

= Tommy (album) =

Tommy is the fourth studio album by the English rock band The Who , a double album first released in May 1969 . The album was mostly composed by guitarist Pete Townshend as a rock opera that tells the story about a deaf , dumb and blind boy , including his experiences with life and his relationship with his family .

Townshend came up with the concept of Tommy after being introduced to the work of Meher Baba , and attempted to translate Baba 's teachings into music . Recording on the album began in September 1968 , but took six months to complete as material needed to be arranged and re @-@ recorded in the studio . Tommy was acclaimed upon its release by critics , who hailed it as the Who 's breakthrough . Its critical standing diminished slightly in later years ; nonetheless , several writers view it as an important and influential album in the history of rock music . The Who promoted the album 's release with an extensive tour , including a live version of Tommy , which lasted throughout 1969 and 1970 . Key gigs from the tour included appearances at Woodstock , the 1969 Isle of Wight Festival , the University of Leeds , the Metropolitan Opera House and the 1970 Isle of Wight Festival . The live performances of Tommy drew critical praise and rejuvenated the band 's career .

Subsequently , the rock opera developed into other media , including a Seattle Opera production in 1971 , an orchestral version by Lou Reizner in 1972 , a film in 1975 , and a Broadway musical in 1992 . The original album has sold 20 million copies and has been inducted into the Grammy Hall of Fame . It has been reissued several times on CD , including a remix by Jon Astley in 1996 , a deluxe Super Audio CD in 2003 , and a super deluxe box set in 2013 , including previously unreleased demos and live material .

= = Synopsis = =

Tommy has never had a definitive plot , but the following synopsis was published following the original album 's release .

British Army Captain Walker goes missing during an expedition and is believed dead (" Overture ") . His widow , Mrs. Walker , gives birth to their son , Tommy (" It 's a Boy ") . Years later , Captain Walker returns home and discovers that his wife has found a new lover . The Captain murders this man in an altercation as Tommy watches . Tommy 's mother convinces him that he did not see or hear the incident and must never tell anyone about it ; as a result , he becomes deaf , dumb , and blind to the outside world (" 1921 ") . Tommy now relies on his sense of touch and imagination , developing a fascinating inner psyche (" Amazing Journey / Sparks ") .

A quack claims his wife can cure Tommy (" The Hawker ") , while Tommy 's parents are increasingly frustrated that he will never find religion in the midst of his isolation (" Christmas ") . They begin to neglect him , leaving him to be tortured by his sadistic " Cousin Kevin " and molested by his uncle Ernie (" Fiddle About ") . The Hawker 's drug addicted wife , " The Acid Queen , " gives Tommy a dose of LSD , causing a hallucinogenic experience that is expressed musically (" Underture ") .

As Tommy grows older , he discovers that he can feel vibrations sufficiently well to become an expert pinball player (" Pinball Wizard ") . His parents take him to a respected doctor (" There 's a Doctor ") , who determines that the boy 's disabilities are psychosomatic rather than physical . Tommy is told by the Doctor to " Go to the Mirror ! " , and his parents notice he can stare at his reflection . After seeing Tommy spend extended periods staring at a mirror in the house , his mother smashes it out of frustration (" Smash the Mirror ") . This removes Tommy 's mental block , and he recovers his senses , realising he can become a powerful leader (" Sensation ") . He starts a religious movement (" I 'm Free ") , which generates fervor among its adherents (" Sally Simpson ") and expands into a holiday camp (" Welcome " / " Tommy 's Holiday Camp ") . However , Tommy 's followers ultimately reject his teachings and leave the camp (" We 're Not Gonna Take It ") . Tommy retreats inward again (" See Me , Feel Me ") with his " continuing statement of wonder at that which encompasses him " .

