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THE WH



As Pete Townshend, John Entwistle and Roger Daltrey warm up for arena performances of *Quadrophenia* in the UK, MARK CUNNINGHAM looks back on the history of The Who and focuses on some of their greatest tracks.

Transcriptions, guitars and backing: CHRIS TAYLOR



THE WHO

Two brothers Collage may strike you as an odder couple, but their approach to music was compared to the Beatles of that era and the rock 'n' roll rebellion, The Who. Formed in 1965 from the ashes of The Beacon and originally called The High Numbers, it was the unique chemistry of guitarists Pete Townshend, bassist John Entwistle, singer Roger Daltrey and drumming machine Keith Moon that made The Who the greatest success story ever, even before... *Hardy did a Who concert just without some of instrument amplifiers and speakers.*

It was not that was actually born out of frustration, and then encouraged by manager Kit Lambert, Townshend would routinely pitch his guitar into speaker cabinets, spin from the neck that he played the string within microphone stand, then flip the offending article onto the deck, dumping on it in a long, burning trail of the burning feedback needed to destroy punk. In the

mid-70s, as soon as the rock had had more or less gone, he is.

Initially, The Who could be considered purely as a group, and collectively they involved themselves in the work with history, exploring music, the guitar's battle power, death, and fireworks and there's something undisciplined but complementary. After a series of live-up that has, both individually and collectively, had a massive influence on musicians the world over, we had the current Britpop generation.

The Who suffered tragedy in September 1985, when Moon was killed by an accidental overdose, but they carried on with Kenney Jones and Daltrey when they finally split.

Entwistle remains throughout the Who for later and in 1995, continuing to work for their album, but more recently Townshend, Entwistle, and Daltrey have reconnected with a series of rock music sessions, including guitarist Geoff Whitehorn and drummer Ed Sheeran (son of Ringo) to perform the epic *Quadrophenia* live for the first time ever at the Madison US Music SportsCenter in Hyde Park, and the event has now led to a string of UK arena dates.

In a tribute to their lasting influence, we have transferred and given the background to eight classic Who members. Next month, we'll be offering advice on how to patch-up your guitar after the inevitable destruction that is to follow... **EW**



Entwistle is no more with the band, but Daltrey, Townshend, and Jones are still in the game. Photo: [unreadable]

THE WHO

I CAN'T EXPLAIN CD TRACK 17

I can't explain covered the single chart on February 14 1965, marking number eight. Bassist John Entwistle says: "When Pete first started writing, the songs were kind of the other people's songs badly misinterpreted. We were at Keith's house one night and were playing

The Really Crazy by The Kinks, and Pete went home [to his left studio in Ealing Common] and tried to remember it but couldn't, so he came up with *I Can't Explain* instead."

Producer Shel Talbot insisted on having The Who longer than the backing vocals and Jimmy Page to play guitar. Townshend was clearly not going to lead Page in behind Mike Nesmith's CD strategy as it's obvious what's doing what on the record. The heavyweight should work combined (Townshend gave the early Who records their distinct voice, the others were setting the band apart from their mid-60s contemporaries). Townshend's CD string was to turn up more again as the follow-up, dropping deeper, deeper, not another surface for Britain's restless Mod youth.



When Pete Dinklage discovered that playing electric guitar on stage was a high crime in his home town...

On the CD

THE WHO: I Can't Explain

CD TRACK 17

The score shows the guitar and bass parts for 'I Can't Explain'. The guitar part is in the treble clef and the bass part is in the bass clef. Chord diagrams are provided above the guitar staff for various chords: G, D, A, B, E, and F. The music is in 4/4 time and features a driving, rhythmic pattern.

The CD was originally shared with Mike Nesmith's recording, and so it's 100 percently hard to tell who was behind the chords, but we beg on

you play these two chords in about 100ms by entering the keyboard. Good practice remembering when you work with the instrument to play them.

THE WHO: My Generation

CD TRACK 18

The score shows the guitar and bass parts for 'My Generation'. The guitar part is in the treble clef and the bass part is in the bass clef. Chord diagrams are provided above the guitar staff for various chords: A, A/D, B, G, and A/D. The music is in 4/4 time and features a driving, rhythmic pattern. The score is divided into two systems, with the first system ending with a double bar line and the second system starting with a new line of music.

Though the recording sounds like it was done in a studio, this is actually being done in a live (or at least in a live) setting on the great stage stage and recording

over with increased speed on the stage that it can be the most fun, state setting. Pete recorded this version in a live setting.

