





ACTION! TIME! VISION!

In the late '60s, The Who were the most volatile, outspoken and visually exciting group on the planet. On the following pages, we bring together the work of six photographers who captured the madness and melancholy of their glory years, with interviews from the group and their entourage – soon to be published in a new book, *Maximum Who*.



I READ THE NEWS TODAY...

Colin Jones: John Halpin and I did a piece for the Observer on The Who in Manchester. After the show we all came back to London on the overnight train. It was dreadful. We were in the first-class sleeping carriage; I remember Pete rushing down the corridor, Keith chasing him with a knife, yelling, "I'm going to kill you." I was trying to separate them, I think something had gone wrong during the show.

Ross Halpin (photographer): This is one of the great reportage photos of the time. It transported me to a bleak northern English city: black and white, cold, unwelcoming.

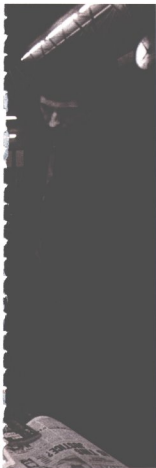


SO SOLID CREW

John Entwistle: Nothing seemed to faze me — except whisky.

Glyn Johns (engineer): Most of the funny stories about Keith aren't really very funny. They usually involved some elderly person getting hurt. I remember going for a meeting at Kit and Chris's office. Keith was bored or somebody said something that he didn't agree with. All of a sudden the table was tipped up. No argument. It was just like the whole room exploded. I thought, "I'm getting out of here, this is too dangerous for me."





A LITTLE FLASH

Roger Daltrey: My old Volvo held together with Sellotape. The caption should read, "How the fuck are we going to get this going again?" All my mates built this car and it was highly tuned up for quick getaways! It had more fibre glass in it than anything. Built by George the Weld, Nobby the Fibre Glass Kid, Jamo the Rub. A great car.

Chris Morphett: There's always been a lot of tension between Roger and Pete. Roger's got a mean right hand and one time knocked Pete out. And the two of them would argue with [co-manager] Kit Lambert, who was very creative but also kind of hopeless in some ways. Maybe there was always a class clash in The Who. Pete was quite middle class and Roger working class. Kit Lambert was aristocratic and [co-manager] Chris Stamp working class. Pete was the creative artist while Roger wanted to get on and get the job done. Roger took better care of his health than the others.

SUITS YOU, SIR

Colin Jones: These pictures were taken at Just Men, off the King's Road. I don't quite know how the group were paid, but all of a sudden there was a large amount of money and they kitted themselves out in the latest gear. In those days there weren't any designers, no labels. There was probably only Christian Dior, but that wasn't clothes for rock stars. Right at the end of Portobello Road was Lord Kitchener's Valet, where they sold all the military gear. If you wore a uniform you could get fined for not deserving it. People used to get fined a pound.



LIFE IN THE FAST LANE

Pete Townshend: Chris Stamp (above, left) and Kit Lambert found us, of course. Everything was fun to Kit, but he was also very serious when it came to me and my 'art' — songwriting. He was immensely supportive. Unlike the band, who in the early days were suspicious, jealous and out of touch with the audience, I felt. He brought out Keith's star-grandiosity and encouraged my artistic impatience. He undermined Roger. He sometimes took the mickey out of his working-class accent, to his face.

Colin Jones (2), Terry O'Neil



HIGHLY STRUNG

Dominique Tarlé: Around the time that *Substitute* came out, I went with my friends to see The Who in Paris at La Locomotive in the basement of Le Moulin Rouge. We were waiting with great anticipation for Pete to come on-stage with his Union Jack jacket and Rickenbacker guitar. Instead, he appeared in a simple brown suit carrying a Stratocaster. For a moment we were disappointed, until the band started to play. It was like the blast from a bomb. They were playing things like *Please, Please, Please* by James Brown, and Wilson Pickett material. We'd seen The Beatles, Stones, Animals, Kinks, but this was a whole new experience from beginning to end. That night we thought we'd seen everything, the power and the expression of vitality and sophisticated brutality, but then came the end of the show – when the bass drum and cymbal came crashing down on our knees and all around us. Incredible.