= = Background = =

Townshend had been looking at way of progressing beyond the standard three minute pop single format since 1966 . Co @-@ manager Kit Lambert shared Townshend 's views and encouraged him to develop musical ideas , coming up with the term " rock opera " . The first use of the term was applied to a suite called " Quads " , set in a future where parents could choose the sex of their children . A couple want four girls but instead receive three girls and a boy , raising him as a girl anyway . The opera was abandoned after writing a single song , the hit single , " I 'm a Boy " . When the Who 's second album , A Quick One ran short of material during recording , Lambert suggested that Townshend should write a " mini @-@ opera " to fill the gap . Townshend initially objected , but eventually agreed to do so , coming up with " A Quick One , While He 's Away " , which joined short pieces of music together into a continuous narrative . During 1967 , Townshend learned how to play the piano and began writing songs on it , taking his work more seriously . That year 's The Who Sell Out included a mini @-@ opera in the last track , " Rael " , which like " A Quick One ... " was a suite of musical segments joined together .

By 1968 , Townshend was unsure about how the Who should progress musically . The group were no longer teenagers , but he wanted their music to remain relevant . His friend , International Times art director Mike McInnerney , told him about the Indian spiritual mentor Meher Baba , and Townshend became fascinated with Baba 's values of compassion , love and introspection . The Who 's commercial success was on the wane after the single " Dogs " failed to make the top 20 , and there was a genuine risk of the band breaking up . Live performances remained strong , and the group spent most of the spring and summer touring the US and Canada but their stage act relied on Townshend smashing his guitar or Moon demolishing his drums , which kept the group in debt . Townshend and Lambert realised they needed a larger vehicle for their music than hit singles , and a new stage show , and Townshend hoped to incorporate his love of Baba into this concept . He decided that the Who should record a series of songs that stood well in isolation , but formed a cohesive whole on the album . He also wanted the material performed in concert , to counteract the trend of bands like the Beatles and the Beach Boys , whose studio output was not designed for live performance .

In August 1968 , Townshend gave an important interview to Rolling Stone 's Jann Wenner . He talked about a new rock opera , which had the working title of Deaf , Dumb and Blind Boy , and described the entire plot in great detail , which ran to 11 pages . Who biographer Dave Marsh subsequently said the interview described the narrative better than the finished album . Townshend later regretted publishing so much detail , as he felt it forced him to write the album according to that blueprint . The rest of the Who , however , were enthusiastic about the idea , and let him have artistic control over the project .

= = Recording = =

The Who started recording the album at IBC Studios on 19 September 1968 . There was no firm title at this point , which was variously referred to as Deaf , Dumb and Blind Boy , Amazing Journey , Journey into Space , The Brain Opera and Omnibus . Townshend eventually settled on Tommy because it was a common British name , and a nickname for soldiers in World War I. Lambert took charge of the production , with Damon Lyon @-@ Shaw as engineer . Sessions were block booked from 2pm ? 10pm , but recording often spilled over into the early morning .

The album was recorded onto eight track tape , which allowed various instruments to be overdubbed . Townshend used several guitars in the studio , but made particular use of the Gibson J @-@ 200 acoustic and the Gibson SG . As well as their usual instruments , Townshend played piano and organ and bassist John Entwistle doubled on french horn . Keith Moon used a new double bass drum kit owned by roadie Tony Haslam , after Premier had refused to loan him any more equipment due to continual abuse . Though Townshend wrote the majority of the material , the arrangements came from the entire band . Singer Roger Daltrey later said that Townshend often came in with a half @-@ finished demo recording , adding " we probably did as much talking as we

did recording , sorting out arrangements and things . " Townshend asked Entwistle to write two songs (" Cousin Kevin " and " Fiddle About ") that covered the darker themes of bullying and abuse . " Tommy 's Holiday Camp " was Moon 's suggestion of what religious movement Tommy could lead . Moon got the songwriting credit for suggesting the idea , though the music was composed and played by Townshend . A significant amount of material had a lighter style than earlier recordings , with greater prominence put on the vocals . Moon later said , " It was , at the time , very un @-@ Wholike . A lot of the songs were soft . We never played like that . "

