

# THE WHO'S ALBUMS

FROM "MY GENERATION"  
TO "FACE DANCES" & "PHASES"

BY PETER DOGGETT

Ever since the massive worldwide success of "Tommy" established the Who in the albums market in the late Sixties, every one of their LPs has been a guaranteed best-seller. Looking back at more than a decade of gold album awards, it's hard to remember that prior to "Tommy" the Who were regarded as little more than an intermittently successful singles band — often brilliant, but never consistent enough to rival the Beatles or the Stones. Obviously, when the Who launched their first LP at the end of 1965, the albums market was still very much second fiddle behind singles sales, and good sales of their first two albums were the natural consequence of their 17 success at the time. However, their third album — easily their most ambitious to date — was a comparative failure, while an interesting hit compilation failed to make the charts at all. "Tommy" not only took the group back to the top of the album charts but (with "Pinball Wizard") helped them sell singles again as well. Since then, albums like "Live At Leeds", "Quadrophenia" and

"Who's Next" have all been more successful than the singles taken from them, and the last few years have seen the band established with a loyal audience and a status as one of the most important British rock bands of all time.

But for all their subsequent success, it could be claimed that their first album, "My Generation", was their most interesting of all. When it was released in December 1965, "My Generation" included the single title cut, three cover versions and eight new Pete Townshend songs (one of them, "The Ox", an instrumental co-written with Keith Moon, John Entwistle, and the session pianist on the album, Nicky Hopkins). Yet as the cutting from "Beat Instrumental" magazine in 1965 which we've illustrated here shows, the band's first album might have been completely different. Eight tracks are mentioned as having been completed for the LP by August 1965, and only four of them finished up on the album as it was released. Seven of the eight were non-original songs, something which writer John Emery picked out as a likely criticism of the LP. The only Townshend song mentioned as ready for inclusion is "You're Going To Know Me", which, retitled as "Out In The Streets", opened the final track listing. James Brown's "I Don't Mind" and "Please Please Please" survived from this rejected line-up, as did the Bo Diddley standard, "I'm A Man".

## MOTOWN

The four remaining numbers that never appeared on record were "Leaving Here", an Eddie Holland Motown song later covered by the (British) Birds for a single; "Motoring", another Motown number first recorded by Martha and the Vandellas early in 1965; the same group's "Heatwave", originally issued in Britain in October 1965; and finally the mysterious "Lable", quoted as being another American item, and from all accounts a powerhouse of a performance from the Who. "Heatwave", of course, was included on the group's second album, but as Shel Talmy produced these 1965 sessions while Kit Lambert was credited for "A Quick One", it seems safe to assume that the band re-recorded the number the following year rather than use a previously rejected take.

Before anyone starts scouring the country for copies of the "My Generation" album with this alternate track listing, it's worth stressing that only rough acetates of the album tracks were ever pressed — and that at this stage it seems quite likely that "My Generation" hadn't even been written, let alone recorded. Presumably the comments about the band having recorded so much unoriginal material struck home, and Townshend went

# THE WHO

## FIRST ALBUM COMPLETED

By JOHN EMERY

The Who—the group you either 'Love Or Hate!'

The group who get presentation first and music second, and whose offbeat stage act and ideas in dynamics have attracted just what they wanted, something that is vital in show business these days, publicity.

"I Can't Explain" or "Any Way, Anyhow, Anyhow" haven't hit the high spots but they have certainly mobilized the folk—and moved it over to their few long players.

There is an definite release date for a set, but it has been completed, although the usual delay and running order have still to be worked out by Decca.

### TALANT AGAIN

SIMILAR talent, who also re-visit The Kinks, A and M the album which was already successful in the U.K. Decca in Portland Place, N.Y., and was ordered by manager Edie Laine.

Edie played the an excess of one of the tracks, but before I've heard them, any thing for me dig on the first set looking in the title—the lack of originality is a stroke of genius.

Of the new songs, eight were revised American songs originally recorded by such artists as James Brown, Marvin and the Vandellas and Bo Diddley.

Then, they are given the distinctive Who treatment but this might not be enough if they were to make a big impression with the album.

There sound was supplemented throughout by piano, played by session man Nick Hopkins, who also played with Suzanne's Lord Rock.

### LESS EFFECTS

**A** MOTHER increasing DOLL in the fact that they have not used their electronic effects as ostentatiously as one might have expected. The only track in which the "new" really stands out is "IT'S A MAN," a Bo Diddley number that is given a completely original Who treatment.

