THE WHO

Week One

Essential Listening:

1. *The Who Sing My Generation* (Universal, 1965). The Who's debut album put them in the select company of British Invasion bands (also including the Beatles, the Rolling Stones, and the Kinks) who proved themselves capable of producing albums almost as strong as their singles prior to 1967. Besides the classic "My Generation," this includes the mod anthem "The Kids Are Alright," and is mostly devoted to Pete Townshend originals that established the group as the loudest and most raucous rock band in the world. “Much Too Much,” “The Good’s Gone,” and the blustery “Out in the Street” are more obscure highlights, while Townshend branched out into unconventional subject matter with the divorce declaration “A Legal Matter,” and “The Ox” was an almost avant-garde instrumental featuring feedback and Keith Moon’s hell-bent drums. As vestiges from their beginnings as an R&B cover band, this also includes raucous covers of “I’m a Man” and two James Brown songs.

Unusually, the US two-CD deluxe edition is not recommended, as changes in the mix make it disturbingly unfaithful to the original version. The 2008 Japanese two-CD deluxe edition, though hard to find, rectifies this and includes almost everything of note the Who recorded before 1966. Some of the extra tracks are by no means peripheral, including their sensational pre-“My Generation” 1965 British hits “I Can’t Explain” and “Anyway, Anyhow, Anywhere.” There’s also “Circles”(used on the original version of the US LP in place of “I’m a Man”), at one time planned as the follow-up single to “My Generation”; like much of the *My Generation* album, it epitomizes the Who’s pioneering “power pop,” built around thick catchy declarative guitar chords. The early soul/R&B songs used on their 1965 B-sides (“Daddy Rolling Stone,” “Anytime You Want Me,” and James Brown’s “Shout and Shimmy”) are more derivative, but insights into their roots as a cover band before Townshend starting writing songs. A few less distinctive American R&B covers from the early sessions for the debut album fill out the set.

And wouldn't you know it, now there's a five-CD *My Generation* superdeluxe box, which came out in 2016. Its most notable previously unreleased material is on disc five, which features eleven Pete Townshend solo demos from the period. These include early versions of a few songs that made the *My Generation* album, along with a few the Who never recorded (none very good) and an early pass at "Sunrise," which would be re-recorded for their 1967 LP *The Who Sell Out*. Much of the rest of the box is taken up by mono and stereo versions of the album; previously unreleased stereo and mono mixes; ane some alternate takes. With all the remixes and stereo/mono variations, it's hard to keep track of what's been previously available, and some of the remixes are not much different from the mixes that have long been on sale. The book of liner notes that comes with the box is interesting, but this is overpriced for the relatively small amount of music that has not already been around for ages.

Recommended additional recordings by the Who, 1965-1966:

1. From ***Meaty Beaty Big & Bouncy*** (MCA, 1971): Though (like all their other pre-1967 singles) they weren't hits in the US, the 1966 British singles "Substitute" and "I'm a Boy" were major lyrical and musical advances for the group. "Substitute" is the definitive example of power pop, and though couched in terms of a flawed relationship, introduces some of Townshend's key themes of illusion vs. reality; "I'm a Boy," a condensed version of his first rock opera, introduces uncertain identity into the mix, as well as Beach Boys-type harmonies. These are both on *Meaty Beaty Big & Bouncy*, a collection of 1965-70 hits and popular LP tracks, as well as other greatest hits-type anthologies.

2. ***Ready Steady Who*** **EP** (Reaction, UK, 1966): Strange five-song British EP included a first-rate Townshend original ("Disguises") with his frequent theme of shifting identity and trademark ringing power chord guitars; an inferior remake of "Circles"; and three goofy cover versions (of "Batman," "Barbara Ann," and the obscure Jan & Dean song "Bucket T"). Only a couple of these were issued in the US in the 1960s, but they all eventually became available worldwide, all but "Circles" appearing as bonus tracks on the

expanded CD reissue of their second album, *A Quick One*. That expanded CD also includes the Beach Boys-like B-side of "I'm a Boy," "In the City."

3. ***BBC Sessions*** (Universal, 2000). About half of this collection of 1965-1973 sessions for BBC radio dates from 1965-66. In the tradition of numerous releases of BBC sessions for British groups, these versions aren't as good as the familiar studio ones, but allow us to hear them performed with slight variations in a live-in-the-studio situation. It's notable for including a few soul covers they never put on their studio releases: "Good Lovin'," James Brown's "Just You and Me, Darling," and the Motown songs "Dancing in the Street" and "Leaving Here."