Some of the material had already been written for other projects . " Sensation " was written about a girl Townshend had met on the Who 's tour of Australia in early 1968 , " Welcome " and " I 'm Free " were about peace found through Meher Baba and " Sally Simpson " was based on a gig with the Doors which was marred by violence . Other songs had been previously recorded by the Who and were recycled ; " It 's A Boy " was derived from " Glow Girl " , an out @-@ take from The Who Sell Out , while " Sparks " and " Underture " re @-@ used and expanded one of the instrumental themes in " Rael " . " Amazing Journey " was , according to Townshend , " the absolute beginning " of the opera and summarised the entire plot . " The Hawker " was a cover of Mose Allison 's " Eyesight to the Blind " . A cover of Mercy Dee Walton 's " One Room Country Shack " was also recorded but was scrapped from the final track listing as Townshend could not figure out a way to incorporate it in the plot .

Recording at IBC was slow , due to a lack of a full plot and a full selection of songs . The group hoped that the album would be ready by Christmas , but sessions dragged on . Melody Maker 's Chris Welch visited IBC studios in November and while he was impressed with the working environment and the material , the project still did not have a title and there was no coherent plotline . The Who 's US record company got so impatient waiting for new product that they released the compilation album Magic Bus : The Who on Tour which received a scathing review from Greil Marcus in Rolling Stone over its poor selection of material and misleading name (as the album contained studio recordings and was not live) .

The Who took a break from recording at the end of 1968 to tour , including a well received appearance at The Rolling Stones Rock and Roll Circus on 10 December . They resumed sessions at IBC in January 1969 , block booking Monday to Thursday , but had to do gigs every weekend to stop going further into debt . A major tour was booked for the end of April , and the group 's management insisted that the album would have to be finished by then , as it had been well over a year since The Who Sell Out . Lambert wrote a script , Tommy (1914 ? 1984) which he professionally printed , and gave copies to the band , which helped them focus the storyline , and also decide to make the album a double . The group were still coming up with new material ; Lambert insisted that the piece should have a proper overture , while Townshend wrote " Pinball Wizard " so that Nik Cohn , a pinball fan , would give the album a favourable review in the New York Times . Lambert wanted an orchestra to appear on the album , but Townshend was strongly against the idea , and time and budget constraints meant it could not happen anyway .

By March 1969 , some songs had been recorded several times , yet Townshend still thought there were missing pieces . Entwistle had become fed up with recording , later saying " we had to keep going back and rejuvenating the numbers ... it just started to drive us mad . " The final recording session took place on 7 March , the same day that " Pinball Wizard " was released as a single . The group started tour rehearsals and promotional activities for the single and Lambert went on holiday in Cairo . The mixing was left to Lyon @-@ Shaw and assistant engineer Ted Sharp , who did not think IBC was well suited for the task . The album overshot its April deadline , as stereo mastering continued into the end of the month .

= = Release = =

Tommy was finally released on 17 May 1969 in the US , and 23 May in the UK , due to delays with the cover . The original double album was configured with sides 1 and 4 on one disc , and sides 2 and 3 on the other , to facilitate record changers .

The album was commercially successful , reaching No. 2 in the UK album charts , and No. 4 in the

US . It sold 200 @, @ 000 copies in the first two weeks in the US alone , and was awarded a gold record for sales of 500 @, @ 000 on August 18 . " Pinball Wizard " , " I 'm Free " and " See Me , Feel Me " were released as singles and received airplay on the radio . " Pinball Wizard " reached the top 20 in the US and the top five in the UK . " See Me , Feel Me " reached the top 20 in the US and " I 'm Free " reached the top 40 . An EP of selections from the album was planned to be released in the UK in November 1970 , but was withdrawn . As of 2012 , Tommy has sold 20 million copies worldwide .

When it was released , critics were split between those who thought the album was a masterpiece , the beginnings of a new genre , and those that felt it was exploitative . The album had a hostile reception with the BBC and certain US radio stations , with Tony Blackburn describing " Pinball Wizard " as " distasteful " . Nevertheless , BBC Radio 1 received an advance copy of the album at the start of May and gave the material its first airplay on Pete Drummond 's show on 3 May . Townshend promoted the album 's release with interviews in which he attempted to explain the plotline . Unfortunately , because it fundamentally dealt with the abstract concept of Baba 's spiritual precepts , the interviews often gave confusing and contradicting details .

