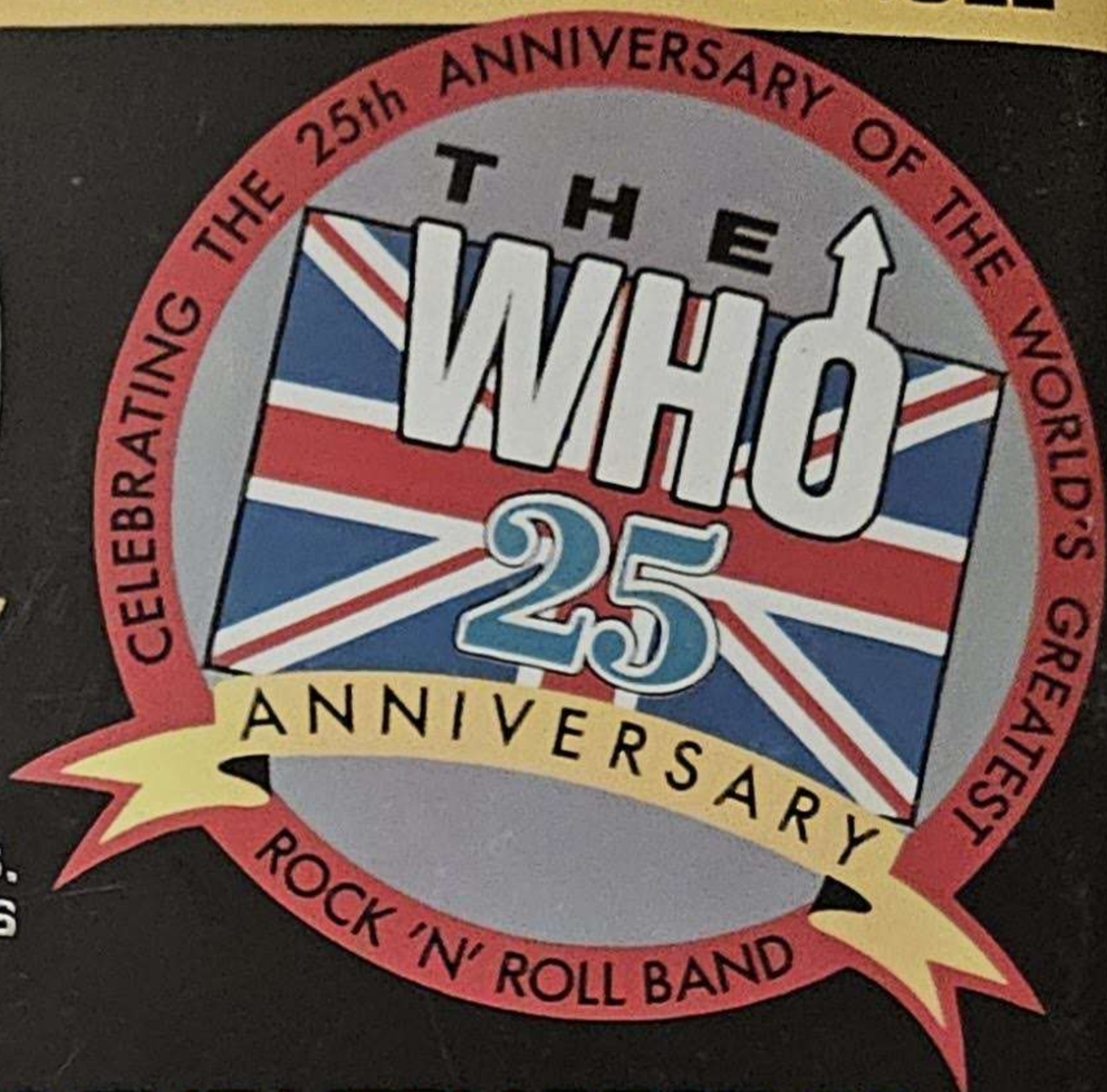


CELEBRATING 25 YEARS OF GREAT ROCK 'N' ROLL

THE WHO



EXCLUSIVELY
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HiQ CASSETTES,
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THIS IS THE VERY BEST OF
THE GREATEST FROM THE WHO

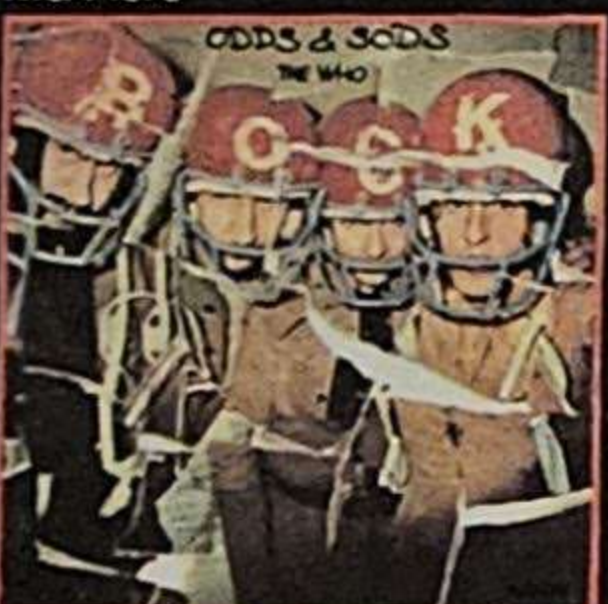
"MY GENERATION" ■ "I CAN SEE FOR MILES" ■ "SEE ME, FEEL ME"
"MAGIC BUS" ■ "WON'T GET FOOLED AGAIN" ■ "PINBALL WIZARD"
A TOTAL OF 18 CLASSIC TRACKS