The Bo Diddley version (1955) is because it is successful, but The Who have worked out certain elements as different pop. The number has all of the elements when they put them in one song but they had to use it down for their album as just under half the time.

They make a good job of Marvin and the Vandella's "HEARWAVE," a number interpreted by few groups. It is similar to the original and has some very suitable rock feelings from Peter Townshend and his player, John Entwistle.

### JAMES BROWN NUMBER

"I DON'T KNOW" might be chosen as open side one. It's a James Brown number sung, led by Roger Daltrey, and a song that might not be popularized by the LP, as was "Walking the Dog" and "Bacon in" by The Rolling Stones.

"LIFE," another American item, has a polished feel

with chords of "Ladies Come Back Home" from Peter and John in the background.

Classical is used again in this one with a piece in the middle of the song where Roger shows the number down with guitar lyrics—classical is built up again as a crescendo.

"LIFE" is a particularly long track, stretching to about four minutes.

"YOU'RE GOING TO SWEET ME" was written by Peter Townshend and is opened with guitar strumming and built into a sprawling song. There is some feedback and time.

"PLEASE, PLEASE, PLEASE" is another James Brown thing and is recognized among the singer's "I" group as a "breakdown". The Who perform this well, and Peter Townshend stands out with a steady solo.

### ONE OF THE BEST

"LIVING HERE" is my opinion, it is one of the best tracks. It is an

American number recorded a short time ago as a single by The Who. Drummer should have played on this one—Rena Moran was some great live solo work.

"MORNING" is one of the songs of Marvin and the Vandella's "Members Not Here" and has an to heard around and before it is appreciated.

There are two — two tracks — the nucleus of their first album. A very important 100 in their career. Remember in 1965 The Beatles' first long player "Please, Please Me" were illustrated their own style in the pop world, and after a couple of the singles really showed their class on the new LP. The Who's first LP do the same! Only the record buyers can tell if the answer to their!



This cutting, taken from the July 1963 issue of "Beat Instrumental", reveals how the "My Generation" album might have turned out if all of the original recordings had been used on the LP.



*The Who in Piccadilly Circus in 1965. Although adopted by the media as a favorite band, the group were never as beloved in the real world as people like the Small Faces and the Animals.*

away to come up with some suitable material before the LP could be issued. The delay was fortunate, not only because of the quality of the songs that Townshend eventually wrote for the album, but also because in the meantime the band had a huge hit with the "My Generation" 45, and were able to use its success as a selling point for the album.

### MONO

The final "My Generation" album was recorded in mono only, not an unusual occurrence for first albums in the Sixties — although in the States a reprocessed version was marketed as being in stereo. Its cover manages to capture some of the band's pop-art obsession, but otherwise uses a fairly standard group shot. The album contains

some of Townshend's best songs, such as "The Kids Are Alright", "A Legal Matter" and "It's Not True", and generally shows the Who at their peak as a pop/R&B band, complete with their trademarks, Townshend's feedback guitar, Moon's crashing drums, and the already impressive Townshend/Kit-suitable backing vocals behind Roger Daltrey's powerful lead. The album was deleted in the late Sixties, and remarkably remained so until 1980, when Virgin secured the rights to the LP and issued it in its original sleeve.

By the time of their second album, "A Quick One" in December 1966, the Who had made their controversial switch of labels from Brunswick to Reaction. Strangely, given that the album was produced by their close associate KH Lambert, it too was only issued

in mono, although "Run Run Run" later appeared in stereo on a compilation LP. At the time, the album was particularly noted for its closing title track, a mini rock opera lasting about ten minutes. In retrospect, other tracks stand out, notably "Run Run Run" with its experimental fuzz guitar sound, "So Sad About Us", covered by the Jam in recent years, and "Don't Look Away".

## ROYALTIES

The album also gave the other members of the band a chance to contribute material (enclosed by the promise of a publishing deal and royalties payable to the band if all four members proved themselves to be songwriters) Entwistle's "Boris The Spider" and "Whiskey Man" were the equal of Townshend's songs on the LP; "See My Way", Daltry's contribution, was standard Sixties rock, as was Keith Moon's Liverpoolian send-up, "I Need You"; and Moon's "Cobwebs And Straps" was a music instrumental, which always conjures up a picture of Keith flailing madly at his drums with limbs going in all directions. The album was deleted after a couple of years, but reappeared in the early Seventies as part of the Backtrack series, which we'll look at later.