= = Critical reception = =

The initial critical reaction to Tommy was positive . Chris Welch , writing for Melody Maker , went to the press launch show at Ronnie Scott 's and although the volume left his ears ringing for 20 hours , he concluded " we wanted more . " Disc and Music Echo ran a front @-@ page headline saying " Who 's Tommy : A Masterpiece " . Critics and fans were confused by the storyline , but Lambert pointed out this made Tommy no less confusing than the operas of Richard Wagner or Giacomo Puccini a century earlier .

In a 1969 column for The Village Voice , music critic Robert Christgau said that , apart from The Mothers of Invention 's We 're Only in It for the Money , Tommy is the first successful " extended work " in rock music , but Townshend 's parodic side is more " profound and equivocal " than Frank Zappa . He praised Townshend for deliberately constructing the album so that each song can be enjoyed individually and felt that he is determined to " give his audience what it wants without burying his own peculiarity " . Albert Goldman , writing in Life magazine , said that The Who play through " all the kinky complications " of the narrative in a hard rock style that is the antithesis of most contemporary " serious " rock . Goldman asserted that , based on innovation , performance , and " sheer power " , Tommy surpasses anything else in studio @-@ recorded rock . Christgau named Tommy the best album of 1969 in his year @-@ end list for Jazz & Pop magazine .

According to music journalist Richie Unterberger , Tommy was hailed by contemporary critics as the Who 's breakthrough , but its critical standing diminished slightly in the subsequent decades , because of its occasionally pretentious concept and flimsy songs that functioned as devices to " advance the rather sketchy plot . " Christgau wrote in 1983 , " Tommy 's operatic pretensions were so transparent that for years it seemed safe to guess that Townshend 's musical ideas would never catch up with his lyrics . " In his review for AllMusic , Unterberger said that , despite its slight flaws , the album has " many excellent songs " permeated with " a suitably powerful grace " , while Townshend 's ability to devise a lengthy narrative introduced " new possibilities to rock music . " Uncut wrote that the album " doesn 't quite realise its ambitions , though it achieves a lot on the way " , and felt it was not as well developed as their later album , Quadrophenia . Mark Kemp , writing in The Rolling Stone Album Guide (2004) , felt that " in retrospect , Tommy isn 't quite the masterpiece it was originally hyped to be " , suggesting The Who Sell Out was better , though because of Townshend , it produced several " bona fide classic songs " .

In 1998 , the album was inducted into the Grammy Hall of Fame for " historical , artistic and significant value " . In 2003 , Rolling Stone magazine ranked Tommy number 96 on its list of the 500 greatest albums of all time . The album is one of several by the Who to appear in 1001 Albums You Must Hear Before You Die .

According to music critic Martha Bayles , Tommy did not mix rock with classical music , as its " rock opera " title may have suggested , but instead was " dominated by the Who 's mature style :

ponderous , rhythmically monotonous hard rock " . Bayles argued that it was more acceptable to audiences than the art rock " concoctions " of the time because of the cultural climate during the late 1960s : " Tommy was considered more authentic , precisely because it consists of hard rock , rather than doctored @-@ up Mussorgsky ... and avoids the typical pseudoromantic themes of art rock (fairy @-@ tale bliss and apocalyptic angst) in favor of the more up @-@ to @-@ date subject of popular culture itself . " High Fidelity magazine also characterized the Who 's album as a " reasonably hard @-@ rock version " of the opera .

Marsh thought the problem with the album 's narrative is that there isn 't enough transitional material provided by the lyrics . There are no stage directions , no cast , and narration is restricted to key phrases (such as " Tommy can you hear me ? ") Key problems included an unclear explanation of what Tommy didn 't hear or see in " 1921 " , how or why he plays pinball , why " Smash the Mirror " leads into " I overwhelm as I approach you " (the opening line in " Sensation ") , why Tommy tells his followers in " We 're Not Gonna Take It " they cannot drink or smoke but can play pinball , and what the " you " is in " Listening to you , I get the music " .

