FOUR girls get off a bus from Holiday early one evening in 1964. Walking down the Goldhawk Road, they step in front of a pub mirror to fix their hair, adjust their clothes, making sure that everything's just right. At 14 they need to look good. They have been waiting for tonight all day; sitting in a dreary classroom and starring blindly out the window, caught in a daydream.

Out of place strands of hair are quickly corrected. The pub mirror catches the reflection of Keith Moon, Roger Daltrey, and John Entwistle, musing about, looing around on the way to the Goldhawk Social Club. The girls giggle and blush in embarrassment. The boys are going to work, and the girls are going to watch.

From the beginning the Who were instantly accessible, always immediate and right there. By 1964 the Beatles had gone off to some American success while the Stones had moved out of the intimate club circuit, into larger ballrooms and auditoriums. The Beatles and the Stones were still incredibly popular but they no longer belonged to you. By then, they belonged to everyone. But the Who were still part of one's very private circle of friends.

Identification was integral to personal survival and the Who - liked perfectly. It was almost as if any guy in the audience had got up onstage with a couple of his mates and started to play. The Stones were more like that. People like the Stones never lived next door. The Who were the first bands most people had set eyes on.

"I remember once taking Brian Jones down to the Scene Club," Peter Meaden revealed, the first Who manager. "Brian, with his snazzy skin boots, Regency jacket, and all those leaves just didn't fit in. He felt out of place with the guys in the Scene Club. Cool is the only way to describe them."

I'm The Face

BUT THE Who felt comfortable at the club. They could have lived next door or in the council flat across the road. You'd see them regularly on the tube, travelling home after a show just like the audience. They were ideal. The Who were what all the guys wanted to be and what all the girls wanted to go out with. Four very different individuals who covered the gamut of audience identification.

Being a group fan was confusing back in 1964. The bands alternated between calling themselves the Dextors, the Who, the High Numbers, and finally the Who again. You could see them at any number of clubs and although the name changed, the music was instantly recognizable. It was the new R&B, Tama Motown, and the Who were playing it everywhere from the Goldhawk Social Club and the Anthea in Shepherd's Bush, the Scene Club in the West End which was then the nucleus of the mod scene, the railway Hotel in Walthamstow, or the Rich, Tish in Windsor.

Although their first record, 'I'm The Face' Zoot Su's wasn't released on the Fontana label till July 3, 1964, Entwistle, Daltry and Townsend had been working together since 1959. Students at the Acton County Grammar School, Pete Townsend, coming from a musical family began playing bongo while Entwistle played trumpet. John later went on to play French horn with the Midddlesex Youth Orchestra. Townsend and Entwistle were in a trad-sounding Dixieland jazz band at the age of 13. By 1955 Townsend began to learn guitar and Entwistle bass, eventually forming a group with two other friends. At the same time Roger Daltry was leader of his own group, playing lead guitar.

By that time Daltry had acquired quite a reputation as a tough Teddy Boy type who loved to get his own way and would sometimes when he didn't. The story goes that Roger was expelled from school for smoking behind the toilets and soon afterwards asked Entwistle to join his group as they needed a bass guitarist.

Months later their guitarist left the group and Townsend was brought in on rhythm guitar. With drummer Doug Sanders, the Dextors wore the basis of what would be the Who. They began to play regularly in clubs, making much more than £10 a night, playing music from Tama Motown to Beatles, to instrumentals by the Shadows. Ten pounds a night split four ways meant that outside income was necessary. Daltry had begun a short metal worker apprenticeship, Townsend studied graphic design at Ealing Art College, making money with odd jobs, while Entwistle began working in tax collection for Island Revenue.

Fate brought them Keith Moon who turned up drunk one night at a show at the Oldfield Hotel in Greenford. Wearing a ginger suit with matching hair, Moon sat in and proceeded to break the bass drum pedal on drummer Sanders' kit and was immediately fired for the job.

Shortly afterwards they came into contact with Peter Meaden. This was back in the earlier part of 1964. Meaden had embraced the mod scene passionately. A character named Jack the Baker told Peter about this wild group one day while he received a French crew. Meaden had been doing publicity for other groups and knew Andrew Oldham well. Jack the Baker reckoned that Meaden could help the Dextors. He was right.