Another change of label, this time to Track, took place before "The Who Sell Out" appeared in November 1967. From its cover, a clever send-up of well-known advertising campaigns, to the Radio London commercials used as links between tracks, the album was a carefully put together project, designed to give the impression of a fast-moving radio show. The concept rather breaks down on the second side, as if the group had run out of time for the project, but the end results were still very impressive. The album (issued in mono and stereo) came with a psychedelic poster, and included several more Who classics, such as "I Can See For Miles", a British hit earlier in 1967, Spooky Space Kitten's "Armenia City In The Sky", "Mary Anne With The Shaky Hand" and the often underrated "Can't Touch You". There was also "Real Parts 1 & 2", another mini-opera, which helped pave the way for Pete Townshend's next major venture. Like "A Quick One", "The Who Sell Out" was soon deleted in its original form, but next appeared as a 'Backtrack' release.

It was to be eighteen months before the Who released a new studio album. To help fill in the gap, Track put together a compilation entitled "Direct Hits". At this stage they didn't have access to any of the Brunswick material, so the album was a little light on actual chart hits, and perhaps for that reason didn't sell particularly well. Besides the

obvious choice of single A-sides, "Direct Hits" also included one track, "Bucket T", from the group's only British EP, "Ready Steady Who", plus a number of songs previously only available on singles, and some which haven't been included on subsequent compilations — notably "Dogs", "In The City" and "Call Me Lightning", all of which add to the album's appeal to collectors. Both mono and stereo versions of the album are now hard to find in Mint condition.

The Who's long awaited new studio album appeared in May 1968. "Tommy" marked Kit Lambert's last production for the group, and the band's first double album, and the first commercially successful (if not actually the first of all) rock opera. "Tommy" broke the Who as a recording act in the States, and provided the band with the basis of a stage act for the next few years, although the entire piece was only played live on a handful of occasions. The double album purported to tell the story of a deaf, dumb and blind boy and his search for 'revolution', although the actual plotline was (to say the least) a little thin, and several of the songs sounded as if they had been forced into the format of the 'opera'. Despite that, much of the album showed the band at their best, taking on themes and musical forms more ambitious than anything

they had previously attempted; and if some of the set now sounds rather out of date, the best of it deserves to be included in any collection of the Who's finest moments.

The album came with a 'libretto', containing full lyrics, paintings and photos, and original copies were numbered as if part of a limited edition. In 1975 Polydor (and therefore Track as well) converted their catalogue numbers into 'computerised' ones, and "Tommy" received a new serial number, the only one of the Who's albums to undergo this change. It's therefore very easy to see whether you have an original pressing of the set or not. Shortly afterwards Track decided to make the set available as two separate albums, though without any of the fancy trimmings.

"Tommy" brought the Who true international success, but at the same time it became a millstone around Pete Townshend's neck. The public expected the band to follow it up with a similar cohesive project covering a major theme. Townshend began work on a project called "Lifehouse", which was to involve a film and accompanying record, and to keep the customers satisfied while that was being worked on the band issued their first

live album, "The Who Live At Leeds". This captured the band at their most powerful, with side one featuring relatively short versions of "Substitute" and three rock standards, and the second side extended workouts of "My Generation" (including a quick run through several of the themes from "Tommy") and "Magic Bus". The album was packaged in a mock-booting sleeve, but the bonus for fans came inside, with a collection of facsimiles of memorabilia, including letters, a poster, contracts and pictures going back to the early days of the band in 1964 and 1965. These inserts are unfortunately no longer available with the latest issues of the album, although they were included when the LP appeared as part of a boxed set last year.

### HARD-HITTING

In 1971, the results of the "Lifehouse" sessions were unveiled to the public. The original concept had been abandoned, and in its place the Who issued "Who's Next", a collection of hard-hitting rock songs that many people rate as being the band's best work. The album included as its highlight the full unedited version of their latest single, "Won't Get Fooled Again".

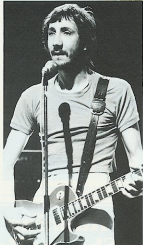
*Five Townshend, Keith Moon and John Entwistle seen during the "Fishtail Wizard" sequence of Ken Russell's film version of Townshend's rock opera "Tommy", which was put on release in 1975.*



