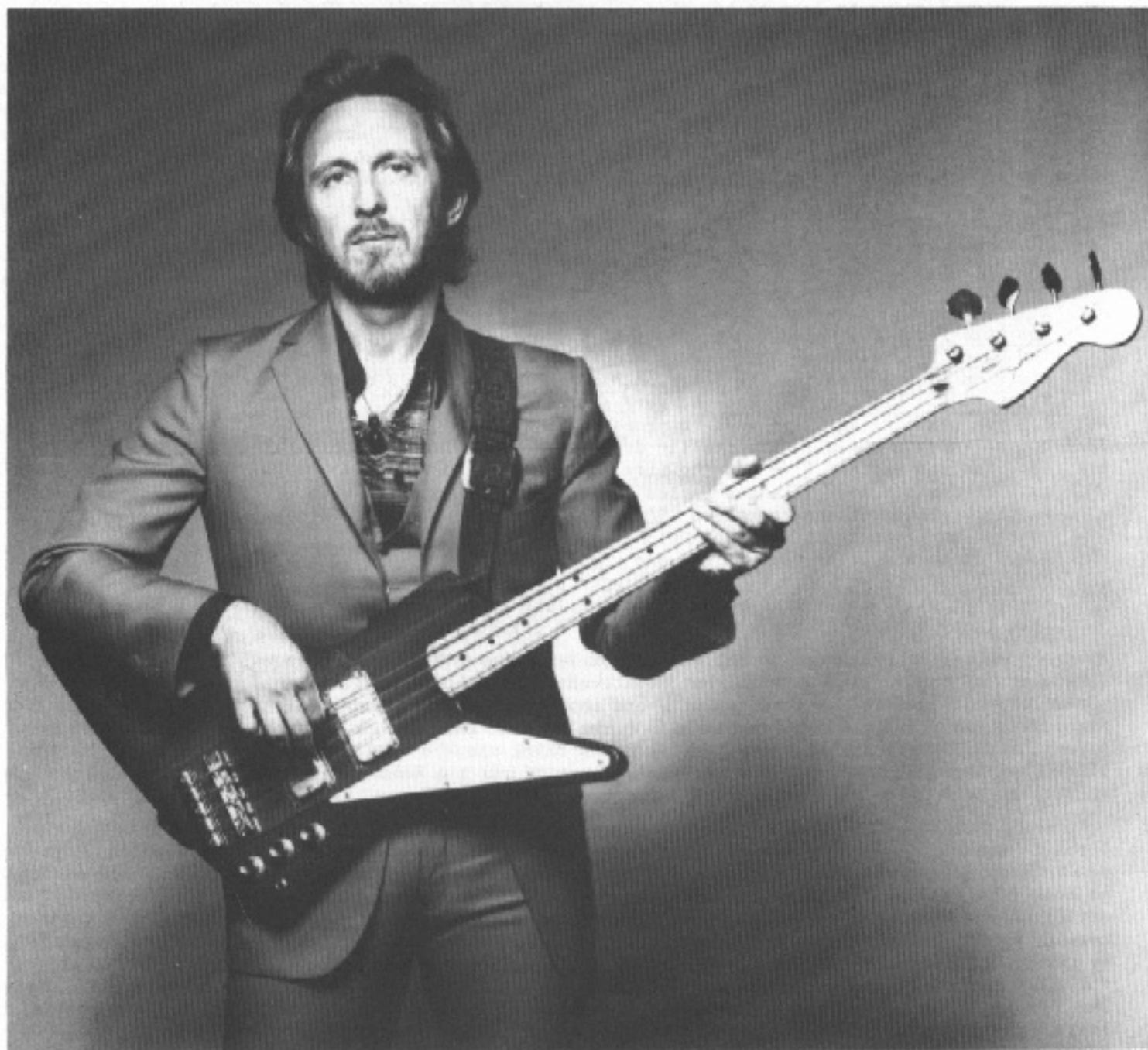


Who's news



WELCOME READERS TO WHO'S NEWS' BIG BACK TO SCHOOL MINI-ISSUE!!!! My name is Jared Houser, and I'm the home room teacher for this issue. If everyone would take their seats now, we'll get on with the role call and other business. Let's see, the first name I have on the role for this issue is....

