

the who



SINGLESBOX1

THE WHO



The WHO at the top (top to bottom) JOHN BROWNIE (drum), PETER DINKLAUGE (lead guitar—composer of "I Can't Explain"), KEITH MOON (bass) and ROGER DALTRY (singer).

'I Can't Explain' (Brunswick)



Here's a group I like immensely, and their absorbing sound matches their gimmick name. The Who (they were originally called The High Numbers). 'I Can't Explain' is a pounding shuffle-shaker, with surf-like counter-harmonies

behind the main lyric. It's insidious and insistent, with an arresting backing – a blend of Mersey beat and surfing! Keep your eyes on this one. Even better is 'Bald Headed Woman', which starts with a bluesy solo vocal set to a rasping funereal backing with gospel-type chanting – and gradually speeds into a wild hand-clapping raver.

© Derek Johnson, NME, 15 January 1965

DECCA

'I Can't Explain' (1965) Mono. Written by Pete Townshend. Recorded in early November 1964 at the Regent and Studio City Studios, London. Commissioned by Decca Records. Produced by Shel Talbot. 'Bald Headed Woman' (1965) Mono. Recorded in early November 1964 at the Regent and Studio City Studios. Produced by Shel Talbot. Released in the UK as Decca 45004 on 11 January 1965. A reissued version of the single was released in the UK as Decca 45004 on 11 January 1965. A reissued version of the single was released in the UK as Decca 45004 on 11 January 1965. A reissued version of the single was released in the UK as Decca 45004 on 11 January 1965.

'My Generation' (Brunswick)



Analyse the ingredients for a hit and you'll find all of them on this disc. A storming raving shakebeat, with crashing cymbals, raucous guitar, reverberating bass notes and hand-claps throughout. Lyric is topical and loaded with teenage appeal, about the snooty approach of some adults to youngsters. Sung with verve, a strong blues feel and occasional stuttering gimmick, with chanting supporting the soloist. A preaching type opening leads into a dynamic semi-shouted vocal with spirited chanting, and again that thundering irresistible beat, on the flip.

© Derek Johnson, NME, 29 October 1965

A 'My Generation' (717) Mono. Written by Pete Townshend. Recorded on 12 October 1965 at BBC Sound Recording Studios, 31 Portland Place, London. Produced by Noel Terry & 'Shout And Shimmer' (714) Mono. Written by James Brown. Recorded on 12 April 1965 at BBC Sound Recording Studios. Produced by Noel Terry. Released in the UK as Brunswick 55944 on 29 October 1965. It reached number 1 in the charts. Single sleeve is the 1965 German issue.

'Substitute' (Reaction)



Opens with reverberating guitar, storming rhythm and tambourine, then switches to a double-time shuffle. Roger Daltrey really sells this cute and amusing lyric, with a harmony support in a few passages – and the whole time there's an underlying rumble like a volcano about to erupt. The instrumental passage is a gas. Personally I don't like it quite as much as 'My Generation', but it's a great hunk of commercial beat by Pete Townshend. It's in the chart this week and was not reviewed previously owing to the disc not reaching me in time. Flip: A compulsive shaker. Roger sings in pleading tones with a chanting support. Insidious, insistent.

© Derek Johnson, NME, 11 March 1966

A 'Substitute' (716) Mono. Written by Pete Townshend. Recorded on 12 February 1966 at Olympic Studios, Canning Way, Canning Town, Purley, South London. Produced by The Who & 'Corded' (715) Mono. Written by Pete Townshend. Recorded in New Jersey's 1965 at Olympic Studios. Produced by The Who. Released in the UK as Reaction 27182 on 4 March 1966. It reached number 3 in the charts. The single was also released on the same day with the same version of 'Corded' recorded at 'Savoy Place' single sleeve is the 1965 US issue.

I'M A BOY

'I'm A Boy' (Reaction)



Fantastic! The Who are going to shake the pop world just as they did with 'Anyway Anyhow Anywhere' and 'My Generation'. Vastly different from anything they've done before – but in a style you could see them heading for.

Composer Townshend with producer Kit Lambert have gone to Spector-ish extremes, stirred with Brian Wilson, and topped the lot with pure Who. An exciting, deep, loud record with thundering bass and drums – and shattering guitar. Roger Daltrey's voice is almost inaudible over the speaker-smashing backing. Great off-beat harmonies, even a fluttering French horn – and an enormous hit.

© NME, 27 August 1966

'I'm A Boy' © 1966 Music Incorporated. Pete Townshend. Recorded on 27 July 1966 at BBC Sound Recording Studios, 15 Portland Place, London. Produced by Kit Lambert. B. 'I'm A Boy' (7") Music Incorporated. Written by Pete Townshend. Recorded on 27 July 1966 at BBC Sound Recording Studios. Produced by Kit Lambert. Released in the UK as Parlophone NEMS 6004 on 28 August 1966. It reached number 1 in the UK (1966). Released in the US as Capitol 23228 (45) on 15 December 1966. It failed to make it into the charts. Single shown is the Parlophone issue.