"The Dextors were an R&B group but I was introduced to them as the Who," Meaden explains, still looking the part of a Mod today with cropped hair, stark tailcoat and white tie. "I had this dream of getting a group together who would be both avant garde in focus, the entertainers for the mod rock crowd, but also be just another band, by the same people onstage as the guys in the audience."

"Instead of just listening to R&B records, I thought how great it would be to have an actual representation of the people. Although they were separated by the stage, they had all the necessary factors for audience identification. Townsend identified with the mod scene immediately."

Meaden sold them the mod idea well. He convinced the group of the growing importance of the mod lifestyle. Seeds of a musical/cultural revolution were already beginning to sprout. Meaden told them they would be a London group primary for Londoners and not to worry about the Stones who had sprung from Richmond. From the start, Meaden thought of the Who not just as a mod band but a gay band.

"We're going to be a supergroup; entirely original," he told them. "We're going to do our way and it's going to be exciting. It's got to be right or else it's for the people. You've got to remember that at the time all the girls were screaming for the Beatles. The mod thing was actually a gay thing. Couldn't talk even of your sex drive so you didn't have to desperately search for a girl to get you were independent."

Call Me Lightning

AT THIS point the importance of purple hearts — dynamite — should be stressed. Everyone who thought to about what mods and filled talking points of purple hearts. They were just as good as any clothes, the music, and the dance. They helped create an identity.

Memories of these days are often touched by the vagaries of filled-up all-nighters on Friday. Saturday night one would take drugs before and purple hearts arrived just as the Who came up. What was the point of going to school? You felt much better on purple hearts. You had energy, confidence, and you could dance all night. Most importantly, you were no longer an intimate adolescent. You could talk even of your sex drive. You were independent!"
for it later with a comedown.

"They were easy to get. You could buy 100 in an afternoon," Meaden explains. "My doctor prescribed them for anxiety blocks. There is no other drug that gives you such a lift, such as an up, as Dynaprim. It's a sure prise when you first take it to have that energy, to have perfect fire, ears, the ambiance. It was a functional drug, dangerous, in a sense that you had to pay for it later with an emotional comedown.

"You were wired up. The high, the concert, the music, you энергия the energy to stay up for three to four hours, for three to four days. You could dance, you could dance, you could dance, and in fact, you could do pretty much anything.

The Who were the perfect five band for this particular wired audience. Although they became closely attached to the mod image and knew primarily as a mod band, the group, especially Pete Townshend, was just as much a punk ever since. Ten years later when they were asked to comment on the scene with "Quadrophenia," he hinted at his own dissatisfaction with the "trivial" things that made identification with the mod image.

"Why do I have to be different to them," sings himself in "Cut My Hair," "Just to earn the respect of a dance band friend? We have the same hair now again, and why do I have to move with the times?" There is a feeling that hardly six months to have to find myself just to fit in. Consequently Meaden drilled into them the importance of creativity, style, of music, of the image. It had to be totally different and without belief, hurl totally onto the culture a new experience, a new look, here the High Numbers.

"The Who are the perfect, I dreamt of one night. High being a little high on London say: 'I'm the face' and were 'Zoot Suit.' The FR image picked up is that the first author of the mod record. Although it wasn't his hit, the record created more of the mod association with the Who and received much radio play. To day 'I'm the Face,' which is described as a handkerchief for headline behind a tie, tailored for teens R&B or oriental scarfie, rocker, carrying piano, waving harmonica, and weird guitar runs with a kick in it. Pet Townshend for the kick of the fast-moving crowd, is available on the same "Odde and Sods."

"They were friends. The only reason I started it was because I wanted to have four mates who were stronger than anyone else," Meaden said emotionally.

"When they went with Kit and Chris I wasn't going to stand in their way. The Who were beginning important. When they played places like the Marquee from Brighton and the whole town would come out, it was great.

Meaden had secured them a residency at the Scene Club while Lambert and Stimp managed to find one at the Marquee which had a bigger capacity. With the small, quiet, cool crowds, these efforts they received 40 per cent. Booking agent Robert Stigwood received another 10 per cent. The Who were allowed to play the Marquee for the remaining £350.