JOHN ENTWISTLE.....John it seems has been spending his last few summer vacations in the recording studio hard at work on his first solo album since 1975. Although John has been busy during The Who's recent hiatus, I was able to catch up with him in L.A. when he was there in August to see some friends and do some advance work for his album. The record is titled Too Late The Hero, which is also the single from the album. John's fifth solo project should be in the record racks by mid-September, and the single should have already found it's way into the stores by now. When I spoke to John he had this to say about his single: "Too Late the Hero is a real laid-back synthesiser type song, but it's not that laid back, I mean, it's very melodic, with a lot of nice chord changes in it. It's the track that the record company feel is the single, and I suppose I do as well really."

Other songs on the album are: Try Me, Talk Dirty, Love Bird, Sleeping Man, I'm Coming Back, Dancing Master, Fallen Angel, and Heart Attack. The following is a short conversation I had with John about his new album and related topics:

WN: You've been recording this new album for quite a long time. How long has it actually taken you to finish?

JE: The first recording session was around the seventh of April in 1979, and I just finished the album about six months ago. It seems like a long time, but we were in the studio for only about four months. It took so long because I was doing all the vocals and harmonies myself.

WN: Would you describe the album over all as being in the vein of Quiet One or You?

JE: It's predominantly a guitar and bass album, there's not too much synthesiser on it, except Too Late the Hero, which has a lot of keyboards on it. There's nothing really as heavy as the Quiet One, although there are a couple of heavy tracks on it. It's a cross between the stuff on Face Dances and the songs on Who Are You. There's nothing like 905, but more like Trick of the Light or Had Enough, very similar to that.

WN: Are you planning any live work to promote the album?

JE: No, not at the moment. That really depends on Joe Walsh and Joe Vitale, whether they have the time and whether I've got the time. It looks like we could possibly do it if we wanted to. It doesn't look like the Eagles or the Who will be doing much until next year, so we may actually get something together. I've talked it over with Joe Vitale, and I've also touched on the subject with Joe Walsh.

WN: Would it be a similar tour to the one you did in 1975?

JE: Well, I suppose we would be playing bigger places, but I imagine it would be about the same number of gigs, about fifteen or something like that. We couldn't really do a shorter tour than that, because financially it would be a disaster.

When our conversation turned to the subject of live shows it was only natural that I should ask John what the Who's plans were in that department. The Who's management had told us that a proposed October stand in New York was off, and that the next live shows would probably not take place until early 1982. John's reply didn't really make the outlook seem any brighter... "The Who haven't actually got any plans. I really don't think the Who will be working again until at least after Christmas, because at the moment we've sort of put the band in limbo. I don't think that we will go back into the studio until January."

HARE TODAY...GONE TOMORROW...A casualty of the Who's short lay-off from the road is John 'Rabbit' Bundrick. Rabbit, who has been doing live shows with the Who since May of '79 is prominently featured on the Face Dances album, as well as the Quadrophenia soundtrack. He will no longer be playing with the band when they return to live work, although he may still be employed on the session's for the Who's albums. Rabbit's reaction to the band's decision concerning his appearances was not bitter however, he had this to say: "The ultimate experience of my career had been working for the Who, they are a great band and great people. There's really not a lot around that can top them. It will be a while before anything else impresses me to that level, everything else will be just music without that much life in it. I think I'm in a position now where people have to alternate me. I don't think that anybody wants to keep a musician for too long a period of time, because the music gets stale, and there are too many other musicians about. I'm hoping that that is their attitude, and they are forced by the need for new ideas to alternate me."