EVE OF DESTRUCTION

Bob Pridden (soundman): We'd come back from tour and all the equipment was wrecked. That night we'd got a gig at The Marquee. As I was walking past [the shop] Sounds City I noticed that they had their own rake of speaker cabinets. "Would you like The Who to endorse them?" I said. "Oh yes," they said, "but can you bring them back all in one piece tomorrow?" Of course, the inevitable happened. I returned them with their fronts turned inwards – and ran.

Chris Hesketh (3)



WORK IN PROGRESS

Pete Townshend: The Tommy recording session was a long, tiresome, boring yawn. There was rarely a moment I enjoyed. Can't remember much about it, really. I remember a lot of time spent in the pub. But I was always ready to work with a new demo. Kit seemed to feel the need to let the group feel they were really involved in the creative process. They weren't. They were immensely supportive of me, but they weren't fooled.

Roger Daltrey: I disagree. Listen to the demos and then see if there was any change. What happened in the studio was all part of the process, the harmonies, the brass, etc.

Glyn Johns: Pete was obviously under immense pressure, as any writer is.



Baron Wolman (2), Dominique Tarlé



A STAR IS BORN

Pete Townshend: Tommy was huge. It made Roger into a proper front man. He was magnificent on-stage from this time forwards. I felt as if a huge weight had been lifted. I probably resented that there was yet another glamour boy on-stage (apart from Keith and his goo-goo eyes), but the pros outweighed the cons. The women backstage were prettier. And Roger was almost always very happy. The piece gave us a focus for our performing energy. We were non-acting actors. We would be ourselves, but we could pretend that we were being other people.

SNAP!

The six lensmen who framed The Who...

COLIN JONES

Colin Jones's first career was as a dancer with the Royal Ballet. On tour in 1959 he began to take photos. "When I met [The Who] they were very friendly, no tension. I joined in on the Mateus Rose. I always felt that if you work with people, you have to get to know them. But I didn't realise we'd have so many bottles."

CHRIS MORPHET

Chris and Pete Townshend first met when Chris was the singer for a local

rock band from Leicester College of Art. When his group played on the same bill as The Who, Chris became friendly with Pete. He visited him in his flat in London and at various Who performances, where he began to photograph the band. He is now a cameraman making TV documentaries.

TONY GALE

After leaving grammar school Tony intended to take a degree, but his father was running Pictorial Press photo agency and called him in to help in the darkroom where the smell of chemicals and frustration was part of the fun. Tony enjoyed the pop scene, but it became frustrating covering the music scene and he opted for more serious photography.

DAVID WEDGEBOURY

David Wedgebury was the staff photographer at Decca. He eventually

gave up photography to become an artist. Sadly, most of the sessions from the first album that he shot were lost by Kit Lambert. David died in 1998.

BARON WOLMAN

Baron Wolman's career started in late 1964, when his hobby became a profession. From 1965 to 1967, he worked in the San Francisco Bay area as a freelance photographer. In 1967, he joined John Warner as Rolling Stone magazine's first photographer. After three years there, he left to publish Rags magazine, later founding Squarebooks Publishing. In 1976 became a licensed pilot, beginning a 10-year love affair with aerial photography.

DOMINIQUE TARLÉ

Dominique Tarlé's interest in rock photography began at the age of 15. He borrowed

his father's camera, walked into the Olympia in Paris after school and from then on regularly took photographs from in front of the stage. A photographer friend told him about a rumour that The Who were practising for a new show of Tommy and they drove around London until they found the place. Tarlé stayed and took the photos of the band depicted in the last part of the book.

Amateur Who fanatics create screen pictures of the group by using 100 photographs, and for the first time the surviving group members have written a book together. It's loaded by 1,500 captions, bound in leather and steel cloth, numbered, and signed by editor Ross Hallett. To order or request a free prospectus, contact: Genesis Publications, 2 Jenner Road, Guildford GU1 3PL, UK. Tel: 01483 540930. Fax: 01483 304703, e-mail: inquiries@genesis-publications.com or order online at www.genesis-publications.com