= = Editions and cover art = =

= = = Original edition = = =

Tommy was originally released as a two @-@ LP set with artwork designed by McInnerney , which included a booklet including lyrics and images to illustrate parts of the story . The cover is presented as part of a triptych @-@ style fold @-@ out cover , and the booklet contained abstract artwork that outlined the story . Although the album included lyrics to all the songs , indicating individual characters , it did not outline the plot , which led to a concert programme being prepared for shows , that carried a detailed synopsis .

Townshend thought McInnerney , a fellow follower of Baba , would be a suitable choice to do the cover . As recording was near completion , McInnerney received a number of cassettes with completed songs and a brief outline for the story , which he immediately recognised as being based on Baba 's teachings . He wanted to try and convey the world of a deaf , dumb and blind boy , and decided to " depict a kind of breaking out of a certain restricted plane into freedom . " The finished cover contained a blue and white web of clouds , a fist punching into the black void to the left of it . The inner triptych , meanwhile , showed a hand reaching out to light and a light shining in a dark void . Townshend was too busy finishing the recording to properly approve the artwork , but Lambert strongly approved of it , and said it would work . The final step was for record company approval , who decided the cover was more sensible than The Who Sell Out , though making one concession that pictures of the band should appear on the cover . These were added to the web on the front .

= = = Reissues = = =

Tommy was first released on CD in 1984 as a two disc set . Mobile Fidelity Sound Lab subsequently released a special single @-@ disc edition of the album in 1990 , featuring an alternate take of " Eyesight to the Blind " and a low volume extensive break on the glass in " Smash The Mirror " . It was also remastered by Erick Labson for single disc release in 1993 .

MCA released a newly remastered version on single disc in 1996 , which had been remixed by Jon Astley . Astley was able to access the original 8 track tapes and bring out instruments that had been buried , such as the guitar in " Christmas " , the French Horn in " Sparks " , the cymbals in " The Acid Queen " and the organ in " We 're Not Gonna Take it " . This release came with McInnerney 's complete artwork and a written introduction by Richard Barnes .

In 2003 Tommy was made available as a deluxe two @-@ disc hybrid Super Audio CD with a 5 @-@ 1 multi @-@ channel mix . The remastering was done under the supervision of Townshend and also includes related material not on the original album , including " Dogs @-@ Part 2 " (the B @-@ Side to " Pinball Wizard ") , " Cousin Kevin Model Child " and " Young Man Blues " , plus

demos for the album and other unreleased songs that were dropped from the final running order .

In 2013 , a super deluxe version of Tommy was released as a 3 @-@ CD / Blu @-@ ray disc box set . As well as the original album , the package includes additional demos , and a live performance mostly taken from the Who 's show at the Capital Theatre , Ottawa , Canada on 15 October 1969 . The live disc was significant , as it debunked a long @-@ standing myth that the tapes for the tour were burned in preference for the Leeds University show in February 1970 that made up Live at Leeds .

= = Live performances = =

The Who had planned to perform Tommy live since starting the project . The group spent April 1969 rehearsing a live version of the show at the Hanwell Community Centre in Ealing including a final run down of the entire stage piece on 23 April . The running order was changed , and four songs (" Cousin Kevin " , " Underture " , " Sensation " and " Welcome ") were dropped entirely . Townshend later said the group " did the whole thing from start to finish and that was when we first realized we had something cohesive and playable . " Daltrey 's voice had improved substantially since the group 's early tours , and they realised their new live act could completely change their career .

After a few warm up gigs towards the end of April , the group gave a preview concert to the press at Ronnie Scotts , London on 1 May . Realising the opera 's narrative was difficult to understand , Townshend explained a synopsis of the story , before the Who played Tommy all the way through at full stage volume . The next day , the group flew out to New York to start the US tour , with the first gig on 9 May at the Grande Ballroom , Detroit . At the end of May , the group played four nights at the Kinetic Playground , Chicago , and they noticed the audience would all stand up at the same time , and stay standing . This indicated that live performances of Tommy had a significant positive response .

