/or *Lifhouse* that didn't come close to happening.

Alison Entwistle: John Entwistle wrote "My Wife" after an argument with his wife of the time, Alison, the song coming to him while he was walking dogs in a nearby park.

Mick Farren: Top British rock critic, and also singer with underground rock bands, particularly (in the late 1960s) the Deviants. Criticized (with fellow writers Chris Rowley and J. Edward Baker) Townshend in print for not being revolutionary enough in "Won't Get Fooled Again," leading to a lively letter exchange in the UK underground paper *International Times*.

Graham Hughes: Cousin of Roger Daltrey who designed the cover of the band's 1971 greatest-hits compilation *Meaty Beaty Big & Bouncy*. He'd also take the picture for Pete Townshend's solo album *Who Came First* and, most famously, the Who's 1973 album *Quadrophenia*.

Andy Johns: Engineer who recorded the Who's April 26, 1971 concert at the Young Vic Theatre, now available on the second disc of the deluxe edition of *Who's Next*. Younger brother of famed engineer/producer Glyn Johns, who worked with the Who in both the mid-1960s and early 1970s. In addition to working as an engineer for the Rolling Stones in the early 1970s, Andy Johns was also a successful producer.

Glyn Johns: Top British engineer of the 1960s, working at various times with the Rolling Stones, Traffic, the Who (in 1965), the Beatles (for the *Let It Be* album), and others. He moved into production in the 1970s, co-producing *Who's Next* with the Who. He was instrumental in convincing the Who and Pete Townshend to abandon the *Lifhouse* project and concentrate on making a single album that wasn't a

conceptual/thematic work. He did some work on other early-'70s Who recordings, but would not be the engineer for most of their next album, *Quadrophenia*.

Hazrat Inayat Khan: Indian musician and founder of the Sufi Order in the West whose teachings, particularly as expressed in his book *The Mysticism Of Sound And Music: The Sufi Teaching Of Hazrat Inayat Khan*, were highly influential on Pete Townshend as he was formulating ideas for *Lifehouse*. In particular, Khan's belief that "each person has his peculiar note in which he speaks, and that particular note is expressive of his life's evolution, expressive of his soul, of the condition of his feelings and of his thoughts" is reflected in a Townshend composition that formed part of the basis of *Lifehouse*, "Pure and Easy." Khan also wrote that "all the trouble in the world and all the disastrous results arising out of it – all come from lack of harmony. This shows that the world today needs harmony more than ever before. So if the musician understands this, his customer will be the whole world." This also influenced *Lifehouse*'s storyline, in which a song or notes could serve to unify great numbers of listeners.

Roger Powell: Musician who demonstrated the ARP synthesizer, which became a key component of the Who's early-'70s sound, to Pete Townshend. Powell would later play synthesizer and keyboards in Todd Rundgren's band, Utopia.

Terry Riley: Avant-garde composer whose use of repeating and overlapping motifs were highly influential on some early-'70s Townshend/Who songs using such riffs on synthesizer, particularly "Won't Get Fooled Again" and "Baba O'Riley," the latter named after both Meher Baba and Terry Riley.

Ethan Russell: Photographer of the famous cover of *Who's Next*. Had also photographed covers for the Beatles' *Let It Be* and the Rolling Stones' *Get Yer Ya-Ya's Out*, and would shoot the pictures for the booklet accompanying the Who's *Quadrophenia*.

Tim Souster: Probably the avant-garde Cambridge University composer who helped expose Townshend to the concept of converting personality traits/data into music, which would also figure into the *Lifehouse* concept.

Joe Strick: American director who expressed interest in making *Tommy* into a film, though he didn't.

Ned Tanen: Universal Studios who expressed some interest in funding a film version of *Lifehouse*, which didn't happen (and in fact has never happened).

Heather Taylor: American model who has been Roger Daltrey's wife since 1971. The couple have three children.

Joe Walsh: Star rock guitarist who met Pete Townshend as part of the James Gang, and gave him a Gretsch Chet Atkins guitar that Pete played on "Bargain," both on the *Lifehouse* demo and the *Who's Next* version.

Leslie West: Most known as the guitarist for the American hard rock group Mountain, and made an unlikely guest appearance on a track the Who recorded in March 1971 at New York's Record Plant, a cover of Marvin Gaye's "Baby Don't You Do It."

Link Wray: It was while larking around in a wasp costume during the great guitarist Link Wray's visit to the Who's 1971 Record Plant sessions in New York that Keith Moon got the idea for the B-side "Wasp Man." Wray, who'd pioneered distorted rock guitar on his late-'50s hit "Rumble" and other records, was an influence on Pete Townshend, who wrote the liner notes to one of Wray's LPs in the '70s.

Notable Landmarks:

De Montfort Hall: The likely location for the back cover photo of *Who's Next*, taken backstage at their July 4 performance in Leicester, England.