The Who were given a memorable performance on a Monday afternoon, 26 weeks Lamberts and Stimp were right about their West End appeal. The "Who are the English band, the Who have kept with them through the years and today Robbie and the Steve Gibbons Band with Who manager Bill Lambert play to the vibe of England. They are London's only band. England has opened the rope pull the power to make us feel proud again, feel patriotic. Notice the posters on their current tour with Churchill's victory sign."

By this time the band had filled an audition with EMI, a fact later well publicised with the Live At Leeds album. The band were engaged for a record contracts. 

Shel Talmy, an American, who at that time was the who's who for the kids, heard the record and moved quickly with a recording contract offer, and then leased the contract to American Decca for the then unheard of £2000.

The record was released on January 12th and sold, by February 12th, pressed 1,000 copies. Lambert decided therefore, to promote the record. Being a film man, he believed television was the best way to do it. He then made their first breakthrough.
**Let's See Action**

**The NEXT single was 'Anyway, Anyway, Anyway' and it was released on Brunswick, like 'I Can't Explain'. 'Anyway' was released on May 25. The first 100,000 copies had a special Pop Art cover and the title was deliberately called 'Feelin' Music'. The jacket sleeve was designed to look like orange and yellow plastic washing powders. People thought the word 'POW' on the sleeve was the record was silenced and it was performed as 'Ready Steady Go!', it was incredible.

**PARKA JACKETS and T-shirts were also well received by the public. At a Who show on a Friday night, I noticed that 90% of the audience were wearing T-shirts and coats from the group's official merchandise.**

**My Generation**

"**THEIR** 'Generation' and 'My Generation' were the two break-out singles that defined the sound of the 60s. 'I Can't Explain' was the first single, released on Brunswick, in June 1965. The song was written by Pete Townshend, who was the lead guitarist and songwriter for the band. It was a critique of the consumer culture of the time, particularly the music industry and its emphasis on profits over artistic integrity. The song's success was significant because it helped establish the band's identity and set the stage for their subsequent releases.**

**The Kids Are Alright**

"**When I was at school the teachers thought the band was too loud and got checks from the principal. But the band was already gaining momentum and their fans were loyal. The Rolling Stone's Jimi Wann in 1965, described the band as the biggest thing in my life; my fucking man, whenever my dad got drunk, he'd come up to me and say, "Look, you know what?..."**

"**It was huge. At that time, it was thought that the band was too young to play music. But the band managed to prove that age was just a number. The song 'My Generation' was a hit and the band continued to release albums that were critically acclaimed. They were known for their live performances, which were legendary and are still remembered by fans to this day.**"
and down Britain. The onstage agility while Daltrey longed for the respect that Townshend artistically demanded. All of this was revealed in the liner notes on record and usually onstage. The tensions were later chronicled in 'Substitute'.

"To me they're the most amazing group in the world," Townshend said. "They're not just musicians, they're artists. They're not just entertainers, they're revolutionaries." She later went to work for Lambert at Track. "You could never meet four more different people. You could never meet two managers who are so different." I think they really created the Who in those early days totally. They had no idea about management, they didn't know what they were doing, which is probably why they were so successful. They were so outrageous and they were absolutely determined to accomplish what they were doing.

One barrier to success, however, was the recording contract with Talmay and Brunswick. It became clear that Stamp dismissed the rumors as ridiculous, Daltrey stalked off stage at an appearance at the London Students' Union R&B Ball at the Wembley Empire Pool over a disagreement concerning faulty microphones and amplifiers. Even today when the equipment gets bad, the group tension is heightened and the chances of an onstage row are high.

Years later, Townshend relived the incident during the American trade publication Record World when they did an entire Who issue celebrating 10 years of a group. "The violence part in our early days — the arguments, it's not a very pleasant story; it's not really fair in the telling because so much has changed, but originally the group was run by the iron glove of Roger Daltrey.

"Roger just isn't like he was anymore and hasn't been for years and years. He used to be very tough and liked to get his own way, and if he didn't he'd shout and scream and stamp and in the end he'd punch you in the mouth. We'd all get big egos and no one of us liked it and I think about half way through the first year we all got together and politely asked Roger to leave."

Kit Lambert intervened and gave him an ounce of courageous advice and said to Roger, in the future if you want to make a point, it's got to be discussed sensibly, no more getting things done by violence. Roger took the advice and it improved things for Peaceful Pense and I don't think he ever raised his voice since. Roger had to modify himself from the inside which is the hardest thing to do. I think it shows how much he cared about the group."

