

= Who 's Next =

Who 's Next is the fifth studio album by English rock band The Who . It developed from the aborted Lifehouse project , a multi @-@ media rock opera written by the group 's Pete Townshend as a follow @-@ up to the band 's 1969 album Tommy . The project was cancelled due to its complexity and conflicts with Kit Lambert , the band 's manager , but Townshend was persuaded to record the songs as a straightforward studio album .

The Who recorded Who 's Next with assistance from recording engineer Glyn Johns . After producing the song " Won 't Get Fooled Again " in the Rolling Stones Mobile Studio , they relocated to Olympic Studios to record and mix most of the album 's remaining songs . They made prominent use of the synthesizer on the album , particularly on " Won 't Get Fooled Again " and " Baba O 'Riley " , which were both released as singles . The cover photo was shot by Ethan Russell and made reference to the monolith in the 1968 film 2001 : A Space Odyssey , as it featured group members having urinated against a concrete piling protruding from a slag heap .

Who 's Next was an immediate success when it was released on 14 August 1971 . It has since been viewed by critics as the Who 's best record and one of the greatest albums of all time . It was reissued on CD several times with additional songs originally intended for Lifehouse .

= = Background = =

By 1970 , the Who had obtained significant critical and commercial success , but they had started to become detached from their original audience . The mod movement had vanished , and the original followers from Shepherd 's Bush had grown up and acquired jobs and families . The group had started to drift apart from manager Kit Lambert due to his preoccupation with their label , Track Records . They had been touring since the release of Tommy the previous May , with a set that contained most of that album , but realized that millions had now seen their live performances , and Pete Townshend in particular recognized that they needed to do something new . A single , " The Seeker " , and a live album , Live at Leeds were released in 1970 , and an EP of new material (" Water " , " Naked Eye " , " I Don 't Even Know Myself " , " Postcard " and " Now I 'm a Farmer ") was recorded , but not released as the band felt it would not be a satisfactory follow @-@ up to Tommy .

Instead , the group tackled a project called Lifehouse . This evolved from a series of columns Townshend wrote for Melody Maker in August 1970 , in which he discussed the importance of rock music , and in particular what the audience could do . Of all the group , he was the most keen to use music as a communication device , and wanted to branch out into other media , including film , to get away from the traditional album / tour cycle . Townshend has variously described Lifehouse as a futuristic rock opera , a live @-@ recorded concept album and as the music for a scripted film project . The basic plot was outlined in an interview Townshend gave to Disc and Music Echo on 24 October 1970 . Lifehouse is set in the near future in a society in which music is banned and most of the population live indoors in government @-@ controlled " experience suits " . A rebel , Bobby , broadcasts rock music into the suits , allowing people to remove them and become more enlightened . Some elements accurately describe future technology ; for example , The Grid resembles the internet and " grid sleep " virtual reality .

The group held a press conference on 13 January 1971 , explaining that they would be giving a series of concerts at the Young Vic theatre , where they would develop the fictional elements of the proposed film along with the audience . After Keith Moon had completed his work on the film 200 Motels , the group performed their first Young Vic concert on 15 February . The show included a new quadrophonic public address system which cost £ 30 @,@ 000 and the audience was mainly invited from various organisations such as youth clubs , with only a few tickets on sale to the general public .

After the initial concerts , the group flew to New York 's Record Plant Studios at Lambert 's suggestion , for studio recordings . The group were joined by guests Al Kooper on Hammond organ , Ken Ascher on piano and Leslie West on guitar . Townshend used a 1957 Gretsch guitar , given to

him by Joe Walsh , during the session and it went on to become his main guitar for studio recording . Lambert 's participation in the recording was minimal , and he proved to be unable to mix the final recordings . He had started taking hard drugs , while Townshend was drinking brandy regularly . After returning to Britain , engineer Glyn Johns made safety copies of the Record Plant material but decided that it would be better to re -record it from scratch at Olympic Sound Studios in Barnes .

