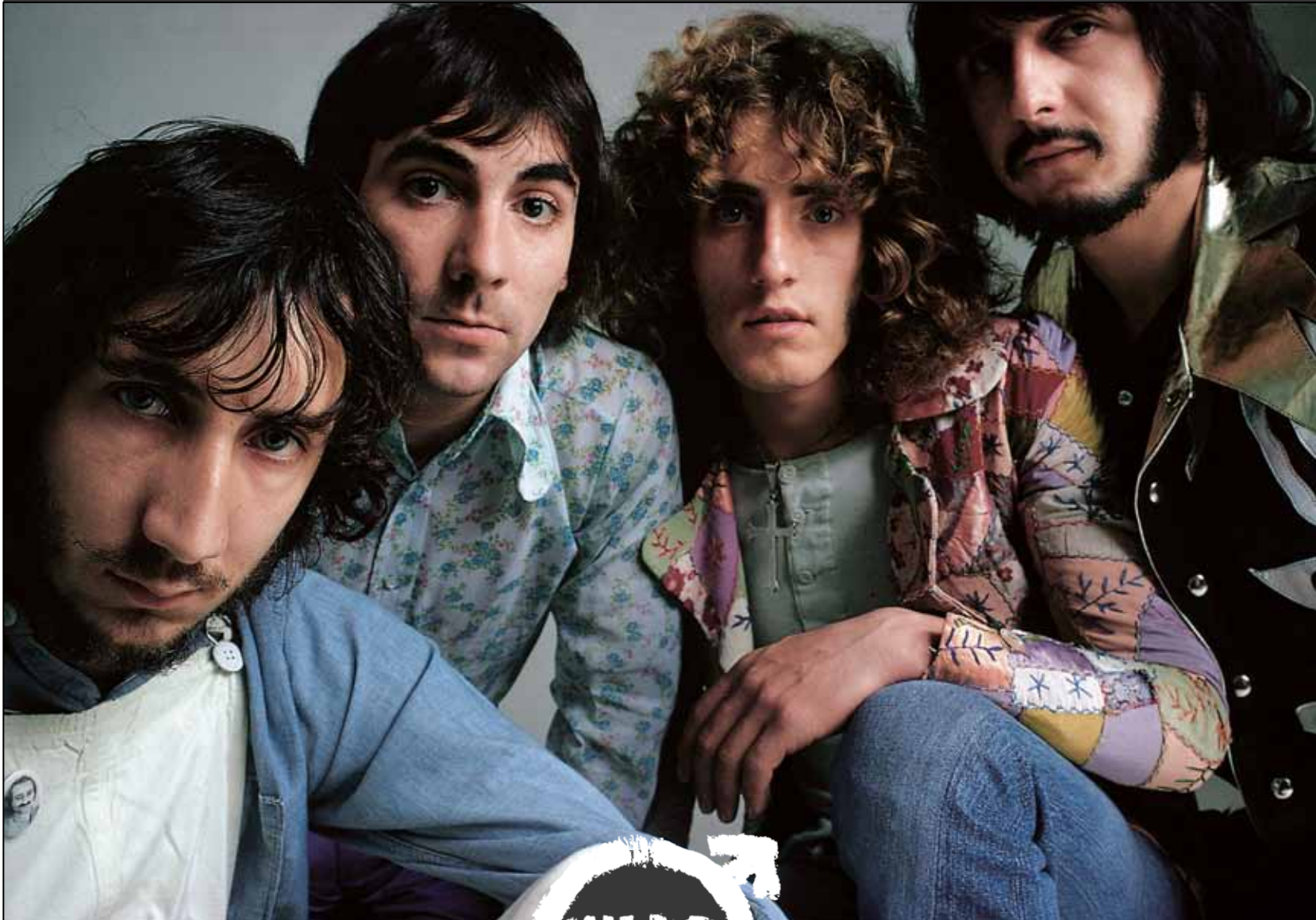


THE WHO QUADROPHENIA



*The Who, November 1970
L to R: Pete Townshend, Keith Moon, Roger Daltrey and John Entwistle
Photo: © Trinifold Management*



Produced by
Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Printed in USA.