"Who's Next" is still on catalogues, and the band's releases since then don't hold much for the collector of rarities. "Mousty, Beasty, Big And Brancy" was the first comprehensive selection of the band's hits, going right back to "I Can't Explain" in 1965, and including two interesting variations: a long remixed version of "I'm A Boy" and a lengthy alternate take of "Magic Bus". The group's Sixties recordings had also been repackaged as part of Track's "Backtrack" series in 1970. These albums, retailing at 99¢ each, were once very common indeed in second-hand shops, but have now become very collectable. Both "A Quick One" and "The Who Sell Out" were reissued in their entirety (as were albums by other Track artists, like Arthur Brown and Jimi Hendrix); and several other albums also included Who material. Numbers 3, 4 and 5 in the series all contained a side of Who songs and a side by Hendrix, and number three in particular is worth picking up for several remixed tracks and the first appearance in stereo of "Run Run Run" from "A Quick One". Perhaps the most interesting album in the series was "Backtrack 14", called simply "The Go" without any other credit. This was a compilation of John Entwistle's compositions for the group, many of which have never been reissued elsewhere. Especially interesting are single discoides like "Heaven And Hell", "Borrower's Coming" and "Dr. Jekyll And Mr. Hyde". "The Go" (named for Entwistle's nickname within the band) is now the most valuable of the "Backtrack" LPs which feature the Who.

### JIMMY THE MOD

1972 was a quiet year for the Who, but the following year saw their answer to the hopes of their fans after "Tommy". "Quadrophenia" was another double album, complete with lyric and photo booklet, with another definite concept — the tale of Jimmy The Mod, the archetypal Who fan from the mid-Sixties. In many ways the concept of this set worked better than "Tommy" had done, and the



*Pete Townshend during a recording of "Top Of The Pops" in October 1973, promoting "13" from the "Quadrophenia" double album set.*

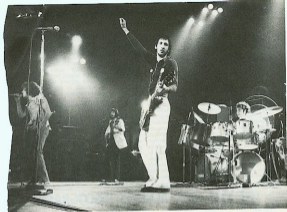
material was excellent — but the album was spoilt by a rather flat and muddily production, something which John Entwistle tacitly admitted when he remixed several of the



*John Entwistle at Wembley Empire Pool in 1975.*

tracks for the film of the same name in 1979. It didn't achieve the sales it deserved, and it's only recently that "Quadrophenia" has been greeted as the major work it undoubtedly is.

Once again, the Who took a year off from recording after a project. 1974 was marked only by two retrospective releases: a reissue of "A Quick One" and "The Who Sell Out" as a cheap double package in their original covers; and "Odds And Sods", which was a collection of tracks from the archives, covering the period between 1964 and 1972. The album came with fascinating sleeve-notes from Townshend (although the set had actually been compiled by John Entwistle) and original pressings featured a poster and cut-out cover. Much of the material on the album was excellent. Several tracks were leftovers from the abandoned "Lifelines" project, including "Pure And Easy" (Pete's demo version of which appears on his first solo album, "Who Came First") and "Too Much Of Anything", while other songs dated from the "Live At Leeds" period, including a studio version of their stage favourite, "Naked Eye", featured briefly on the live album, "I'm The Face" was the A-side of the group's first singles, issued as the High Numbers in 1964; "Long Live Rock" was the Who's version of a song written for the "That'll Be The Day"



The original Who line-up pleased as pigs during the early Seventies.

film, and sang on the soundtrack album by Billy Fury; and "Glove Girl" was a fascinating glimpse of an early version of the Tommy idea. The album as a whole was excellently packaged, and is a must for any serious Who collector.

Since then, the band's album releases have been straightforward. "The Who By Numbers", "Who Are You" (Keith Moon's last recording with the group) and "Face Dances" (Kenny Jones' first) have been their new studio offerings, each of which has received poorer reviews than anything they have released before. Once again, the most interesting releases have been reissues and retrospectives. "The Story Of The Who" was a double album that included many of the band's hit singles, concentrating on the Seventies to avoid too much duplication with "Meaty, Beaty, Big And Bouncy". The LP also contains an edited version of "My Generation" from the "Who Live At Leeds" album.

"The Kids Are Alright" was the first of two soundtrack double albums the group issued in 1979. The film was a documentary consisting of clips of the band taken through-

out their career, and the album contained most of the music from the film, plus a couple of songs left out of the movie. Highlights were new versions of "My Generation" and "I Can't Explain", several extracts from the band's appearance at the Woodstock Festival in 1969, and a medley of "Join Together", "Road Runner" and "My Generation" from the Pontiac Stadium in 1975. Like "The Story Of The Who", "The Kids Are Alright" came with a special photo booklet.