When asked whether he was annoyed by the lack of credit he received for his work on Face Dances, he stated: "If my ideas of their instincts and attitudes is right, then no. I don't think it would be right that I get too much of a mention anyway, because I didn't join into the group, they were always the group. To me, essentially, it worked out great. I didn't get in the way musically, and every night there were plenty of holes for me to just jump out. I think I was a fan as well. Sometimes that over rode what I was actually there to do, because I would be on stage and I would stand back and say 'Wow! Here are these people that I use to listen to when I was a local musician back in Texas, and here I was with them! Everynight that would catch up to me and I would sort of lose track, and I'd think, 'Am I privileged or do I deserve this?' I would just be in awe. I would sit there and watch this band that I saw in Woodstock and think 'I was sitting there in the audience watching them once, and now I get a front row seat, and get to jam with them as well! It was a privilege."

Although we at Who's News are sad to see Rabbit go, we do look forward to seeing the band again in its original form. Since it has been five years since the Who last made a regular appearance as a four piece group, I asked John Entwistle if he felt that the band would be able to go back on the road without the keyboards and be able to perform a lot of the newer songs, without having to rely on their old material too much: "We can still do it live I think. On my side of the stage I didn't have any sound from the keyboards at all, so I never heard them, and it always sounded fine to me. I don't think the new songs will miss the keyboards at all, we can make up for them in other ways, like playing them slightly differently."

NOSE NEWS IS GOOD NEWS...Pete seems to have been keeping himself very busy during the summer months. Back on May 30th he performed for a rain soaked crowd who had gathered at the end of a march to protest the unemployment situation in Britain. Pete did about a sixty minute show at Brixton's Brockwell Park, which consisted of the following songs: A Little is Enough (Performed twice due to a bad mix on the PA), Cats In the Cupboard, Big Boss Man, Substitute, Corina Corina, Body Language, Join Together, and ended with Let My Love Open the Door. Pete's band at this show included Neil Abbott on guitar, Peter Hope-Evans on harmonica, Mark Brzezicki on drums, Tony Butler on bass, and making a surprise appearance on vocals for Substitute, Jim Capaldi. The following week Pete showed up at Bruce Springsteen's show in Birmingham on June 8th. He came on and played guitar for Bruce's final encore of the evening, which comprised Born to Run, the Mitch Ryder medley, Shake, and Sweet Soul Music. Pete was obviously familiar with Bruce's music and show, as he made few noticeable mistakes, and was allowed the room to step out for some lead work, most noticeable on Born to Run.

Pete is currently at his home studio in Twickenham working on his next solo album, which is scheduled for release before Christmas, perhaps as early as October. The album is being produced by Chris Thomas and Bill Price and features Tony Butler and Mark Brzezicki as well as Chris Stainton on keyboards, and Jody Winscott who played on the Clash's Sandinista album, on percussion. Songs on the album will include Body Language, (which sounded like Public Image in parts when it was given it's debut at Pete's Brockwell Park show), a song called Face Dancer, and a reworking of the legendary Dance It Away. The following is a comment by Pete taken from a BBC interview he did: "About five or six really good songs, I thought, were ditched on the Face Dances album, there's one called Dance It Away which we used to play onstage in America, which really came out as a good track. Bill Szymczyk decided to leave it off, and I think I will remake that and use it on my next album. It's a song which is, you know, just a good powerful song, and I think it will work equally well for me on my own as it did for the Who. It would work equally well for someone else too, I suppose."

HELP!!! A couple of quality books about the Who are in the works at the moment, one you may have heard about is being written by Dave Marsh. The other is being done by long time Who associate and friend Richard Barnes. 'Barney' has asked Who's News readers to help him compile material from US news sources, he is specifically looking for any articles, photos, or interviews from the years between '67 and '75. He's not looking for the Rolling Stone-type articles or major rock magazines, instead he is searching for articles from the local papers from around the country. I found out a couple weeks ago that there is an amazing amount of this sort of material around. I did some research in the Detroit papers, and found numerous articles from early '67, including an interview with Pete. If you find something that you think is of interest call or write Marc and tell him. To give you a place to start, you can try looking in papers from July through September of 1967 as this was the time when the group were doing their first major tour of the States, playing most major cities opening up for the Blues Magoos and Herman's Hermits.