The group continued to play large halls in the US , organised by tour promoter Frank Barsalona , and generally avoided festivals , but made an important exception with the Woodstock Festival on 16 August . After spending all night arguing with Barsalona , the band agreed to perform at Woodstock for \$ 12 @,@ 500 . The festival ran late and the Who did not take to the stage until the early morning of 17 August . During " Pinball Wizard " , Abbie Hoffman took to the stage to protest about the imprisonment of John Sinclair before being kicked offstage by Townshend , while during " See Me , Feel Me " , the sun rose , almost as if on cue . Two weeks later , the group played the second Isle of Wight Festival , using one of the largest live PAs available . Though media attention was on Bob Dylan playing his first major live concert since 1966 , the Who stole the show . Townshend later said , " We know that the stage act we had , with Tommy in it , would work under any circumstances , because it had worked many times on tour . "

Tommy remained in the Who 's live set through the rest of the year and into 1970 . In October 1969 , The Who played six shows at the Fillmore East , where Leonard Bernstein praised them for their new music . The group 's show on 14 December at the Coliseum Theatre , London , was filmed for a possible future Tommy feature . Lambert was keen for Tommy to be taken seriously and wanted the Who to perform at opera houses . In June 1970 , the group performed two shows at the Metropolitan Opera House , which was the first time Townshend announced the show as being the " last Tommy ever " . The group made a second trip to the Isle of Wight , appearing at the 1970 festival on 29 August , before an audience of 600 @,@ 000 . The last live performance for 1970 was at The Roundhouse , London on 20 December . Townshend said " This is the very last time we 'll play Tommy on stage " , to which Moon promptly cried , " Thank Christ for that ! "

Public reaction to the Who 's concerts that included Tommy was overwhelmingly positive . The touring helped keep the album in the public eye , and cleared the band 's debts . Several live recordings of Tommy from the Who 's 1969 ? 70 tours have been released . A complete performance is available on the 2002 Deluxe Edition of the live album Live at Leeds , recorded on 14 February 1970 . The second Isle of Wight performance is available on Live at the Isle of Wight Festival 1970 , released in 1996 . The Coliseum Theatre gig is available on the 2007 video release At Kilburn 1977 + Live at the Coliseum . Portions of the Woodstock performance of Tommy were

released on the Woodstock film and later on The Kids Are Alright . The complete show was recorded , but has never been officially released .

The Who continued to play a smaller selection of Tommy live in subsequent tours throughout the 1970s . They revived Tommy as a whole for its twentieth anniversary during their 1989 reunion tour , reinstating the previously overlooked " Cousin Kevin " and " Sensation " but still omitting " Underture " and " Welcome " . Recordings from this tour can be found on the Join Together live album and the Tommy and Quadrophenia Live DVD . The Los Angeles version of this show featured Phil Collins as Uncle Ernie , Patti LaBelle as the Acid Queen , Steve Winwood as the Hawker , Elton John as the Pinball Wizard and Billy Idol as Cousin Kevin .

= = Other incarnations = =

= = = 1970 Les Grands Ballets Canadiens = = =

In 1970 Ferdinand Nault of the Montreal ballet group Les Grands Ballets Canadiens created the first dance @-@ based adaptation of Tommy . The ballet performance toured New York in April 1971 , which included a light show and accompanying films by the Quebec Film Bureau .

= = = 1971 Seattle Opera production = = =

In 1971 , the Seattle Opera under director Richard Pearlman produced the first ever fully staged professional production of Tommy at Seattle 's Moore Theater . The production included Bette Midler playing the role of the Acid Queen and Mrs. Walker , and music by the Syracuse , New York band Comstock , Ltd .

= = = London Symphony Orchestra version = = =

On 9 December 1972 , entrepreneur Lou Reizner presented a concert version of Tommy at the Rainbow Theatre , London . There were two performances that took place on the same evening . The concerts featured the Who , plus a guest cast , backed by the London Symphony Orchestra conducted by David Measham . The concerts were held to promote the release of Reizner 's new studio recording of this symphonic version of Tommy .

