TOMMY CAST

IKE And Tina Turner and Sly Stone have been added to the provisional cast list for Ken Russell's film version of the Who's "Tommy."

They join Roger Daltrey, Ann-Margaret and Eric Clapton, all "strong possibilities" according to a spokesman for the Robert Stigwood Organisation, which is producing the film.

Mick Jagger and Leo Sayer are both known to have been offered roles in the film, but both artists rejected the parts.

The soundtrack for the film is being recorded by the Who at their studio in London's Battersea this week, and filming will begin on April 1.

The Who, meanwhile, have promised "massive concerts on an unprecedented scale" in Britain this summer. A spokesman for the band told the MM that details were being finalised "in secrecy."

The band, however, will be appearing in France this month, a short tour which will include a special concert at the Parc de Exposition in Paris this Sunday before an expected audience of 20,000.

"OH, we fight all the time," says Roger Daltrey.

Roger is sitting in a plush hotel room wiping drowsiness from his eyes. It is late morning, and he arrived from London only the night before. Jet lag and the sleeping pills he had to use last night have both taken their toll.

But once he warms to his favourite subject, the Who, he becomes more and more alert and animated. It's a subject that both excites and frustrates him, partly because he thinks that most people misunderstand the Who and partly because he's very honest and plain-spoken and is therefore constantly worried over being misconstrued and misinterpreted.

After making some of his strong statements, he immediately begins to qualify and soften them up with diplomatic afterthoughts.

Even so, he doesn't hold back on anything when it comes to the Who, which seems to mean as much to him as life itself.

"We've had fights quite recently, quite a lot," he continues. "It's me, he's put it this way: we argue and we fight and we do this, that and the other but you let anybody step in between us, and you have four people on your bloody head. He loves a hearty laugh.

"I can't explain why. Because we're still fighting to get better and do different things. I mean, we're successful. So some people say we're the best group in the world. I don't believe it. And even if we are, what's better than No. 1? There must be something better.

"It's like governments. I mean, if you've got a government of sheep that all say, 'Yeah, yeah,' we all get on great, eh? What's a good government? I mean, we're exactly the same.

"Somebody will come up with an idea and someone won't like it, or someone will do this and someone will do that, and then in the end we'll have a go. And then the next day we'll say, 'Oh, we're sorry about that last night; now what would we do about it.' But at least it won't just get carried.

"I don't know anything, we all believe in it 100 per cent. There's no 99.9. It's all 100 per cent, and if it isn't that way, that's why we fight. So that when we do it, it is 100 per cent. I could never explain it to you. It's impossible."

Roger laughs in exasperation as if he thinks no one understands. Then he becomes very serious.

by AL RUDIS in Chicago

"The members of the group, we tend to hate each other. I mean physically. Now we don't. I know that we don't. I think if any four people have got a true sort of love relationship, it's the bloody group.

"But we still fight. And when we do fight, it sometimes gets very violent, sometimes gets very verbally vicious.

"But the group's still there, very solid. It's a solid thing underneath it, and all that bounces on the top."

ROGER and Pete Townshend are the group's major battlers, and Roger sees their aggressive tendencies as stemming from two different sources. His own is a product of his environment. Pete's is a side-effect of his creativity.

"Where I used to live, you had to be a hard guy. Anybody offered you outside for a punch up, you had to go. You had to have a good fight. And I went from that to being a very non-violent bloke. I mean, the last thing I want to do is to fight anybody because anybody wants.

"Pete, now, he's a creative genius, and all creative people in that capacity tend to be like that. Although they are in touch with people on a level which most people are unaware of, they lose touch with their roots.

"In my opinion, it's because Pete's never really had to go and work in factories. He's never known what kids really have to do. He came straight from school and went straight to art school.

"He did rough it a bit in art school, if you call that roughing it.

"Then straight into a successful group."

Roger isn't quite as open in his opinions when it comes to Keith Moon. "Keith Moon," he repeats and then pauses a long time before adding, " the crying clown. That's all I can say about him."

I cruelly prod him. "Do you think he's sad on the inside?"

"I'm not saying." He laughs and then loosens up. "I think so, yeah. But I mean he's the loveliest. " He sighs. "I feel so strange toward them all. I mean, I'm not a queer or anything, but I really love them so much it's unbelievable. I mean, Keith, what can you say? That's what he is, he's the crying clown . . . I worry about Keith a lot."

"What do you think about the part Keith sings on 'Quadrophenia'?

"Very sad. Very, very sad. Most people think it's a giggle, but it's not . . . That's what Keith is to me. I mean, he's not a loser. He's another genius in his own right. But in him there's a very sad person. He's so open to be taken for rides that he just gets taken all the time, and it's sad."

ROGER'S feelings about John Entwistle are very mixed, too.

"John doesn't change. He HAS changed in the last six months, a hell of a lot, actually. He's very introverted. I find it very difficult to get through to John. He's very flamboyant as far as his dress goes and things like that, but . . . there again, he's another creative genius, in his own way. Very strange.

"He's got a very narrow set of ideas that he goes along with. But in the last six months John has started to open up, and I'm really pleased about that. I'm really starting to get through at last. But it's taken nine years."

Roger thinks John is making a mistake in fronting his Rigor Mortis band. "I don't think his Rigor Mortis group does him much good. I think John's material is very good. I don't want to put John down at all- I think it's good that he does his own albums.

"I think one of the problems with John is, speaking completely honestly, that he hasn't got stage presence, not in the way that he could ever front a group.

"All he's done really is become the static bass player of the Who. And I don't mean it badly. But he probably gets the least of all mention in any write-ups we get.

"He's a brilliant bass player; there's no doubt about it. I'm not putting him down. It's just the way he really is. I don't think Rigor Mortis will ever solve that problem for him.

"I think the way John should do it would be to get a group of real freaks, of real people that feel the way his songs are and the vein he writes in."

Roger maintains that while the Who have progressed musically, their eagerness and commitment are unaffected by success.

But aren't things a bit different now than in the hungry days when they were searching for success?

"It's always a search for success. We're still searching. Don't kid yourself." He sees my head shaking. "We are though." he says, his voice rising to a yell. "That's really honest. You don't seem to understand that."

"Now wait a minute," I say, visions of a hotel room punch-up swimming in my brain.

"It's true. It's really true. It was no different then. We're still searching now."

"HAVE we got success?" he asks vehemently. "Have we really? We sell a lot of records. What is success? What really is success? Can you say what it is? Is money success? I don't think it is to me.

"I had as many laughs when we used to go and stay in bed-and-breakfast a dollar a night and all that; we had as many good times.

"The point is you once were struggling for existence, and just struggling to put on a better show is different, isn't it?"

"But I mean, the money's an extra," says Roger somewhat exasperated. "We never ever bothered about it anyway. It was nice when it came. I won't say it wasn't. I'd be a complete hypocrite to say that. But that was never the main reason.

"That had nothing to do with the way we felt about our music and the way we were getting over to kids. And it hasn't changed at all, because we feel the same way. We're not just as desperate . . . It's really very hard for you to feel.

"I know how you mean. It's so easy to fall into that sort of trap, but we're not that sort of group.

"That's why we don't make albums every six months and just go out and record a million songs and say, 'Here's an album by the Who,' and it goes out and everybody buys it, and that's it.

"That's why you have to wait for 'Quadrophenia,' and have to wait for 'Tommy.'"