CIRCUS RAVER
MARCH 1974

the who
PLUNGE INTO MADNESS WITH 'QUADROPHENIA'

mott
COPS THE TOP SPOT

black oak arkansas
ROCK'S BAD BOYS CELEBRATE SUCCESS

steve miller
DRAWS A WILD CARD

bette midler
WHAT'S BEHIND HER MYSTIQUE?

vd
THE CURSE OF ROCK AND ROLL

ROGER DALTREY

HOW TO DRESS LIKE A ROCK STAR
NEW YEAR'S CONCERT GUIDE YES SLY STONE

led zeppelin
EXCLUSIVE COLOR FOLDOUT

plus
STEVENSID D'ODATO LEE CLAYTON ERIC WEISBERG
A young Mod named Jimmy has a problem—double schizophrenia. And to make matters worse, each one of his four personalities is as neurotic as the band that created him!
given the situation that the average lifespan of a successful rock group is less than two years, the Who have set some kind of an endurance record. This year, they have played together without a switch for over a decade. That doesn’t mean that the atmosphere within the group has always been harmonious, though.

Bassist John Entwistle, noted for his dry wit and macabre sensibility, related a story from the earliest days of the group’s existence. “One time Keith and I were very late for a gig,” he recalled, “By the time we got there Pete and Roger were so angry they were playing with another band. Keith said ‘Sorry’ to Pete and Pete turned around and smashed him in the face with his guitar, and Keith just walked off. I think the audience would rather have seen that than us playing at the time. This was years ago. So Keith and I left and went home, took the phone off the hook and went to see our managers to tell them that we were through. Somehow we got back together again. That was after Keith had tried to join the Beatles and I’d joined the Moody Blues after they’d thrown their bass player out. Which all happened in the space of three days. In those days we were breaking up every week. It was just so difficult for us to work together because we’re so completely different from each other.”

Recollections of the turmoil surrounding the early Who couldn’t be more appropriate in light of their latest album, *Quadrophenia* (on MCA) is a concept LP that’s as much about the Who as it is a story of a mod kid named Jimmy. The inscription on the back cover of the album reads: “This music is dedicated to the kids of Goldhawk Road, Carpenders Park, Forest Hill, Stevenage New Town and to all the people we played to at the Marquee and Brighton Aquarium in the summer of ’69”, Pete Townshend, the author of those songs, and just about everything else the Who have recorded since, says of *Quadrophenia*: “In a lot of ways this album is going back to the old Who, not in the actual playing, obviously we’ve progressed a long way since then and could never sound like that again, but in the feeling of the songs.”

**The Detours:** Though the Who have been playing as a unit for over a decade, Entwistle, Townshend and Roger Daltrey have been playing together since high school. Entwistle, from Chiswick (“just a gnat’s piss from Shepherds’ Bush”) whose formal musical training is the most sophisticated in the group, began his professional career playing traditional jazz. “I played with Pete since I was 13,” he recalled, “he used to play banjo in one of the Dixieland bands I was in while I played trumpet. He disappeared for a while and picked up the guitar. When I was about fifteen we formed another band with him as rhythm guitarist and me as bass guitarist, a drummer and a lead guitarist. Just before I left school I joined Roger’s band and after a bit I got Pete in as well. So we weren’t really playing too long apart.”

Daltrey was a year older than Entwistle and Townshend, and had built up quite a reputation as a roughneck in high school. After being expelled he devoted all his energies to the band he formed with himself on lead guitar. Townshend on rhythm, Entwistle on bass, a drummer and a lead singer. The Detours played local pubs and dance halls for a pittance every night, and loved it. “We were playing whatever was in the top 20 at the time,” Roger remembered. “It wasn’t a real-
name went from the Who in '63 to the High Numbers in '64, back to the Who in '65.

One night when the group was between sets at some dingy London pub, a loony looking guy came up to the stand and boasted that he could play much better than the drummer they were using. Keith Moon sat down at the kit and proceeded to smash his way through their version of “Road Runner.” When the inebriated basher was finished, the drum pedal and two skins were broken—and he had the job. “He was as crazy as the rest of us,” Daltrey noted, “so we figured, ‘he’s in!’”

