

Welcome ...

... to the "complete Who discography". Of course it places great demands on any discography to call it complete, if this ever could be possible. Due to the fact that further records and CD's with old and new Who material are released permanently this discography may not be complete just the next day after publishing. Nevertheless this discography pretends to be complete. At the time of release it lists 5325 different Who and Who solo records of Pete Townshend, Roger Daltrey, John Entwistle and Keith Moon.

While compiling this discography there has been always one main question: which records should be included? Spontaneously the reader may answer: of course any record which has been issued by The Who or as a solo record by one of their members. But at first: should Kenny Jones who played the Who's drums for only a few years or Pete Townshend's brother Simon be counted as Who members and should all their records be included too? Should tapes be included, perhaps sound-cards, laser-discs, DVD's, videos?

But more essential, when is a record a "Who" record? Is Pete Townshend's and Ronnie Lane's *"Rough Mix"* a Who album? Or Roger Daltrey's & Rick Wakeman's *"Lisztomania"* on which Roger sings only four songs of twelve? Are the soundtrack releases of *"Quadrophenia"* and *"Tommy"* or even the orchestral version of *"Tommy"* Who records? Some records have The Who on one side and an other artist on the flip side. There exist double-albums and EP's with The Who only on one quarter of the record, such as many 4-track Asian EP's with only one track by The Who or illustrations of the group on the cover. What about *"Concerts For The People Of Kampuchea"*? It has only one side of four album sides containing Who tracks. Some 3-record boxed radio shows have only one side with Who material and five sides with something else. Dick Clark's *"Rock Roll And Remember"* radio show has The Who as a main theme with music and interviews through all sides but it also contains many music of other artists in between. At least there would be only one Roger Daltrey song on a 20-track compilation record amongst various other artists. Which of those should be declared as a Who record with a must for the discography? Where should be drawn a line?

Clear-cut rules and regulations needed to be defined and were defined. This discography lists every record which contains Who material exclusively. In addition all other records are mentioned with unique or unavailable elsewhere Who song material (such as Roger Daltrey's *"Boys Of Summer"* on Mike Batt's *"Philharmonia"* or the Kampuchea Concert). Besides that there are further related Who records included which are somehow interesting (such as above mentioned Asian EP's, Dick Clark's radio show, the orchestral version of Tommy and a few more).

Not included in this discography are all other various artists compilations with already known and elsewhere existing Who material, guest appearances or producing activities for other artists (for example Pete Townshend's production of Angie's *"Peppermint Lump"* or his guitar playing contribution to the Rolling Stones track *"Slave"*), so called cover versions of Who songs (such as *"Pinball Wizard"* by The New Seekers) and – with some exceptions – homemade CD-R's which are found in the large field of bootleg productions.

Also not included are any tapes, videos and discs with visual contents such as laser discs or DVD's. There exists a large quantity of this stuff, but it would have blown up the extent of this book. It could be a plan for the future and maybe a further book originates from this material, if the circle of readers demands.

A second main question was the order sequence of the entries. Should they be ordered by artists, record types, official and unofficial issues, countries, chronological, alphabetical or otherwise? Numerous alternatives and combinations are possible.

A decisive criterion is the fact that offered records by dealers or private sellers mostly are not described with all the detailed information which are needed to identify a certain record. Mainly because of this reason I have chosen an order structure which allows the ambitious Who collector as well as one in Who fields unexperienced reader to find and identify every record in an easy-going way, even with a lack of information.

First of all the records are ordered alphabetically by title and distinguished between artists and record formats. Within this structure each existing record pressing is listed with its different country and year releases. For example, you'll find all publications of "5.15" in one place, the 1973 and the 1979 releases as well as Roger Daltrey's 1986 solo issue which is mentioned as a cross-reference to the B-side of his 12" maxi single "*Under A Raging Moon*". By the way, as every numeral title also "5.15" is ordered by it's spelled word "*Five Fifteen*".

