THE WHO'S SOLO CAREERS

A COMPLETE GUIDE TO THE SOLO CAREERS OF TOWNSHEND, ENTWISTLE, DALTRY, MOON AND JONES, WHICH HAVE PRODUCED SOME OF THEIR MOST COLLECTABLE RELEASES

BY PETER DOGGETT

What is the connection between an editor at one of London's most prestigious literary publishers and the star of a recent television opera? Quite simply, they represent the current preoccupations of the two leading members of one of rock's most durable supergroups. Both diversions, which have led Pete Townshend to a part-time post at Faber and Faber in London, and Roger Daltry to find a fresh challenge in an adaptation of "The Beggar's Opera", are far removed from the holl of feedback, crashing cymbals and mod imagery that announced the Who's arrival on the British rock scene in 1964. Although the band's individual careers haven't always been so idiosyncratic, it's true to say that few of the group's solo releases come near to evoking the impact of the band as a whole. At least three of the Who have always taken their extra-curricular ventures very seriously, but the strength of the band's collective image has persuaded most observers to write off their efforts for personal satisfaction as a diverting but ultimately trivial distraction from the band's real purpose.

That attitude is unfair, overlooking as it does some of the Who's most eclectic and committed work, which over the last decade has perhaps been truer to the band's ideals than their often hackneyed joint projects. Pete Townshend, in particular, seems to have revelled in the solo environment, free at last to write for himself rather than for Roger Daltry, the accepted voice of the band.

PROJECTS

Daltry, Townshend and John Entwistle have all been involved in projects which overlap the usual boundaries of group 'solos'. Projects. Entwistle was the first to release a true solo album, although a year earlier both he and Townshend had been represented on record by albums which to all intents and purposes were solo efforts. Townshend's ventures were limited editions, available only to followers of his guru, Meher Baba. John Entwistle's first representation was rather more accessible to the public.

Towards the end of 1970 Track Records launched the 'Backtrack' series of budget albums, split originally between reissues of original LP's and various artists compilation. The exception was "Backtrack 14", credited solely to "The Ox". In fact, the album was a collection of previously-released material by the Who - the interest being the fact that every song on the album was written (and usually sung) by John Entwistle, awarded a rare starring role instead of his customary two tracks an album. The album's twelve songs emphasised the cynical and often macabre bias of Entwistle's writing, something that was also much in evidence on his first true solo release, "Smash Your Head Against The Wall", issued in the early summer of 1971.

Proceeded by a rather optimistic single, "I Believe In Everything", the album showed the extent of the talents which had been waiting in Pete Townshend's shadow for the previous six years. Aided by musical help from Keith Moon, John turned in nine well-crafted rock songs, including a remake of "Heaven And Hell" (originally the flipside of the Who's "Summertime Blues" single and also found on "The Ox"). The album was also...

Pete Townshend, lead guitarist and chief composer for the Who, whose solo career began with limited edition releases dedicated to his guru, Meher Baba.
roll, containing covers of "Hound Dog", "Lucille" and the entirely appropriate "Mr Bassman", alongside some hard rockin' band originals and (strangely) a remake of what was perhaps Entwistle's finest song for the Who, "My Wife". "Made In Japan" was taken from the LP as a single in Britain, credited just to Rigor Mortis, although in America the qualification "John Entwistle's" was added to the band's title.