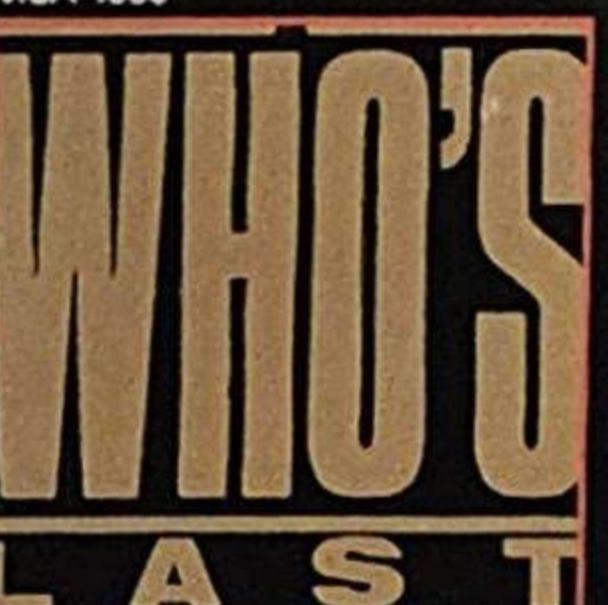
WHO'S BETTER, WHO'S BEST
MCA2-8031



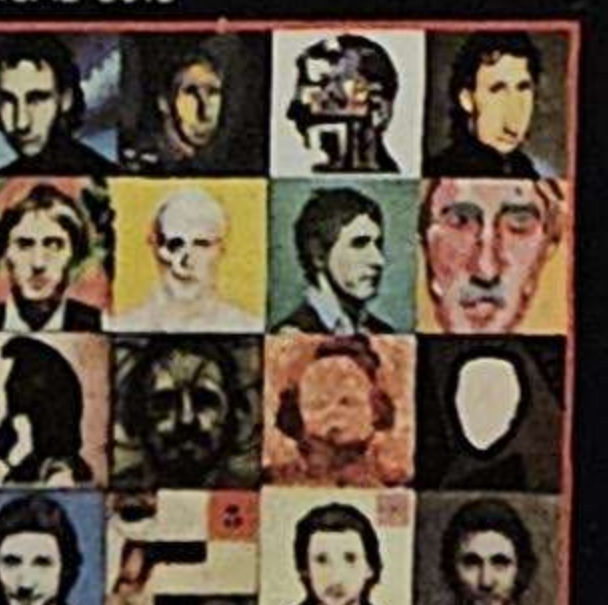
MEATY BEATY BIG & BOUNCY
MCA-1578



ODDS AND SODS
MCA-1659



WHO'S LAST (LIVE)
MCA2-8018



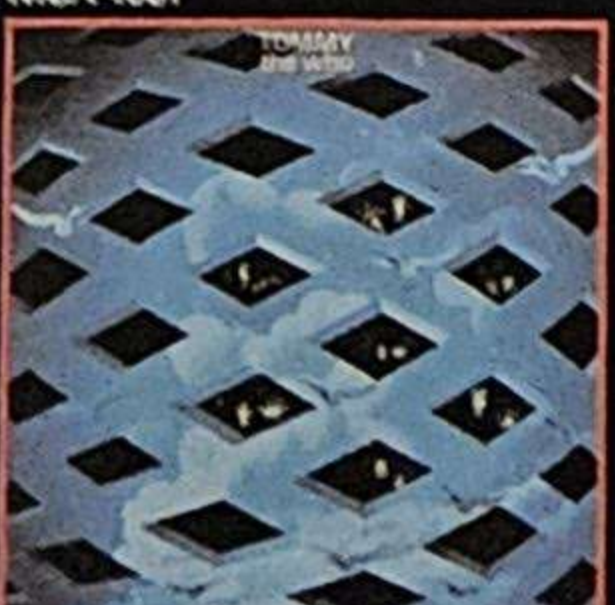
FACE DANCES
MCA-25987



WHO'S GREATEST HITS
MCA-1496



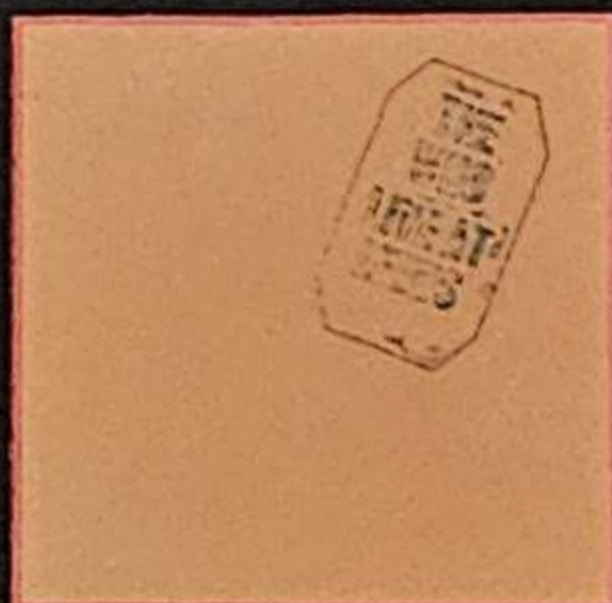
WHO'S NEXT
MCA-1691



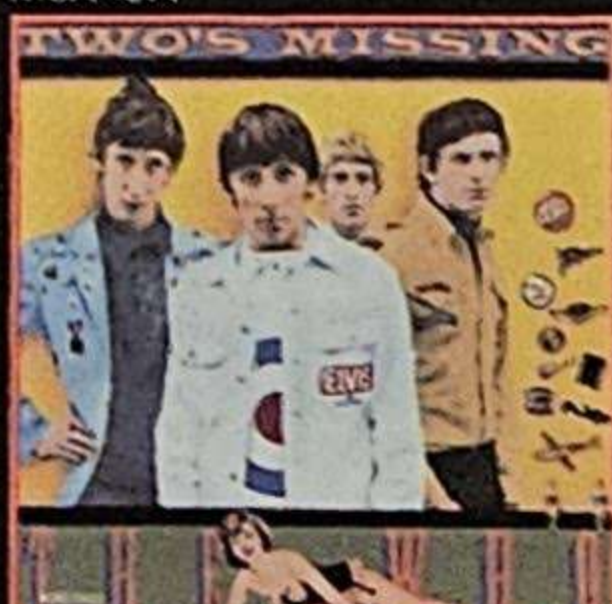
TOMMY
MCA2-10005



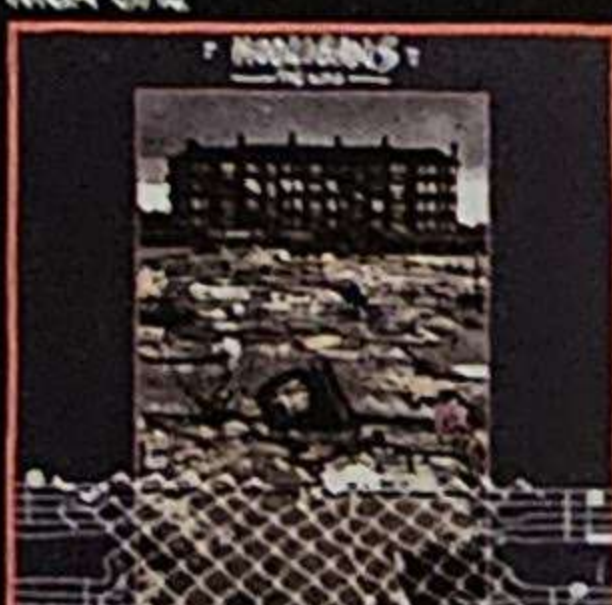
THE WHO SINGS MY GENERATION
MCA2-31330



LIVE AT LEEDS
MCA-1577



TWO'S MISSING
MCA-5712



HOOIGANS
MCA2-12001



A QUICK ONE (HAPPY JACK)
MCA2-31331



THE WHO BY NUMBERS
MCA-1579



QUADROPHENIA
MCA-6005



WHO'S MISSING
MCA-25982



THE WHO SELL OUT
MCA2-31332



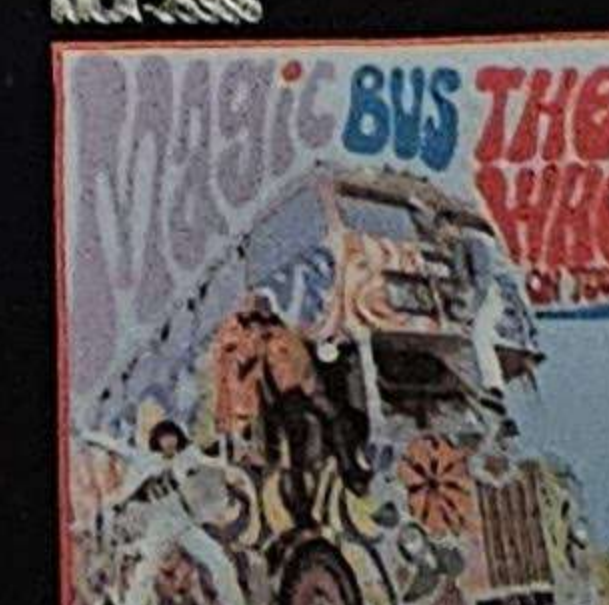
WHO ARE YOU
MCA-1580



THE KIDS ARE ALRIGHT
MCA2-6009



IT'S HARD
MCA-25986



MAGIC BUS
MCA2-31333



PERFORMING THEIR ROCK-OPERA

RADIO CITY MUSIC HALL UNIVERSAL AMPHITHEATER
NEW YORK CITY LOS ANGELES
TUESDAY 27 JUNE 1989 THURSDAY 24 AUGUST 1989

PRESENTED BY THE ROCK AND ROLL HALL OF FAME FOUNDATION

**ALL PROCEEDS TO BENEFIT
THE NORDOFF-ROBBINS MUSIC THERAPY FOUNDATION INC.
FOR THE TREATMENT OF AUTISTIC CHILDREN
AND CHARITIES FOR ABUSED CHILDREN
AND TO THE ROCK AND ROLL HALL OF FAME**