'Happy Jack' (Reaction)



Happy Who, happy us, happy world of Pete Townshend! At first I thought Happy Jack was a donkey, for some reason best known to myself – and the fact that on key words the backing comes up over Roger Daltrey's voice. Listening again

I discover that Happy Jack is in fact a man who lived in the sand on the Isle of Man. The Who have established themselves firmly as purveyors of these dear sort of songs, and they do them so very well. As I've said before, Pete Townshend is definitely one of Britain's finest writers, with so much charm in his work he's a sort of modern day Hans Christian Andersen. I love this record, and it will undoubtedly be a gigantic hit.

© Penny Valentine, NME, 10 December 1966

'Happy Jack' © 1966 Music Incorporated. Pete Townshend. Recorded on 6-10 September 1966 at CBS Studios, 165 New Bond Street, London. Produced by Kit Lambert. B. 'I'm A Boy' (7") Music Incorporated. Written by Pete Townshend. Recorded on 27 July 1966 at BBC Sound Recording Studios. Produced by Kit Lambert. Released in the UK as Parlophone NEMS 6004 on 28 August 1966. It reached number 1 in the charts. Single shown is the Parlophone issue.

'Pictures of Lily' (Track)



The impact of this disc is probably greater than any of their previous hits and it should outdistance 'Happy Jack' in a matter of days. A rollicking, rhythmic Pete Townshend composition with a beautiful lyric and his usual cynical edge, Daltrey's high, nagging vocal is a gas; Entwistle's distantly calling French horn and Keith Moon's unique, more controlled drumming (plus Townshend's overpowering guitar style give The Who a distinctive, humorous and compelling sound. Marvellous, muscular music. The Who are moving into a class of their own.

© NME, 22 April 1967

A. 'Pictures of Lily' (2:42) Music Written by Pete Townshend. Recorded on 17 April 1967 at BBC and Pop Studios, London. Produced by Kit Lambert. B. 'Doctor Doctor' (2:18) Music Written by Pete Townshend. Recorded on 17 April 1967 at BBC and Pop Studios, London. Produced by Kit Lambert. Released in the UK as Track 400 000. 21 April 1967. A marked number 10 in the charts. Released in the US as Disc 2074 on 20 June 1967. A marked number 10. Single issues in the 1967 America promotional sheets. Note the incorrect label with 'Lambert' as producer.

KIT LAMBERT MUSIC LTD

'I Can See For Miles' (Track)



In a town without end, with a moon that never sets, there is a fire burning. It is the fire of The Who, once thought diminished or dying, but obviously glowing with that renowned heat.

Forget Happy Jack sitting in the sand on the Isle of Man, this marathon epic of swearing cymbals and cursing guitars marks the return of The Who as a major freakout force. Recorded in America, it's a Pete Townshend composition filled with Townshend mystery and menace, and delivered by the emphatic Mr Roger Daltrey. Nobody could deceive him because there is magic in his eyes and he can see for miles. And The Who are going to see their way back into the chart.

© Chris Welch, NME, 14 October 1967

A. 'I Can See For Miles' (7:05) Music Written by Pete Townshend. Recorded on 18 May 1967 at CBS Studios, London. Overdubbed at Townshend's Studio, New York on 17 August 1967 and mixed at CBS New York Studio 53, New York on 14th September 1967. Produced by Kit Lambert. B. 'Summertime's Coming' (2:18) Music Written by Pete Townshend. Recorded on 18 May 1967 at CBS Studios, London. Overdubbed at Bradley's Barn, Nashville on 15-20 August 1967. Produced by Kit Lambert. Released in the UK as Track 404 0-1 on 13 October 1967. A marked number 10 in the charts. Single issues in the 1967 America promotional sheets. Note the two versions of the title.

THE WHO

'Pinball Wizard' (Brunswick)



"He sure plays a mean pinball!" is Pete Townshend's description of the flipper king who can bounce ball-bearings from target to roll-over spots (when lit) with an amazing skill.

The wizard is the deaf, dumb and blind boy who is the central theme of The Who's next long-awaited album. As a single, this is a track that will appeal to pin table and Who fans alike. It will also hang up the deejays, as the opening bars consist of a guitar backing recorded at a much lower level than the main introduction. It's quite a shock – and quite a hit!

© Chris Welch, NME, 8 March 1969

A 'Pinball Wizard' (1969) Single. Written by Pete Townshend. Recorded on 7 February 1969 at Morgan Studios. 100,000 High Road 45s. Single number. Produced by the band. B 'Stage Daze' (1970) Single. Written by Pete Townshend and John Entwistle and Keith Moon. Recorded on 12 February 1969 at BBC Sound Recording Studios. B. Parlophone. London. Produced by the band. Released in the UK as Town 457 227 on 7 March 1969. It reached number 4 in the charts. Released in the US as Town 25000 on 12 March 1969. It reached number 17. Single number in the 1980 US charts.

'Won't Get Fooled Again'

(Track)



The Who's singles of recent vintage have been something of a let down. Since those gum-chewing arrogant classics of the mid-Sixties, like 'My Generation' and 'Substitute', the group has

struggled well below its best. This is their first specifically-made single in a year, and though not in the same class as the titles mentioned earlier, it does represent an upturn in quality. With undertones of revolution and fighting in the streets, it is The Who at their most aggressive, riffy and it's reminiscent in parts of The Stones – particularly in the way the guitars mesh and snarl their answer to the title line. An excellent performance.