Easington Coillery: Coal mining town in County Durham, England, where the Who were photographed on top of a slag heap for the front cover of *Who's Next*.

Eel Pie Hotel: On a tiny island in the River Thames near Pete Townshend's home on the outskirts of London, this abandoned hotel house a squatters' commune of sorts. Townshend became friendly with some residents before some interactions turned sour. His disillusionment with the commune's failure to live up to their ideals influenced his writing of the song "Won't Get Fooled Again."

Land Rover: Pete Townshend's vehicle in the early 1970s was the inspiration for "Going Mobile." The original idea for the *Who's Next* cover would have featured the Land Rover in the photo.

Navarro Hotel: New York hotel where, Pete Townshend has written, he contemplated throwing himself out of the window to commit suicide in March 1971, upset during a confrontation with Kit Lambert during a band meeting.

Olympic Studios: London studios where *Who's Next* was recorded, along with some other early-'70s Who sessions.

The Record Plant: New York studios at which the Who attempted to begin a studio album in March 1971, although the sessions were abandoned and the group subsequently started over again in London.

The Young Vic Theatre: London theatre, primarily used for dramatic productions, in which the Who rehearsed and performed *Lifthouse* material in early 1971. There were plans to perhaps present theatrical versions of *Tommy* and/or *Lifthouse* there that, like much associated with *Lifthouse*, didn't take place.

Albums by Artists Who Were Influential on and/or influenced by the Who in 1971:

Marc Bolan & T. Rex, *20th Century Boy: The Ultimate Collection* (Hip-O, 2002). A big star in the UK – so big he was for a time bigger than Bowie in the early 1970s, with crowd adulation so frenzied it was dubbed "T. Rexstasy" – Marc Bolan (aka T. Rex) never did break big in the US, with the exception of his 1972 Top Ten hit "Bang a Gong (Get It On)." Like another guy who started recording in the '60s but didn't hit it big until the 1970s (David Bowie; see below), Bolan was influenced by the Who among many others, and had briefly toured with the Who as part of John's Children in early 1967. This 23-song compilation is the best of the many Bolan anthologies, reaching back to his folk-rock roots through his prime as the biggest British glam-rock star (other than Bowie).

David Bowie, *The Best of David Bowie 1969-1974* (Virgin, 1997). It's hard to reduce such an album-oriented artist, and one who changed a lot from album to album, to a twenty-song best-of, even if it only covers five years of his career. However, this is a good intro to the period during which Bowie rose to stardom, with expected classics like "Space Oddity," "Starman," "Rebel Rebel," and some of his strongest non-hit tracks. Bowie was certainly influenced by the Who and the Rolling Stones in some of his chord-oriented guitar rockers, and had given Pete Townshend "Space Oddity" when it was first released in 1969, earnestly asking him to give it a listen. Townshend would play guitar on a song on Bowie's 1980 album *Scary Monsters*, "Because You're Young."

Deep Purple, *Deepest Purple: The Very Best of Deep Purple* (WEA, 1980). The most popular cuts from the prime of one of the biggest British hard rock bands influenced by the Who's most bombastic aspects, including "Woman from Tokyo" and of course "Smoke on the Water."

The James Gang, *Greatest Hits* (MCA, 2000). Best-of for the Ohio hard rock group featuring guitarist Joe Walsh, who influenced Pete Townshend by giving him the Gretsch Chet Atkins guitar used on "Bargain."

Mountain, *The Best of Mountain* (Columbia, 1973). Functional best-of for the American hard rock group, most famous for "Mississippi Queen," whose guitarist Leslie West played on some of the Who's March 1971 Record Plant sessions in New York.

Terry Riley, *A Rainbow in Curved Air* (Esoteric, 1969). The 18-minute title piece of this avant-garde composer's album was especially influential on Pete Townshend with its looping, overlapping, and stuttering single-note electric piano riffs, emulated by Townshend on synthesizer on *Lifeline/Who's Next* songs like "Baba O'Riley" and "Won't Get Fooled Again."

The Rolling Stones, *Sticky Fingers* (Universal, 1971). While the Stones and the Who didn't blatantly influence each other by the early 1970s, they were each other's prime competition for the title of the most popular rock band in the world after the breakup of the Beatles. They also sometimes used the same studios. A combination of sessions from early 1969 to early 1971, *Sticky Fingers* wasn't the most cohesive Stones records – but then, how many *were* cohesive? Though drawing from much of the same blues-rock influences as their late-'60s LPs *Beggars Banquet* and *Let It Bleed*, it used more brass

and orchestration. “Brown Sugar” was one of their biggest hits and hardest rockers, and had some of their most controversial lyrics; “Bitch” wasn’t a single, but was in a similar vein. Other very popular songs on the LP included “Wild Horses,” their deepest foray into country-rock; “Can’t You Hear Me Knocking,” which segued from a blues-rocker to a Latin-shaded instrumental; and “Sister Morphine.”