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ISBN-10: 0-7390-9734-2
ISBN-13: 978-0-7390-9734-2

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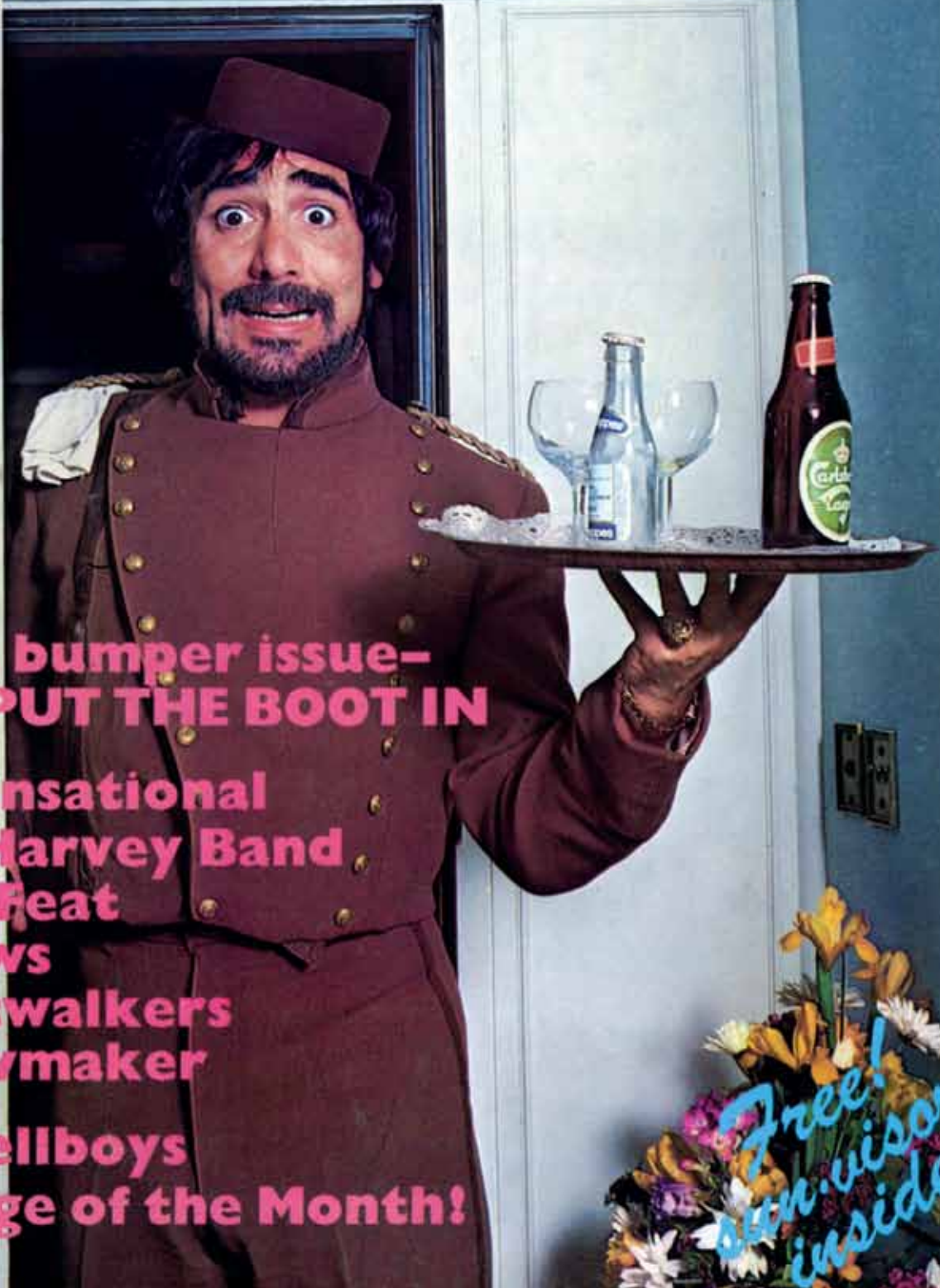
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Widowmaker

and Bellboys

Baggage of the Month!