© Nick Logan, NME, 26 June 1971

A 'Won't Get Fooled Again' (1971) Single. Written by Pete Townshend. Recorded in April 1971 at The Decca Music Centre at Strawberry Fields, New York. Released in the UK as Decca 9090 and in the US as Decca 9090. Produced by the band. B 'Stage Daze' (1970) Single. Written by Pete Townshend and John Entwistle and Keith Moon. Recorded on 12 February 1969 at BBC Sound Recording Studios. B. Parlophone. London. Produced by the band. Released in the UK as Town 457 227 on 7 March 1969. It reached number 4 in the charts. Released in the US as Town 25000 on 12 March 1969. It reached number 17. Single number in the 1980 US charts.

'5.15' (Track)



5.15! Right, I'm off. It says quite clearly in my contract – no record reviewing after 5.15 – but on weekdays ("But this is scandalous, we want to hear about The Who" roar my NME readers). I'm sorry, brothers, but we rock writers demand parity with the

Union of Bass Guitarists, and the present wage structure is in our view intolerable ("Hear, hear!" says Art Werk of *Free Weekly*). So if you think I'm going to tell you that The Who have come up with a rocking boogie beat from their new musical *Quadrophonia*, with Chris Stainton adding heavy piano, then you're mistaken. And neither will I add that it sounds a lot like The Stones, vocals aside, but has exciting chart possibilities.

"Out of my brain on the train!" roars Roger as the guitars thrash and Keith's drums pile on the pressure. It aches well for new Who music, and should gather in a new era in their creative careers.

© Chris Welch, *NME*, 6 October 1973

THE WHO

5.15

'Who Are You' (Polydor)



The title cut poses the question that's been staring Londoners in the face via a bunch of garish yellow and orange posters these last few weeks: 'Who Are You'. The album might well have been called *Who Do You Think We Are*, but The Who know exactly who they are and where they stand.

They don't have to fight it out with young bloods for their old turf – they'd look bad whether they won or lost. And if they wanted to be fashionable in 1978 they'd never have let Entwistle onto the (album) cover in that absurd pair of flared jeans.

But they know who they are and they dig it, and they hope that you know who you are and that you dig it.

They're The Who. Again.

© Charles Shaar Murray, album review, *NME*, 19 August 1978.

This was a double A-sided single, 'Who Are You' (726) (Sire), written by Pete Townshend, recorded in October 1977 and distributed in December 1977 by Rampart Studios, Thornley Road, Battersea, London. Produced by Glen Jones and Jon Astley. 'Quadrophonia' (726) (Sire), written by John Entwistle, recorded between October and December 1977 at Rampart Studios. Produced by Glen Jones and Jon Astley. Released in the UK as Regular 12" 361 (Sire) 7" on 14 July 1978. It reached number 18 in the charts. Released in the US as RCA 60946 on 3 August 1978. It reached number 14. Single sleeve is the 1978 UK sleeve.

'Real Good Looking Boy'



(Polydor)

The first new tracks in two decades find Pete Townshend and Roger Daltrey slipping neatly back into familiar territory. Starting out ostensibly as an homage to Elvis the track soon unfolds into an examination of Townshend's own insecurities and salvation through new found love, all perfectly articulated by Daltrey. All the classic Who ingredients are present; incisive lyrics, soaring guitars and powerful vocals with a touch of the King thrown in for good measure. Flip: The band is more reflective on a track written for the late John Entwistle. Heartfelt lyrics over a slower tempo build up to a rousing climax showing that the band can still rock with the best of them.

© Matt Kent, 12 April 2004.

'Real Good Looking Boy' (2x1) Stereo. Written by Pete Townshend / Lyrics: Creative / Hugo E. Parer / David White. Recorded in 1985-2004 at Ed Pye Creative Studios, Twickenham, Middlesex. Produced by Simon Townshend. Recorded by Bob Prohler and Peter Clarke. Mastering by Jon Astley. *'Old Red Wine'* (2x1) Stereo. Written by Pete Townshend. Recorded in 2004 at Ed Pye Creative Studios. Produced by Simon Townshend. Recorded by Bob Prohler and Peter Clarke. Mastering by Jon Astley. Released in the UK in *The Who Singles Box 1* as *Release 1964-1984* on 24 April 2004.



The Who Singles Box 1 conceived by Pete Townshend with tracks selected by George McManus and Matt Kent. Mastered by Jon Astley at Close To The Edge.

Executive Producers: Bill Curbishley and Robert Rosenberg.
Executive Producer / Catalogue & Archive: Matt Kent.
The Who are managed by Bill Curbishley for Triskull Management.

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THE WHO[†] THANK YOU AND ALL WHO
HELPED MAKE "I CAN'T EXPLAIN"
A HIT

RADIO LONDON READY, STEADY GO

TONY HALL • JOHNNY STEWART
ANGUS WRIGHT

Ready, Steady, Radio Radio Caroline
Radio City



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