

REO
Speedwagon



hi INfiDELITY

Alan Gratzer

Bruce Hall

Kevin Cronin

Gary Richrath

Neal Doughty

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REO
Speedwagon



hi INfiDELITY

Okay, this totally makes no sense. How could it be thirty years since the release of our *Hi Infidelity* album? It is just not possible...is it?

I remember writing the verses to "Keep On Loving You," in about twenty minutes, on my funky, red Wurlitzer electric piano, after sleepwalking into my home studio around 4:00 AM. I recall a long day/night in Gary's home studio, sifting through his many songwriting notebooks and demos, and being blown away when he played me the future REO classic, "Take It On The Run." There was a skeleton of a song that went by the original name of, "Go Baby Go," that I used to play for my two-year-old son, Paris, which would become the jungle drummed opening cut, "Don't Let Him Go." After Neal came home from the studio to find a break-up note on his kitchen table, his loss became Gary's inspiration for "In Your Letter." A long simmering response to the bullies of my youth came in the form of "Tough Guys." Bruce wrote and sang "Someone Tonight," which is one of the gems from the Crystal Demo. And the closing cut was "I Wish You Were There," a little gospel thing that I had written in the house where I grew up in suburban Chicago.

The heavens, our emotions, the music business, and REO fans all over the world, were all perfectly aligned. There was a common sense of purpose, of longing and loss, within the band members' collective psyche, that erupted with a burst of creativity, and resulted in the music of *Hi Infidelity*.

Looking back, I guess that is what it takes for an album to cause ten million people to gravitate toward it, take it in, and make it their own.

On a personal level, *Hi Infidelity* was a major life changer for all of us. On our eleventh album, we went from being the perennial Midwestern underdog, to at last hitting the global big time. Suddenly, the world was listening, and watching.

You'd think we would have been pretty well primed for this turn of events. After all, we had been on the road for ten years, released as many albums, and performed everywhere from beer drenched bars to football stadiums. We had paid our dues, learned everything the hard way, and always managed to keep moving forward. We worked as hard as we partied, squeezing every last drop of energy out of ourselves. But nothing could have adequately prepared us for what happened in 1981.

I knew something was changing one day in Baton Rouge. In the early afternoon, I could see from my hotel room window that a line was forming around the arena. By dinnertime there were ten thousand people waiting for the box office to open, and only three thousand tickets had been printed. Little did we know, but "Keep On Loving You" was climbing the charts, on its way to number one, and word was spreading.

At one point in the spring of 1981 we were selling a quarter million *Hi Infidelity* records every week. We would be in the midst of an autograph session at a major record store chain, and find ourselves signing bootleg copies of our own record. Epic's pressing plants simply could not

keep up with the demand.

That summer we pulled off the near impossible when we headlined sold out shows at the Houston Astrodome and the New Orleans Superdome, on consecutive nights. We sold out Madison Square Garden in New York, Soldier Field in Chicago, The Fabulous Forum in Los Angeles, and everywhere in between. The incredible had become the expected. We were definitely not in Champaign, Illinois anymore.

But the truth is, it all still boiled down to the music, the songs, some inspired performances, and a great deal of good fortune. We were a

tight knit, dedicated group of individuals, with a dream, a purpose, and no doubt that we would pull it all off.

I could go on and on about the *Hi Infidelity* experience, and some day I should probably write a book about it. But I will leave you all with this thought for now...

Our thanks and appreciation goes out to each of you all for taking this music into your hearts, including us in your lives, and continuing to come out and see us play these songs in concert. We love you all.

— kc



HI INFIDELITY:

An "Emotional Hot Bed," an "Overnight Success!" (10 years in the making)

When I think back on the making of this Album, I remember so many things were going on at once, putting a real edge to the music, giving birth to the phrase "Power Ballad."

I was in the middle of a "Bad Break-up" of a long term relationship and my songs reflected it at the time.

I had given a tape of a song with the working title "Don't Bring Me Down" to Alan our drummer and he liked it. At the next rehearsal I presented the song to the Band telling them I was uncomfortable with the title - Alan & Kevin looked at me and said, "Are you crazy? It's 'Take It On The Run'!" and the rest is history.