4. From ***Odds & Sods*** (Universal, 1998). It is exhausting to keep up with just how many odds and sods eventually show up on Who releases, not just on *Odds & Sods* itself, but throughout their catalog. The 1998 expanded CD version of *Odds & Sods* (originally issued in 1974) includes two late-1964 demos of R&B songs, "Leaving Here" and Marvin Gaye's "Baby Don't You Do It," recorded at Pye Studios in London. It also has the A-side of the flop 1964 debut single they recorded as the High Numbers, "I'm the Face," but not the B-side, which appears on...

5. Like "I'm the Face," its B-side, "Zoot Suit," was a rewrite of an American R&B number, and doesn't sound much like the post-1964 Who, though it's kind of neat. It's cropped up on various compilations over the years that probably require you to buy a bunch of material you already have, like the *Thirty Years of Maximum R&B* box set and the *Quadrophenia* soundtrack (an entirely different release than the Who's *Quadrophenia* album). That box set also has an outtake from the sessions for that 1964 single, a cover of Bo Diddley's "Here 'Tis."

Notable unreleased Who material, 1964-66:

1. Live at the Railway Hotel in London, October 20, 1964:

Rather lo-fi tape is nonetheless the first surviving document of the Who in concert, devoted almost exclusively to rough covers of American soul and blues songs. Roger Daltrey's voice is

unrecognizably gruff on some of the bluesier numbers, and he plays harmonica more here than he would in most of the Who's career. You get some sense of their later style from some of Pete Townshend's guitar improvisations and Keith Moon's bashing drums. But unless you're a fanatic, you'll be fine settling for watching the footage of two songs they perform at the Railway Hotel in late 1964 that are included as bonus features on the *Amazing Journey* documentary, syncing live recordings of "I Gotta Dance to Keep From Crying" and "Ooh Poo Pah Doo" to the footage.

2. Late 1964 instrumental studio recordings. Supposedly done for EMI producer John Burgess at Abbey Road studios, enough mystery surrounds these studio tracks that there's some doubt as to whether they're the Who, especially as there are no vocals. Why would an audition or demo tape for an unsigned group lack singing? We don't know, but it does sound more or less like the early Who bashing away here, their set still dominated by R&B covers like "Smokestack Lightning," "Walking the Dog," and "Memphis, Tennessee."

3. 1964-66 Pete Townshend solo demos that have shown up on his official demo collections *Scoop* and *Another Scoop*, and on bootlegs like *The Genuine Scoop*. These include solo demos of numerous officially released Who songs (like "My Generation," "The Kids Are Alright," and "Circles") and some pretty interesting ones the Who apparently never tried in the studio ("Things Have Changed," "Do the Strip"). These show that even at the outset of the Who's career, Townshend was exploring the possibilities of one-man/home recording, and also that he usually had a pretty firm idea of what the Who's versions should sound like, the Who's arrangements often sticking pretty closely to the demos.

Recommended additional reading (in addition to sections on the early Who on general suggested reading list):

The British Invasion, by Nicholas Schaffner (McGraw-Hill, 1983). Oddly, this is the only quality thorough overview of the British Invasion yet published, though it extends from the original British Invasion through the late 1970s. There's a lengthy chapter/career overview on the Who, but this is principally useful as a document of

the setting in which the Who rose to and sustained their stardom. In addition to other lengthy chapters/career overviews on the Beatles, Rolling Stones, Kinks, Pink Floyd, T. Rex, David Bowie, and UK punk/new wave, there are small chapters on 100 other significant British artists from the mid-1960s through the late 1970s.

Recommended DVD/videos:

Amazing Journey: The Story of the Who (Universal, 2007). Standard two-hour documentary, leaning heavily on interviews with Pete Townshend and Roger Daltrey, the only two surviving members of the Who at the time this was filmed.

Blow-Up (Warner Brothers, 1966). There is only one rock song performed in this classic, but it's memorable, showing the Yardbirds storming through "Stroll On" (actually "The Train Kept a-Rollin'" with different lyrics) with both Jeff Beck and Jimmy Page, climaxing with Beck destroying his guitar. Aside from that, it's a good if jaded document of Swinging London in 1966, in which rock music played a very strong part. Why is it listed here? Because although the part went to the Yardbirds, it's been reported/speculated that director Michaelangelo Antonioni actually wanted the Who. And certainly Beck's destruction of the guitar was a page ripped right out of Pete Townshend's book.

