



# THE WHO'S U.S. SINGLES

A COLLECTOR'S GUIDE TO THE BAND'S AMERICAN 45s, MANY OF WHICH FEATURE RECORDINGS UNISSUED IN BRITAIN, OR WERE ISSUED IN COUPLINGS DIFFERENT TO THE U.K. RELEASES

BY DAVE THOMAS

The final demise of the Who, which was announced at the end of 1983, was hardly the year's most surprising news. The Who were regularly rumored to be on the verge of a split throughout their career. As early as 1963, Box Derrill was reportedly set to take over from Roger Daltrey. Two years later, it was Keith Moon who was meant to be on his way out. And when Moon died, in 1978, once again it looked as if the end were only just around the corner. Constant friction between the band members added fuel to the fire throughout the Who's existence, and it often seemed that it would only be a matter of time before one member's solo career brought him dividends high enough to make the Who seem uneconomical by comparison.

As it was, the Who were to reach the grand old age of twenty before calling it a day, with their recorded legacy mirroring their gradual transformation from the angry young men of the Sixties to the grand old statements of the Eighties. These British releases have already been looked at in "Record Collector"; but the Who's American output has been just as revealing, if not quite as varied, as its British counterpart, and it is this aspect of their

career that we are looking at this month.

The attractions of Stateside 45s have often been noted in these pages. Different couplings, regular picture sleeves and — on occasion — different versions of familiar numbers are just three of the advantages that U.S. singles have over those from this side of the Atlantic, while some of the early promotional releases rank among the most collectable of their era.

## CONTRACTED

The Who were contracted to Decca in the States (as opposed to the Brunswick subsidiary who handled their U.K. output), and — unlike in Britain — this relationship lasted until early in the 1970s, when Track changed their American distributors to MCA. The band moved to Warner Brothers in 1981 and, with just three isolated exceptions, all of the Who's American singles have appeared on these labels, with none of the confusion that arose in Britain in the mid-Sixties when Brunswick and Reaction were releasing 'rival' Who singles.

"Can't Explain"/"Bald Headed Woman"  
The Who's first American release duplicated

their British debut, and reached No. 93 on the "Billboard" chart. Original pressings, and the pink label promotional releases, titled the A-side "Can't Explain". The "I" at the beginning of the title was added for later pressings.

"Anyway, Anyhow, Anywhere"/"Anytime You Want Me"

The B-side of this single has never appeared in the U.K.; it was written by Rapovoy/Mimms. The single failed to make the Top 100 charts.

"My Generation"/"Out in the Street"

The Who's last U.S. chart entry for eighteen months, "My Generation" reached No. 74. The B-side was lifted from their forthcoming debut album, "The Who Sings My Generation", and was subtitled "(You're Gonna Know Me)" on promotional copies.

"Substitute"/"Waltz For A Pig"

With the Who involved in litigation with producer Shel Talmy, this was released on the Atco label, a move intended as a stopgap while the band sorted out their future. Early pressings credited the flip to the Who; this was later corrected to the Who Orchestra (also the Graham Bond Organisation). The

promo release of this single featured only the A-side.

"The Kids Are Alright"/"A Legal Matter"

This was released simultaneously with the British single, although the A-side corresponded with the U.S. album version in being edited. The flipside was an earlier U.K. A-side.

"I'm A Boy"/"In The City"

This was released four months after the U.K. single, with the same flip.

"Happy Jack"/"Whiskey Man"

This was the first Who single to bear a picture sleeve, a very rare yellow and black cartoon by Ralph Steadman. This release restored the Who to the U.S. chart, reaching No. 24. The promo copies again featured the A-side only.

"Whiskey Man" was taken from the band's second U.S. album, "Happy Jack". It is worth noting that both album and single were savaged by the critics, most notably "Rolling Stone" journalist Dave Marsh. He described the LP as being filled with "inept song-writing". A decade and a half later, he published "Before I Get Old", a very

laudatory biography of the band!

"Pictures Of Lily"/"Doctor Doctor"

The Who had made their U.S. live debut at Massey The K's Easter Pageant in March. They followed this up in June with a performance at the Monterey Pop Festival, and were rewarded with their second chart entry, as "Pictures Of Lily" reached No. 51. Promo copies featured the A-side only.

"Substitute"/"Waltz For A Pig"

This was an unsuccessful release, notable for the lyric change which had Daltrey sing "I try walking forward but my feet walk back", in place of "I look all white but my dad was black". This version is unavailable elsewhere. "I Can See For Miles"/"Mary Anne With The Shaky Hands"

Both of these titles were taken from the "Sell Out" album, although "Mary Anne" is a different version to the album cut. Note also the very minor change in title: Mary Anne had only one shaky hand on the U.K. release. This single reached No. 9 in the U.S., one place above its U.K. counterpart. Promotional copies carried the A-side only.