The group gave a further series of concerts at the Young Vic on 25 and 26 April , which were recorded on the Rolling Stones Mobile Studio by Andy Johns , but Townshend grew disillusioned with Lifehouse and further shows were cancelled . The project proved to be intractable on several levels and caused stress within the band as well as a major falling out between Townshend and Lambert . Years later , in the liner notes to the remastered CD , Townshend wrote that the failure of the project led him to the verge of a nervous breakdown . Audiences at the Young Vic gigs were not interested in interacting with the group to create new material , but simply wanted the Who to play " My Generation " and smash a guitar . At the time , Roger Daltrey said the Who " were never nearer to breaking up " .

Although the Lifehouse concept was abandoned , scraps of the project remained in the final album , including the use of synthesizers and computers . An early concept for Lifehouse featured the feeding of personal data from audience members into the controller of an early analogue synthesizer to create a " universal chord " that would have ended the proposed film . Abandoning Lifehouse gave the group extra freedom due to the absence of an overriding musical theme or storyline (which had been the basis of Tommy) . This allowed the band to concentrate on maximising the impact of individual tracks , and providing a unifying sound for them .

Although he gave up his original intentions for the Lifehouse project , Townshend continued to develop the concepts , revisiting them in later albums , including a 6 -CD set , The Lifehouse Chronicles in 1999 . In 2007 he opened a website called The Lifehouse Method to accept personal input from applicants that would be turned into musical portraits .

= = Recording and production = =

The first session for what became Who 's Next was at Mick Jagger 's house , Stargroves , at the start of April 1971 , using the Rolling Stones Mobile . The backing track of " Won 't Get Fooled Again " was recorded there before the band decided to relocate recording to Olympic at Johns ' suggestion ; the first session was on 9 April , attempting a basic take of " Bargain " . The bulk of the sessions occurred during May , when the group recorded " Time is Passing " , " Pure and Easy " , " Love Ain 't for Keeping " (which had been reworked from a rock track into an acoustic arrangement) , " Behind Blue Eyes " , " The Song Is Over " , " Let 's See Action " and " Baba O 'Riley " . Nicky Hopkins guested on piano , while Dave Arbus was invited by Moon to play violin on " Baba O 'Riley " . John Entwistle 's " My Wife " was added to the album at the last minute late in the sessions , and was originally intended for a solo album .

In contrast to the Record Plant and Young Vic sessions , recording with Johns went well as he was primarily concerned about creating a good sound , whereas Lambert had always been more preoccupied about the group 's image . Townshend recalled , " we were just getting astounded at the sounds Glyn was producing " . Townshend used the early synthesizers and modified keyboard sounds in several modes : as a drone effect on several songs , notably " Baba O 'Riley " and " Won 't Get Fooled Again " , as well as on " Bargain " , " Going Mobile " and " The Song Is Over " . The synthesizer was used as an integral part of the sound , as opposed to providing gloss as was the case on other artists ' albums up to this point . Moon 's drumming had a distinctly different style from earlier albums , being more formal and less reliant on long drum fills ? partly due to the synthesizer backing , but also due to the no -nonsense production techniques of Johns , who insisted on a good recording performance that only used flamboyancy when truly necessary . Johns was instrumental in convincing the Who that they should simply put a single studio album out , believing the songs to be excellent . The group gave him free rein to assemble a single album of whatever songs he wanted in any order . Despite Johns ' key contributions , he only received an associate

producer credit on the finished album , though he maintained he acted mainly in an engineering capacity and based most of the arrangements on Townshend 's original demos .

The album opened with " Baba O 'Riley " , featuring piano and synthesizer @-@ processed Lowrey organ by Townshend . The song 's title pays homage to Townshend 's guru , Meher Baba , and minimalist composer Terry Riley (and is informally known as " Teenage Wasteland " from a line in the lyrics) . The organ track came from a longer demo by Townshend , portions of which were later included on a Baba tribute album I Am , that was edited down for the final recording . Townshend later said this part had " two or three thousand edits to it " . The opening lyrics to the next track , " Bargain " , " I 'd gladly lose me to find you " , came from a phrase used by Baba . Entwistle wrote " My Wife " after having an argument with his wife and exaggerating the conflict in the lyrics . The track features several overdubbed brass instruments recorded in a single half @-@ hour session . " Pure and Easy " , a key track from Lifehouse , did not make the final track selection , but the opening line was included as a coda to " The Song is Over " .