The Kids Are Alright (Pioneer, 1979). Still one of the most famous rockumentaries, this combines exciting performance footage spanning the mid-1960s to the late 1970s with interviews with all four of the original Who members.

Lambert & Stamp (Sony, 2015). Documentary on the Who's managers in their mid-'60s to mid-'70s prime, Kit Lambert and Chris Stamp. There's a great deal of archive footage and colorful interviews, most notably extensive ones with the late Chris Stamp, which are interesting in that he was the lower-profile part of the Lambert-Stamp duo. This does recycle some stories committed Who fans have already heard (sometimes several times over), albeit in a pretty entertaining and informative fashion.

Quadrophenia (Image Entertainment, 1979). This will be cited in another handout as the film version of the Who's 1973 album *Quadrophenia*, but it's also a good fictional movie evocation of the mod movement through which the Who first rose to stardom. The extras on the 2012 edition include some exciting previously unissued live footage of the band from 1965.

The Who: Maximum R&B Live (Universal, 2009). Two-disc compilation of Who footage from 1965-1989, a 1981 concert taking up all of disc two. By far the most exciting clips are the ones with Keith Moon from 1965-77, which comprise the majority of the first DVD.

The Who, The Mods, and the Quadrophenia Connection (Sexy Intellectual, 2008). One of the less essential Who documentaries, as it's not authorized by the band and contains no first-hand interviews with them. It does offer a basic overview of the band's relationship to the mod movement, relying on interviews with critics, but also including comments by Richard Barnes, who did know the band well.

The Who Under Review 1964-1968 (Chrome Dreams, 2005). Like all installments of the *Under Review* series, this relies heavily on interviews with critics rather than the actual participants, only including snippets of performance footage. The basic hour-long overview of their pre-*Tommy* years does have comments by their first producer, Shel Talmy.

Notable People:

Pete Townshend: Born May 19, 1945, in Chiswick, London. Lead guitarist, principal songwriter, and occasional lead singer for the Who. Also sang backup/harmony vocals and played numerous other instruments, especially (starting in the early 1970s) the synthesizer. While the Who had no official leader, he more than any of their members was responsible for formulating their sound, vision, and image.

Roger Daltrey: Born March 1, 1944, Hammersmith, London. Primary lead vocalist for the Who. Also sang backup/harmony

vocals, and occasionally played harmonica. Seldom but sometimes also wrote songs the Who recorded. The nominal "frontman" for the band in concert, though he fought flamboyant guitarist Townshend and drummer Keith Moon for attention.

John Entwistle: Born October 9, 1944, Chiswick, London. Bass player for the Who. Occasionally wrote songs by the band and sang lead; also sang backup/harmony vocals and played some other instruments, particularly brass/horns. Nicknamed "The Ox" for his stock-still poker-faced posture on stage while the other three members drove themselves into a frenzy. Died on June 27, 2002.

Keith Moon: Born August 23, 1946, Wembley, London. Drummer in the Who. Occasionally wrote songs by the band, sang lead, and sang backup/harmony vocals, though he sang less than any other members. The last of the members to join (in spring 1964), and also the only one who hadn't grown up in and gotten to know each other in London's Shepherd Bush neighborhood. Nicknamed "Moon the Loon" for his acrobatic drumming style and generally crazy behavior, onstage and off. Died on September 7, 1978.

Kit Lambert: With Chris Stamp, co-manager of the Who from 1964 until the early-to-mid-1970s. Son of composer Constant Lambert, and was attempting to build a career making films before managing the Who. Produced the Who's records between 1966 and 1971. Instrumental in giving Townshend songwriting suggestions, and helping him formulate the concept for the rock opera *Tommy*. Died in 1981.

Chris Stamp: With Kit Lambert, co-manager of the Who from 1964 until the early-to-mid-1970s. Like Lambert, aspired to get into films and instead got into managing the Who after the pair saw them in 1964 while looking for a rock group to make a movie about. Brother of star actor Terence Stamp. With Lambert, co-founded one of the most successful British rock record labels of the late 1960s, Track. Died in 2012.

Shel Talmy: Producer of the Who's 1965 recordings, including the hit singles "I Can't Explain," "Anyway, Anyhow, Anywhere," and "My Generation," and their debut album *The Who Sing My Generation*.