Budweiser

PRESENTS

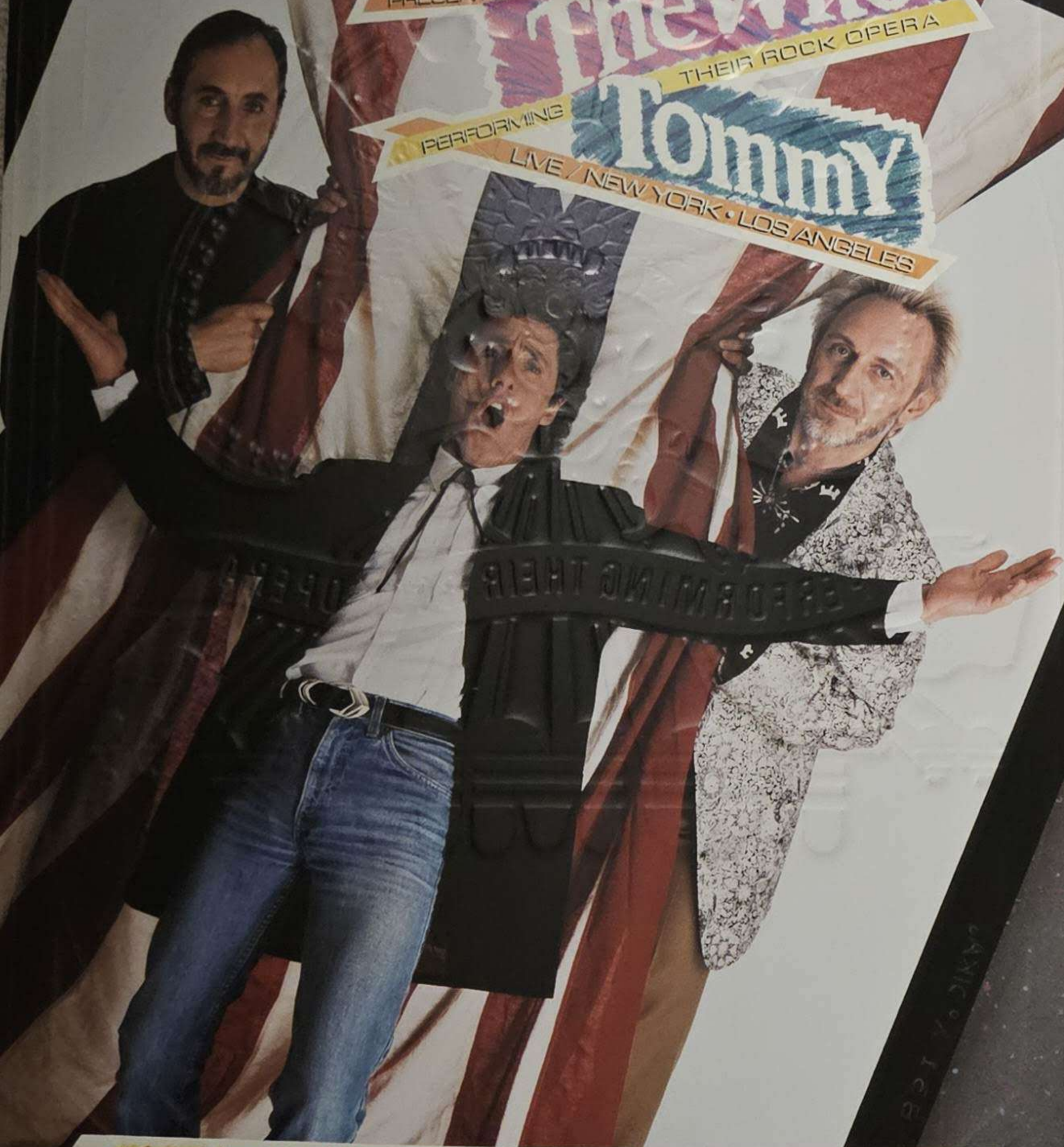
The Who

THEIR ROCK OPERA

PERFORMING

Tommy

LIVE / NEW YORK • LOS ANGELES

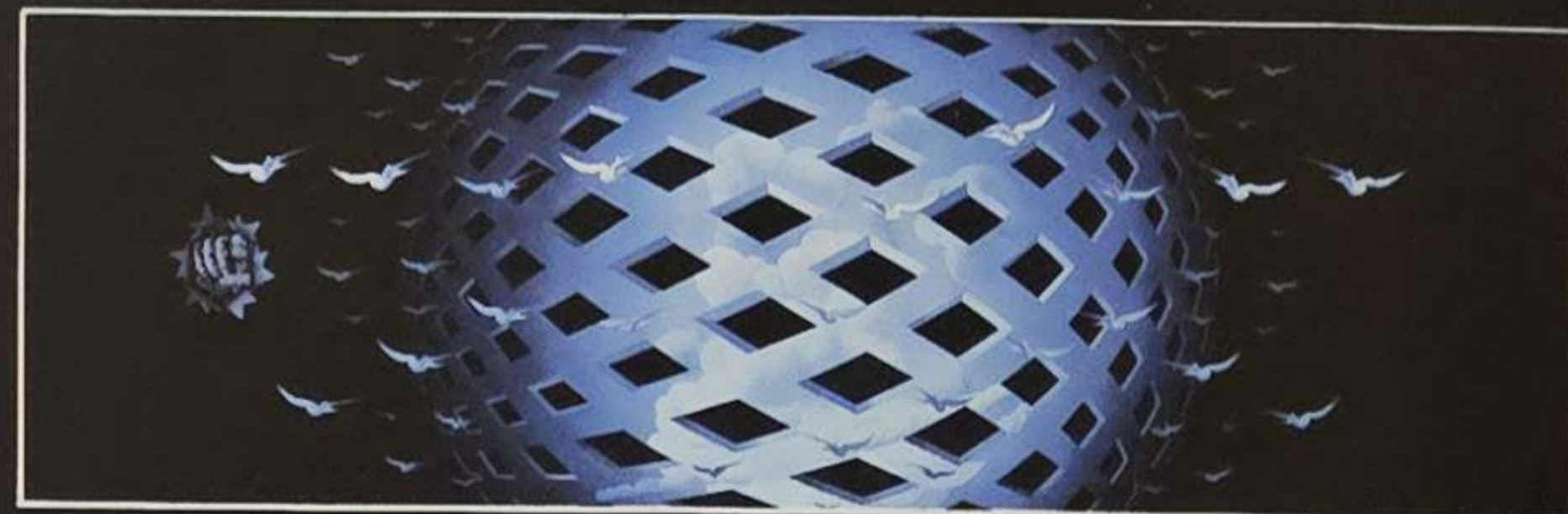


ALL PROCEEDS TO BENEFIT THE NORDOFF-ROBBINS MUSIC THERAPY FOUNDATION, INC.
FOR THE TREATMENT OF AUTISTIC CHILDREN AND TO THE ROCK AND ROLL HALL OF FAME.

THE WHO

PRESENT
THEIR ROCK OPERA

TOMMY



OVERTURE

IT'S A BOY!

1921

AMAZING JOURNEY

SPARKS

THE HAWKER

CHRISTMAS

COUSIN KEVIN

THE ACID QUEEN

PINBALL WIZARD

D'YOU THINK IT'S ALRIGHT?

FIDDLE ABOUT

THERE'S A DOCTOR

GO TO THE MIRROR!

