



**REO SPEEDWAGON TODAY**

Bruce Hall

Bryan Hitt

Kevin Cronin

Dave Amato

Neal Doughty

epic  
COMPACT  
disc  
DIGITAL AUDIO  
A A D  
48527

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**SPEEDWAGON**



2015

### DON'T LET HIM GO

(Hi Infidelity)  
 Recorded live at Kemper Arena, Kansas City, MO, 1985.  
 Courtesy of Westwood One  
 Words & Music: Kevin Cronin  
 Kevin Cronin—Lead vocals, acoustic guitar  
 Gary Richrath—Lead guitar  
 Neal Doughty—Keyboards  
 Bruce Hall—Bass guitar, background vocals  
 Alan Gratzner—Drums, background vocals

### TOUGH GUYS

(Hi Infidelity)  
 Recorded live at Kemper Arena, Kansas City, MO, 1985.  
 Courtesy of Westwood One  
 Words & Music: Kevin Cronin  
 Kevin Cronin—Lead vocals, rhythm guitar  
 Gary Richrath—Lead guitar  
 Neal Doughty—Keyboards  
 Bruce Hall—Bass guitar, background vocals  
 Alan Gratzner—Drums, background vocals

### TAKE IT ON THE RUN

(Hi Infidelity)  
 Recorded live at Kemper Arena, Kansas City, MO, 1985.  
 Courtesy of Westwood One  
 Words & Music: Gary Richrath  
 Kevin Cronin—Lead vocals, acoustic guitar  
 Gary Richrath—Lead guitar  
 Neal Doughty—Keyboards  
 Bruce Hall—Bass guitar, background vocals  
 Alan Gratzner—Drums, background vocals



### KEEP THE FIRE BURNIN'

(Good Trouble)  
 Recorded live at Metro Center, Rockford, IL, 1983. Courtesy of Westwood One  
 Words & Music: Kevin Cronin  
 Kevin Cronin—Lead vocals, piano  
 Gary Richrath—Lead guitar  
 Neal Doughty—Hammond organ  
 Bruce Hall—Bass guitar, background vocals  
 Alan Gratzner—Drums, background vocals

### ROLL WITH THE CHANGES

(You Can Tune A Piano, But You Can't Tuna Fish)  
 Recorded live at Metro Center, Rockford, IL, 1983. Courtesy of Westwood One  
 Words & Music: Kevin Cronin  
 Kevin Cronin—Lead vocals, piano  
 Gary Richrath—Lead guitar  
 Neal Doughty—Hammond organ  
 Bruce Hall—Bass guitar, background vocals  
 Alan Gratzner—Drums, background vocals

### I DOWANNA KNOW

(Wheels Are Turnin')  
 Recorded live at Kemper Arena, Kansas City, MO, 1985.  
 Courtesy of Westwood One  
 Words & Music: Kevin Cronin  
 Kevin Cronin—Lead vocals, acoustic guitar  
 Gary Richrath—Lead guitar  
 Neal Doughty—Hammond organ  
 Bruce Hall—Bass guitar, background vocals  
 Alan Gratzner—Drums, background vocals

### CAN'T FIGHT THIS FEELING

(Wheels Are Turnin')  
 Recorded live at Kemper Arena, Kansas City, MO, 1985.  
 Courtesy of Westwood One  
 Words & Music: Kevin Cronin  
 Kevin Cronin—Lead vocals, acoustic guitar  
 Gary Richrath—Lead guitar  
 Neal Doughty—Piano, keyboards  
 Bruce Hall—Bass guitar  
 Alan Gratzner—Drums

### LIVE EVERY MOMENT

(Wheels Are Turnin')  
 Words & Music: Kevin Cronin  
 Producer: Kevin Cronin, Gary Richrath, Alan Gratzner  
 Production Assistance: David De Vore  
 Kevin Cronin—Lead vocals, acoustic guitar  
 Gary Richrath—Electric guitar  
 Neal Doughty—Piano, synthesizer  
 Alan Gratzner—Drums  
 Bruce Hall—Bass guitar  
 Tom Kelly, Richard Page, Tommy Funderburk—Background vocals  
 Steve Forman—Congas and shakers

### THAT AIN'T LOVE

(Life As We Know It)  
 Recorded live at Kiel Auditorium, St. Louis, MO, 1987. Courtesy of Westwood One  
 Words & Music: Kevin Cronin  
 Kevin Cronin—Lead vocals, acoustic guitar  
 Gary Richrath—Lead guitar  
 Neal Doughty—Keyboards  
 Bruce Hall—Bass guitar, background vocals  
 Alan Gratzner—Drums, background vocals

## ONE TOO MANY GIRLFRIENDS

(Life As We Know It)

Words & Music: Kevin Cronin

Producer: Kevin Cronin, Gary Richrath, Alan Gratzner & David De Vore

Kevin Cronin—Lead vocals, rhythm guitar (left side)

Gary Richrath—Lead guitar, rhythm guitar (right side)

Neal Doughty—Synths, organ

Alan Gratzner—Drums

Bruce Hall—Bass guitar

Tom Kelly, Bob Carlisle—Background vocals

## VARIETY TONIGHT

(Life As We Know It)

Words & Music: Neal Doughty

Producer: Kevin Cronin, Gary Richrath, Alan Gratzner & David De Vore

Neal Doughty—Synths

Bruce Hall—Bass guitar

Alan Gratzner—Drums

Gary Richrath—Lead guitar, rhythm guitar (right side)

Kevin Cronin—Lead vocals, rhythm guitar (left side)

Maxine Waters, Julia Waters, Terry Wood—Background vocals

## BACK ON THE ROAD AGAIN

(Nine Lives)