NUCLEUS

Besides Entwistle, Rigor Mortis was formed around the nucleus of Graham Deacon, Tony Ashton, Howie Casey, Alan Ross and Bryan Williams. Deacon, Ashton and Casey survived for Entwistle's next project, with his new band, Ox. They were joined by guitarist Jim Ryan and Mike Wedgewood, a clutch of backing vocalists and other freelance musicians, including Eddie Jobson, who was also playing with Roxy Music during this period. John Entwistle's Ox made just one album, "Mad Dog", which was issued with a free poster on Decca early in 1975, while the title track was released as a single. "Mad Dog" was a full-blooded hard rock record, much less distinctive than Entwistle's earlier solo work but perhaps better suited to live performance. With a reduced line-up of just five musicians Ox toured Britain and America following the release of the album - though neither excursion did much to boost the LP's sales. After "Mad Dog" Entwistle went back into his shell, waited impatiently for the Who to resume touring, and all the time pushed to get more of his songs accepted by the group. Not until 1981, by which time the entire future of the Who was in doubt, did he re-emerge as a solo artist, with a surprisingly restrained set of mainstream rock. "Too Late The Hero" was a collaboration with Joe Walsh, who produced and played guitar on the album; and just as he did on the recent Ringo Starr album, "Old Wave", Walsh succeeded in dominating John Entwistle's own musical personality to the extent that "Too Late The Hero" could be the product of any average but faceless rock musician. Both the album and its single died, and John has shown no signs since of resuming his solo career.
The bond between bassist and drummer in the Who was emphasised by Keith Moon's involvement in Entwistle's early solo projects. Moon himself ventured into individual work only out of boredom, and his only album, "Two Sides Of The Moon", is more a testament to his humour and sense of anarchy than a serious musical exercise. Originally produced by ex-Beatles side Mal Evans, and then hurriedly remixed by Skip Taylor and John Stomach when MCA heard the initial results, "Two Sides Of The Moon" came out of the same 'long weekend' as John Lennon's production of Harry Nilsson's "Pussy Cats", and featured many of the same culprits.

DRAGGED

Almost every session musician and hanger-on who could be dragged into the Record Plant in L.A. was involved in the sessions, and the resulting tapes, where Moon's vocals are perhaps mercifully drowned out by the clash of backing singers and thousands of guitarists, are a better reflection of Moon's personality than of any of the qualities which made the Who famous. The album featured a new version of "The Kids Are Alright", alongside covers of the Beach Boys' "Don't Worry Baby" and John Lennon's "In My Life" and "Move On Over L". "Don't Worry Baby" was issued as a single in America and Britain in its original, Mal Evans-produced state, while the U.S. flipside, "Teenage Idol", was also available in two different mixes. Both the album and its singles are now very scarce, although even a couple of years ago the LP was commonly found in the bargain bins.

Keith Moon's successor in the Who, Kenney Jones, actually launched a brief solo career at the same time as Moon's. He recorded just one solo single, "Ready Or Not", for GM Records, the label which was the home of Ronnie Lane, Jones's cohort in the Faces and Small Faces. It flopped, and Jones retreated behind the drumstool.

Roger Daltrey was always the member of the band most adamant that he couldn't carry off a solo career and still remain one of the Who. A series of sessions at his home studios at the end of 1972 changed his mind, however, and saw him linked with Adam Faith, Dave Courtney and Leo Sayer, all of whom contributed songs for the project. The results were issued as "Daltrey" in the spring of 1973, and couldn't have been further from Roger's previous style. Courtney and Sayer fashioned a series of ballads and tricky pop songs for the Who vocalist, who suddenly found himself achieving the mainstream middle-of-the-road success that had always eluded the group. "Giving It All Away" became a major hit single that summer, although the album's lack of acceptance by the Who's traditional audience was reflected in its failure to make the charts. Follow-up singles weren't so successful, but Daltrey's name was kept in the charts by an orchestral version of "I'm Free", plucked from the Lou Reiner version of Pete Townshend's opera, "Tommy". A later "Tommy" reissue, this time as a motion picture by Ken Russell, produced another Daltrey single in "Listening To You", but this time chart success was missing.

Once again, a "Tommy" release coincided with a Daltrey solo project. "Ride A Rock Horse" was his most successful album ever, although its indecision between R&B and hard rock made some critics uncomfortable. Both singles from the album (Russ Ballard's "Get Your Love" and Rufus Thomas's "Walking The Dog") flopped, however.
Three months later, another album bearing Daltrey's name prominently on the cover was in the shops. Roger was the star of another Ken Russell epic, "Lisztomania", and shared the soundtrack album with Rick Wakeman. Daltrey put lyrics to four of Liszt's melodies, and two of them, "Orpheus Song"/"Love's Dream", were released on an A&M single to tie in with the release of the film. Critical reception was poor, and the single, album and film all achieved similar levels of commercial failure.