American but based in Britain, from 1964 to 1967 he produced another huge British Invasion group, the Kinks, as well as numerous other acts. Ousted by the band and their management in early 1966, though he'd signed them to a production deal; a lawsuit ensued, whose settlement gave Talmy a royalty on their records (all produced without him) for the next five years.

Glyn Johns: Engineer on the Who's 1965 recordings. In the 1960s and 1970s he worked with numerous top British bands, including the Rolling Stones and Traffic, and eventually became a top producer with the Who, Eagles, and others.

Doug Sandom: Drummer in the Who from mid-1962 (when they were still known as the Detours) until spring 1964, when he was replaced by Keith Moon. Born in 1930, the fifteen-year-or-so difference in age between him and the other members was a factor in his displacement.

Colin Dawson: Lead singer of the Detours in 1962, when Roger Daltrey was still the band's lead guitarist; replaced by Gabby Connolly around the beginning of 1963.

Gabby Connolly: Lead singer of the Detours in 1963; left around the end of the year, Daltrey giving up guitar to become lead singer.

Pete Meaden: Manager of the Who for part of 1964, and instrumental in tying them together with the mod movement and image. Co-produced and wrote their first single, "I'm the Face"/ "Zoot Suit"; in 1964 they were briefly known as the High Numbers, a name given to the band by Meaden to try to strengthen their mod identification. A mod himself, he was bought out by Lambert and Stamp. Died in July 1978.

Helmut Gorden: Foundry owner who managed the Who for a while in 1964, prior to Pete Meaden.

The Beachcombers: The group, never to rise to prominence, with whom Keith Moon was drumming before joining the Who.

Carlo Little: Drummer with one of Britain's earliest earthy rock groups, Screaming Lord Sutch and the Savages, who gave Keith Moon drum lessons and influenced his style.

Richard Barnes: Close art school friend of Pete Townshend who became one of the leading mod fans of the Who; a sounding board for Townshend as the years passed; and eventual biographer of the band.

Cliff Townshend: Jazz musician father of Pete Townshend, Cliff performed and even recorded.

Chris Parmeinter: Fontana Records A&R man who, with Pete Meaden, co-produced their 1964 "I'm the Face"/"Zoot Suit" single (credited to the High Numbers).

John Burgess: EMI Records producer who rejected the Who. A reprint of an October 22, 1964 letter from him to Kit Lambert doing so was included in the *Live at Leeds* EP.

Nicky Hopkins: Great British studio session keyboardist who plays on numerous 1965 Who recordings, including the *My Generation* album and the "Anyway, Anyhow, Anywhere" single.

The Ivy League: British pop group who sang backup vocals on "I Can't Explain," as Shel Talmy felt the Who's harmonies "sucked."

Perry Ford: Session musician/member of the Ivy League plays piano, not too audibly, on "I Can't Explain."

Jimmy Page: Then a session man, he plays rhythm guitar on "I Can't Explain" and fuzz guitar (because he wouldn't let Townshend borrow his fuzzbox) on the B-side, "Bald Headed Woman."

Jackie Rickman: Roger Daltrey's first wife, from 1964-1968, with whom he had a son, Simon. The marriage was not known to the public at the time.

Alison Wise: Married John Entwistle in 1967. They had a son, Christopher, before divorcing in 1981.

Kim Kerrigan: Married Keith Moon in 1966; divorced him in 1975. They had one daughter, Mandy.

"Irish" Jack Lyons: The Who's most devoted mod fan in the mid-1960s. Has since often been interviewed about and even written about the Who, and says the main character of *Quadrophenia* was modeled after him.

Eddie Phillips: Lead guitarist in another mod rock band produced by Shel Talmy, the Creation, also using feedback and electronic effects. It's been reported he was asked to join the Who as second guitarist, though this has never been confirmed beyond a doubt.

Gustav Metzger: Lecturer at Ealing Art College whose auto-destruct/pop art philosophies were influential on student Pete Townshend, particularly on Townshend's smashing his guitar in concert.

Jeff Beck: Top British guitarist, rising to stardom with the Yardbirds in the mid-1960s. Beck, Moon, Jimmy Page, Nicky Hopkins, and future Led Zeppelin bassist John Paul Jones play on the May 1966 recording "Beck's Bolero," which was eventually issued on a Beck single in March 1967.