Recorded live at Blaisdell Arena, Honolulu, HI, 1989. Courtesy of Sun Promotions

Words & Music: Bruce Hall

Bruce Hall—Lead vocals, bass guitar

Kevin Cronin—Background vocals, rhythm guitar

Gary Richrath—Lead guitar

Neal Doughty—Hammond organ

Graham Lear—Drums

Carla Day, Melanie Jackson—Background vocals

## KEEP ON LOVING YOU '89 (REGGAE VERSION)

(Original version: Hi Infidelity)

Recorded live at Blaisdell Arena, Honolulu, HI, 1989. Courtesy of Sun Promotions

Words & Music: Kevin Cronin

Kevin Cronin—Lead vocals, timbales

Gary Richrath—Lead guitar

Neal Doughty—Keyboards

Bruce Hall—Bass guitar, background vocals

Graham Lear—Drums

Carla Day, Melanie Jackson—Background vocals

## LOVE IS A ROCK

(The Earth, A Small Man, His Dog And A Chicken)

Words & Music: Kevin Cronin

Producer: Tom Lord-Alge, Kevin Cronin, Jim Scott & Jesse Harms

Kevin Cronin—Lead vocals

Neal Doughty—Hammond organ

Bruce Hall—Bass guitar

Jesse Harms—Keyboards, background vocals

Dave Amato—Lead guitar, background vocals

Bryan Hitt—Drums, percussion

## ALL HEAVEN BROKE LOOSE

(The Earth, A Small Man, His Dog And A Chicken)

Words & Music: Jesse Harms, Adrian Gurvitz, Neal Doughty

Producer: Tom Lord-Alge, Kevin Cronin & Jesse Harms

Special remix by Tom Lord-Alge

Hippie, rock musician Cronin welcomed back by town that once disapproved of lifestyle

BY BRUCE MEYER  
Called From International

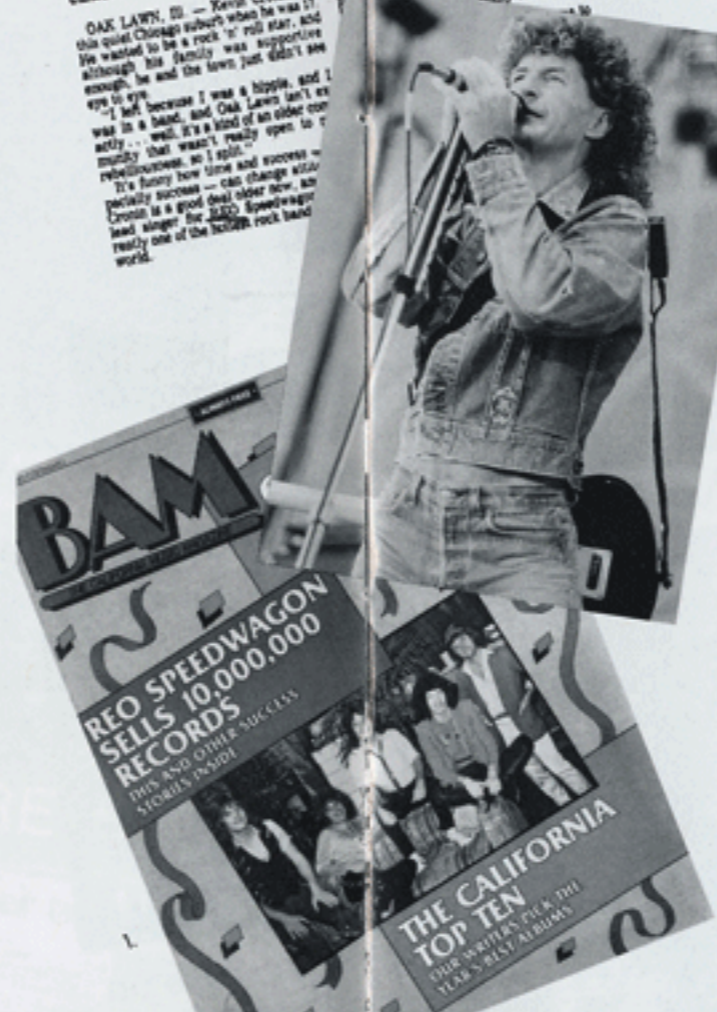
OAK LAWN, Ill. — Kevin Cronin left this quiet Chicago suburb when he was 17. He wanted to be a rock 'n' roll star, and although his family was supportive enough, he and the town just didn't see eye to eye.

"I left because I was a hippie, and I was in a band, and Oak Lawn isn't as edgy... well, it's a kind of an older community that wasn't really open to a rebelliousness, so I split."

It's funny how time and success — especially success — can change attitudes. Cronin is a good deal older now, an lead singer for REO Speedwagon, nearly one of the hottest rock bands in the world.

just want to get paid as you can spend it on a bigger amplifier. Or you hire someone to help you set up the equipment."

Cronin said, "We don't have that kind of money anymore. This town, we're carrying on."



Kevin Cronin—Lead vocals, acoustic guitar

Neal Doughty—Hammond organ

Bruce Hall—Bass guitar

Jesse Harms—Keyboards, background vocals

Dave Amato—Lead guitar, background vocals

Bryan Hitt—Drums, percussion

## L.I.A.R.

(The Earth, A Small Man, His Dog And A Chicken)

Words & Music: Kevin Cronin, Neal Doughty, Bruce Hall, Dave Amato, Bryan Hitt

Producer: Tom Lord-Alge, Kevin Cronin & Jesse Harms

Kevin Cronin—Lead vocals

Neal Doughty—Hammond organ

Bruce Hall—Bass guitar

Jesse Harms—Keyboards, background vocals

Dave Amato—Lead guitar, background vocals

Bryan Hitt—Drums, percussion

## LIVE IT UP

(The Earth, A Small Man, His Dog And A Chicken)

Recorded live at Club Eastbrook, Grand Rapids, MI, 1990.