Mod or not?: At a time when the group was looking for direction, Kit Lambert and Chris Stamp (brother of actor Terrence Stamp), independent film producers who wanted to make a film on a rock group, decided to manage the band. “We met Lambert and Stamp when we were the High Numbers,” explained Daltrey. “At that time in England every group had long hair and a kind of Stones-y image. Lambert and Stamp came up with the idea to get behind a new generation, which was bubbling underneath the surface—the Mods. Cut your hair off, change your clothes, and there you go! We were the most unlikely collection of Mods you’d ever wish to see, but there we were and it paid off. We were a good vehicle for the Mods but we were a bit too old to be real honest-to-goodness Mods ourselves. They were all kids, 15, 16, and we were 19. We identified with it to some extent. We were good spokesmen for them—we said what they wanted to hear and we said it louder than anyone else could. I guess we were kind of honorary Mods.”

Whether they were bona fide Mods or not, the Who were inexplicably tied up with the Mods from that point on as their initial success in England came from the strong Mod following that built up around them. “The first real success for us was ‘Can’t Explain,’” Entwistle pointed out, “which was the first record we recorded that made the charts and stayed there. When we finally realized we were successful was with ‘My Generation’—we realized it was gonna stay a bit longer than we thought we would. We always thought we’d have about a year in the charts and that would be it. That’s what was happening in those days. Someone would find out you had a steady girlfriend and you’d suddenly plummet from the charts. I had to withhold the announcement that I was engaged for three years—now it doesn’t matter if you’ve got two wives as long as you can play.”

As Townshend’s songwriting progressed, and as they began to tour the States, the Who gradually built a large following that peaked with the release of Tommy. While many groups would have chosen to ride along on the crest of Tommy’s popularity, the Who dropped the rock opera from their live act, which created an unusual problem for them. People still wanted to hear Tommy when Townshend wanted to go on to something else. “I never again want to write another big piece which becomes bigger than the group,” he said in 1972. He tried to singlehandedly produce a film which starred the Who, and he wrote his songs and script, but the project was too big an undertaking. “I worked myself to the point of a nervous breakdown on something no one will ever see,” Pete complained just after the project broke down. “I’ve never had one, but I came close. I’ve always felt an abundance of energy, particularly if it’s one of my projects, but in this particular case it went on and on and on and on. After six months with no product, only problems, and only me involved in it and the rest of the group getting bored, we eventually gave up and just went back into the old mold.”

The Who’s next: The album that followed was Who’s Next, the first self-produced Who recording, and Townshend was determined not to make another album until he could put Tommy on the shelf forever. After two years of work, he and the rest of the group are satisfied with what they’ve come up with—a tribute to those crazy days when they were neck-deep in debt, with a future as uncertain and potentially self-destructive as the kids that followed them.

Townshend tells the story of Quadrophenia three ways: through the songs themselves, a prose text on the inside cover of the album, and a 44-page picture book. Each narrative serves as a complimentary expostulation of the story—if you put the information together you can figure out the whole thing. Jimmy is a Mod with quadrophenia, or a personality split four ways, each way representing one of the Who. The four themes heard

Roger Daltrey: In olden days, Roger gave up the lead guitar to become a singer. With ‘Quadrophenia,’ he emerges as the most versatile rock vocalist of the decade.

ly good period for rock ‘n’ roll at the time. ’59, ’60, was a very bad period in fact, but we were playing a lot of the old stuff as well, little bits of Dion numbers; in our weaker moments we did Cliff Richard numbers.”

After a few years of that, the group switched to playing blues and changed their image. Daltrey let Townshend handle all the guitar work so he’d be able to concentrate on being a singer, and Pete responded by developing into a great songwriter. “Townshend started writing after the blues period,” Daltrey explained. “It wasn’t a big commercial thing then, most of the songs were more or less exactly the same, with a few variations like guitar feedback and smashing up everything which sort of made it different. Then Pete decided to write popular hit songs. But there again it was still a vehicle which we could use to get over to a wider public. Our

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it is never explicitly stated, the story
presumably ends with his death.