Viv Prince: Wildman drummer of the Pretty Things who not only influenced Keith Moon's playing, but also filled in for him at a few Who concerts in late 1965 when Moon was ill. Considered even crazier than Moon.

Boz Burrell: Singer of the obscure British group Boz People. Rumored to be in line to replace Roger Daltrey when the Who almost fired Daltrey in late 1965. Later played bass with King Crimson and Bad Company.

Notable Landmarks:

Shepherd's Bush: Tough London neighborhood, a few miles west of the city center, where all of the Who except Keith Moon met, and where the band built their core following.

Railway Hotel: Club at which the Who often played in 1964, and where they were first seen (and later filmed) by managers Kit Lambert and Chris Stamp. Now demolished, it has been replaced with blocks of flats named after Townshend, Moon, and Daltrey (misspelling Roger's last name "Daltry").

Goldhawk Social Club: Perhaps the most notable of the other venues where the Who built a grassroots mod following.

The Marquee: Central London club, notable for building the following of untold numbers of British bands from the Rolling Stones onward. The Who expanded their London following drastically after a residency playing every Tuesday night for months in late 1964 and early 1965.

Brighton: Beachside town in Southern England where, in 1964, there were riots pitting mods versus rockers, making a deep impression on Pete Townshend that would later form much of the foundation for the *Quadrophenia* rock opera.

Ealing Art College: School where Townshend was an art student in the early-to-mid-1960s, and where teachers like Gustav Metzger and fellow students like Richard Barnes influenced his musical and other tastes toward the more bohemian.

Decca Records: In a complicated deal, the Who's records were put out by the US branch of Decca, and initially licensed to the Brunswick label in Britain. This happened because they were signed not to a record label, but to producer Shel Talmy, who leased the tapes to Decca US.

Ready Steady Go: The top British rock and pop television show in the mid-1960s, featuring the Who several times. The Who named their 1966 EP *Ready Steady Who,* which was also the title of an entire episode dedicated to the band, and played on the final show of the series on December 23, 1966.

Radio London and Radio Caroline: Two of the pirate radio stations operating just off the shore of the UK. These stations and

some other pirates, broadcasting at a time when the BBC played just a few hours of rock a week, were instrumental in exposing the Who over the airwaves to a British audience.

Reaction Records: The Who were briefly on this label, run by Robert Stigwood, in 1966 before Kit Lambert and Chris Stamp got Track Records established.

Seventeen Albums by Artists Who Were Influential on and/or influenced by the early Who:

The Beach Boys, ***Greatest Hits Vol. 1 & 2*** (Capitol, 1999). The Beach Boys' harmonies were audibly influential on the Who, especially on songs like "I'm a Boy" and "It's Not True." Although these compilations miss a few of their more notable songs (including their first single, "Surfin'"), these two twenty-song CDs contain virtually all of their 1960s hits and most famous non-hits. They span both their surf/hot rod-oriented pre-1965 material and their more mature sound of the last half of the 1960s.

The Beatles, ***Stereo Box Set/Mono Box Set*** (EMI, 2009). Despite Townshend poo-poohing the Beatles' influence in at least one interview, it seems obvious from songs like "The Kids Are Alright" that they must have had at least some effect, as they did on virtually every rock group of the time. It might seem like overkill to recommend a 13-CD box set. But so important are the Beatles, and of such consistent high quality was their work, that it's impossible to simply cite selected albums. This box has all of their albums and singles, available in stereo and/or mono according to your preference.

Booker T. & the MG's, ***The Very Best of Booker T. & the MG's*** (Rhino, 1994). The best soul instrumental group was one of the best instrumental groups, period, and had a lot to do with establishing the sound of Southern soul and Stax Records. This has the hits they made throughout the 1960s, including "Green Onions," "Time Is Tight," and "Hang 'Em High." Their influence on the Who can be heard in Pete Townshend's crisp, declarative guitar riffs, which echo those of the MG's' Steve Cropper.

David Bowie, *Early On (1964-1966)* (Rhino, 1991). Not listed so much for its musical value (though some of it's fairly good) as an example of someone to become famous much later on who had roots in the mod movement. Both sides of all six of his mid-'60s singles are here, along with five outtakes, including some commercially vain attempts to imitate the Rolling Stones, the Kinks, and, on the 1965 single “You’ve Got a Habit of Leaving,” the Who, down to the imitation “Anyway, Anyhow, Anywhere” guitar solo.