Courtesy of Westwood One

Words & Music: Jesse Harms

Kevin Cronin—Lead vocals

Neal Doughty—Hammond organ

Bruce Hall—Bass guitar, background vocals

Jesse Harms—Keyboards, background vocals

Dave Amato—Lead guitar, background vocals

Bryan Hitt—Drums

Music Compiled by Kevin Cronin, David De Vore & REO Speedwagon

All live tracks mixed by David De Vore

Thanks to EPIC Records for twenty years of Rock and Roll

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Management:

Baruck/Consolo Management

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REO SPEEDWAGON FAN CLUB

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## REO Speedwagon: Decade II

By John Swenson

This past summer I witnessed a miracle during a week-long trek across middle America from the foothills of the Rockies through the high plains of the Wyoming badlands to the banks of the Mississippi River. What I saw was no less than the spirit of rock and roll raging like a prairie fire across the American heartland during an REO Speedwagon tour.

It was not especially surprising just to see the corn-fed teenagers and their immediate elders who were moved by rock and roll, although the sheer numbers they turned out in was impressive. In Fort Madison, Iowa, home of Wally World, the 20,000 who jammed the riverside midway to see the band more than doubled the previous attendance record. The most remarkable thing about the experience, though, was the way the band caught the imagination of so many older people as well. Like the middle-aged trucker at a Wyoming gas station who recognized the group and identified himself as a lifelong fan. Or the scores of baseball fans at a Burlington Astros home game who brought baseballs and programs over for autographs when the band showed up unannounced to watch a game. Officials of the team, which had just won the Class A league's first-half championship, were so impressed that they invited the band back to sing the national anthem the following night. And they did.

Travelling across the midwest with REO was like watching a Frank Capra film set in the '90s. Yet the band inspired this reaction without any of the requisite trappings of a standard rock and roll tour. There was no high-visibility promotional campaign by the record company. No corporate sponsorship. No heavy-rotation music videos—in

fact, no video, period. There was no record on the charts, no song on the syndicated radio playlists.

Then why were all these people going nuts? That's the mystery I had to wrestle with. The music on this record, assembled to profile the past ten years of the band's 20-year career and act as a sequel to its first "Decade" set, goes a long way toward solving that mystery.

The past ten years has been a rollercoaster of highs and lows for REO. The span began with the band's greatest musical triumph, the "Hi Infidelity" album, and ended with a complex series of personnel switches which led REO into uncharted territory.

"The Second Decade" opens with a live version of "Don't Let Him Go," the song that has opened every REO show over the span of this set.

"We've tried opening with other songs and we'd always gravitate back to it," explains REO frontman and principal songwriter Kevin Cronin. "You want to set the tone and I think this song is pretty symbolic of the sound of the band. There's a hard rock feel to it, but it's melodic. It's a preview of what the show is going to sound like. The lyrics are actually about a kind of mythical conglomeration of all the band members. It's not about about any one of us. It's about your fantasy rock star, a weird caricature of all of us put together."

Much of the album, and all but one of the songs from "Hi Infidelity," is taken from live performances. The "Hi Infidelity" songs were recorded at an '85 show from Kemper Arena in Kansas City, except for a reggae version of "Keep On Loving You," recorded in 1989.

"We ended up doing 180-190 shows that year," said Cronin, "and this particular

## Faithful followers in KC, St. Louis kept REO rolling in the early days

By Leonard G. Butler  
A former of the best  
to get a middle, 200 was 1980  
Newspaper's year  
Their 10th LP, "High Infidelity,"  
was chosen top album of the year by  
the music trade magazine, *Saturday*,  
and three songs from the album be-  
came Top 10 hits on the singles charts  
as well. The band, from Chambersburg,  
Pa., performed live before  
10,000 fans at  
Cedar Point.

### SUNDAYSIDE

Some of "Close for the  
Time" album, it  
couldn't picture it  
at the time.



REO is sincere: Their music comes straight from the heart

## REO: Bear Band That Made It Big

By Don McLeese  
Chicago Sun-Times

CHICAGO—"It's a combination  
of things in terms of rock 'n' roll  
and pop. They don't believe



Kevin Cronin and Gary Richrath of REO Speedwagon



show was about two-thirds into the tour so the band was definitely playing tight, but it wasn't so close to the end of the tour that we were burnt out. This one stuck in our minds. I have a stack of tape boxes in my studio that just about fills the room up. We had to go through them and find the best performances of the songs that we chose. This concert was a high period for the band—that was on a live performance level, the peak period of the original group."

"Tough Guys" was based on an idea Cronin had been kicking around since childhood.

"It had been burning in my gut since grade school," he said. "It's a real simple idea—an anti-bully song. I was one of the kids that got bullied around. I was 29 when I wrote it, but the emotion had been with me since I was 10 or 11. It came from taking guitar lessons when I was growing up, this was before the Beatles. If you were walking down the street with a guitar case in those days you were fair game for anybody who had a bone to pick with life. They chased me, but they never caught me."

The "Hi Infidelity" album featured two of the band's best-known songs, "Keep On Loving You" and "Take It On The Run," fore-runners of the now-obligatory "power ballad" style used by heavy metal bands to cross over to pop.

"We like to think we helped invent that style," said keyboardist Neal Doughty, who co-founded REO to play local gigs while he attended the University of Illinois. "The idea of a rock guitar in a ballad kind of started out with 'Keep On Loving You.' When Kevin brought the song in I thought he was completely crazy, but he turned out to be right. I thought it would get laughed off the radio. To this day when he says, 'Trust me on this,' I do."

"We said to ourselves, 'Kevin's writing these slow songs, how are we gonna make them REO songs?' That's where the big change happened. Everybody liked the material but said, 'What are we gonna do with this, we're a rock and roll band?'"

The idea that his songs were not considered right for the band had bothered Cronin and he decided to do something about it.

"I was always the new guy," said Cronin, who originally joined the group for its second album, dropped out for the third, fourth and fifth and returned for good on the sixth. "I used to offer songs and they would say, 'Nah, that doesn't sound like an REO song.' I finally said, 'Wait a minute. I'm in REO, so these are REO songs.' It's not like I took over the band or anything. I just asserted myself.

