

Audience eager for REO's rock

By NICK CHARLES

REO Speedwagon, back on the road again, unloaded its rare brand of rock and roll on a hungry audience recently at Pine Knob Music Theatre in Clarkston. The band opened with "Say You Love Me or Say Good-night" and, from its eighth album, "You Can Tune a Piano But You Can't Tuna Fish."

Mr. Personally, rhythm guitarist/lead vocalist Kevin Cronin, preluded most songs with a little story, such as: "This song reminds me of when I was in the audience wishing I was up here on stage where I am right now. Well it didn't happen because of luck. It takes a lot of hard work, but you can do anything you want to do as long as you 'Keep Pushin' On.'"

Keyboardist Neal Doughty was tucked away with his piano and electric keyboards onstage right, while drummer Alan Gratzler filled the risers on stage left.

Cronin introduced a song that will be on the new album due to be released around October of this year. "I've been wanting to write this song for the last 15 or 20 years ever since some greasers beat me up because I was carrying a guitar case," Cronin said, "but that was before The Beatles came out. It's called 'She Doesn't Like the Tough Guys.'"

FOG FILED the stage for the ballad from the band's "Tuna" LP called "Time for Me to Fly." Each song was performed to perfection as REO put on one of the best concerts of the season. This is one of America's most underrated bands. The talented quintet puts out quality material on album after album.

"I'm going to sing this song for the ladies," Cronin said to the crowd, "because it seems that we're always the ones who stay out too late or get too high, but you've got to remember just 'Don't Let Him Go.'"

"I hope you're having as much fun as I am," said Cronin, who sweltered with energy and charisma. He dashed up to the piano as Doughty slid over to keyboards for a new song called "I'm Gon-



REO Speedwagon members are (from left) Alan Gratzler, Neil Doughty, Kevin Cronin, Gary Richrath and Bruce Hall.

review

na Keep on Lovin' You." He stayed at the piano to play the band's first top 40 single called "Roll With the Changes" from the "Tuna" album, which sold more than a million copies.

This was followed by an instrumental called "Flying Turkey Trot" from REO's live album "You Get What You Play For." The instrumental led into a guitar solo by lead guitarist Gary Richrath.

QUIET BASSIST Bruce Hall, who replaced Gregg Philbin and joined the band on the "Tuna" album, sang his own composition "Back on the Road Again" from the "Nine Lives" album. A filled theater jumped up and down in rhythm to each tune as Cronin ran back

and forth across the stage.

Guitarist Richrath manages to channel his talents into songwriting as well as performing. The band performed his songs, "Only the Strong Survive" from the "Nine Lives" album and (Never seen a woman who makes me feel) "Like You Do" from the live album which was released in 1977.

One of Richrath's most outspoken songs, "Golden Country," from the band's second album "REOWO" was played for the second out of three encores. Richrath's piercing guitar, along with Cronin's dynamic vocals, sent shivers up the spines of listeners as he sang: "Well your blacks are dyin' but your back is still turned/ Your freaks are cryin' but your back is still turned/ You better stop your hidin' or your country will burn/ You act concerned but then why turn away/ When a lady was raped on your doorstep today."

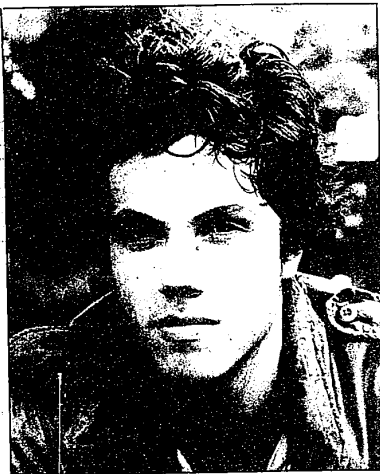
The band was excited to talk about

the new album after the show. "The new album is going to be called 'Hi Fidelity' and if you know our lives you'd know how appropriate that was," said Gratzler. "It also has the HI-FI connotation."

"YOU HAVE 'All My Children,' you have 'General Hospital,' and you have REO Speedwagon," said Richrath. "We would have the top rating in soap operas of any band in the entire universe."

"You've got to watch 'As The Band Turns,'" added Doughty.