*Free!
con-visor
inside*



Phil Daniels, who plays Jimmy in the 1979 *Quadrophenia* film, with Pete Townshend during the filming. • Photo: © Moviestore Collection/Rex/Rex USA

THIS 2011 REVISIT to The Who's 1973 *Quadrophenia* recording is inspired by current and continuing interest in the project. The Who performed a concert version of the piece at the Royal Albert Hall in 2010 for the Teenage Cancer Trust with excellent reviews, and the success of that event led to the prospect of a Who tour in 2012 based on the album. The last such tour was between 1996–1997. There is a sequel to the 1979 film planned, that will continue Jimmy's life after his Mod days, which will go into production in 2012–2013. The original 1979 film is being restored for Blu-Ray with surround sound. An orchestral score is being developed by Rachel Fuller that could see the piece performed as part of the repertoire of international orchestras around the world. A youthful and explosive musical theatre adaptation successfully toured the UK for six months in 2009 and a revised version is in development in New York. *Quadrophenia*, as much as *Tommy*, continues to excite interest in new listeners.

The original vinyl album, released in late 1973, was powerful, but compromised in some ways by the rigours of life in and around The Who at the time. A remix for CD was released in 1996. That attended to the fact that on some songs, Roger's wonderfully powerful vocals had been crushed on the vinyl version.

Since then a DVD release has featured a concert version performed in 1997, but with a mono soundtrack. The time has come for me and my team to honour *Quadrophenia* with a carefully presented package that features examples of the impact surround sound (quadraphonic) would have on the music, to remaster the vinyl mixes, and to collect and restore my demos.

What will last a lot longer than me talking or writing about my music is the music itself, and only the best of that will survive. So I'm busy here enjoying myself, wading through files of paper, press releases, reviews, letters and photos—and also tracking

INTRODUCTION

Pete Townshend

down various bits of music that got lost along the way. I'm not trying to rewrite history so much as enjoy this trawl back through the two and half

years or so when *Quadrophenia* was gestating and emerging. I am making some surprising discoveries.

Those of you who enjoy *Quadrophenia* just as it was first released partly have the limits of the vinyl album to thank. Hard and grandiose rock music demanded a lot of this delicate medium and about 17 minutes on each side was close to the maximum that made sense if you wanted your record to be anarchically loud. I might have left all the padding off the album, even if I had been allowed more vinyl time. *Quadrophenia* proved to me that rules can be broken and new ones established. The rule that was established on the original album as recorded by The Who, was that energetic musical rage could convey the entire gamut of human emotion. We didn't need throwaway tracks for light relief, we didn't need light and shade, we didn't need irony or humour, we hardly needed sadness. Hearing Roger literally scream 'Love reign o'er me'—a lyric I had written to demonstrate the most extreme and miserable pathos of the soul ridiculed and abandoned by everyone and everything—I learned that such an iconic Daltrey bellow can symbolically carry withering sadness, self-pity, loneliness, abandonment, spiritual desperation, the loss of romance, of love and of childhood as well as the more obvious rage and frustration. The angst of those teenage years, in which all of us feel misunderstood, is easy to make fun of but it is real and brings my hero, Jimmy, to consider suicide. As the composer and author of the story, I realised that I had no right to decide whether or not Jimmy ended his own life. As a jaded rock star without any rights to the travails of youth in the '70s and as an always nostalgic ex-Mod, I had a duty to let Jimmy decide for himself.

That is one right decision I made, that I will not revise.

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*Pete in his home studio, March 1970
His beloved Bechstein upright piano to his right
was used to record "Drowned" during this time.
Photo: Chris Morphet*

The Who, 1964

L to R: Pete Townshend, Keith Moon, Roger Daltrey and John Entwistle

Photo: © Trimifold Management

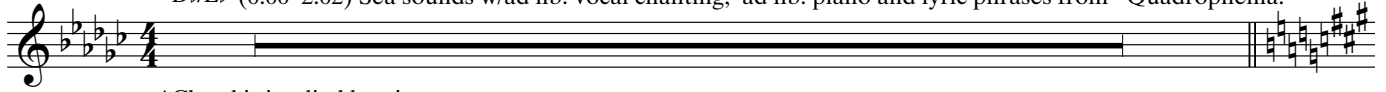


I AM THE SEA

Words and Music by
PETER TOWNSHEND

Freely -----

*D \flat /E \flat (0:00–2:02) Sea sounds w/ad lib. vocal chanting, ad lib. piano and lyric phrases from “Quadrophenia.”