"I think we opened it up a bit on 'Hi Infidelity.' We just kind of stretched the boundaries. The Beatles were my heroes and they did everything from 'Twist And Shout' to 'Yesterday,' so why can't we?"

Cronin's self-assertion was a turning point in REO history.

"We yanked control of the band out of the hands of the outside producers," said Doughty. "We had always been influenced too much by the producer and the record company and everybody else. Kevin and Gary took that role and kept it inside the band. There was always this thing that Kevin was writing these folksy kind of songs and (lead guitarist) Gary Richrath was writing these rock songs. It was like a power struggle. On the 'Hi Infidelity' album we kind of relaxed and said, 'What are we fighting about this for? Let's take these songs and make them into REO songs.' That was the album we finally got that balance and found out how to incorporate things that weren't traditional rock into sounding like our group."

"Keep On Loving You," the signature song from the "Hi Infidelity" album, marked a turning point in Cronin's development as a writer.

"I was starting to get in touch with things that were important to me," said Cronin. "It was about infidelity, that's really where the album title came from, too. It wasn't the kind of thing you'd want the whole nation to know about. It was a serious thing that was happening in my life. I wrote the song never thinking it was going to be a number one single and my mom and dad were gonna hear it. At the time it was kind of an embarrassing thing. It was the first time I opened up and was vulnerable in my songs as opposed to trying to create a character in my songs that was superhuman.

"Ever since then songwriting has become a whole different thing for me and I really enjoy it a lot more. The thing that was scariest to me is the thing that I like the most about it. Now the more I expose myself in a song the better I like it. Before then, songs were more of a way to hide."

Cronin's honesty affected the whole band.

"We were all going through the same thing, he was just the one who had enough guts to write about it," said Doughty. "He kind of had company with what was going on so he didn't have to feel uncomfortable about it with us."

The inclusion of Richrath's "Take It On The Run" was inspired by the new direction "Keep On Loving You" represented.

"When everyone heard me kind of pull my pants down in front of the band, 'Take It On The Run' became Gary's version because he was going through the same thing," said Cronin. "We had gone through this huge tour and for some reason everyone was just crazed.