### CONCEPT

"Quadrophenia" wasn't really a Who album, though it is included here because three sides of the album do feature material by the band, and because the original concept of the film was Townshend's idea. Sides one and two feature tracks from the 1973 "Quadrophenia" set, remixed for the film by John Entwistle. Side three included "Kool Haif", the flipside of "I'm The Face" from 1964, "The Punk And The Godfather" from "Quadrophenia" in 1973 and three previously unreleased songs, "Get Out And Stay Out", "Four Faces" and "Joker James". The rest of

the album is taken up with tracks from other artists, heard as background music in the film.

Finally, it's worth giving a quick mention to "Phases", a nice album boxed set issued last year which includes all the band's original official albums from "My Generation" to "Who Are You", such in its original sleeves. The set was marketed as a limited edition, though as yet there appears to be no difficulty in finding copies.

## BEGINNING

Obviously, the band's official British releases are only the beginning of a Who album collection. The determined collector will then want to move on to solo releases by the group, the orchestral and film soundtrack versions of "Tommy", and then the plethora of variations to be found on overseas releases by the band, both in terms of sleeve design and compilation, and also occasionally different mixes and edited versions of various tracks. We'll look at some of these releases in future issues, but few of these items will cause the collector more problems than the elusive "Who Did It" album. Information about this release is at best very sketchy, but it seems to

have been planned to couple the first side of "A Quick One" with that of "The Who Sell Out" — presumably to try and gain extra sales for two albums which had just been delayed. The catalogue number for this mysterious release, Track 2556 001, suggests that it can't date from before Polydor's revision of their catalogue sequences in 1970. The album's release was eventually cancelled before distribution officially began, but a handful of copies seem to have slipped out, and these have sold for as much as £280 each. We'd certainly be very interested to hear from anyone who has any more information about the reason for the original compilation of the LP, and why it never actually reached the shops.

Although the Who have lost their critically favoured position of a few years ago, they still have a great deal of public support, and interest from collectors in their early releases seems as strong as ever. There's certainly no shortage of rare items connected with the band and as we've seen, it'll take a lot of hard work and time before you'll be able to track down all the variations of mono and stereo releases, live inserts, releases and re-pressings; but the end result will definitely be worth it!

# THE WHO U.K. ALBUMS DISCOGRAPHY

Cat. No.	Title	Current Retail Value
Brainwax LAT 8818	MY GENERATION (December 1965, mono only)	£22
Reaction 393 002	A QUICK ONE (December 1966, mono only)	£15
Track 612 005	THE WHO SELL OUT (November 1967, mono)	£12
Track 613 002	THE WHO SELL OUT (November 1967, stereo)	£14
Track 612 006	DIRECT HITS (November 1968, mono)	£18
Track 613 006	DIRECT HITS (November 1968, stereo)	£12
Track 613 613/014	TOMMY (May 1968, double album with book)	£12
Track 2406 001	LIVE AT LEEDS (May 1970, with inserts)	£8
Track 2407 004	A QUICK ONE (soundtrack release, mono, 1970)	£6
Track 2407 009	THE WHO SELL OUT (soundtrack release, 1970)	£6
Track 2407 014	THE OK (soundtrack compilation, 1970)	£6
Track 2408 182	WHO'S NEXT (July 1971)	£2
Track 2408 006	MARTY, BEATY BIG AND BOUNCY (October 1971)	£5
Track 2408 007	TOMMY PART 1 (1971 single album)	£4
Track 2408 008	TOMMY PART 2 (1971 single album)	£4
Track 2627 002	TOMMY (1971 release, double album)	£7
Track 2627 013	QUADROPHENIA (November 1973, double album with book)	£7
Track 2628 028	A QUICK ONE/THE WHO SELL OUT (June 1974, double repackage)	£3
Track 2606 116	ODDS AND SODS (October 1974, with inserts)	£7
Polydor 2490 128	THE WHO BY NUMBERS (October 1975)	£4
Polydor 2628 028	THE STORY OF THE WHO (sept. 1976, double album with booklet)	£8
Polydor WHO0 2694	WHO ARE YOU (August 1978)	£4
Polydor 2628 178	THE KIDS ARE ALRIGHT (June 1978, double album with booklet)	£8
Polydor 2628 037	QUADROPHENIA (sept. 1978, double film soundtrack)	£8
Polydor 2682 084	LIVE AT LEEDS/WHO ARE YOU (June 1986, double repackage)	£8
Virgin V 1979	MY GENERATION (October 1986, mono reissue)	£3
Polydor WHO0 2627	FACE DANCES (March 1987, with poster)	£4
Polydor 2675 216	PHASES (May 1987, nice album boxed set)	£25

JULY ISSUE — CLOSING DATE FOR LISTINGS IS JUNE 8th  
The closing date for the August issue will be July 8th