SMASH THE MIRROR

TOMMY CAN YOU HEAR ME

I'M FREE

MIRACLE CURE

SALLY SIMPSON

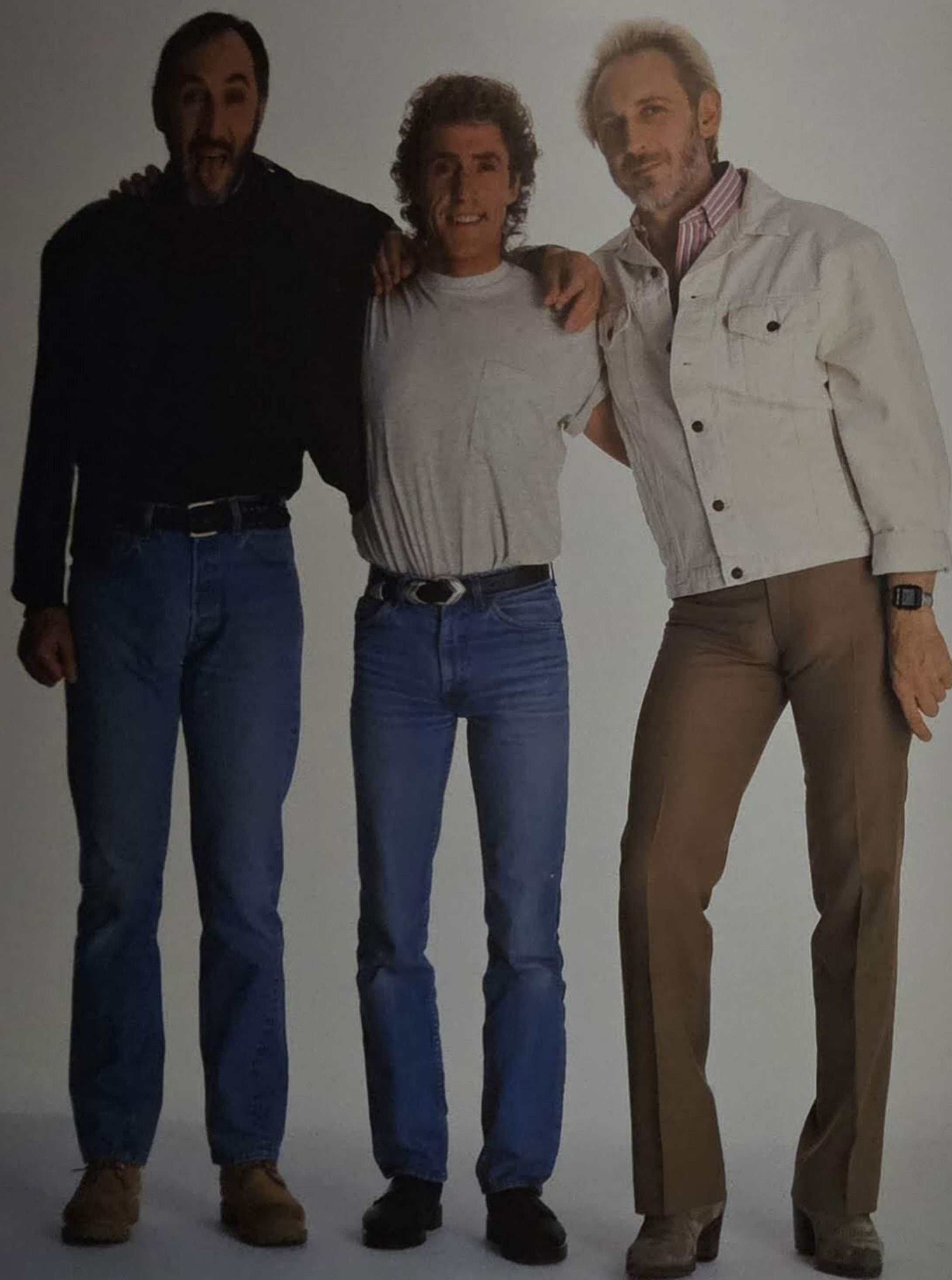
SENSATION

TOMMY'S HOLIDAY CAMP

WE'RE NOT GONNA TAKE IT!

PRESENTED BY THE ROCK AND ROLL HALL OF FAME FOUNDATION

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AND CHARITIES FOR ABUSED CHILDREN
AND TO THE ROCK AND ROLL HALL OF FAME



The Who

The Kids Are Alright Tour
1964-1989

When The Who perform their Rock Opera "Tommy" this evening, it will be more than a classic rock band performing a now classic work, it will be just as much a statement for survival.

We are proud to be associated with the Rock & Roll Hall of Fame Foundation in these charitable ventures. For the Rock & Roll Hall of Fame Foundation also, in its own way when inducting artists each year, is making a statement of survival.

From the Soul Stirrers of last year through the many blues legends of past years, finishing with today's Rolling Stones it is survival – with the help of music. The passion of music. The musician himself has been given a special gift with which to help others survive and perhaps understand the world about them.

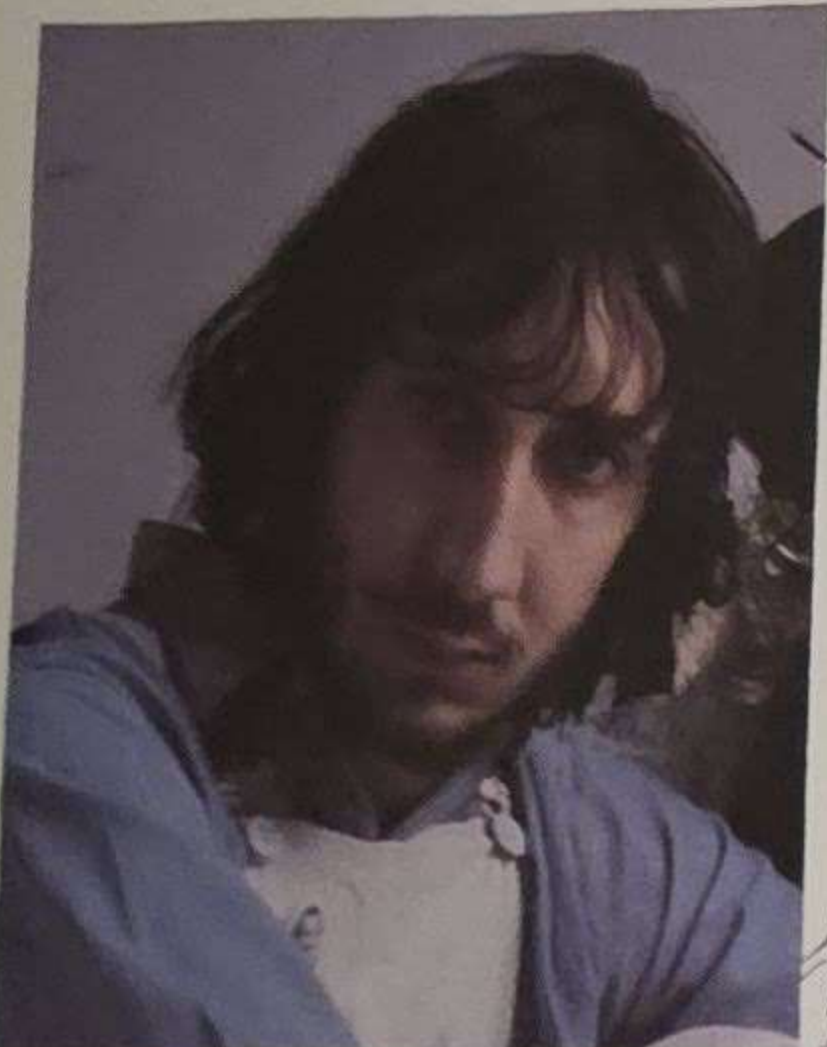
With this collaboration with The Rock & Roll Hall of Fame Foundation, we have two aims, the first being that the proceeds from our shows will go towards helping autistic, abused and underprivileged children, light the flame for survival and hopefully instil in them the ideology and realisation that the real essence of life is about giving.

The second aim is a further hope that many of our contemporaries will now take the baton that The Who are offering and continue to run with it. Put simply MUSICIANS SHOULD, BECAUSE THEY CAN. It doesn't really take too much to pick up your instruments, drop your own problems for one day and find a place to play.

WHO'S NEXT?

BILL CURBISHLEY

AMAZING JOURNEY



Pete Townshend recalls how writing rock's first 'opera' coincided with his newfound interest in mysticism. He explains the project's numerous different incarnations. And he tells how the work came to be set in a Holiday Camp, how Tommy got his name, and why he had to be deaf, dumb and blind.

"Tommy" has passed through many stages in its lifetime: A mere idea, an uncomplicated dream, a Hesse-like novel... hundreds of variations.

I think it would be very interesting to look at all the stages of "Tommy"'s history from my point of view, as the main writer and composer. There is a new interest in "Tommy" now, and many people think of it purely as an idea or gimmick; the brainchild of some rock musician with pretensions of grandeur.

Strangely enough, writing "Tommy" was something that simultaneously brought me as a composer, tremendous praise and criticism. Many fans of The Who and of rock in general have never been able to see where an 'opera' fits alongside songs like "My Generation", or "Substitute". In a sense, "Tommy" really does form a tremendous part of my retrospective writing output. Such a lot of time and energy went into it, so many ideas, and more specifically, so many actual songs were used in "Tommy". Sometimes they were used up, changed about from original songs intended for other purposes, or written specially for the opera, then ditched.

Writing rock songs was something I ended up doing. When I was young I thought of myself as a Rock Star rather than a rock writer. I would dress in front of a mirror, standing with a guitar, legs apart, trying to look like one of "The Shadows". I wrote a couple of songs for The Who when they were called "The Detours" back around 1960. My first song to be published was called "It Was You" and was recorded by a Beatle-ish group called "The Naturals" in 1963. Needless to say it was a flop. It could even have been a B-side, I can't really remember. I just remember showing up at art college

having visited the publisher, full of talk of 'advances' and 'really big money'.