## REO Speedwagon an unexpected, unheralded phenomenon

BY BRUCE MCKENNA  
 REO Speedwagon's success is a surprise to many. The band's first album, "Hi Infidelity," was a commercial failure. The second, "Roll With The Changes," was a moderate success. The third, "Good Trouble," was a major success. The fourth, "Keep The Fire Burning," was a major success. The fifth, "Roll With The Changes II," was a major success. The sixth, "Hi Infidelity II," was a major success. The seventh, "The Best of REO Speedwagon," was a major success. The eighth, "The Best of REO Speedwagon II," was a major success. The ninth, "The Best of REO Speedwagon III," was a major success. The tenth, "The Best of REO Speedwagon IV," was a major success. The eleventh, "The Best of REO Speedwagon V," was a major success. The twelfth, "The Best of REO Speedwagon VI," was a major success. The thirteenth, "The Best of REO Speedwagon VII," was a major success. The fourteenth, "The Best of REO Speedwagon VIII," was a major success. The fifteenth, "The Best of REO Speedwagon IX," was a major success. The sixteenth, "The Best of REO Speedwagon X," was a major success. The seventeenth, "The Best of REO Speedwagon XI," was a major success. The eighteenth, "The Best of REO Speedwagon XII," was a major success. The nineteenth, "The Best of REO Speedwagon XIII," was a major success. The twentieth, "The Best of REO Speedwagon XIV," was a major success. The twenty-first, "The Best of REO Speedwagon XV," was a major success. The twenty-second, "The Best of REO Speedwagon XVI," was a major success. The twenty-third, "The Best of REO Speedwagon XVII," was a major success. The twenty-fourth, "The Best of REO Speedwagon XVIII," was a major success. The twenty-fifth, "The Best of REO Speedwagon XIX," was a major success. The twenty-sixth, "The Best of REO Speedwagon XX," was a major success. The twenty-seventh, "The Best of REO Speedwagon XXI," was a major success. The twenty-eighth, "The Best of REO Speedwagon XXII," was a major success. The twenty-ninth, "The Best of REO Speedwagon XXIII," was a major success. The thirtieth, "The Best of REO Speedwagon XXIV," was a major success. The thirty-first, "The Best of REO Speedwagon XXV," was a major success. The thirty-second, "The Best of REO Speedwagon XXVI," was a major success. The thirty-third, "The Best of REO Speedwagon XXVII," was a major success. The thirty-fourth, "The Best of REO Speedwagon XXVIII," was a major success. The thirty-fifth, "The Best of REO Speedwagon XXIX," was a major success. The thirty-sixth, "The Best of REO Speedwagon XXX," was a major success. The thirty-seventh, "The Best of REO Speedwagon XXXI," was a major success. The thirty-eighth, "The Best of REO Speedwagon XXXII," was a major success. The thirty-ninth, "The Best of REO Speedwagon XXXIII," was a major success. The fortieth, "The Best of REO Speedwagon XXXIV," was a major success. The forty-first, "The Best of REO Speedwagon XXXV," was a major success. The forty-second, "The Best of REO Speedwagon XXXVI," was a major success. The forty-third, "The Best of REO Speedwagon XXXVII," was a major success. The forty-fourth, "The Best of REO Speedwagon XXXVIII," was a major success. The forty-fifth, "The Best of REO Speedwagon XXXIX," was a major success. The forty-sixth, "The Best of REO Speedwagon XL," was a major success. The forty-seventh, "The Best of REO Speedwagon XLI," was a major success. The forty-eighth, "The Best of REO Speedwagon XLII," was a major success. The forty-ninth, "The Best of REO Speedwagon XLIII," was a major success. The fiftieth, "The Best of REO Speedwagon XLIV," was a major success. The fifty-first, "The Best of REO Speedwagon XLV," was a major success. The fifty-second, "The Best of REO Speedwagon XLVI," was a major success. The fifty-third, "The Best of REO Speedwagon XLVII," was a major success. The fifty-fourth, "The Best of REO Speedwagon XLVIII," was a major success. The fifty-fifth, "The Best of REO Speedwagon XLIX," was a major success. The fifty-sixth, "The Best of REO Speedwagon L," was a major success. The fifty-seventh, "The Best of REO Speedwagon LI," was a major success. The fifty-eighth, "The Best of REO Speedwagon LII," was a major success. The fifty-ninth, "The Best of REO Speedwagon LIII," was a major success. The sixtieth, "The Best of REO Speedwagon LIV," was a major success. The sixty-first, "The Best of REO Speedwagon LV," was a major success. The sixty-second, "The Best of REO Speedwagon LVI," was a major success. The sixty-third, "The Best of REO Speedwagon LVII," was a major success. The sixty-fourth, "The Best of REO Speedwagon LVIII," was a major success. The sixty-fifth, "The Best of REO Speedwagon LIX," was a major success. The sixty-sixth, "The Best of REO Speedwagon LX," was a major success. The sixty-seventh, "The Best of REO Speedwagon LXI," was a major success. The sixty-eighth, "The Best of REO Speedwagon LXII," was a major success. The sixty-ninth, "The Best of REO Speedwagon LXIII," was a major success. The seventieth, "The Best of REO Speedwagon LXIV," was a major success. The seventy-first, "The Best of REO Speedwagon LXV," was a major success. The seventy-second, "The Best of REO Speedwagon LXVI," was a major success. The seventy-third, "The Best of REO Speedwagon LXVII," was a major success. The seventy-fourth, "The Best of REO Speedwagon LXVIII," was a major success. The seventy-fifth, "The Best of REO Speedwagon LXIX," was a major success. The seventy-sixth, "The Best of REO Speedwagon LXX," was a major success. The seventy-seventh, "The Best of REO Speedwagon LXXI," was a major success. The seventy-eighth, "The Best of REO Speedwagon LXXII," was a major success. The seventy-ninth, "The Best of REO Speedwagon LXXIII," was a major success. The eightieth, "The Best of REO Speedwagon LXXIV," was a major success. The eighty-first, "The Best of REO Speedwagon LXXV," was a major success. The eighty-second, "The Best of REO Speedwagon LXXVI," was a major success. The eighty-third, "The Best of REO Speedwagon LXXVII," was a major success. The eighty-fourth, "The Best of REO Speedwagon LXXVIII," was a major success. The eighty-fifth, "The Best of REO Speedwagon LXXIX," was a major success. The eighty-sixth, "The Best of REO Speedwagon LXXX," was a major success. The eighty-seventh, "The Best of REO Speedwagon LXXXI," was a major success. The eighty-eighth, "The Best of REO Speedwagon LXXXII," was a major success. The eighty-ninth, "The Best of REO Speedwagon LXXXIII," was a major success. The ninetieth, "The Best of REO Speedwagon LXXXIV," was a major success. The ninety-first, "The Best of REO Speedwagon LXXXV," was a major success. The ninety-second, "The Best of REO Speedwagon LXXXVI," was a major success. The ninety-third, "The Best of REO Speedwagon LXXXVII," was a major success. The ninety-fourth, "The Best of REO Speedwagon LXXXVIII," was a major success. The ninety-fifth, "The Best of REO Speedwagon LXXXIX," was a major success. The ninety-sixth, "The Best of REO Speedwagon LXXX," was a major success. The ninety-seventh, "The Best of REO Speedwagon LXXXI," was a major success. The ninety-eighth, "The Best of REO Speedwagon LXXXII," was a major success. The ninety-ninth, "The Best of REO Speedwagon LXXXIII," was a major success. The one hundredth, "The Best of REO Speedwagon LXXXIV," was a major success.



REO SPEEDWAGON  
 HARD ROCK AND PETTY CRIMES  
 Ten Years on the Road  
 and They're Gonna Make It Home Tonight.  
 by Rob Patterson



"The song was originally called 'Don't Let Me Down.' It was kind of the opposite of 'Keep On Loving You,' it was more aimed at the guys. 'Keep On Loving You' was a song about forgiveness, while 'Take It On The Run' said, 'If you're gonna fool around on me, get out of here.' Those were the first two singles on the 'Hi Infidelity' album and they pretty much covered the subject. Maybe that's one of the reasons people liked the record so much."

The success of "Hi Infidelity" had an unforeseen negative effect on the band when they were rushed to make a followup album, "Good Trouble," before they were really prepared.

"I didn't have the same strength and focus that I had for the 'Hi Infidelity' record," said Cronin. "I remember the first day back in the studio we didn't record anything and the session ended in a big fight."

"Keep The Fire Burning" is the representative track from "Good Trouble" on the "Second Decade" set.

"Keep The Fire Burning" was the opening track on the "Good Trouble" album and a top 10 single for the band," said Cronin. "The song was almost like a prayer when I think about where I was at when I wrote it, it was like 'Get me through this.' Maybe people relate to it on that level."

"Keep The Fire Burning" and "Roll With The Changes" were recorded live at a 1983 show in Rockford, Illinois.

"That was the 'Good Trouble' tour," said Cronin. "Gary played very well on that tour. It was the spring of '83. We had the truck out with us for a week recording shows and this particular show had a certain vibe about it. This is the same show that 'Roll With The Changes' came from. Even though by the book 'Roll With The

Changes' came from the first decade of REO, the song really came into its own in the second decade. When we were going through these tapes this is the one I was looking for. What you hear on the album is exactly what those people heard that night in Rockford. The band just jelled that night on that particular song."