The incident revealed much about the group. From the beginning it has been obvious, sometimes painfully so, that the Who are stranger than any one individual. Personal tensions and private friction served as a positive creative force within the band. The Who never pushed a best friends image and often fit in telling reporters that when they weren't working, they rarely saw each other. All of this strengthened the group bond.

We are the Who's best fans," Daltrey admitted years later. "The thing I'm pleased about is that people don't come to see the individual. It's the Who that comes over. We all own up to group strength."
How many times have you seen

Tommy

Robert Stigwood presents a film by Ken Russell.
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LEICESTER SQ. THEATRE and ODEON MARBLE ARCH
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around the country.
THE GREATEST ROCK 'N' ROLL BAND IN THE WORLD

THE WHO BY NUMBERS

WHO'S NEW ALBUM ON POLYDOR

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Do You Think It's Alright

THE SHATTERING impact of the Who live, recorded audience presence and visuals, Smoke, Mink, The Who's latest number, and the one that put them on the cover of the Sunday Times, is a true milestone in rock history. In one fell swoop, The Who's new album, "Who Are You", has electrified and mesmerized audiences around the world, making it a must-have for music lovers everywhere.

"Who Are You" is more than just a title; it's a message. The album explores themes of identity, self-discovery, and the search for meaning in a rapidly changing world. From the haunting opening track, "Who Are You", to the powerful climax of "I Can See For Miles", the album is a sonic journey that takes listeners on a rollercoaster ride of emotions.

"Who Are You" is a true masterpiece, and The Who have outdone themselves once again. Whether you're a die-hard fan or new to their music, this album is sure to leave you with a newfound appreciation for the power of music. So sit back, relax, and let "Who Are You" take you on a journey of self-discovery and musical exploration.
The Punk And The Godfather

MANY OF the band's original fans hit out, down the Who, no longer being able to stomach their music, and the vocabulary for it has become a byword for the band. The Who's days as a band are numbered. They have been playing for far too long.

The Punk And The Godfather

ALMOST ONE year later the double album 'Tommy' was released. Much promoted, the work finally catapulted the group into the realm of superstardom. Despite universal critical acclaim, the album became a success and the band's fortunes soared. The Who toured extensively in support of the album, and their concerts quickly sold out.

The Seeker

Another classic single was released that year, 'Magic Bus,' featuring perfectly with the Who's image. It was a hit in America. The song, characterized by its energetic and melodic qualities, became one of the group's signature tracks.

The Punk And The Godfather

One of the highlights of the album was the song 'ighthouse,' which featured one of the group's best-known solos. The Who toured extensively in support of the album, and their concerts quickly sold out.

The Seeker

The album was a critical and commercial success, and the band's following grew. The Who were on top of the world.

The Punk And The Godfather

The album's success continued into the late 1960s, and the Who's influence on rock music grew. The band's reputation as one of the leading groups of the era solidified, and their influence on the development of rock music was significant.

The Seeker

The album was released as a double album, and it quickly became a best-seller. The Who's reputation as one of the leading groups of the era solidified, and their influence on the development of rock music was significant.

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perfection for excitement and feel, sometimes the text is lost while the print is in the air. But John Entwistle was always right underneath him, playing such sophisticated bass lines that many assumed the sounds they heard came from the guitar.

By 1972 Pete Townshend's religious beliefs in Meher Baba had become well publicised. Several of the post-Tommy singles dealt with personal discoveries and revelations. The Seeker' was pretty straightforward, soul searching stuff, while the flip to the 'Wont Get Fooled Again' single 'Don't Know Myself' is an undiscovered Who gem, a passionate chorus sung with a warning voice, 'Don't say that you know me cause I don't even know myself.' There was 'Let's See Action' which portrayed a softer restlessness than earlier postures and 'Join Together' in 1972. All the singles failed to repeat earlier massive success, however, differing too greatly from what the public expected from a Who single.

In 1972 found each band member working with separate projects.
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1. Who was the original Who drummer?