"Normally when you're practicing fidelity you're not that high, but when you're practicing infidelity you're very high," said Cronin. "Every song on the album will have something to do with the title. However, we're not sure we're going to print a lyric sheet because we could get ourselves into a lot of trouble."



Adam Baldwin makes his screen debut as a quiet student hiding a tragic secret in "My Bodyguard."

the movies
Louise Snider

'My Bodyguard' turns out to be a pleasing film

"My Bodyguard" (PG) is a low-key surprise for the moviegoer. The satisfaction is comparable to that which you get when you buy the no-name product in your supermarket and find it superior to the nationally advertised brand.

Such a mundane analogy is not far afield. Although "My Bodyguard" has nothing to do with supermarkets, it does have something to do with coping with the problems of daily living. In particular, it deals with the problem of a teenager in a large high school where a bully and his gang are operating.

The wide appeal of "My Bodyguard" is its connection with a common experience. Everyone at some time or another has been bullied and has dreamed of revenge. The film trades on that bit of wish fulfillment. It's the 97-page weakling decking the brute, David seeking it to Goliath.

Cliff Peache (Chris Makepeace), a new kid in school, is average in size but more than average in his sense of justice and his determination not to be pushed around.

MELVIN MOODY (Matt Dillon) is a teen tough who extorts \$1 a day "protection" money from the students. Supposedly, he is protecting them from Ricky Linderman (Adam Baldwin), a big kid with a bad rep. In reality, \$1 a day simply protects them from Moody and his goons.

When Cliff discovers that going to school is hazardous to his health, he finds his own protective vaccine. Big, silent, scary Ricky Linderman becomes his bodyguard.

The confrontations that ensue, the mystery about Linderman's background and the complications in Cliff's home life all add interest to a simple and amusing story.

Chris Makepeace conveys a very genuine warmth and naturalness as Cliff. Like John Ritter in "Hero at Large," he appears pleasing and ordinary but demonstrates extraordinary strength of character.

Matt Dillon is smooth and nasty as the student extortionist. His slicked down hair and DA cut look out of place in the contemporary setting, however.

NOTABLES IN THE CAST belong to Cliff's family and home environment. He lives in the Ambassador East hotel with his father (Martin Mull), who is the manager, and his grandmother (Ruth Gordon), who picks up men at the bar.

Craig Richard Nelson is an overly prim and proper assistant manager, and John Houseman makes a brief appearance as a hotel chain executive who comes to check up on the conduct of the little old lady bustling in the bar.

This points to the major flaw in the film, the split between the humorous but modest tone that surrounds the characters and events at school and the sitcom complexion of the goings on at the hotel.

The excesses of Ruth Gordon are not cute, but vulgar and depressing. When she is off screen "My Bodyguard" generates a warm optimism and intimate charm.

what's at the movies

NEW RELEASES

AIRPLANE (PG). A picture that takes off. This spoof of all those "Airport" movies is one of the zaniest films around.

THE BLUE LAGOON (R). Lush photography but silly story of two shipwrecked youngsters who grow up uninhibited on a tropical island.

THE BLUES BROTHERS (R). A film that as unoriginal and dreary as it is expensive (very) with one meatball scene after another and enough car crashes to make AAA go belly up.

BRUBAKER (R). Serious drama with Robert Redford as reform warden fighting corruption on state prison farm.

CADDYSHACK (R). Chevy Chase and other comics in misadventures of caddies at a stuffy country club.

CLOSE ENCOUNTERS OF THE THIRD KIND (PG). Added footage and some judicious editing improve an already good product, Spielberg's sci-fi adventure of aliens contacting Earth.

DRESSED TO KILL (R). Horry murder mystery with more than a passing resemblance to Hitchcock's "Psycho."

THE EMPIRE STRIKES BACK (PG). "Star Wars" sequel unites original cast in continuation of battle against the evil empire.

FAME (R). Lots of young talent in vibrant musical about students at New York's School of Performing Arts.

THE FIENDISH PLOT OF DR. FU MANCHU (PG). Not very funny or very fiendish, but Peter Sellers' last film does include an occasional flash of comic genius that reminds us of what a gifted actor he was.

MOVIE RATING GUIDE

- G General audiences admitted.
- PG Parental guidance suggested. All ages admitted.
- R Restricted. Adult must accompany person under 18.
- X No one under 18 admitted.

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