After the "Good Trouble" tour, the band took an extended vacation before returning with the "Wheels Are Turnin'" album.

"We took a long time off, almost two years," said Doughty. "I felt like I had gone into semi-retirement. We didn't even have a rehearsal for about a year."

For Cronin, it was an important period of self-evaluation.

"The anxiety that I was feeling had a lot to do with the fact that my music hadn't been accepted on a mass level," said Cronin. "So when the 'Hi Infidelity' album came out and the music was accepted on a mass level and I still felt the same anxiety, I realized there was something else I had to deal with. After the 'Good Trouble' album I went through a period where I just had to take a look and see what was happening.

"I went back into my studio, sat down and said, 'Now I've got to write some songs.' Nothing happened. This went on for a couple of months until one day I said, 'I'm not even going to try to write a song today'—and all of a sudden I felt like the weight of the world was taken off my shoulders. I just took a break. A good friend of mine had been talking to me all the time about running, which I started to do. Little by little I found out that there was more to life than writing songs and being in a rock band, which is what I needed. After about three or four months of not even trying to write, suddenly, I started writing again."

"I Dowanna Know" is a live version taken from the '85 Kansas City show.

"That was the first whole song I finished after I started writing again," said Cronin. "It's also the first song I'd written that has a sense of humor to it."

"I remember the video of that song more than anything else," Doughty added. "The public should know that we're a funny band but we weren't going to do a Spike Jones record. When the video thing came along we knew we would be able to show that side of us."

"Can't Fight This Feeling" was the definitive REO Power Ballad. The song not only spent 3 weeks on top of the Billboard Hot 100 Chart, but was a huge hit single in countries around the globe. "Suddenly we were touring Japan, Europe, and South America and people were singing this song along with us in concert so loudly, that they about drowned out the band... and we play real loud!" says Cronin. When they performed "Can't Fight This Feeling" at the legendary 1985 "Live Aid Concert," it served to reinstate REO Speedwagon as a member of Rock's hierarchy.

The next song, "Live Every Moment," is from the "Wheels Are Turnin'" album.

"I wrote that song in Molokai, walking down the beach," said Cronin. "I used to walk down the beach every day. It was kind of me realizing that life is too short. I had just gone through a portion of my life where I felt I had wasted a couple of years. It was me saying to myself, 'You'd better make the most of it.' It's a simple thought, but one I really needed to say to myself at the time."

The result of Cronin's renewed songwriting energy was the turning point album for REO in decade two, "Life As We Know It,"



An REO Speedwagon concert mares you young again

ALBUMS

1. NO INFIDELITY—REO Speedwagon—Epic
2. DOUBLE FANTASY—John Lennon & Yoko Ono—Geffen
3. GREATEST HITS—Kenny Rogers—Liberty
4. CHRISTOPHER CROSS—Christopher Cross—Warner Bros.
5. CRIMES OF PASSION—Pat Benatar—Chrysalis
6. PARADISE THEATER—Sly—ASAP
7. BACK IN BLACK—AC/DC—Atlantic
8. VOICES—Daryl Hall and John Oates—RCA
9. ZENYATTA MONDATTI—The Police—ASAP
10. THE RIVER—Bruce Springsteen—Columbia
11. THE TURN OF A FRIENDLY CARD—The Alan Parsons Project—Arista
12. GUILTY—Barbra Streisand—Columbia
13. WELSHIT—Gower Washington—Mercury
14. WAGER—Neil Diamond—Capitol
15. THE CAROLINA CAROLINA—The Cars—A&M

ALBUMS DUOS/GROUPS

1. REO SPEEDWAGON (3) Epic
2. AC/DC (1) Atlantic
3. JOHN LENNON & YOKO ONO (1) Geffen
4. ROLLING STONES (7) Rolling Stones
5. THE POLICE (3) ASAP
6. STYX (4) ASAP
7. THE BEATLES (7) Capitol
8. JOURNEY (3) Columbia
9. DARYL HALL & JOHN OATES (2) RCA
10. THE ALAN PARSONS PROJECT (2) Arista
11. AIR SUPPLY (2) Arista
12. THE DOORS (2) Elektra
13. KISS & THE GANG (2) De La

the last record Gary Richrath would make with the group.

The seeds of Richrath's departure were sown during the "Life" tour.

"We did about 150 shows that year," says Cronin. "It was a rough tour but the band went through a metamorphosis about that time. We got together with a guy named Robert Haas, who wrote 'Eat To Win,' a nutrition book that really turned Martina Navratilova around.

"His theme was that you can be a touring athlete or a touring musician and still not self destruct. There's a way to eat room service and still eat healthy; there's a way to tour yet keep your body in shape.

"Before that we were like most other rock bands—the minute you get on the plane to leave home—it's like one big party from the beginning to the end of the tour. So the theme for that tour was 'Let's have as much fun as ever but not self destruct in the meantime.' It was a real big change. The whole band got into exercising and trying to keep healthier. It was a very positive thing. Some people were more into it than others, but the important thing was that the focus of the band changed."

Unfortunately, the change was not one that suited Richrath.

"Gary had been kind of 'a rock and roll' big brother to me," said Cronin. "I learned a lot from him. He was a major part of why REO became so popular, a great showman, and an amazingly original guitar player. But as far as our new lifestyle... well, Gary just never really got into it."

The band knew something was wrong as early as the beginning of the sessions for the "Life..." album when Richrath, nor-

mally a prolific songwriter, was suffering from writer's block.

"He just totally stopped writing," said bassist Bruce Hall, a close friend of Richrath's, who had played with him in another band before the two joined REO. "When I first met Gary he'd write about three songs a week. He always had a new song. But after a while he just stopped doing that."

Cronin wrote "One Too Many Girlfriends" as a direct reaction to the troubles he was having with Richrath.

"It's one of my favorite songs," admitted Cronin. "You wouldn't know it was about Gary necessarily, but if you listen to the lyric it's about a guy who has one too many... It's a message that I needed to get across to him."