2. Who wrote the first Who single and name it?

3. Which member of the Who has recorded the most solo albums?

4. Who's responsible for the drawing on 'Who By Numbers'?

5. Who produced the film 'Tommy'?

6. Keith Moon's nickname is: (a) Birdman; (b) the Ox; (c) Barney Rubble

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Pure And Easy

THE ALBUM 'The Who by Numbers' was released on Polydor in the first week of October to coincide with their first British tour in two years. Five websites proved that group differences at least had been peacefully settled. Nine Townshend songs and one Entwistle composition, gave them an album with their best recorded sound to date. When Daltry screamed out "Too old to give up, too young to die" in 'Dreaming from the Waist', it was obvious the Who were determined to return with their old vengeances. Only supplemented by Nicky Hopkins' keyboards, synthesizers faded away. The Who went back to squares once. They were a rock 'n' roll band again.

"The Who is something so precious and fragile," Roger Daltry once said, "that it must be maintained at all costs." Although the price of survival was often high, the Who paid their debts lovingly. They have always appealed exclusively to the people who believe it rock 'n' roll.

Ten years on the Who remain a vital, creative driving force in a business plagued with artistic pretensions. Roger Daltry no longer yells and the bass no longer uses Depe Duv to straighten his hair which he no longer wears puffed up. Pete Townsend is no longer a frustrated teenager with a band and he no longer puffs on his electric guitar with windmill strokes. Keith Moon remains an attractive & energetic adolescent who is the Who's drummer and has never been fazed by any special occasion while John Entwistle remains a visual and artistic force around which the Who revolve.

One-irritating wonders from Shepherds Bush who threatened never to be f-f-f-f-f-men and have kept their word religiously. Ten years later they have stuck to their initial promise. The Who are still very much of the people. Here's to the next ten years.
Discography

SINGLES
Fontana
I'm The Face/Zoot Suit (TF480) 1964

Brunswick
I Can't Explain/Bald Headed Woman (O5926) 1965
Anyway, Anyhow, Anwhere/Daddy Rolling Stone (O5935) 1965
My Generation/Short And Shimmee (O5944) 1965
The Kids Are Alright/The Ox (O5986) 1966
A Legal Matter/Instant Party (O5988) 1966
La-La-La-Lies/The Good's Gone 1966

Reaction
Substitute/Waltz For A Pig (591001) 1966
I'm A Boy/In The City (591004) 1966
Happy Jack/I've Been Away (591010) 1966
Ready Steady Who (EP) (592001) 1966

Track
Pictures Of Lily/Doctor Doctor (604002) 1967
The Last Time/Under My Thumb (604006) 1967
I Can See For Miles/Someones Coming (604011) 1967
Dogs/Catz Me Lightning (604023) 1968
Magic Bus/Dr Jekyll And Mr Hyde (604024) 1968
Pinball Wizard/Dogs Part Two (604027) 1969
The Seeker/Here For More (604036) 1970
Summertime Blues/Heaven And Hell (2094002) 1970

O/Love Me/Over Overt (2094004) 1970
Overture / Christmas / I'm Free / See Me Feel Me (Max Single 2525001) 1970
*Didn't Get Fooled Again/Don't Know Myself (2094009) 1971
*Let's See Action/When I Was A Boy (2094012) 1971
*Join Together/Baby Don't You Do It (2094102) 1972
Replay/Wasman (2094106) 1972
S/Letter/Water (2094115) 1973
Polydor
*Overture/Listening To You (2001661) 1975
Ode
I'm Free/Overture (006 66302) 1973

ALBUMS
Brunswick
My Generation (6816) 1965
Reaction
A Quick One While He's Away (593002) 1966
Track
A Quick One While He's Away-Backtrack 8 (2407008) 1966
The Who Sell Out (613002) 1967
The Who Sell Out - Backtrack 9 (2407009) 1967
Direct Hits (612006) 1968
*Tommy (2657002) 1969
*Live At Leeds (2657003) 1970
*Who's Next (2408012) 1971
*Misty, Besty, Big And Bouncy (2408060) 1972
*Quadrophenia (2657013) 1973
Ode
*Tommy With The London Symphony Orchestra (99001) 1972
Polydor
*Who Sell Out/A Quick One (2683038) 1974
*Tommy Soundtrack (2657002) 1974
*The Who By Numbers (2657028) 1975

Only singles and albums marked with an *asterisk are still available.
The Who's Brunswick catalogue now resides with Kit Lambert and Chris Stamp, and the Reaction catalogue has gone to Polydor.