" Behind Blue Eyes " featured three @-@ part harmony by Daltrey , Townshend and Entwistle and was written for the main antagonist in Lifehouse , Brick . Moon , uncharacteristically , did not appear on the first half of the track , which was later described by Who biographer Dave Marsh as " the longest time Keith Moon was still in his entire life . " The closing track , " Won 't Get Fooled Again " , was critical of revolutions . Townshend explained , " a revolution is only a revolution in the long run and a lot of people are going to get hurt " . The song features the Lowrey organ fed through an ARP synthesizer , which came from Townshend 's original demo and was re @-@ used for the finished track .

= = Cover art = =

The cover artwork shows a photograph , taken at Easington Colliery , of the band apparently having just urinated on a large concrete piling protruding from a slag heap . The decision to shoot the picture came from Entwistle and Moon discussing Stanley Kubrick and the film 2001 : A Space Odyssey . According to photographer Ethan Russell , most of the band members were unable to urinate , so rainwater was tipped from an empty film canister to achieve the desired effect . The rear cover showed the band backstage at De Montfort Hall , Leicester , amongst a debris of furniture . In 2003 , the television channel VH1 named Who 's Next 's cover one of the greatest album covers of all time .

Other suggestions for the cover included the group urinating against a Marshall Stack and an overweight nude woman with the Who 's faces in place of her genitalia . An alternative cover featuring Moon dressed in black lingerie and a brown wig , holding a whip , was later used for the inside art for the 1995 and 2003 CD releases . Some of the photographs taken during these sessions were later used as part of Decca 's United States promotion of the album .

= = Release and promotion = =

The lead single , " Won 't Get Fooled Again " (edited down to three and a half minutes) , was released on 25 June 1971 in the UK and 17 July in the US ahead of the album . It reached # 9 and # 15 in the charts respectively . The album was released on 14 August in the US and 27 August in the UK . It became the only album by the Who to top the UK charts .

The Who starting touring the US just before the album was released . The group used the Lifehouse PA , though soundman Bob Pridden found the technical requirements of the equipment to be over @-@ complicated . The set list was revamped , and while it included a smaller selection of numbers from Tommy , several new numbers from the new album such as " My Wife " , " Baba O 'Riley " and " Won 't Get Fooled Again " became live favourites . The latter two songs involved the band playing to a backing track containing the synthesizer parts . The tour moved to the UK in September , including a show at The Oval , Kennington in front of 35 @,@ 000 fans , and the opening gig at the Rainbow Theatre in Finsbury Park , before going back to the US , ending in Seattle on December 15 . The group then took eight months off touring , the longest break of their

career at that point .

Several additional songs recorded at the Who 's Next sessions were released later as singles or on compilations . " Let 's See Action " was released as a single in 1971 , followed by " Join Together " in June 1972 and " Relay " in November . " Pure and Easy " , " Put The Money Down " and " Too Much of Anything " were released on the album Odds & Sods , while " Time is Passing " was added to the 1998 CD version . A cover of " Baby Don 't You Do It " was recorded and the longest version currently available is on the deluxe edition of the album .

The album has been re-issued remastered several times using tapes from different sessions . The master tapes for the Olympic sessions are believed to be lost , as Virgin Records threw out a substantial number of old recordings when they purchased the studio in the 1980s . Video game publisher Harmonix wanted to release Who 's Next as downloadable , playable content for the music video game series Rock Band , but were unable to do so due to difficulty finding the original multi track recordings . Instead , a compilation of Who songs dubbed " The Best of The Who , " which includes three of the album 's songs (" Behind Blue Eyes " , " Baba O 'Riley " , and " Going Mobile ") , was released as downloadable content , in lieu of the earlier re-issued promised Who 's Next album . The 16 re-issued track tapes to " Won 't Get Fooled Again " and the 8 re-issued track tapes to the other material except " Bargain " and " Getting In Tune " have since been discovered .