The album and concerts featured an all @-@ star cast , including Graham Bell (as The Lover) , Maggie Bell (as The Mother) , Sandy Denny (as The Nurse) , Steve Winwood (as The Father) , Rod Stewart (as The Local Lad) , Richie Havens (as The Hawker) , Merry Clayton (as The Acid Queen) and Ringo Starr (as Uncle Ernie) . Townshend played some guitar , but otherwise the music was predominantly orchestral . Richard Harris played the role of the specialist on the record , but he was replaced by Peter Sellers for the stage production . The stage show had a second run on 13 and 14 December 1973 with a different cast including David Essex , Elkie Brooks , Marsha Hunt , Vivian Stanshall , Roy Wood , and Jon Pertwee .

The orchestral version was also performed twice in Australia on 31 March 1973 at Melbourne 's Myer Music Bowl and on 1 April at Sydney 's Randwick Racecourse . Moon appeared as Uncle Ernie (in Melbourne only) , Graham Bell as the Narrator , with local stars Daryl Braithwaite (as Tommy) , Billy Thorpe , Doug Parkinson , Wendy Saddington , Jim Keays , Broderick Smith , Colleen Hewett , Linda George , Ross Wilson , Bobby Bright , Ian Meldrum (as Uncle Ernie in Sydney) , and a full orchestra . The Melbourne concert was videotaped , then televised by Channel 7 on 13 April 1973 .

= = = 1975 film = = =

In 1975 Tommy was adapted as a film , produced by expatriate Australian entrepreneur Robert Stigwood and directed by British auteur Ken Russell . The movie version starred Daltrey as Tommy ,

and featured the other members of the Who , plus a supporting cast that included Ann @-@ Margret as Tommy 's mother , Oliver Reed as " the Lover " , with appearances by Elton John , Tina Turner , Eric Clapton , Arthur Brown , and Jack Nicholson . Russell insisted on having a known cast , though Townshend wanted people who could sing the material , and was particularly disappointed at not being allowed to cast Stevie Wonder as the Pinball Wizard . In several cinemas , the film supported a multi @-@ track soundtrack billed as quintaphonic sound , which placed speaker banks in the four quadrants of the house and directly behind the centre of the screen .

Townshend also oversaw the production of a soundtrack album , on which the unrecorded orchestral arrangements Lambert had envisaged for the original Tommy LP were realised by the extensive use of synthesizer . He started work on the soundtrack album immediately after the Who 's 1973 US tour in December , and worked on it almost continuously for the next four months . As well as the Who , the film 's music track and the original soundtrack LP also employed several session musicians including Caleb Quaye , Ronnie Wood , Nicky Hopkins , Chris Stainton , and longtime Who associate John " Rabbit " Bundrick . Due to Moon 's commitments with the filming of Stardust , Kenney Jones (who would take over as the Who 's drummer after Moon 's death in 1978) played drums on much of the soundtrack album .

" Pinball Wizard " was a major hit when released as a single . This sequence in the film depicts Elton being backed by the Who (dressed in pound @-@ note suits) ; the band portrayed the Pinball Wizard 's band for filming , but on the music track and soundtrack album , the music was performed entirely by him and his regular touring band . Most of the extras were students at Portsmouth Polytechnic and were paid with tickets to a Who concert after filming wrapped .

The film and its soundtrack album featured six new songs , all written by Townshend , and an alteration to the running order compared to the original album . The CD reissue of the film soundtrack also included an additional Overture .

= = = Broadway musical = = =

In 1991 , Townshend broke his wrist in a cycling accident and could not play guitar . Looking for alternative work while recuperating , he responded to a request from the PACE Theatrical Group for the rights to a Broadway musical adaptation of Tommy . The group introduced him to La Jolla Playhouse director Des McAnuff , and the pair began to develop the musical together . It opened at La Jolla in summer 1992 , and was an immediate commercial success . Townshend wrote a new song , " I Believe My Own Eyes " , to explain the relationship between Tommy 's parents , but otherwise tried to be faithful to the music on the original album .