*Chord is implied by piano.

(2:03)

2

**

Can you see the real me, can you, can you?

**Recording sounds one and one half steps higher than written due to “The Real Me” is played with Capo III (concert key is “C”, but song is performed in “A”).

Segue into “The Real Me.”

THE REAL ME

Words and Music by
PETER TOWNSHEND

*Elec. Gtr. w/Capo III

Moderately fast ♩ = 146

Intro:

A5 G5 D A5 G5 D

Elec. Gtr. (w/light dist.)

mf

TAB

| | | | | | | |
|---|---|---|---|---|---|---|
| 2 | 2 | 3 | 3 | 5 | 3 | 2 |
| 2 | 2 | 3 | 3 | 5 | 3 | 3 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | | 3 | 3 | 2 | 3 | 3 |

*Recording sounds one and one half steps higher than written due to capo.
(TAB numbers relative to capo.)

A5 G5 D A5 G5 D

TAB

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 5 | 5 | 3 | 2 | 5 | 5 | 3 | 2 |
| 2 | 2 | 3 | 0 | 2 | 2 | 3 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | | 3 | 0 | 0 | 0 | 3 | 0 |

Verse 1:

9 A5 G5 D A5 G5 D

I went back__ to the doc - tor, to get an - oth - er shrink.__ I sit and

TAB

| | | | | | | |
|---|--|---|---|---|---|---|
| | | 3 | 3 | 5 | 3 | 3 |
| 2 | | 3 | 3 | 5 | 3 | 3 |
| 0 | | 0 | 0 | 0 | 0 | 0 |
| | | 3 | 3 | 2 | 3 | 3 |

13 A5 G5 D A5 G5 D A5

tell him 'bout__ my week - end, but he nev - er be - trays__ what he thinks.__ Who!

TAB

| | | | | | | | |
|---|--|---|---|---|---|---|---|
| | | 3 | 3 | 5 | 3 | 2 | 5 |
| 2 | | 3 | 3 | 5 | 3 | 3 | 5 |
| 0 | | 0 | 0 | 0 | 0 | 0 | 0 |
| | | 3 | 3 | 2 | 3 | 3 | 0 |

The Real Me - 7 - 1

Chorus:

17 C/A G(9)/A D/A A5

Can you see the real me, doctor, doctor?

TAB

| | | | | | | | |
|---|-----|---|-----|---|-----|---|-----|
| 5 | 5 5 | 5 | 5 5 | 5 | 2 2 | 2 | 5 5 |
| 2 | 5 5 | 5 | 3 3 | 3 | 3 3 | 3 | 5 5 |
| 2 | 5 5 | 5 | 5 5 | 5 | 2 2 | 2 | 2 2 |
| 0 | 0 0 | 0 | 0 0 | 0 | 0 0 | 0 | 0 0 |

21 C/A G(9)/A D/A

Can you see the real me, doctor? Whoa, doc-

TAB

| | | | | | | | |
|---|-----|---|-----|---|-----|---|--|
| 5 | 5 5 | 5 | 5 5 | 5 | 2 2 | 2 | |
| 2 | 5 5 | 5 | 3 3 | 3 | 3 3 | 3 | |
| 2 | 5 5 | 5 | 5 5 | 5 | 2 2 | 2 | |
| 0 | 0 0 | 0 | 0 0 | 0 | 0 0 | 0 | |

25 A5 G5 D A5 G5 D

- tor.

TAB

| | | | | | | | |
|---|---|--|-----|---|-------|-------|---|
| 2 | 2 | | 3 | 2 | 3 | 2 2 2 | 2 |
| 2 | 2 | | 0 0 | 0 | 0 | 3 3 3 | 3 |
| 0 | 0 | | 0 | 0 | 3 0 0 | 0 0 0 | 0 |

Verse 2:

29 A5 G5 D A5 G5 D

I went back to my mother, I said, "I'm crazy ma, help me." She said,

TAB

| | | | | | | |
|---|-----|--|-----|--|---|-----|
| | 3 3 | | 3 3 | | | |
| 2 | 0 0 | | 0 0 | | 2 | 3 3 |
| 2 | 0 0 | | 0 0 | | 0 | 0 0 |
| 0 | | | | | 0 | 0 0 |