SOLO RECORDS
John Entwistle: albums on Track
John Entwistle And The Who (Backtrack 14, 2407014) 1969
Smash Your Head Against The Wall (2408005) 1971
*Whistle Rhyhmes (2406104) 1972
Rigor Mortis Sets In (2406106) 1973

Singles on Track
I Believe In Everything/My Size (2904008) 1971
Made In Japan/Hound Dog (Rigor Mortis) (2904107) 1973
Decca Album
*Mad Dog (TXS 8114) 1975
Decca Single
*Mad Dog/Call Me No 7 (FR 13567) 1975

Keith Moon: album on Polydor
Two Sides Of The Moon (2424134) 1975
Single
*Don't Worry Baby/Together (2058584) 1975

Pete Townshend: album on Track
Who Came First (2690201) 1972

Roger Daltry: album on Track
Daltry (2406107) 1973

Singles:
*Giving It All Away/The Way Of The World (2904110) 1974
*Thinking/There Is Love (2904014) 1974

Polydro Album:
*Riders Rock Horse (2424135) 1975
Singles on Polydor
*Get Your Love/The World Over (2905853) 1975
*Walking The Dog/Proud (2058628) 1975

October 18, 1975
Films
Roger's List job

There is no accounting for taste. Ask Ken Russell. His latest creation, Lisztomania, will open in London in a few weeks time. At best, the film is a good amateur skit. Rock and classical music, voodoo, Chaos, Chaplin, Hitler, interior design, human physiology and even the Pope all come under Russell's wrath. Genius is seventy four minutes of sensory wanking - a visual stammer.

The first scene opens with a squandering cadet narrating a ludicrous duel between hero Franz Liszt (Roger Daltry) and the Count d'Agouval, who has found the composer in bed with the Countess. (Maria Grazia). The Countess nervously fondles a bonnet while the Count wavers his sword at the agitated victim. 'Don't cut off his genus in his prime,' the Countesses pleads. Suddenly we are taken backstage at a Liszt gig. Franz Liszt you see, is a pop star, a heavy, 19th century keyboard man. Backstage is a congress of musical geniuses gone berk. Everyone from Chopin to Rossini is there. The crowd goes crazy when Franz schizophrenically plays the piano. Liszt begins a Wagnerian overture as the teenyboppers scream. "Chopsticks, Chopsticks,"

Is a more realistic moment a Princess sits in a chapel surrounded with portraits of St Petar Townsend and St Bob Dylan. With that intarsiate Russell surrealism, Liszt sprouts an obscure organ (not a piano) and proceeds to ride it with several girls in tow. Then the Princess cuts his organ off.

Later Liszt is discovered sipping Kahlua's from aedome in Rome. A papal figure approaches. It's that shop-topped drummer from Liverpool, pope Ringo. The Pope tells Liszt to do away with old pal Wagner for good. According to the devil incarnate.

After all the previous pority and goodness, the goings on at Wagner's castle are fun. Several naked, stubby young women dance round on an after topped by an elector. They are later revered by some later-day Keats while Wagner (Paul Nicholas) croaks 'You will be the master man'.

Rick Wakeman's musical directions unsurprisingly get to combine classical and rock music. At one point Daltry groans, 'War is waste, war is galls.' Such profundity hasn't hit the screen in years.

Throughout the film the acting is reduced to the very nature of "Lisztomania". Russell is not trying to parody his Comical Karel performance in "Quality Street". Daltry seems confused by his present line and no one can blame him for it. He is not playing the Liszt that Russell has chosen, but rather a character that combines the Liszt that Russell has chosen, but rather a character that combines the Liszt that Russell has chosen, but rather a character that combines the Liszt that Russell has chosen, but rather a character that combines the Liszt that Russell has chosen, but rather a character that combines the Liszt that Russell has chosen, but rather a character that combines the Liszt that Russell has chosen, but rather a character that combines the Liszt that Russell has chosen, but rather a character that combines the Liszt that Russell has chosen. Wagner was Hitler stage magician, a man then on his last legs, who, in a rare and classic moment,]{nachw}...