The musical had a mixed response from critics , while Daltrey and Entwistle thought the show was too passive . Anthony DeCurtis , writing in Rolling Stone , said the orchestra drummer had " the thankless task of having to reproduce Keith Moon 's parts " . Townshend and McAnuff rewrote parts of the musical when it moved from La Jolla to Broadway , to show a darker side for the title character . McAnuff won a Tony Award in 1993 for Best Director , while Wayne Cilento won the award for Best Choreographer . The Broadway run lasted from 1993 to 1995 . McAnuff revisited Tommy during the 2013 season of the Stratford Shakespeare Festival .

= = = Bluegrass = = =

In 2015 , bluegrass band The Hillbenders released a cover of the album , arranged by Jim Rea and produced by Louis Jay Meyers . The group have informed Townshend and Daltrey in order to get official blessing . The performance of the bluegrass version has been critically praised , with Rolling Stone marking the Hillbenders appearance at South by Southwest one of the " 50 Best Things We Saw At SXSW 2015 " . Townshend met with the group after the band 's May 2015 performance in Nashville .

= = Track listing = =

== Standard editions ==

All songs written and composed by Pete Townshend , except where noted .

Though later released as a single , " See Me , Feel Me " was not a track in its own right on the original album , and is included as the latter half of " We 're not Gonna Take It " .

== Deluxe editions ==

2003 rerelease bonus disc

The first twelve tracks are out @-@ takes and demos and the last five are stereo @-@ only demos

" I Was " ? 0 : 17

" Christmas " (Outtake 3) ? 4 : 43

" Cousin Kevin Model Child " ? 1 : 25

" Young Man Blues " (Version one) (Allison) ? 2 : 51

" Tommy Can You Hear Me ? " (Alternate version) ? 1 : 59

" Trying to Get Through " ? 2 : 51

" Sally Simpson " (Outtake) ? 4 : 09

" Miss Simpson " ? 4 : 18

" Welcome " (Take two) ? 3 : 44

" Tommy 's Holiday Camp " (Band 's version) ? 1 : 07

" We 're Not Gonna Take It " (Alternate version) ? 6 : 08

" Dogs (Part Two) " (Moon) ? 2 : 26

" It 's a Boy " ? 0 : 43

" Amazing Journey " ? 3 : 41

" Christmas " ? 1 : 55

" Do You Think It 's Alright " ? 0 : 28

" Pinball Wizard " ? 3 : 46

2013 reissue live disc

" Overture " (Including Introduction) ? 7 : 00

" It 's A Boy " ? 0 : 39

" 1921 " ? 2 : 29

" Amazing Journey " ? 5 : 07

" Sparks " ? 2 : 49

" The Hawker (Eyesight To The Blind) " ? 1 : 54

" Christmas " ? 3 : 11

" The Acid Queen " ? 3 : 30

" Pinball Wizard " ? 2 : 47

" Do You Think It 's Alright ? " ? 0 : 21

" Fiddle About " ? 1 : 12

" Tommy , Can You Hear Me ? " ? 0 : 55

" There 's A Doctor " ? 0 : 24

" Go To The Mirror ! " ? 3 : 12

" Smash The Mirror " ? 1 : 10

" Miracle Cure " ? 0 : 12

" Sally Simpson " ? 4 : 01

" I 'm Free " ? 2 : 12

" Tommy 's Holiday Camp " ? 0 : 48

" We 're Not Gonna Take It " ? 3 : 28

" See Me , Feel Me " ? 7 : 51

All tracks are from the Capitol Theatre , Ottawa , Canada , 15 October 1969 , except for " I 'm Free " , " Tommy 's Holiday Camp " , " We 're Not Gonna Take It " and " See Me , Feel Me " which are

from Swansea City Football Club , 12 June 1976 .

= = Sales chart performance = =

Album
Singles

= = Sales certifications = =

= = Personnel = =

The Who

Roger Daltrey ? Vocals and harmonica

John Entwistle ? Bass , French horn and vocals

Keith Moon ? Drums

Pete Townshend ? Guitar , keyboards and vocals