Ironically everyone in the Band except Alan was going through the same type of experience at the same time. You can't fake that kind of emotion and it all came out in our music. Hence the title "HI INFIDELITY"

- Gary

Disc 1 - HI INFIDELITY

ORIGINAL ALBUM CREDITS

PRODUCED BY KEVIN CRONIN,
GARY RICHRATH & KEVIN BEAMISH
Co-producer: ALAN GRATZER
Engineer: KEVIN BEAMISH
Arranged by KEVIN CRONIN

Assistant Engineers: TOM CUMMINGS
& JEFF ECCLES

Recorded June through October 1980
at Crystal Studios Hollywood & Kendun
Recorders, Studio D, Burbank

Originally mastered by KENT DUNCAN
REO SPEEDWAGON CREW

(a division of Motorco):

Rick "Sluggo" Kelly, Motor Merritt,
Elizabeth "Lizard" Frye

Concert sound mixer: 'MIAMI' BUB PHILLIPPE

Lighting designer: BOBBY GORDON

Photography by AARON RAPOPORT

Design & art direction by KOSH

Manager: JOHN BARUCK

Coach: ALEX KOCHAN

Tour manager: TOM CONSOLO

SPECIAL THANKS to our Families, Friends & Fans
Alan Gratzner plays Ludwig drums

1. DON'T LET HIM GO

(Kevin Cronin)

*So you figure that you've got him
all figured out.*

He's a sweet talkin' stud,

Who can melt a girl's heart

with his pout.

*He's the kind of lover that the ladies
dream about.*

*He's got plenty of cash, he's got plenty
of friends.*

He drives women wild,

Then he drives off in a Mercedes Benz.

*He's got a long wick, with a flame
at both ends.*

But don't let him go.

Just give him a chance to grow.

Take it easy, take it slow.

And don't let him go.

*He makes you so angry, he makes you
so sore.*

The weight may be worth it,

But how can you wait anymore.

*When you're wondering what you're
waiting for.*

But don't let him go.

He just needs a chance to grow.

Take it easy, take it slow.

And don't let him go.

Don't let him go.

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Kevin: VOCALS, RHYTHM GUITARS

Gary: LEAD GUITAR

Alan: DRUMS

Neal: SYNTHESIZER

Bruce: BASS GUITAR

2. KEEP ON LOVING YOU

(Kevin Cronin)

*You should've seen by the look
in my eyes, baby,*

There was somethin' missin.'

*You should've known by the tone of
my voice, maybe,*

But you didn't listen.

*You played dead, but you never bled,
Instead you laid still in the grass
all coiled up and hissin.'*

*And though I know all about those men,
Still I don't remember.*

'Cus it was us, baby, way before then.

And we're still together.

*And I meant, every word I said,
When I said that I love you I meant
that I love you forever.*

And I'm gonna keep on lovin' you.

'Cus it's the only thing I wanna do.

I don't wanna sleep,

I just wanna keep on lovin' you.

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Kevin: LEAD VOCALS, PIANO,

ACOUSTIC GUITAR

Gary: ELECTRIC GUITARS, GUITAR SOLO

Alan: DRUMS

Neal: HAMMOND ORGAN

Bruce: BASS GUITAR

BACKGROUND VOCALS:

THE HE-MAN BROKEN HEARTS CLUB CHOIR,

FEATURING:

Tom Kelly, Richard Page & Kevin Cronin

PERCUSSION: Steve Forman



3. FOLLOW MY HEART

(Gary Richrath & Tom Kelly)

*I saw you at midnight, in a
dream that I had.*

*From nowhere, you stood there, and you
seemed so sad.*

*And a vicious decision is drivin' me mad.
Should I follow my head, or follow my heart?*

*You were different, indifferent,
unbelievably cool.*

*I approached you, to show you, that
I'm nobody's fool.*

*And an error, caused terror, as I sensed
your dare.*

Should I follow my head, or follow my heart?