"Call Me Lightning"/"Dr. Jekyll And Mr. Hyde"

The B-side of two unsuccessful U.K. singles peaked at No. 40 in the "Billboard" chart. "Dr. Jekyll" was a different mix to that which appeared on the flip of the British "Magic Bus" single.

"Magic Bus"/"Someone's Coming"

The A-side appeared two months earlier than the British single, and was also a longer version. "Someone's Coming" had already been issued in the U.K. as the flip of "I Can See For Miles". The promo was pressed with the A-side only, and the single reached No. 10.

"Pinball Wizard"/"Dogs Part 2"

This trailer from "Tommy" was the first Who single to be released simultaneously, and in identical form, on both sides of the Atlantic. It came with a picture sleeve, and was Decca's first ever stereo single. It reached No. 19 in the chart. It is interesting that "Dogs Part 1" has never been released in America.

"TOMMY" boxed set:

"Amazing Journey"/"The Acid Queen"

"Go To The Mirror"/"Tommy Can You Hear Me"

"Smeath The Mirror"/"Sensation"

"Sally Simpson"/"I'm Free"

Britain and America both had four-single sets from "Tommy" issued as promos, although the sets differed greatly. The American set pre-dated the U.K. release by two months, and the four singles were packaged with gold labels (as opposed to the customary Decca rainbow design which the Who's other singles carried), with a special insert giving an outline of the plot of "Tommy".

"I'm Free"/"We're Not Gonna Take It"

It was ironic that, with "Tommy" having finally broken the Who on such a large scale in the States, this coupling of two of the better numbers from the set did not do better than its eventual No. 37 placing. The promo release featured both sides of the single, and had a blue label.

"The Seeker"/"Here For More"

From this point onwards, most of the Who's U.S. singles tallied with the British releases, with only the issue dates differing. This single peaked at No. 34.

"Summertime Blues"/"Here For More"

This is one of the scarcest of the Who's later U.S. releases, especially in its original pressing, which spelt both sets of writing credits wrongly: "Eddie Cochran" and "John In-Whistle" (this latter spelling was, in fact, common to all his appearances as a songwriter until the mid-Seventies). The A-side, unlike its British counterpart, was a studio recording of the song, only released in Britain on the "Backtrack 7" sampler.

"See Me, Feel Me"/"We're Not Gonna Take It"/"Overture From Tommy"

With "Summertime Blues" still in the chart (it reached No. 27), it seemed a little premature for Decca to release a follow-up. But this further sampler from "Tommy" made it to No. 12, and its thirteen weeks on the chart were not bettered by a Who single until 1975. Early pressings of the single were on a gold label similar to that used for the "Tommy" boxed set; later copies had an identical, but blue, label. There was also a picture sleeve.

"Young Man"/"Substitute"

This was a limited edition promotional single taken from the "Live At Leeds" album. The picture sleeve, which was very similar to the album's cover design, titled the A-side



*The Who in concert at Woburnampton during October 1973. At this stage of their career, they had just completed work on the lengthy "Quadrophonia" project.*

correctly: "Orange Man Blues",  
"Postcard"/"I Don't Even Know Myself"/  
"Water"/"Naked Eye"

This was a projected EP which was abandoned at the last minute - it is uncertain whether any copies were actually pressed. All four of the tracks have since appeared, three of them on American singles.

"Won't Get Fooled Again"/"I Don't Even Know Myself"

The A-side was an edited version of the track which appeared on the following month's "Who's Next" album - early pressings of the single credited it as "from the motion picture 'Lighthouse' ". The B-side was taken from the unreleased 1970 EP. The 45 reached No. 15.

"Behind Blue Eyes"/"My Wife"

Both cuts were taken from "Who's Next" The single reached No. 34.

"Join Together"/"Baby Don't You Do It"

This was the first U.S. Who single to carry a Track Records copyright mark, and the last on Decca's rainbow label. It reached No. 17, and - as with all of their singles since "The Seeker" - the promotional release had a yellow label. Later pressings, more common than the originals, came on the silver Track/Decca label.

"The Relay"/"Wasn't"

Both the regular and promotional releases of this single were on the silver label. This single made No. 39.

"Love Reign O'er Me"/"Water"

This was the Who's first single on the MCA label, and reached only No. 76. The A-side was taken from the "Quadrophonia" album, the B-side from the 1970 EP. The original pressing had both title and band name printed

below the spindle hole, while the promotional release was on a white label, with mono and stereo versions of the A-side only. The mono version is a slightly different mix.

