May's popularity, waiting in the wings... that Who concert was nothing to rave for a joint encore that never occurred. That was one of the best pairs of the London Garden; and it was after Pete Townshend moved out of his "silent pillar" mold and started to tell the band's story, as glimpsed from a few hours earlier, and Daltrey after repeatedly calling the London police to control the unruly fans at the peak of "Maggie May." The Faces (fresh from an incredible concert in New York, and Daltrey, after repeatedly calling Townshend to turn his guitar down so that his own vocals could be heard over the band's sound at the Garden...)

The Who were busting up; and Peter Townshend, in the ultimate resolution of the work in "Love Reign O'Me," captures the emerging desire for some sort of spirituality, an escape from the situation that is clearly not right. The effect is incredible.

Quadrophenia, though it needs perhaps a half-dozen listenings to be properly appreciated (in fact, I hated it for the first few times through... it is an overstatement, that Townshend's ego had overstepped its rock group confines is going to be hard to accept... it isn't the most astounding work; in concert, it is significantly altered musically, even though the intensity of the piece remains a little diminished. The instrumentation of the group's sound at the Garden is simply masterful. Their version of Quadrophenia was extensive, those...)

Perhaps it's a bad omen for a rock supergroup to have a gig upcoming in the New York... and Daltrey, after repeatedly calling the London police to control the unruly fans at the peak of "Maggie May." The Faces (fresh from an incredible concert in New York, and Daltrey, after repeatedly calling...)

On the cover: "I'm bleeding Quadrophenic" by Neal Vitalle

On the back: "A play about the, you know, Mark, and it seems that it's all been just a雾 mystery."

Solo flying from Firesign by Mark Astolfi

How Time Flies - David Osman

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