When later, The Who took their first serious record company audition, we were turned down because we didn't, at that time, play any original material. It seemed obvious that I should try to write, having had some experience, and I began a song called "Can't Explain", which was in the charts about six weeks after I'd written it. Things moved fast in those days. I didn't really feel serious about songwriting, although I did admire serious non 'pop' writers like Dylan and Nina Simone. What made me become serious was the fact that I discovered that I really could communicate far more honestly and effectively through music than through conversation or relationships.

What I learned was, that I could write a song about anything, absolutely anything, and something quite surprising and candid would emerge between the lines of an ostensibly simple song. Even I didn't really understand how this happened, but to the public of course this was 'talent' - later 'genius'. I would love to be able to say it was just 'hard work'. Often the harder I worked at something, the less real and connected with its audience (and my own life), it seemed to be. So I knew that "Tommy" would have to be on an unconscious basis. I would have to form a hard core on which to build songs that I hadn't written specifically for an opera. So I looked through my notes, my sheets and sheets of unused words, and discovered several songs; the songs that served as the hard core of "Tommy".

I thought about the American tour in 1967 when The Who used to do two-hour long performances of old-time hit

material when we toured with Herman's Hermits. At that time after each show performing numbers like the "Mini Opera", "Substitute", "Happy Jack", Pictures of Lily", "Little Billy", and songs of this type. I used to rush back to the hotel room to work, writing songs or collating lyrics, or scribbling out ideas for the opera that I was working on at the time called "Amazing Journey".

On another occasion in America, I remember a performance at the Fillmore West in San Francisco, where after playing deep into the night, Jann Wenner, who was the editor of Rolling Stone Magazine, invited me back for a long interview at his home. I described to him in some depth, the 'vision', if you like (although it does make it sound pompous, but at the time it was just a vision, nothing had exactly been done), of the story of "Tommy", and of the idea, the concept.

(The following are extracts from this interview, originally printed in Rolling Stone magazine dated September 14th, 1968 and carried over to the following issue).

... Well, the album concept in general is complex... what has basically happened is that we've condensed all of these ideas, all this energy and all these gimmicks, and whatever we've decided on for future albums, into one juicy package. The package I hope is going to be called "Deaf, Dumb and Blind Boy". It's a story about a kid that's born deaf, dumb and blind and what happens to him throughout his life... the boy sees things musically and in dreams and nothing has got any weight at all. He is touched from the outside and he feels his mother's touch, he feels his father's touch, but he just interprets them as music...

The music has got to explain what happens, that the boy elevates, and finds something which is incredible. To us, it's nothing to be able to see and hear and speak, but to him, it's absolutely incredible and overwhelming; this is what we want to do musically.

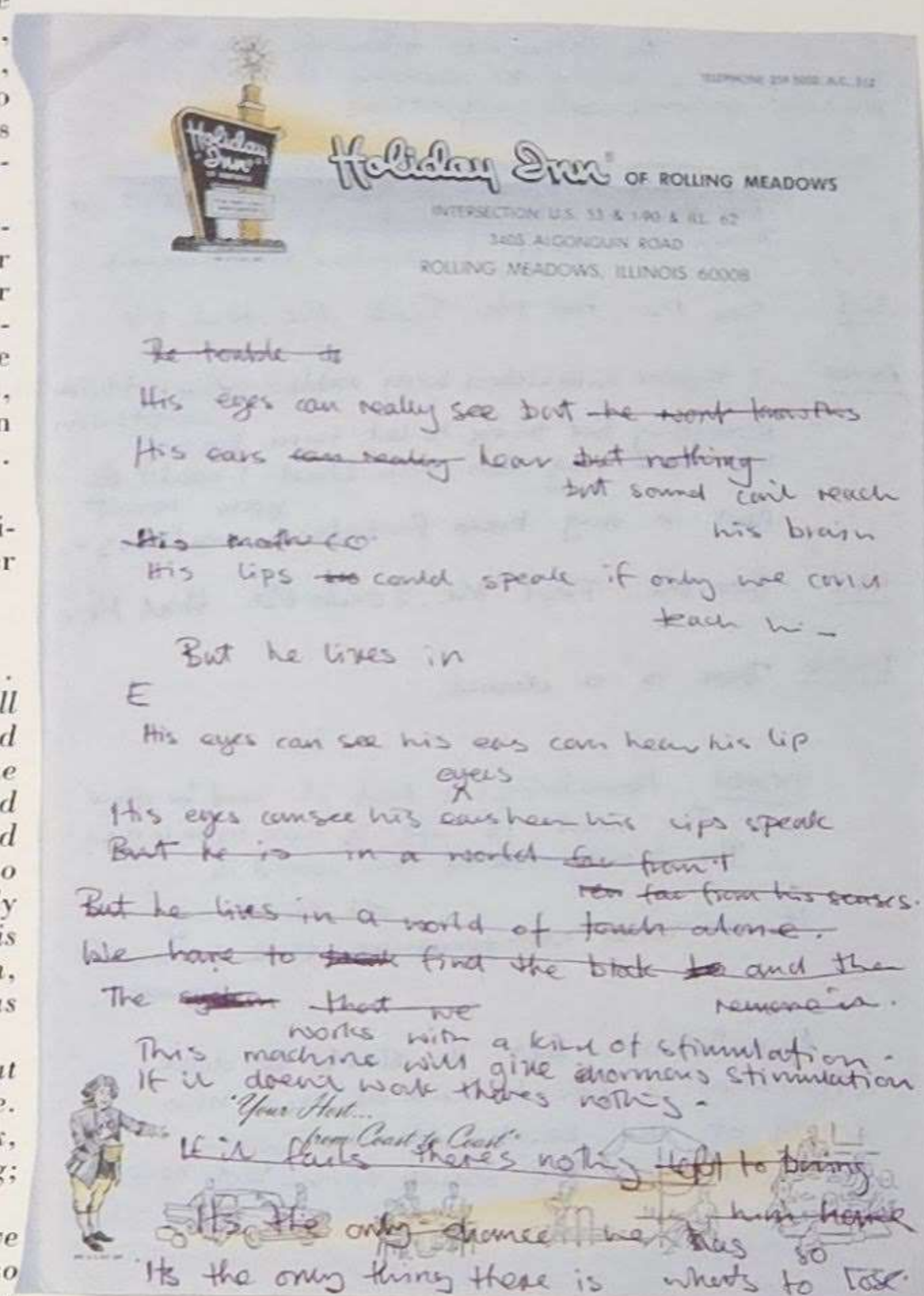
Lyrical, it's quite easy to do it, in fact I've written it out several times. It makes great poetry, but so much depends on the music, so much. I'm hoping that we can do it. The lyrics are going to be okay, but every pitfall of what we're trying to say lies in the music...

The main characters are going to be the boy, and his musical things, he's got a mother and father and an uncle. There is a doctor involved who tries to do some psychiatric treatment on the kid which is only partly successful. The first two big events are when he hears his mother calling him and hears the word, 'Tommy' and he devotes a whole part of his life to this one word.

The second important event is when he sees himself in a mirror, suddenly seeing himself for the first time; he takes an immediate back step, bases his whole life around his own image. The whole thing then becomes incredibly introverted. The music and the lyrics become introverted and he starts to talk about himself, starts to talk about his beauty. Not knowing, of course, that what he saw was him, but still regarding it as something which belonged to him, and of course it did all of the time anyway... It's a very complex thing and I don't know if I'm getting it across...

In my first notes I talked of an opera that would tell a spiritual story in a parallel way, from the inside and from the outside, but the solid undercurrent riding through all the material was the fact that I was in a 'newfound spiritual mood'.

When looking through my past notes for material for this article I found prayers to Meher Baba. I don't remember praying much before that date, but I do believe in the power of prayer. I'm not going to qualify that statement, there are too many diverse ways to God, people are too delicate about the rightness of their own chosen path. (Don't want to feel they could be wasting their time you know).



Some of the prayers I wrote to Meher Baba became lyrics of songs.

For example, Baba - When my fist clenches...crack it open.

I had lost my temper with a groupie, who on my arrival at Denver presented me with a bottle of C.C. and maybe even herself (I should be so lucky). But I threw her out. I got a little worried that that wasn't the way to do things and wrote the above prayer which I later used in the bridge of "Behind Blue Eyes".

Much of my early spiritual focus, before I heard of Meher Baba, was tempered by my reading of the Spaceship sagas of George Adamski. He had said that on another planet in our system existed a race of people who were spiritually perfect. He claimed that he was in contact with them. While reading the books I believed this, somehow this man taught me to open my mind. In other words he taught me faith.