"See Me Feel Me"/"We're Not Gonna Take It"/"Overture From Tommy"  
"I Can't Explain"/"Bald Headed Woman"  
"Pinball Wizard"/"Dogs Part 2"

MCA's acquisition of the Who's back catalogue saw the reissue of these three singles, the first two on a brown label, the third on a rainbow one. None of these releases charted, a fate that met subsequent releases in 1977 ("See Me Feel Me" and "I Can't Explain" on the rainbow label), 1979 (all three singles, with gold labels) and 1980 (all three, with the white cloud and rainbow label). The 1973 catalogue numbers were retained on these later re-releases.

"The Real One"/"I'm One"

An even less successful "Quadrophenia" out than "Love Reign O'er Me", this release only made No. 91. The A-side was an edited version of the LP track. Once again the promotional copies featured mono and stereo versions of the A-side only, and there were two separate pressings (as with "Love Reign O'er Me").

"Postcard"/"Put The Money Down"

This was the first Who single to feature an Entwistle-composed A-side, and failed to make the chart. The A-side was from the 1970 EP, while the flip was from a session with Glyn Johns the year before. Both songs were taken from the LP "Odds And Sods".

"Squacco-box"/"Success Story"

This was released four months before the British single, and there are at least two

pressings available, the first bearing the credit "From the LP...." under the title, and the second having it beneath the band name. The promotional release came with a picture sleeve (identical to the cover of the "Who By Numbers" LP), and a lyric sheet for "Squacco-box". It reached No. 16 in the chart, staying on the listings for four months. The single was reissued in 1979 with a gold label (the original had the rainbow design) and again in 1980 on the white cloud and rainbow label.

"Slip Kid"/"Dreaming From The Waist"

The A-side was an edited version of the now ten-month-old "Who By Numbers" LP track, and failed to make the chart. The yellow-labelled promo copy was pressed with just the stereo version of the A-side.

"Who Are You"/"Had Enough"

The first Who single in two years restored them to the 'Billboard' chart, reaching No. 14. The A-side was an edited version of the album title track. A promo was made featuring a full-length version of the A-side, and an edit of the flip. In addition, long and short versions of the flip were issued on another promotional single. There were three different pressings of this coupling available in the shops, one with a rainbow label, the others with gold labels but with production credits in different places.

"Trick Of The Light"/"905"

The first single on which both sides were Entwistle compositions, this release failed to chart. As with "Who Are You", the two pressings differed in terms of the placing of the production credit on the label. Promo copies featured the stereo version of the A-side on both sides.



John Earwirth. Pete Townshend, Roger Daltrey and Keith Moon in concert. The band's "Live At Leeds" album spawned the "Young Man"/"Substitute" promo 43

### "Long Live Rock"/"My Wife"

Two tracks from the soundtrack of the "The Kids Are Alright" movie. The B-side was a live recording from a gig at Kilsnoo State in 1976 and was absent from promo copies. There was also a limited edition picture disc available again, the A-side was featured on both sides. The topside picture was from the cover of the new album, while the flip depicted one of five American record chain-stores.

### "5.15"/"I'm Oae"

The Who's sole single release on Polydor, this coupled two tracks from the recent "Quadrophonia" movie soundtrack. This release originally came in a picture sleeve taken from the LP cover, and reached No. 45, nine places better than "Long Live Rock".

### "I'm The Face"/"Zoot Suit"

This reissue of the Who's first U.K. single (as the High Numbers) was released as a bonus track with the Mercury compilation "Through The Back Door". It came in a picture sleeve similar to that used on the U.K. reissue at about the same time.

### "You Better You Bet"/"The Quiet One"

The Who's first single for Warner Brothers, this reached No. 18. The original release came in a picture sleeve identical to that used in Britain. A 12" promotional single of the A-side was also released, coupling full-length and edited versions of the song.

### "Don't Let Go The Coat"/"You"

Like its predecessor, this featured two more tracks from the "Face Dances" album, issued in a picture sleeve.

### "Athens"/"It's Your Turn"

Both of these tracks were taken from the "It's Hard" album. This single had a different flip from its U.K. counterpart. In addition, a 12" single was released featuring full-length and edited versions of "Athens".

Unfortunately, as with earlier Who singles given lavish promotional treatment, "Athens" failed to set the charts on fire, thus ending the band's series of US studio 45s on a poor note.