Richrath wasn't the only member of REO drifting out of orbit during the "Life..." tour. Drummer and co-founder Alan Gratzer, who Cronin describes as a "solid rock drummer as well as the most stable member of the band emotionally and business-wise," was already thinking about settling down after 18 years on the road. "I had no idea at the time how deeply, or on how many levels Alan's departure would affect the group," says Cronin.

During the "Life..." tour Cronin and Hall formed a little combo they called The Strolling Dudes, an aggregation that would prove to have enormous impact on REO in the ensuing years.

"During the tour we always had one room in the hotel designated as the party room," said Hall. "We called it The Dungeon. After the show we'd invite our friends there to hang out. That way if you wanted to party, you could do that, and if you wanted to go to bed, you could do that. That's how the Strolling Dudes got started.

"It was just a silly name we gave ourselves. Kevin and I would go back to our rooms and put on sunglasses with flashing lights and t-shirts, and stroll down the hall to The Dungeon, playing guitars and singing songs. Then we'd leave, come back a few minutes later and say, 'Oh, we missed the Strolling Dudes? We always miss the Strolling Dudes!' It was a Superman-Clark Kent thing.

"When we came off the road after the tour Kevin and I kept calling each other up to play. So we decided to put together a little band to play the clubs in L.A., and we called it the Strolling Dudes.

"When we first started out we were just going to do oldies, but KC went wild and started writing songs for the group. He got Steve Grove, the sax player from Tower of Power, Steve Conn was a keyboardist with Sheena Easton, drummer Graham Lear from Santana, Carla Day and Melanie Jackson sang—it just kept getting bigger and bigger. We started playing every Wednesday night at the Ten Pesos in Encino, down the street from Kevin's house. Every night we sold the place out—the place was jammed and we had a line out the door. The record companies even came down to check us out."

When Gratzner announced he was leaving the band, Graham Lear became REO's drummer. He toured with the band in 1989, the last time Richrath played with them. The two tracks from the 1989 performance in Hawaii, the reggae version of "Keep On Loving You" and "Back On The Road," were recorded at the last show Richrath ever did with the band.

"'Back On The Road' was originally recorded in 1979 but it's really part of the second decade of the band," said Doughty. "Playing it live it grew to be something different than what we recorded. It's a nice

way to bring the Richrath era to a close, it's a real guitar showcase song."

When Richrath left, another member of the Strolling Dudes, guitarist Miles Joseph, momentarily joined the band.

"Then it was just Kevin and me singing," said Hall, "so we decided to bring in the girls, too."

At that point there were more Strolling Dudes in the band than REO members. This lineup did one show in Viña del Mar, Chile.

"REO went through a lot of changes," said Hall. "Alan left, Gary left, KC had the Strolling Dudes vibe in his head. We almost changed the whole sound of the band. We were going off in a kind of funk thing."

When it came time to make another album, the band added songwriter/keyboardist Jesse Harms to the lineup.

"Jesse became a big influence on the band because he thought the whole direction we were involved with was wrong," said Hall. "He felt we really needed to get back on track with the REO sound instead of the Strolling Dudes sound." Harms brought in former Ted Nugent guitarist Dave Amato, and drummer Bryan Hitt joined soon after for the sessions that produced "The Earth, A Small Man, His Dog And A Chicken." After the recording was finished Harms left the band.

"He doesn't like the road," said Hall. "It feels right now, it feels like it should be a five-piece band."

The songs from "The Earth..." included here depict a revitalized REO Speedwagon. Cronin's "Love Is A Rock" has become one of the high points of the band's live show. The "All Heaven Broke Loose" here is a remixed version.



The last two tracks on the record demonstrate the band's newfound unity. "L.I.A.R." was written by the whole group.

"It's an acronym for 'Love Is All Right,'" said Cronin. "It started with one of Neal's songs, Jesse and I worked on it, we brought it to the band and Dave played the guitar lick. The thing I like about that song is that it was written in the classic rock and roll band way, where the drummer says, 'Hey, let's turn the beat around here,' and the guitarist says, 'How about this riff?' That's how we used to write songs in the early '70s."

"It also shows that with Dave and Bryan, we have the right five people together," Doughty continued.

One listen to "Live It Up," recorded with the current lineup at a 1990 show in Grand Rapids, Michigan, proves Doughty's point. Hitt, who said he was surprised at how hard the band rocked when he joined up, has breathed new life into the rhythm section. Cronin says of Hitt, "Bryan was a diamond in the rough of the L.A. music scene when we met him. He plays the drums with such amazing power and passion." And of Amato, "Dave is just one of those great guys who loves everything about being in a rock band. He plays great guitar, sings great, looks great. This band definitely kicks ASS!!"

After 20 years in the business, REO keeps finding new ways to reinvent itself, avoiding the pitfalls of becoming an oldies act or blatantly following the latest fashion. The band has managed to keep moving forward without losing sight of its identity.

And that's the answer to the mystery I encountered on that cross-country tour with the band. The people keep coming back to the shows because they know they're going to see the real thing.

### Review

By R. P. SMITH

REO Speedwagon packs a coliseum... whole music world around him on...  
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Hi Everybody,

If "Ridin' the Storm Out" was REO's national anthem in the 70's, then the theme song for our Second Decade of Rock n' Roll has to be "Roll With the Changes." We have been there and back, around the block, around the world and back again. We have seen it all and from every imaginable vantage point. We know the rock n' roll road as well as any band who has ever traveled it, and one thing is for sure... we could not have done it alone.

We need people like Mikey, who took a punch that was meant for Gary's jaw at the after show party in Reno, Nevada 1987. Like Lizard, who after she mended our clothes, did our laundry, and fed us, was still always there to listen to us bitch and moan about everything from women to the type of cheese in the dressing room.

