

Sentence Style A
Grammar B
Effort A-

KEEP ON SMILING--ROD STEWART

By Karla Tipton

He was sitting on a bench waiting for the train to take him back to the north end of London. The year was 1962 and he had just witnessed a performance by the early Rolling Stones. He was so inspired by their music that he began to sing to himself. Suddenly, someone tapped him on the shoulder, a tall blond man by the name of Long John Baldry, and asked him to be in his band. He agreed and that's how it all started. You ask who? Rod Stewart, of course! AWKWARD CONSTRUCTION

John Baldry surely recognized talent in the eighteen year old Rod Stewart for now Rod Stewart is one of the best-known names in rock music.

With John Baldry, Rod recorded his first record, "Up Above My Head."

Besides Baldry's band, Rod had been with several other groups. Jimmy Powell and the Five Dimensions where his voice was ignored and where he played full-time harmonica. FRAGMENT He comments, "I was the all-time worst harmonica player. I didn't even know you were supposed to play in cross-key and suck. I used to blow, then wonder why I was out of breath." He was with Steam Packet for a while, too. That was where he met Mick Waller, now a drummer for the Faces.

In 1967 Jeff Beck left the Yardbirds to form a group of his own. He, himself was to be the guitarist, he got Mick Waller for drums, and none other than Rod Stewart for vocalist. Rod recorded several albums with the Jeff Beck Group including "Truth" and "Beck-ola."

*Should one underline
the name of a group?
Do you underline Catholic Church
or Democratic party?* Page 2

"I thought if I had to leave the Beck Group there's only one other band I'm interested in and that's Small Faces" said Ronnie Wood some- *PUNC* time before he was fired from the Jeff Beck Group. He did go straight to Small Faces, too, for Steve Marriott was one of Ronnie's closest friends. After he was fired, he ran into Ronnie Lane, *the* Small Faces' bassist, as if it were all prearranged. Steve Marriott left to form his own band soon afterward, so Ronnie Wood, Ronnie Lane, Ian McLagan and Kenny Jones, Small Faces, were on pretty shaky ground when Rod Stewart was finally asked to be in the group--the new leader.

The new Faces were among the few groups who had an outstanding, attractive stage show, but for some reason they couldn't get the same feeling on their records. Now, when they hear one of their records like "A Nod is as Good as a Wink to a Blind Horse," and "Oh La La," they wish they could have done them now.

At the same time Rod was recording with Faces, he was also pursuing a solo career. This was *much* extremely more successful than his career with the Faces. Rod's solo album "Every Picture Tells a Story," sold some 2,500,000 copies at an average retail price of \$3.50 each. Maggie May, the single from the above album, sold a similar number of copies at an average *price* of 79 cents each. That comes to well over ten million dollars.

In 1973 bassist Ronnie Lane left Faces and was replaced by Tetsu Yamauchi, former member of the group Free. Tetsu, however, caused problems for Rod and the Faces. Since Tetsu was Japanese, he wasn't permitted to perform in England, (There was a law in England against any foreign performers, not just Japanese.) Therefore if Faces wanted to go

on stage in England, they would have to drop Tetsu from the group, which Rod was not about to do. Either the law was lifted or ^{an} exception was made in Tetsu's case for on the last Faces tour, they did perform in England.

apostrophe Another problem Rod has had to face is the one concerning his and the Faces' recording labels. When Columbia signed the Jeff Beck Group to their Epic label, they neglected to get the option from Rod as to whether he wanted to be on the same label, as is customary. At the same time, Small Faces were signed up to Epic, but not being very successful, their contract ran out. Without Rod, Jeff Beck remained on Epic, Faces were with Warner Brothers and Rod was on Mercury. At the end of 1972, Rod's Mercury contract ran out. He signed an extension contract at this time. "Smiler," his most recent solo album, was soon to be released on Mercury, when Warner Brothers claimed that they had papers on Rod at the expiration of his first Mercury contract. Anyway, "Smiler" was released on Mercury and since then there have been no reports on either record company's progress.

Cop And yet another problem. Rumor had it that Rod was having an affair with the President's daughter, (of all people) Susan Ford. She denied it fiercely as did Rod, but the rumor was so widespread that it had driven Rod to paranoia. He refused any interview thinking they would cause the scandal to spread even further. The talk has seemed to die down a bit now, putting Rod much more at ease.

Recently both Rod and Ronnie Wood have tried solo efforts. Rod had no trouble with this for he had gone solo several times before and had been successful doing it. Now to add to "Gasoline Alley," "Every Picture Tells A Story," and "Never a Dull Moment," is "Smiler."

"Smiler" is an equal amount of old and new. Old, not in the sense of old Faces or old Rod Stewart, but in the sense of old Chuck Berry and old Sam Cooke. As on "Never a Dull Moment" when Rod redid "Twisting the Night Away," on "Smiler" he redid "Sweet Little Rock and Roller," written by Chuck Berry, and "Bring it on Home to Me/You Send Me" by Sam Cooke. Unfortunately, Rod tried to redo the songs by his idols instead of writing his own. As it turns out on the album, he along with Ronnie Wood and Martin Quittenton only wrote three songs, ("Farewell," "Sailor," and "Dixie Toot.") Good friends of Rod contributed to "Smiler," too. Friends like Elton John donated "Let Me Be Your Car," which he helps Rod sing, and Paul McCartney contributed "Mine for Me." It's a good album. It mixes old with new, (even if the old is a bit too old.) The cover is *unbelievably* appealing. The background is a huge, red plaid, symbolizing Rod's Scottish origin, with a picture of the "Smiler" on the front. It has a great title, good cover and pretty good music. All in all, it is definitely worth buying. *SP.*

Meanwhile, Ronnie had been working on a album. He figured it was about time he got around to it and ironically, the name of it is "I've Got *Pure.* My Own Album to Do." Close friend Keith Richard, lead guitarist for the Rolling Stones, helped him on it and also went on tour with Ronnie to help promote the album. It is not only Ronnie and Keith that sing on it, though. If in places you think you hear Rod Stewart and/or Mick Jagger, don't be surprised, you are. Rod and Mick both help on "I Can Feel The Fire," which changes from rock to reggae, and back again. Keith helps on "She's Sure the One You Need." and "Am I groovin' You." Ronnie wrote "Cancel Everything."

"I've Got My Own Album To Do wasn't as successful as hoped for, though, but I'm sure Ronnie will keep trying.

Rod Stewart is thirty, single, has never been involved with drugs, (though he LOVES to drink,) is not a bit conceited about his superstardom, and the Faces are one of the very few groups today who still really enjoy to *playing* ~~play~~ music with one another.

I propose a toast to Rod and the boys for such a great job at making music, and also to "keep on smiling!"

B I B L I O G R A P H Y

Loud, Lance, "Rod Stewart, 'When I was Seventeen.'" New Ingenue. Volume 2, Number 11, March 1975.

Lupoff, Dick, "Just One More Time--Rod Stewart," Ramparts, Oct 1972.

Ross, Ron, "Faces Survive Solo Syndrome," Circus Raves, No. 110, May 1975.

Bangs, Lester, "The Faces, Who are Still Kicking," Green, Volume 6, Number 12, May 1975.

Edmonds, Ben, "Rod Promises Some Surprises," Green, Volume 6, Number 5, October 1974.