ODDS & SODS DEPARTMENT: Look for a 'Best of the Who' album to come out on MCA before the end of the year. Also look for a 'Best of Roger Daltrey' solo Lp to come out on MCA, this record may include a couple of previously unreleased tracks....Currently out in England and Germany are Who compilation albums containing copies of all their releases in one package. The English version of this album is limited to 3,000 copies, and both are available in the States on import. The package is called Phases...The original paintings from the Face Dances cover are currently on display in the Tate Museum in London. There is a possibility that these paintings will be on display in New York, sometime in the future....Kenney recently bought a new house in the English countryside....Roger spent his summer vacation opening up a trout farm and he is currently in the fish business....John has filmed a promotional video of his single Too Late the Hero. On the video he plays his lightning bolt shaped bass. Look for it on some of the video rock shows later in the month. John's single will also come out as a 12 inch maxi-single...

That's about it for this issue, next time look for a more indepth interview with John about his new album and his bass playing by our West Coast correspondent, Joe McMichael. There will also be an interview with original Who producer, Shel Talmy by Greg Biggs and Part Two of the Who Fan's Tour Guide to London by Diane Volpe...and much more. Thanks to everyone who helped in getting this out.....

JARED HOUSER

Publisher: John Visnaskas. Interviews with Rabbit and JAE by Diane Volpe and Joe McMichael. Thanks to Chris Chappel and Anne Weldon for their time and service to the cause, and John Stafford for his work as our London correspondent. Who's News is published - intermittently (when we can get the time and people together). This mini-issue comes to you free of charge. Back issues continue to be in short supply but a retrospective issue is being planned. Marc Cohen thanks Pete for giving the 'News' some respectability/credibility.

"I'm just a tiny part of what is in you..." PT

WHO'S NEWS
c/o Marc Cohen
34 Beulah Street #6
Frammingham, MA 01701

BULK RATE
U.S POSTAGE
PAID
FRAMINGHAM, MA
PERMIT NO. 139

Joe Giorgianni
10667 Terry Dr.
South Glens Falls NY 10667

Dear Marc,

I thought I'd write a note that you might reproduce in Who's News. I've been getting a lot of mail lately from people who have heard gossip about my general health, moral fibre, family stability and spiritual focus. Many of the letters have been of an almost desperate nature, good folk offering to come and sit by my sick bed etc.

I am absolutely 100% fit. I don't think I am an alcoholic, in fact for the past month I haven't drunk anything with alcohol in it, not even a fizzy drink because of a slight sleeping problem that happens to me whenever I start to record. I am still a Baba lover for those who are interested. The closure of Oceanic is, viewed in the long term, only temporary. In any case that has nothing to do with my own feelings about Baba. I am not a good disciple all the time, but I am totally committed and will remain that way forever.

My family life is fine. Karen and I are happy, sometimes we feel we don't see enough of one another but what couple don't go through this? Morally I think I'm doing OK, the occasional boot up my dog's ass etc., but one rumour about me spending time in bed with young girls, (12 years old!) could only refer to my oldest daughter who for information won't let me even kiss her let alone sleep in the same bed. It's crazy.

I really am in good shape. The trials of the business problems I have had have strengthened me rather than weakened me. The heavy touring was, as always, great once it was over. I have had several sabbaticals to rest and enjoy myself, including two in the States which I enjoyed. My solo recording is going great and I'm about to take two weeks with my family for a break before finishing it off.

I won't live forever, I know that, but unafraid as I am of dying, I still get upset when I hear people talking about me "Killing" myself. That won't happen unless by accident.

Much, much love to you and all,



July 30th '81