Incredibly, this honeymoon with prayer was short-lived. I say incredibly because as I said earlier, I believe in the power of prayer. I believe simply because at that time it worked. It pulled me together; I looked at myself and my motives and amassed my work and really got down to writing "Tommy".

I had dithered tremendously with the previous opera I had tried to write. That was called "Rael", and I intended it to be written for full orchestra and to be a genuine opera. Looking back, I can't quite remember where The Who as a group fitted in, because I had Arthur Brown lined up as the hero. I always thought Arthur's manic voice, and the way it zoomed from classical vibrato to screaming Jay Hawkins was a perfect foil for a Rock Opera.

"Rael" was politically based thematically, perhaps that's why it flopped even before it began.

single note → A. OPENING Deaf Dumb & Blind.

Basically the story was running into about twenty scenes when Kit Lambert reminded me that while I was pretending to be Wagner, The Who needed a new single. What did I have? I had "Rael". Thus "Rael" was edited down to four minutes (too long for a single in those days ironically) and recorded in New York for that purpose. It later appeared on an album. No-one will ever know what it means, it has been squeezed up too tightly to make sense. Musically it is interesting because it contains a theme which I later used in "Tommy" for "Sparks" and the "Underture". That music was written in 1966.

In 1967 I moved to my wife's flat in Victoria and later to Lower Belgravia (Ebury Street) where "Tommy" began to take shape. LSD had come and gone by then. During the year I was taking acid I wrote hardly anything; probably the most revealing testimony to its uselessness I ever experienced, although the images I saw still influenced my music. I had a studio at Ebury Street on the top floor. I had nice big playback speakers at the time, and as usual when writing I would prepare demos (test recordings of the songs) before I even played them to the group or even suggested to the group that there might be the possibility of a song.

One of the reasons I still find to this day the need to make a recording of a song myself, is that songwriting to me (and probably to everyone) is a very impulsive process and a very revealing process. One has to be very careful that one doesn't say anything that one is going to regret at a later date.

After LSD and flying saucers I became more deeply immersed in Meher Baba through contact with other people who were following Him, mainly, Mike McInnerney. His appreciation and reaction to the "Tommy" ideas kept me moving when the thing was under way. I was playing him tapes so that he could get the feel of the thing to do the album-cover artwork.

Richard Stanley was another of the bouncing boards for many of my ideas regarding the early "Tommy". I was full of mystical feelings, but Richard was less interested in Meher Baba than in the music I was coming up with. When I showed him a piece of paper with two lines that embodied the original "Tommy" theme, he seemed pretty confused. (When I look at it today, I feel the same way.)

The two lines were meant to represent the two aspects of the way we live our lives - the two viewpoints: One the aspect of illusion and the other the aspect of reality. The fact that we grope our way through our lives believing everything we see to be real, but in fact it is an illusion. And that the reality is a mystical thing, a hidden thing, and something the essence of which only comes to us slowly and painfully through experience, and experience is a timeless and everlasting thing - or so I thought at the time.

My idea was, that I would write a series of songs that flashed between the point of view of reality and the point of view of illusion, seen through the eyes of someone on the spiritual path, a young boy, and I called the basic idea "Amazing Journey". It was sometime later when the idea struck me that having a two-pronged concept was very cumbersome. Having to have one song about what was really happening to a person, and another song about what appeared to be happening, was too much of an oscillatory way of going about things. I had to find some way of making the illusion of life organic and graspable by someone listening to the story.

The hero, still unnamed in 1968, was to begin his operatic career by dying in a car crash. I could go on for hours about what led up to the hero's immortalisation as "Tommy", but perhaps a look at those early notes would tell all. I already had written songs which were to become, "Welcome", "Not Gonna Take It", "Sensation", "Sparks" and "The Underture". But, when the songs that I wrote before "Tommy" were brought together as an idea, they didn't really have any meaning out of context, and it was only later, when I brought them together as part of "Tommy", that I saw their meaning.

This might sound a bit peculiar, but obviously a song-writer is just one person. When I write something today, I might write about the standard lamp that I see in front of me, I might write about the kids I hear shouting in the street. Whatever I write about will come from me (obviously), my mind and the way that I am, it will come from a point in my evolution, upwards or downwards. At a later date, looking back, it will fall neatly into place.

This is what happened to so many of the songs from "Tommy". "Sensation", for example, was another song I wrote before "Tommy", and I wrote it about a girl that I felt had a tremendous spiritual presence. At that time the lyric was "She's a Sensation", rather than the later "He's a Sensation". But again this was something, if you like, that serves as an example of my thinking in spiritual terms, rather than the frustrated adolescent terms I had been thinking in, up to that point. "We're Not Gonna Take It", the whole finale of "Tommy" (excluding "Listening To You, I Get The Music", which was composed at a much later date), was again something written before "Tommy" had actually been formed as a total idea, and that particular song wasn't about "Tommy", devotees at all - it was about the rabble in general, that rabble out there; the consensus rabble; how we, myself as part of them, were not going to take fascism, we're not going to take dreary, dying politics; we're not going to take things the way they were, the way they always had been and that we were keen to change things.

"Eyesight to the Blind", I incorporated, because it actually mentioned the words, deaf, dumb, and blind, in it, and then it turned out to be quite fundamental to the whole idea. The whole concept of "Holiday Camp" was something that came up much later toward the end of the recording session, and Keith suggested that the whole thing be set in a Holiday Camp and I picked up on that.

As we were leaving IBC studios one day, I said to Keith and John as they were walking down the stairs, "I've really got to do something with this whole business of the 'establishment', the 'church', or what turns out to be the 'church' at the end of the story. I've got to work out something to give it life, to make it real, to make it palatable, but not something churchy, which would make the whole tone of the album pretentious". Keith said, "Well I've been thinking that it would be a good idea to set the whole thing in a Holiday Camp". I said, "What a great idea", and Keith said, "Well O.K. I'll write that tonight". I thought, "God Almighty, if Keith goes off and gets into writing songs about Holiday Camps, I don't know how they're ever going to fit in".

So I said to him, "Don't worry Keith, I've already written it". I think he took my point, because he didn't actually write anything that night, and when I got home I wrote the short piece called "Ernie's Holiday Camp". Keith got the credit for it because it was his idea, and also I felt, it turned out just as he himself would have written it.

The whole focal point of "Tommy", the real beginning was "The Amazing Journey". It was sometimes good, often terrible. It was all stream of consciousness stuff, but when I read it back then, it staggered me. I realised that I had described a story that I could never have dreamed of myself let alone put to music.

But the strangest part of all is that there was no development stage between this Hesse-like tale of mystery and spiritual intrigue, and what we today see to be "Tommy". I just lived with the story, invented a name for my hero, Tommy, and started to write songs. I got Tommy's name from mid-air, but it suited. The middle letters were OM which was aptly mystical, and it was an English name associated with the war and heroism. It was also fairly close to To-Me, again you can see the obvious spiritual bent.

Tommy became deaf, dumb and blind when I realised that there was no way to get across, musically or dramatically, the idea of our ignorance of reality, as I had learned it to be, from reading Meher Baba.

Meher Baba talked of our lives being led in an 'illusion'; that we were dreaming; that reality was Infinite, and that we would realise that Infinity only through denying the lust, greed and anger of the material world, through love, and starting our journey "back" to God.

I realised that there was a parallel in the shape of the autistic child. Strangely enough, I have now come across the treatment of Professor Nordoff who managed to bring autistic children out of their 'dream' through a combination of love and music.

This was straightforward analogy because the word 'illusion' is used by Meher Baba in a mystical sense. In other words the illusion that we live in, is one where our senses are fully functioning - we have our five senses and we have our emotions, and so on and so forth, but there are whole chunks of life, including the whole concept of reality, which escapes us.

We don't really know who we are, we don't really know how we got here, and we don't really know what our aim is, we don't understand the concept of infinity, and our minds are unable to accept it. We don't understand suffering or what causes it, we don't understand life itself or what motivates it, we can't accept death and we feel it to be unjust (although it is part of the wheel of life).

So I decided that the hero had to be deaf, dumb and blind, so that, seen from our already limited point of view, his limitation would be symbolic of our own.

With a background like this, even The Who could not disguise the heavy mystical qualities of the story of Tommy.