Moon madness: The recording
session itself, in the Who's still un-
completed Battersea studios was a pri-
vately confusing affair of the kind
their fans have loved ever since a
frustrated Peter first put his guitar
through the ceiling of a London pub.
Recorded from March through July,
the album's concept was as much a
mystery to Townshend's comrades as
to the public at large. The Who sim-
ply played the music their composer
laid out for them, and only when he
finished editing the story did they
know what they'd done.

The sound in the custom-built com-
plex is incredibly powerful and clean,
but Keith Moon, who has gotten the
band banned from whole hotel chains,
still had to have special Moon-proof
headphones designed for him. This
became necessary when the notorious
master of destruction developed the
habit of pouring brandy into them,
crashing short circuits. Keith Moon is
mad, he says, because he considered
the alternative and didn't like it. A
calamity of a different sort arose when
Keith found it impossible to get an
adequate facsimile of thunder from the
gong in the studio. With absolute
logic, the frustrated percussionist
dragged it into the street and made
an enormous racket, disturbing local
merchants until the constabulary ar-
vived to take him away.

Throughout the album Townshend
makes references to the early Who,
using "Can't Explain," the title of
their first hit single, in "Cut My
Hair"; "My Generation" in "The
Punk Meets the Godfather," and again
in "5:15"; a snatch of "The Kids Are
Alright" is heard between two cuts,
and the text and picture book both
show Jimmy as having gone to see the
Who. At the end of "Sea and Sand,"
Daltrey sings "I'm the Face," the title
of the first single the band ever rec-
corded, when they were the High
Numbers.

Though the subject matter of Quad-
rophenia is more down to earth than
the esoteric theme of Tommy,
Townshend's songwriting is still poetic
and symbolic rather than discursive. The
action is chronicled more in the writ-
ten text and the picture book than
in the songs themselves, which serve
largely as statements of mood and
the working out of the Who charac-
ters in Jimmy: "Helpless Dancer"
(Roger), "Bell Boy" (Keith), "Is It
Me?" (John) and "Love Reign O'er
Me" (Pete). The Roger part of Jim-
my is the rebel, angered at the in-
justices forced on him; Moon is the
purely insane side, a little pathetic
now that he's older and has to work
as a lackey, but still with that touch
of flash; Entwistle is withdrawn and
questioning; Townshend is the part
of Jimmy unsatisfied even as a Mod,
the intellectual who finally realizes,
as his life slowly crawls before him,
that love is the answer for the sick-
ness of the world.

Now that they're considered as
more or less elder statesmen of rock,
it's fitting that the Who should come
back with a tribute to such youthful
drive, with all its frustration and un-
certainty, that served as the medium
they developed in.

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MUSIC

**Keith Moon:** Ten years ago, he met Rod
Stewart on a train to Bournemouth and
it turned out both were on their way
to see their girlfriends. When Keith
showed Rod the Mod a picture of Kim,
the rooster's jaw dropped: "Yeah, that's
her. Now she's Mrs. Moon.

at the beginning of the album reflect
the four personalities. The first few
pictures and side one of the album
present Jimmy's basic situation—he
lives at home with parents who he
likes even though they don't under-
stand him, and he gets his kicks out
of being a Mod:

*Zoot suit, white jacket with side
vents
Five inches long.
I'm out on the street again
And I'm keeling along.
I'm dressed right for a beachfight
But I just can't explain
Why that uncertain feeling is still
There in my brain.*

An incredible series of personal
tragedies follows for the boy. Jimmy
is thrown out of the house by his
parents, smashes up his motorcycle
in the rain, loses his girlfriend, and
finally goes to Brighton Beach, one
of the most famous Mod hangouts,
where he takes all the rest of his pills,
steals a boat and goes out on a rock
to spend his last few hours. Though

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**Pete Townshend:** Townshend is the
man basically responsible for 'Quadro-
phenia.' The three other members of
The Who played what he asked them to,
without ever knowing what the dramatic
results would be.