James Brown, *Roots of a Revolution* (Polygram, 1989). While Brown broke through to pop superstardom in 1965, the records he made in the first decade of his career were the most influential ones on the Who. They’re represented well by this two-CD compilation, which has no less than three songs covered by the Who in 1965 (“Shout and Shimmy,” “I Don’t Mind,” and “Please Please Please”), as well as one they did on BBC radio (“Just You and Me, Darling”).

Eddie Cochran, *Somethin' Else: The Fine Lookin' Hits of Eddie Cochran* (Razor & Tie, 1998). Though not quite in the class of the very top rockabilly singers, Eddie Cochran was #1 in the tier just below them. This has his hits "Summertime Blues," "Somethin' Else," "C'mon Everybody," "Twenty Flight Rock," and "Sittin' in the Balcony," which with the best of his other recordings remain classic brash rockabilly, as well as displaying his pioneering use of power chords and studio overdubbing. Cochran’s use of thick choppy chords certainly influenced Pete Townshend, and the Who featured his “Summertime Blues” in concert, as well as (in the late 1960s, and less famously) another Cochran song, “My Way.”

The Creation, *Our Music Is Red with Purple Flashes* (Diablo, 1998). The best of the Creation's output, and in fact most of their output, on this 24-track compilation. Only mildly successful in the UK and unknown in the US, they were similar to the Who in their use of feedback, distortion, and power pop, the key difference being that their songwriting wasn't nearly as strong. As noted elsewhere, it’s been reported, without 100% confirmation, that their guitarist, Eddie Phillips, was asked to join the Who (to augment Townshend, not replace him) at one point.

Jan & Dean, *Surf City: The Best of Jan & Dean* (EMI, 1990). The best vocal surf/hot rod group except the Beach Boys, whom they sometimes resembled (and whose Brian Wilson co-wrote and sings on their biggest hit, "Surf City"), though with a goofier sense of humor. They were particular favorites of Keith Moon, who was probably responsible for the Who covering an obscure Jan & Dean hot rod tune, “Bucket T,” on their 1966 *Ready Steady Who* EP. This has most of their big hits, though it's missing the late-'50s doo wop-oriented ones, which are on the more comprehensive two-CD anthology *All the Hits from Surf City to Drag City*.

Johnny Kidd & the Pirates, *25 Greatest Hits* (EMI, 2007). Inarguably the best pre-Beatles British rock group, most noted for the original version of "Shakin' All Over" (a big UK hit in 1960), subsequently covered by the Who. Kidd was only an average singer and the band were unknown in the US. But their lean, tough guitar sound in particular was groundbreaking and influential on young British rockers such as Pete Townshend.

The Kinks, *The Singles Collection* (Sanctuary, 2004). All of their 1964-70 hits (together with some flops) by the band that progressed from the riff-driven proto-hard rock of "You Really Got Me" and "All Day and All of the Night" to the distinctly British satirical social commentary of "Sunny Afternoon," "Dedicated Follower of Fashion," "Well Respected Man," "Waterloo Sunset," and "Lola." It’s no secret the Kinks heavily influenced the early Who, especially their first hit “I Can’t Explain,” which had a riff very much like the ones heard on “You Really Got Me” and “All Day and All of the Night” (and was produced, like the Kinks’ early hits, by Shel Talmy).

Jimmy Reed, *The Very Best of Jimmy Reed* (Rhino, 2000). There are enough Reed best-ofs out there to make the distinctions between them rather minor. This is a good 17-song one of the Chicago bluesman whose relaxed midtempo approach gave him some crossover rock success, including “Big Boss Man,” “Bright Lights, Big City” (recorded by the Rolling Stones on their March 1963 demos), and “Honest I Do” (done by the group on their first album). His specific influence on the Who was on “My Generation,”

which Pete Townshend originally wrote and demoed as a Reed-style blues song.

The Rolling Stones, *Hot Rocks 1964-1971* (ABKCO, 1972). The Rolling Stones, like the Beatles, influenced all British groups, especially ones like the Who were trying to be rebellious, R&B-influenced, and left-of-mainstream. Pete Townshend says he got the idea to play a guitar like a windmill when watching Keith Richards twirl his arm backstage during an early performance, though Richards doesn't remember this. The song selection on this double-disc best-of covering their prime is predictable to some extent, but every track is a classic, whether hits like "(I Can't Get No) Satisfaction" or standout album tracks like "Under My Thumb."