Even though the original plan was eventually lost and the story made more real and organic, the music more contemporary and reachable than the dreary stuff I had recorded on demos, there was still a strong thread of spirituality.

Our record producer Kit Lambert said that he had to remain detached from the theme's aims in order to be objective. I think he warmed far more to the idea of 'Rock Opera' than 'God Opera'. Still, while we were pottering about in the studio at IBC trying to pull an unfinished story into shape, while I was rewriting lyrics to songs about other things to make them fit, while John was busy at home dealing with a 'commission' from me to 'write something horrible', while all this was going on, "Tommy" was carrying on where the above story left off.

The malleability of the story of "Tommy", the fact that it seemed to stand up, even in a highly edited or abridged form, allowed The Who to select only material suited to the simple line of the group, to be featured live on stage. I will never forget on tour, the finale of "Tommy" never failed to mesmerise me along with the audience. It always felt to me like a prayer, I always felt myself full of Meher Baba when we performed it.

Our managers' skill at promotion and exploitation turned "Tommy" into a world-respected work. We performed it at opera houses all round the world.

In Germany we are, to this day, excused local taxes because we are considered to be a 'cultural' event. In New York we were the first group to play at the Met., and later Woodstock brought "Tommy" into the charts again and to its second life.

Its third life came when it was 'symphonised' by Lou Reiser. Lou had some arrangers put the score across in a fully orchestral way, using traditional techniques. The original Who version was adhered to as a basis, although every part was played by a different notable Rock singer or personality. I was charmed by the record Lou Reiser made, as it brought to life the whole original idea I had for "Rael".

At last I was to hear something I had written, played by a grand orchestra. Later on, particularly after being involved



in live performances of this version I grew disenchanted with it. It seemed bleak, even though it had much that the original never had and brought "Tommy" to a whole new audience.

One of the new audience was Ken Russell, who admitted to me that he preferred the orchestral version to the original group version. I think he grew to change his mind, but it goes to show how "Tommy"'s long and varied history has affected an expanding audience.

I wondered if he was really the right man for the job.

I was convinced, more through a coincidence than anything else. I'm a great believer that coincidence is an indication of higher forces at work, although I'll be first to admit it's a small world and all that. On the day I met Ken Russell I was strolling around London recording street noises in stereo for the "Quadrophonia" album. I had my tape machine in a suitcase and the mikes concealed in a holdall.

At the time I was after 'casual conversation'. I saw an interesting group and sidled sideways up to them pointing my holdall into their midst. The conversation I heard was fascinating. In the group were Ken Russell, Chris Stamp - one of our managers, and Mike Carreeras, who were all unhappy that they hadn't been able to locate me that afternoon for a meeting they were about to have. As you can imagine, I just felt all this meant that the film HAD TO BE.

Later meetings with Ken revealed a very spiritual man. He was deeply interested in the mystical thematic frame of "Tommy", and I showed him, or talked to him about, all of the material discussed or revealed in this article. One thing that he seemed keen to do, however, and this was clearly a necessity, was to make the story work on an everyday level.

I had tried desperately during the recording of "Tommy" to make the story work. When Tommy walked out

of one door I wanted everyone to feel he walked into another in the next song. In the end though, Tommy was disjointed and took quite a lot of explaining. The death sequence, for example, where Tommy's father kills his mother's new suitor, had no 'moment of death'. I had originally intended this to be added on the surface some amazing heart-shaking sound that would let you know the terrible deed had been done - before the parents launched into, "You Didn't Hear It, You Didn't See It!"

On the original "Tommy" album, it is easy to forgive those who listening, asked, "Didn't see what?". In the film, Ken Russell redesigned the whole sequence. The Mother's lover kills the father, the father then becomes an allegory for the 'Master' I talked of in my early notes. The vision of Tommy's father serves as the symbol of his spiritual focus. Even so, quite a few people, after seeing the film asked me, "What did they do with the body?"

Ken's real contribution to the evolution of "Tommy" came with his visual reaction to many of the stories' surface events.

But for me, the real "Tommy" still lies in three or four songs, a few pieces of paper and the mystery that only a writer can ever understand. The mystery of writing something that takes on a life of its own and leaves you far, far behind still trying to discover how to turn the dreamlike events of Tommy's life into fact.

In my head it happened, and maybe one day...maybe one day nothing.

This article was edited from *The story of Tommy* by Richard Barnes & Pete Townshend (Eel Pie 1977). Note Townshend's mention of Professor Nordorff in 1977.

Who's 'Tommy' — a masterpiece



THE WHO "Tommy." It's A Boy; 1921; Amazing Journey; Sparks; The Hawker; Christmas; Cousin Kevin; The Acid

Left and above

The first time "Tommy" was played to an audience was when they booked Ronnie Scott's jazz club in Soho in May 1969 for a press reception to launch the album. They played the whole thing straight through at an incredible volume to the amazed journalists. Pete first of all introduced the work and gave a small explanation of the story. "It's about a boy who is born normal, just like you and me. He is later raped by his uncle and gets turned on to LSD..." Chris Welch of *Melody Maker* said that twenty hours after the event his ears were still singing. "There were moments during "Tommy" when I had to clutch the table for support. I felt my stomach contracting and my head spinning but we wanted more". There were two basic reactions. Many papers like *NME* agreed with Auntie BBC and thought it was 'sick'. "Pretentious is too strong a word; maybe over-ambitious is the right term, but sick certainly does apply". The other reaction was summed up by the headline in *Disc*. WHO'S TOMMY — A MASTERPIECE. "Probably the first significant attempt to use pop as a truly dramatic medium".

THE WHO: MAXIMUM R&B by Richard Barnes (St. Martin's Press)

WHO'S PETE—SICK OR TRUTHFUL?