MINOR HIT

Daltrey's third full solo album was "One Of The Boys", which produced a minor hit single in "Written On The Wind" (a track that was actually replaced by "Say It Ain't So, Joe" on American pressings). The title track was issued next, but failed, and so Polydor decided to go for "Say It Ain't So" as the third British single from the album. Here confusion takes over. Many accounts suggest that the song was twice scheduled for release, with first "Satin And Lace" and then "The Prisoner" as flipsides, but both times was cancelled before copies reached the shops. In fact, it appears that the second issue of "Say It Ain't So, Joe" was given a full release, but so little promotion that it was a complete commercial failure, making copies very hard to find today.

A film project with which Daltrey had been involved for several years finally came to fruition in 1980. "McVicar" told the story of the infamous criminal, now journalist, John McVicar. Daltrey also contributed an entire soundtrack to the film, with help from friends like Pete Townshend, Kenney Jones, Billy Nicholls and Russ Ballard, the last two of whom wrote most of the songs. Both the songs issued as single, "Free Me" and "Without Your Love", were small hits, the latter also including the bonus of "Say It Ain't So, Joe" (again!) on the flipside. More recent film, stage and TV appearances have so far produced nothing on record, although we can expect further soundtrack recordings.
from Roger Daltrey in the future.

Pete Townshend's solo career began almost by accident. His love for the guru Meher Baba led him to contribute to two limited edition albums issued in America to followers of the sect, and never intended for commercial release. The first, "Happy Birthday", which was issued on the Universal Spiritual League label with a gatefold sleeve and lyric book, featured nine tracks, six of them written and performed by Townshend and one by Ronnie Lane. The six included Pete's demo of the Who hit, "The Seeker", and an idiosyncratic version of "Begin The Beguine". The second album, 'I Am', followed a similar format, although Pete's offers were reduced, as he appears on only five songs. This included a long instrumental version of the Who's "Baba O'Reilly" and a couple of tracks sung by Billy Nicholls, "Forever's No Time At All" and "This Song Is Green". Once again, the album was elaborately packaged, although both "Happy Birthday" and "I Am" lost their inserts when they reappeared on the BMO label a couple of years later.

**BOOTLEGGS**

Although intended for spiritual devotees, the two albums quickly fell into the hands of record collectors, and so to prevent bootleg appearances, Townshend quickly took the best from his own material, added something more, and came up with "Who Came First", issued on Track (later on Polydor) in 1972. Of the LP's nine songs, only two came directly from the USL LPs. Included in these were two songs by Lane and Nicholls, plus Pete's demo of "Let's See Action" (re-titled "Nothing To Talk About"), a demo of "One For All" (the Who's version of which subsequently appeared on "Odds And Sods") and a quartet version of the Jim Reeves hit, "There's A Heartache Following Me". The inclusion of Billy Nicholls' "Forever's No Time At All" on Townshend's LP has led many discographers erroneously to list Nicholls' single of the song as an early Townshend release. In its original format, with gatefold sleeve and poster, "Who Came First" sells for about £7.

**DEMOS**

For the next five years, Townshend's solo ventures were restricted to private demos, one track ("Classified") on the "Glastonbury Fayre" triple set, and three tracks on a third USL Meher Baba label, "With Love", which appeared in 1976. Officially, his silence was only broken by the appearance in 1977 of a Ronnie Lane and Pete Townshend duo album, "Rough Mix", an unassuming blend of rock and folk, which produced an EP title ("Street In The City") and an early limited edition 12" single. "Rough Mix" has been reissued twice on Polydor, in 1980 and 1983.

1979 saw Pete contribute to the celebrity charity concert "The Secret Policeman's Ball" — and to the 12" EP taken from the show. His performances of "Drowned", "Pinball Wizard" and (in particular) "Won't Get Fooled Again" were quite excellent, and make the island 12" a must for Townshend fans.

Pete returned to full-scale solo work with "Emmylou Glass" in 1980, which together with "All The Best Cowboys" in 1982 marks some of his most substantial work of recent years, startlingly more personal than his writing for the Who has been over the same period. "Let's Stay Together" was also released in 1980.

