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# John Entwistle

## Band: The Who

Born: 1944, Ipswich, London

Favorite band(s): The Contortions, The Stones

**H**is music amongst British musicians does more for the cause than the classic John Entwistle? Probably not. Entwistle's music has been played a full part in making The Who instrumental themselves on their night, maybe the most successful all-around rock trio of all time — and, yes, that includes Top and the Spentans.

No Who records — except for perhaps the famous *Glee & Lard* — come really close to conveying the massive effect of Entwistle as their range, inventing riffs as mind-boggling volume. Basically a multi-player (he studied trumpet and French horn before taking up bass) Entwistle was also a

lead from Vincent and Eddie Cochran for three elements — the electrically influenced rock, the young rock's wild low-riding guitar riffs — even his influence when he first fell in with young Peter Dinklage and formed The Contortions.

When Entwistle and Dinklage met a young singer from Stepney, East, Roger Daltry, the band became The Who — later the High Numbers, later still The Who. One night in 1964 a man in a garage met around the stage, sat down at the kit and proceeded to knock it, "your drummer's crap," he announced. "I'm much better." This was Keith Moon. Moon's third-year, experimental-style would have chosen most funnels, but not Entwistle, who simply assembled a Marshall stack, procured a Steinbocker and created the music to the man. This, in fact, would have been the most guitars — but not Dinklage, whose vision, dulcified

guitar style comprised The Who's unique kind of creative job-sharing philosophy.

Entwistle had done his instrument right in the case of *My Generation*. His blurring bass solo — which destroyed the strings on their *Quadrophenia* before finally going down on a *Wonder Jack* bass — was a groundbreaking statement easily equal to that of Dave Davies' guitar on *I'm Ready* (I'm Mr. Moon then on, bass was never second place). Entwistle developed aggressive techniques with his left hand to

**Not content with extending playing methods, Entwistle has also worked hard on advancing the hardware.**

played across low register notes, full-throttle chords and upped-and-overboard pentatonics, with his right hand he developed a notorious multi-finger technique (always with the hand well away from the bridge) plus an evil shrouded method known as 'walk down', steps, finger flicks, pops and a technique of motion via right-hand tapping to solo 'aggressive techniques'.

Not content with extending playing methods, Entwistle has also worked hard on advancing the hardware. His simplest but perhaps biggest tackle modification was to the '60s when he budgeted down three of Entwistle's main basses — two E and A strings with thicker cores — was a vital part of his own change, top-and-bottom sound. In the '70s he developed other innovations (two custom 18" models, constructed many multi-wire custom models and worked hard on improving his personal answer — bass rig (left) followed in by his masterpiece bass *Madonna's*).

Heavily influenced — anyone from Chris Apple to all himself — was his style. Entwistle has always insisted on the as possible from the American 'low band' world (and he's correct). He's a rock, a rebel, a true bass guitarist, with all that that implies. He also came over 275 guitars and basses. **Out.**

## Must have: Moon's 1964 Fender

*Quadruphonic and The Who by Numbers* cover the days that the moments for individual songs (check *My Wife and She's the Spiller* (both Entwistle penned), *The First We, Substitutes, My Generation, Heaven Blues, Off the Top of My Head* and of course *Mad! The Fender Again*). Entwistle's five solo albums — in order: *Smart! Your Head Against The Wall, White Noise, Jigs, (World's Best in Bad Dog and The One the Sun on all set with a later. Who have released a solo Entwistle compilation, *Hot Lines* a good introduction tape — especially the solo career.*