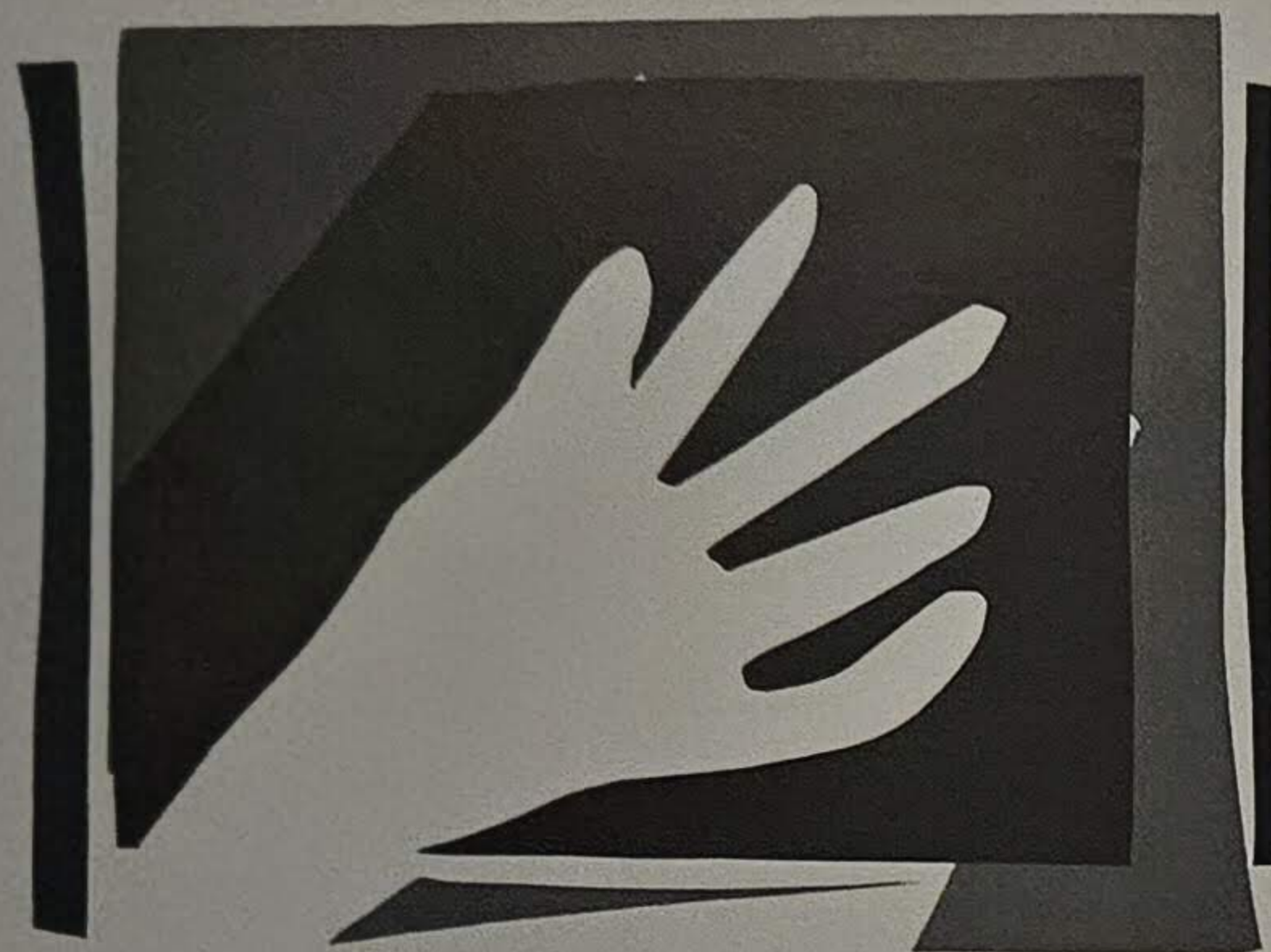
WHO'S SICK OPERA

THE WHO: TOMMY (Track stereo 613 013/4; 75s 1d)
I REALLY was looking forward to this "pop opera," which occupied Pete Townshend's mind for so long. Really I was. But what a disappointment, even though I tip it for the *NME* charts.

Admittedly the idea is original, even though other groups seem to be jumping on the bandwagon now, but it doesn't come off. Running for over an hour, it goes on and on and isn't totally representative of the Who; maybe it's time for a change in style, but if this is it, I long for a return to the old days.

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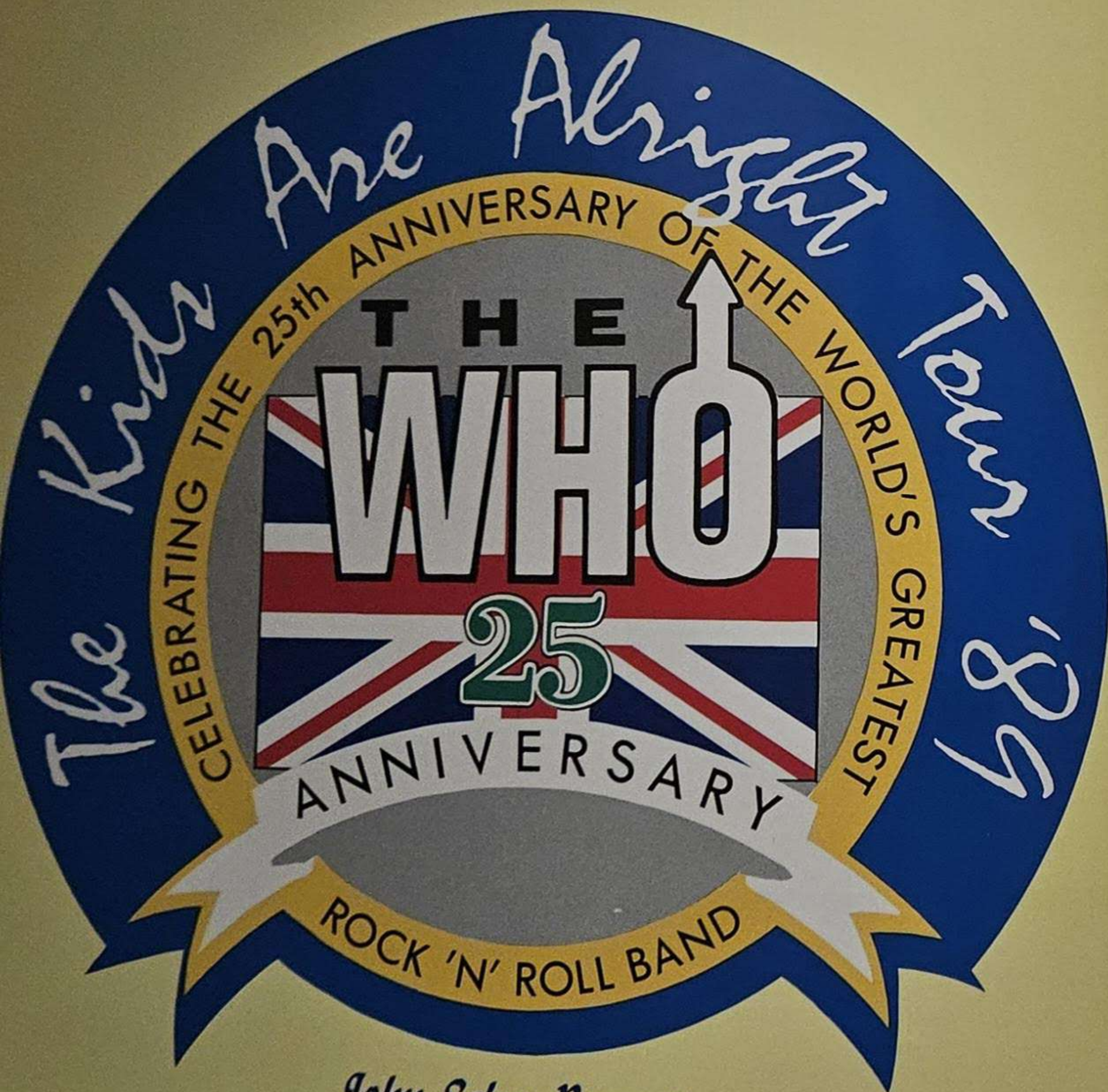
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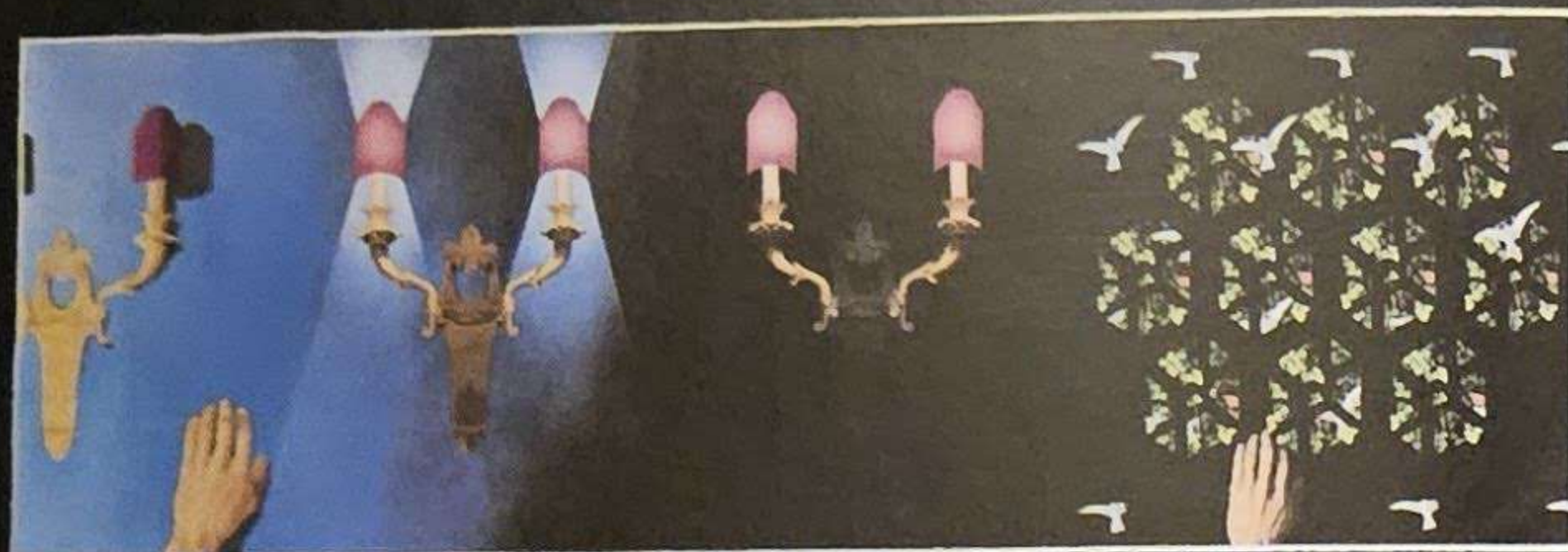
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