= = Reception and legacy = =

In a contemporary review for The Village Voice , music critic Robert Christgau called Who 's Next " the best hard rock album in years " and said that , while their previous recordings were marred by a thin sound , the group now " achieves the same resonant immediacy in the studio that it does live " . Billy Walker from Sounds highlighted the songs " Baba O 'Riley " , " My Wife " , and " The Song Is Over " , and wrote , " After the unique brilliance of Tommy something special had to be thought out and the fact that they settled for a straight re-issued forward album rather than an extension of their rock opera , says much for their courage and inventiveness . " Rolling Stone magazine 's John Mendelsohn felt that , despite some amount of seriousness and artificiality , the album 's brand of rock and roll is " intelligently re-issued conceived , superbly re-issued performed , brilliantly re-issued produced , and sometimes even exciting " . At the end of 1971 , the record was voted the best album of the year in the Pazz & Jop , an annual poll of American critics published by The Village Voice .

Since then , Who 's Next has often been viewed as the Who 's best album . In a retrospective review for AllMusic , Stephen Thomas Erlewine said its music was more genuine than Tommy or the aborted Lifehouse project because " those were art ? [Who 's Next] , even with its pretensions , is rock & roll . " BBC Music 's Chris Roberts cited it as the band 's best record and " one of those carved re-issued in re-issued stone landmarks that the rock canon doesn 't allow you to bad re-issued mouth . " Mojo claimed its sophisticated music and hook re-issued laden songs featured innovative use of rock synthesizers that did not weaken the Who 's characteristic " power re-issued quartet attack " . In The Encyclopedia of Popular Music (1998) , Colin Larkin said it raised the standards for both hard rock and the Who , whose " sense of dynamics " was highlighted by the contrast between their powerful playing and a counterpoint produced at times from acoustic guitars and synthesizer obbligatos . Christgau , on the other hand , was less enthusiastic about the record during the 1980s when the Who became what he felt was " the worst kind of art re-issued rock band " , writing that Who 's Next revealed itself to be less tasteful in retrospect because of Daltrey 's histrionic singing and " all that synth noodling " .

According to Acclaimed Music , Who 's Next is the 35th most ranked record in critics ' lists of the all re-issued time greatest albums . In 2003 , Rolling Stone ranked it 28th on its list of the 500 greatest albums of all time . The album appeared at number 15 on Pitchfork Media 's list of the 100 best records from the 1970s . It was also included in the book 1001 Albums You Must Hear Before You Die (2005) . The Classic Albums BBC documentary series aired an episode on Who 's Next , initially on radio in 1989 , and then on television in 1998 , which was released in 2006 on DVD as Classic Albums : The Who ? Who 's Next . That year , the album was chosen by Time as one of their 100 best records of all time . In 2007 , it was inducted into the Grammy Hall of Fame for "

lasting qualitative or historical significance " .

= = Track listing = =

All songs written and composed by Pete Townshend , except " My Wife " by John Entwistle .

= = = 1995 bonus tracks = = =

= = = 2003 deluxe edition = = =

The first disc of the Deluxe Edition contains the nine tracks from the original album containing the original mix , followed by six outtakes , of which " Getting in Tune " and " Won 't Get Fooled Again " were previously unreleased . Each of the six outtakes was recorded during the Record Plant sessions in March 1971 before work restarted in the UK .

The tracks on the second disc were recorded live at the Young Vic Theatre , London , on 26 April 1971 . All of the tracks were previously unreleased except for " Water " and " Naked Eye " .

= = Personnel = =

= = = The Who = = =

Roger Daltrey ? vocals

Keith Moon ? drums , percussion

John Entwistle ? bass , brass , vocals , piano on " My Wife "

Pete Townshend ? guitar , VCS3 , organ , A.R.P. synthesiser , vocals , piano on " Baba O 'Riley "

= = = Additional musicians = = =

Dave Arbus ? violin on " Baba O 'Riley "

Nicky Hopkins ? piano on " The Song Is Over " and " Getting in Tune "

Al Kooper ? organ on alternate version of " Behind Blue Eyes "

Leslie West ? lead guitar on " Baby , Don 't You Do It "

= = = Production = = =

The Who ? production

Glyn Johns ? associate production , recording , mixing

Doug Sax - mastering

Kit Lambert ? executive production

Chris Stamp ? executive production

Pete Kameron ? executive production

John Kosh ? album design

Ethan Russell ? photography

= = Charts = =

= = Certifications = =