THE WHO'S COMPLETE U.K. SOLO DISCOGRAPHY

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polydor 2058 544</td>
<td>STREET IN THE CITY/ANNE (with Ronnie Lane, November 1977)</td>
</tr>
<tr>
<td>Atco K 11486</td>
<td>ROUGH MIX/WITH LOVE/AND I MOVE</td>
</tr>
<tr>
<td>Atco K 11488</td>
<td>LEAVE MY LOVE OPEN THE DOOR/CLASSIFIED/GREYHOUND GIRL (6/8)</td>
</tr>
<tr>
<td>Atco K 11571</td>
<td>UNIFORMS/DANCE IT ALL AWAY (July 1982)</td>
</tr>
<tr>
<td>Atco K 11751</td>
<td>UNIFORMS/DANCE IT ALL AWAY (July 1982, picture disc)</td>
</tr>
</tbody>
</table>

**RELATED TOWNSEND SINGLES**

- **SECRET POLICEMAN'S BALL** (Dec. 1979, with three Townshend tracks)
- **PETE TOWNSEND SINGLES**
- **WE ARE THE BEST COWBOYS** (June 1973, by Rigo Mortis)
- **EMMYLG GLASS** (April 1980)
- **ALL THE BEST COWBOYS** (March 1983, double album)

**RELATED TOWNSEND ALBUMS**

- **HAPPY BIRTHDAY** (1970, with insert; reissued on BMO-1)
- **I AM** (1972, with insert; reissued on BMO-2)
- **GLASTONBURY FAYRE** (July 1975, 2-track)
- **WITH LOVE** (March 1976, with insert)

**JOHN ENTWISTLE SINGLES**

- **I BELIEVE IN EVERYTHING/MY SIZE** (May 1971)
- **MAD DOG/HELL AND HUSTLE** (June 1973, by Rigo Mortis)
- **MAD DOG/CELL NO. 7** (February 1975, by John Entwistle's Mystic Blues)
- **TOO LATE THE HERO/COMIN' BACK** (September 1981)

**JOHN ENTWISTLE ALBUMS**

- **THE OX** (November 1970, by the Who)
- **SMITH YOURSELF** (December 1971, by the Who)
- **WHISTLE RHYMES** (November 1972)
- **RIGOR MORTIS SETS IN** (June 1973, by Rigo Mortis)
- **MAD DOG/HELL AND HUSTLE** (May 1975)
- **TOO LATE THE HERO** (November 1981)

**ROGER DALTREY SINGLES**

- **GIVING IT ALL AWAY/THE WORLD OF THE WAY** (May 1973)
- **I'M FREE/OVERTURE** (July 1973)
- **THINKING/THERE IS LOVE** (September 1973)
- **IT'S A HARD LIFE/ONE MAN BAND** (November 1975)
- **LISTENING TO YOU/OVERTURE** (March 1975)
- **GET YOUR LOVE WORLD OVER** (November 1976)
- **ORPHAN'S SONG/LOVE'S DREAM** (October 1976)
- **WALKING THE DOG/PROUD** (July 1973)
- **SAY IT AIN'T SO JOE/BEATIN' THE DRUMS** (June 1973)
- **FREE ME/ME/VICAR** (July 1980)
- **BETWEEN YOUR LOVE/SAY IT AIN'T SO JEE/JEE/MEE** (Sept. 1970)

**ROGER DALTREY ALBUMS**

- **DASHBOARD DALEY** (April 1975, reissued on Polydor)
- **SIDEWAYS ELECTRIC** (October 1975)
- **LISTOMATIC** (October 1975, soundtrack from Daltrey's "Rigor Mortis")
- **ONE MAN BAND** (May 1977)
- **MOVIE/LIGHTS** (July 1977)
- **THE BEST OF ROGER DALTREY** (March 1982)

**KEITH MOON SINGLES**

- **DON'T WORRY BABY/TOGETHER** (May 1975)
- **KEITH MOON ALBUM**
- **TWO SIDES OF THE MOON** (April 1976)
- **KENNEY JONES SINGLE**

**GMG MS 027**

Closing date for listings is Jan. 6th

Closing date for listings is Feb. 6th