The Small Faces, *Small Faces* (Universal, 1966). The Small Faces were by far the biggest British band identified with the mod movement – except for the Who. Their 1966 self-titled debut album was the most forceful pure mod rock LP besides the Who's *My Generation*, though the approach was more soul-influenced and the songwriting more rudimentary. More than one expanded edition of this has been issued; the most comprehensive is the two-CD 2012 deluxe edition. Yet more odds and ends (some slightly later hit singles among them) from their early career came out on *From the Beginning*, also issued as a two-CD 2012 deluxe edition. Big in the UK, they were largely unsuccessful in the US, with the exception of their psychedelic 1967 hit "Itchycoo Park."

Link Wray, *Rumble! The Best of Link Wray* (Rhino, 1993). He only had one big hit ("Rumble," in the late 1950s), but this great guitarist did many fine, mostly instrumental records that were among the rawest of the late 1950s through the mid-1960s. It's unknown specifically how much he might have influenced the Who, but he probably did, since Pete Townshend wrote the liner notes to a Wray LP in 1974, in which he declared, "If it hadn't been for Link Wray and 'Rumble,' I would have never picked up a guitar." Still underrated as an innovator of distortion, fuzz, and other effects on the electric guitar, Wray's best records were some of the most menacing rock'n'roll laid down in any era. A good share of them are here, including "Rumble."

The Yardbirds, *Ultimate!* (Rhino, 2001). It's slightly uneven and missing a few outstanding tracks, but this two-CD compilation covers almost all of the major bases of the group that did much to pioneer both blues-rock and psychedelia. The lineups featuring guitarists Eric Clapton, Jeff Beck, and Jimmy Page are all represented, as are their big hits "For Your Love," "Heart Full of Soul," "I'm a Man," "Shapes of Things," and "Over Under Sideways Down." No other band did more to innovate rock guitar in the 1960s, and few other than the Beatles were more futuristic and experimental, not only in their guitar work but in their incorporation of improvisation, "rave-up" tempos building to crescendos, electronic distortion, and haunting Eastern melodies and instrumentation. As such they were influential on the Who, or at least plowing some similar directions, particularly in their experimental guitar sounds. Raven's single-disc, 27-track *Happenings Ten Years Time Ago* has all the key singles and numerous outstanding other tracks, if you don't want to splash for a two-CD set.

Various Artists, *The British Invasion: The History of British Rock, Vol. 1-9* (Rhino, 1990/1991). While a nine-volume series might seem like overkill, it isn't. There was so much worthwhile British Invasion music from the 1960s that it takes a lot of space to document it. This series, in addition to including plenty of hits by most of the artists listed above, has many others by other significant British Invaders like Gerry & the Pacemakers, Billy J. Kramer, Petula Clark, Peter & Gordon, Freddie & the Dreamers, the Swinging Blue Jeans, the Honeycombs, Wayne Fontana & the Mindbenders, Tom Jones, the Nashville Teens, and Chad & Jeremy. It’s the widest-ranging compilation series documenting the British rock arena in which the Stones rose to prominence. It also has worthy tracks by artists who didn't manage to make it big and were virtually unknown in the US, like the Creation, the Smoke, and the Action. The only serious flaw is the absence of songs by groups whose material couldn't be licensed, such as the Beatles (except for their pre-1962 Hamburg recordings), the Rolling Stones, the pre-psychedelic Animals, the Dave Clark Five, Herman's Hermits, Marianne Faithfull, and the Who themselves.

Various Artists, *Hitsville USA: The Motown Singles Collection 1959-1971* (Motown, 1992). Four-CD box set featuring the major hits from Motown's golden era, not only from the Motown artists listed above in this section, but also such important major and minor ones as saxophonist/singer Junior Walker; Gladys Knight & the Pips; Edwin Starr ("War"); and the Contours ("Do You Love Me"). It's a big and expensive sampler, to be sure, but it's hard to narrow down Motown's influence to a smaller size. And Motown soul was certainly influential on the Who, who covered (mostly in concert, rather than on their records) quite a few Motown songs in their early days, like Martha & the Vandellas' "Heat Wave," "Dancing in the Street," and "Motoring"; Marvin Gaye's "Baby Don't You Do It"; Eddie Holland's "Leaving Here"; and the Miracles' "I Gotta Dance to Keep from Crying."