People like Tommy, who was robbed at gunpoint in his hotel room after a gig in Norfolk, Virginia 1983, but still managed to untie himself, and get out from under the mattress that had been thrown on top of him, race to the Scope Arena to pick up the band, and get us to the airport in time to make our flight. (He had already put our pay from the gig in a safety deposit box, the thief got nothing!)

An illustrious list of colorful road crew members with handles like Sluggo, Motor, Porque, Bubba, Fumi and Slim, who somehow kept the show on the road in the midst of the giant traveling party that was, and still is known as the REO Speedwagon tour.

Like Ron, who is actually still smiling even though he is presently our production manager, tour manager, stage manager and crew chief all at the same time! Lil, who not only runs our office, handles our P.R. and gets us good seats at Lakers' games, but also has to hop a plane to take care of

our now-famous, 1000-plus guest lists when we play Chicago.

We need people like David, who has spent more time recording, mixing and re-mixing REO music over the past ten years than he has spent doing anything else... including golf! And John, who even though he has been a combination manager, personal advisor and friend through both the first and second decades of rock n' roll, has still managed to spend more time playing golf, and we love him anyway.

And our moms, dads and family members who had to put up with "all that racket out in the garage" and still show up at gigs all over Illinois, Wisconsin, Michigan, Indiana and Missouri to support their sons.

Our fans around the world like Terry from Jackson, Michigan, who travels all over the Midwest with his custom REO painted, 1954 Chevy panel truck full of at least fifteen people and has seen over 150 REO shows.

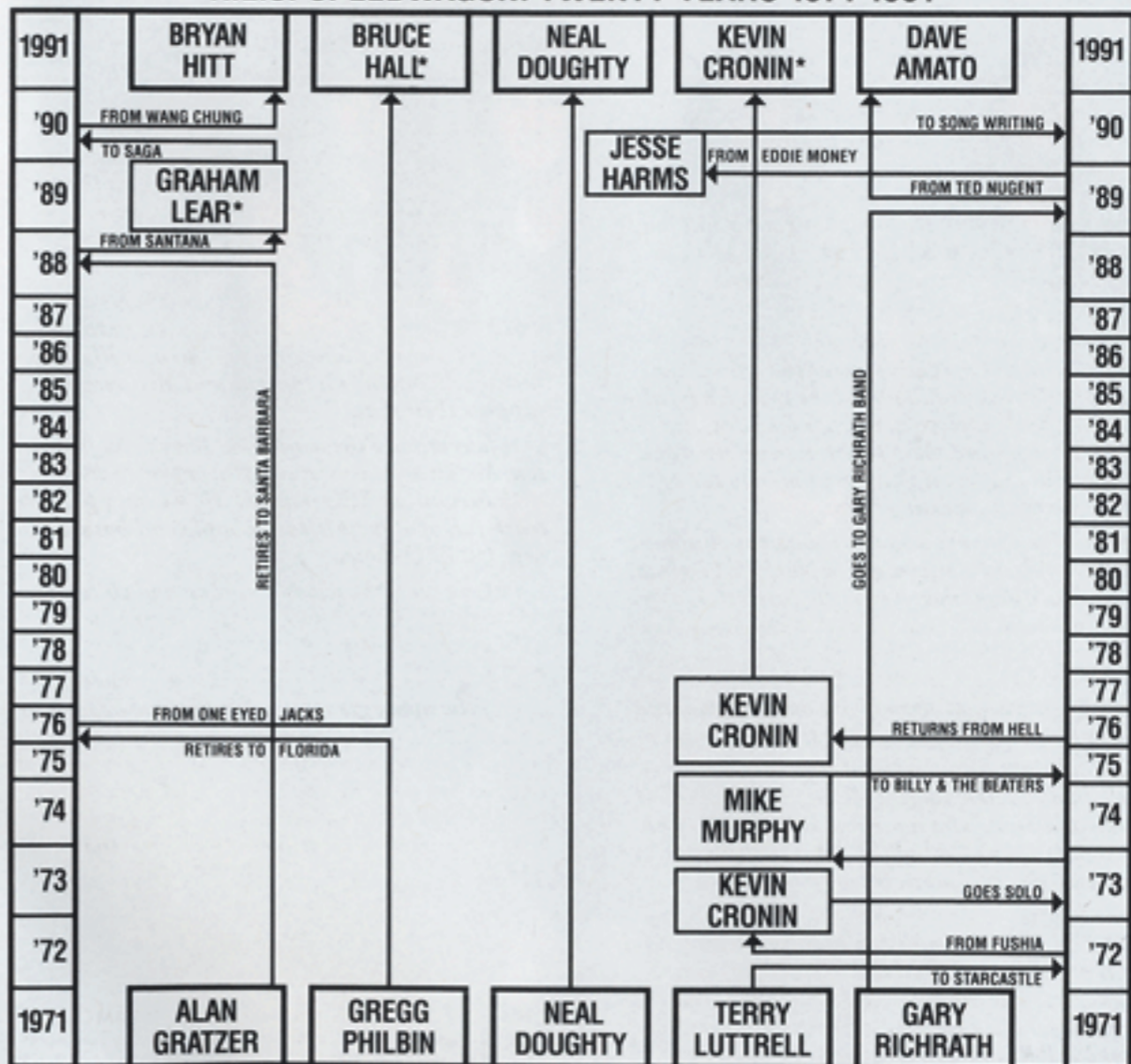
And God bless the wives, fiancées, and children, who have, and continue to, wait at home for us, miss us, and love us.

I wish I could personally thank each and every one of the many great people who have been with us along this rock n' roll road, but I'm already a "little" over the one paragraph of thank-yous that I was originally asked to write up. Those who have been mentioned here serve as examples of the loyalty, support and devotion for which we thank you all.

K.C.

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## R.E.O. SPEEDWAGON: TWENTY YEARS 1971-1991



\*MEMBERS OF THE STROLLING DUDES, 1989