An important note about the "Live"-titles must be mentioned. For example, for one and the same bootleg "*Live At The Concertgebouw, Amsterdam, 29. Sept. 1969*" multiple titles are used: "*Live At The Concertgebouw*", "*Live In Amsterdam*", "*Amsterdam 1969*" and the like. How should the reader search and find this bootleg in the alphabetical order? For that reason the title prefixes "*Live*", "*Live At*", "*Live In*" and so on are ignored within the order sequence. That means that the reader will find "*Live In Amsterdam*" in the "A" letter section. "*Live At The Concertgebouw*" which is listed under "C" has a cross-reference to "*Amsterdam*". For additional information the Amsterdam entry lists cross-references to other titles such as "*First Complete Rock Opera*" which has material of the same source.

Regarding the article "The" the same method is used. As a title prefix "The" is ignored and you'll find "*The Acid Queen*" as "*Acid Queen*", "*The Ox*" as "*Ox*" and so on. Consequently "*The 1973 North American Tour*" will be found as "*Nineteenhundredseventythree North American Tour*" in the N-letter section.

The discography includes lots of these already mentioned cross-references (->). In its majority they are used for B-side titles of singles, further tracks on maxis and EP's, additional album titles (as "*My Generation - The Very Best Of The Who*"), live records and more. These cross-references support the reader to find always the searched record easy-going and reliable (irrespective of its used title) and to find further informations to certain songs and record titles which are listed at other places in the discography.

Great Britain (UK) and USA form the two major markets for Who records which is reflected in the discography. Releases of these countries are mentioned with full tracklistings and originally release dates. Generally USA and Canada pressings have identical tracks and so have UK, European and almost rest of the world pressings. "Contents" provide information about the standard contents of an album, such as special inner sleeves, poster inserts and many more.

The "Releases" subsection lists every released record, though in some cases "release" might not be the right term. In case of bootlegs or acetates they hardly can't be signified as releases in its properly sense. Regarding awards all items are mentioned which were or are obtainable for the

private collector. Some records are planned for release or finally withdrawn or are rumoured to exist though a release is not confirmed. These are listed too.

The appendix in the back part of the book contains further explanations, abbreviations and some more information.

This book shall give an informative and extensive view into the world of Who records, of a group who influenced the international music scene for more than 45 years now and whose records are historical documents of any period. Originally the first edition of The Who discography has been completed on July 3rd, 1997, exactly 33 years after The High Numbers released "*Zoot Suit / I'm The Face*" which is defined as the very first Who record. More than 10 years after the first edition many Who fans and collectors demanded for an updated second edition. It results in more than 2000 new listed items and gives a hopeful view to an imaginable third edition in the future.

For any additions, corrections or any questions please contact me via my website
www.the-who.net

Thanks ...

First of all I would like to thank my father for owning a certain record in 1969. It was a various Polydor artists compilation record on which I heard my first Who song and which set the tone for my further life. That song was "*I'm Free*" and I was so impressed and fascinated by this song that I played it again and again. Consequently I decided to get my first own Who long-playing record and on christmas 1971 I got "*Who's Next*" which is my favourite until today. Shortly after that I bought "*Live At Leeds*" and it was the starting point of a large Who collection.

Special thanks to Monique Jager for her fantastic back cover design and to Christoph Geisselhart for mutual support. Christoph is currently working on a splendid new Who biography. Good luck to you!

And very special thanks to (in alphabetical order) ...

Bill Bedzyk, Rich Bogovich, Kevin Brackett, Brian Cady, Masahiro Funahashi, Joe Giorgianni, Martin Gobrecht, Bernd Gramlich, Rene Hirtl, Paul de Kievit, Dave Kleinwaks, Vicente Marti, Chris Schelker, Rich Weiner, Dean Whitmore, Michael Wüseke

... and everyone who contributed to this discography in one or another way, hoping I have noone forgotten mentioning his name.

Last but not least many thanks to the hundreds of Who fans all over the world for keeping community and The Who for their extraordinary music.

Christian Suchatzki, March 2008