## THE WHO COMPLETE US SINGLES DISCOGRAPHY

Cat. No.	Title	Chart
Decca 21726	CAN'T EXPLAIN/BALD HEADED WOMAN (February 1965)	68
Decca 21881	ANYWAY, ANYHOW, ANYWHERE/ANYTIME YOU WANT ME (May 1965)	112
Decca 21877	MY GENERATION/GOIN' IN THE GREAT ROOMS (1965)	67
Atco 48 6829	SUBSTITUTE/WALTZ FOR A FID (March 1966)	68
Decca 21982	THE KIDS ARE ALRIGHT/A LEGAL MATTER (July 1966)	68
Decca 22059	I'M A BOY/IN THE CITY (December 1966)	69
Decca 22114	HURRY RAGE/WHENY MAN (March 1967, picture sleeve)	68/64
Decca 22158	PICTURES OF LILY/DOCTOR DOCTOR (June 1967)	68
Atco 48 6909	SUBSTITUTE/WALTZ FOR A FID (August 1967)	69
Decca 22096	I CAN SEE FOR MILES/MARY ANNE WITH THE SHARKY HANDS (Opt. 1967)	68
Decca 22288	CALL ME LIGHTNING/DR. JEKYLL AND MR. HYDE (March 1968)	68
Decca 22362	MAGIC BUS/SOMEONE'S COMING (July 1968)	68
Decca 732465	PINBALL WIZARD/DOGS PART 2 (March 1969)	65/63
Decca 736610	AMAZING JOURNEY/THE ACID QUEEN (May 1969, promo only)	612
Decca 736611	GO TO THE MIRROR/TOMMY CAN YOU HEAR ME (May 1969, promo only)	612
Decca 736612	SMASH THE MIDDLE/SENSATION (May 1969, promo only)	612
Decca 736613	BALLY SIMPSON/IT FREE (May 1969, promo only)	612
Decca 7362519	I'M FREE/WE'RE NOT GONNA TAKE IT (July 1969)	64
Decca 32670	THE SCENE/HERE FOR MORE (April 1970)	69
Decca 32708	SUMMERTIME BLUES/HERE FOR MORE (July 1970)	64
Decca 32729	SEE ME, FEEL ME/WE'RE NOT GONNA TAKE IT/OVERTURE FROM TOMMY (August 1970, picture sleeve)	65/62 50
Decca 32737	I CAN'T EXPLAIN/BALD HEADED WOMAN (1970, promo with picture sleeve)	610/68
Decca 32846	WON'T GET FOOLED AGAIN/ DON'T EVER KNOW MYSELF (July 1971)	63
Decca 32888	BEHIND BLUE EYES/MY WIFE (December 1971)	69
Decca 32892	JOIN TOGETHER/BABY DON'T YOU DO IT (July 1972)	63
Decca 32893	THE RELAY/WRAGGLERS (November 1972)	63
Decca 32894	LOVE THRON OER ME/WATER (November 1972)	63
MCA 60106	SEE ME, FEEL ME/WE'RE NOT GONNA TAKE IT/OVERTURE FROM TOMMY (1972, promo)	62
MCA 60110	I CAN'T EXPLAIN/BALD HEADED WOMAN (1972, promo)	62
MCA 60114	PINBALL WIZARD/DOGS PART TWO (1972, promo)	62
MCA 40182	THE REAL ME/IT ME (January 1973)	62
MCA 40450	POSTCARD/OUT THE MONEY DOWN (November 1974)	62
MCA 40478	SURE FROM SUCCESS STORY (August 1975)	62
MCA 40603	LIP KICK/DREAMING FROM THE WAIST (August 1976)	62
MCA 40848	WHO ARE YOU/AM ENOUGH (August 1978)	61 56
MCA 40978	TRICK OF THE LIGHT/888 (December 1978)	63
MCA 41152	YOU BETTER YOU BET/IT'S YOUR TURN (March 1981)	62
MCA 40182	LONG LIVE ROCK/LONG LIVE ROCK (Live 1979, picture sleeve disc)	68
Polydor PD 3022	5.15/MI ONE (September 1979)	64/62
Mercury DJ 578	"I'M THE FACE/ZOOT SUIT (March 1980, picture sleeve)	68/62 50
WB 985 49048	YOU BETTER YOU BET/IT'S YOUR TURN (1981, picture sleeve)	63/61 50
WB PRO A 328	YOU BETTER YOU BET (picture sleeve) YOU BET (single) (March 1981, 12" promo)	67
WB 985 49743	DON'T LET GO THE COAT/YOU (June 1981, picture sleeve)	63/61 50
WB 985 49848	ATHENS/ATHENS (30 June 1982, 12" promo)	61 56
WB PRO A 1065	ATHENS/ATHENS (30 June 1982, 12" promo)	67

Where two values are quoted, the first refers to sales with picture sleeve, the second without pic. sleeve.