Should I follow my head, or follow my heart?

You've got the lead, baby I've got a start.

Should I follow my head?

Should I follow my heart?

Should I follow my head or my heart?

Should I follow my head, or follow my heart?

Follow my heart.

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Gary: ELECTRIC GUITARS, GUITAR SOLOS

Kevin: VOCALS, ACOUSTIC GUITAR

Neal: HAMMOND ORGAN

Bruce: BASS GUITAR

Alan: DRUMS

4. IN YOUR LETTER

(Gary Richrath)

In your letter, you said you didn't love me.

You said you wanna leave me.

But you could've said it better.

*Oh, in your letter, you said you
couldn't face me.*

You said you could replace me.

But you could've said it better.

*You could have left him only,
for an evening let him be lonely.*

*But you hid behind your poison pen
and his pride.*

*You could have told him somethin'
and proved to me you don't love him.*

But you hid behind your future, full of lies.

Oh, In Your Letter

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Kevin: VOCALS, ACOUSTIC GUITAR

Gary: ELECTRIC 12-STRING, LESLIE GUITAR SOLO,
ELECTRIC GUITAR

Neal: PIANO

Alan: DRUMS

Bruce: BASS GUITAR

BACKGROUND VOCALS:

THE HE-MAN BROKEN HEARTS CLUB CHOIR,

FEATURING:

Tom Kelly, Richard Page, Kevin Cronin & N. Yolletta



5. TAKE IT ON THE RUN

(Gary Richrath)

*I heard it from a friend, who heard it
from a friend, who
Heard it from another you've been
messin' around.
They say you've got a boyfriend, you're out
late every weekend
They're talkin' about you and it's
bringing me down*

*But I know the neighborhood, and talk is
cheap when the story is good,
And the tales grow taller on down the line.
So I'm tellin' you babe, that I
don't think it's true, babe
But, even if it is keep this in mind*

*You take it on the run baby,
If that's the way you want it baby,
Then I don't want you around
I don't believe it.
Not for a minute.
You're under the gun
So you take it on the run*

*You're thinkin' up your white lies,
you're puttin' on your bedroom eyes,
You say you're comin' home, but you
won't say when.*

*But I can feel it comin', if you leave
tonight keep runnin'.
And you need never look back again.*

*You're under the gun, so you
Take it on the run.*

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Kevin: VOCALS, ACOUSTIC GUITAR, LYRICAL
ASSISTANCE

Gary: ELECTRIC GUITARS, GUITAR SOLOS

Neal: SYNTHESIZERS

Alan: DRUMS

Bruce: BASS GUITAR

6. TOUGH GUYS

(Kevin Cronin)

*She doesn't like the tough guys.
They think that they can do
anything they please.
But they're gonna get a surprise,
When she brings them to their knees.
'Cus she doesn't like the rough guys.
They act like they can have any girl
they choose.
They've got tricks, but my baby got wise,
So in case you haven't heard the news,*

*She doesn't like the tough guys.
She doesn't like the rough guys.
So find someone your own size,
'Cus she's not afraid of you.*

*She doesn't like the tough guys.
She thinks that they've got brains
all where they sit.
They think they're full of fire,
She thinks they're full of shit.*

*She doesn't like the tough guys.
She's heard enough lies
She's gonna call your bluff guys.
And you better believe it's true*

She don't like you.

She doesn't like the tough guys.

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Kevin: VOCALS, RHYTHM GUITAR

Gary: LEAD GUITAR

Bruce: BASS GUITAR

Alan: DRUMS

Neal: SYNTHESIZER

7. OUT OF SEASON

(Kevin Cronin & Tom Kelly)

*I found out just a little too late.
Had my doubt, but I decided to wait.
Even though I could feel somethin' comin'
It came as such a surprise.
I should have known when you first started
runnin' away before my eyes.*

*I'm so out of season
You left me cold and I'm standin'
here freezin'
I'm so out of season now.*

*I lost out
I wasn't playing to win
And I think about
How I just took it all in.*

Just when I thought

*I couldn't get any higher
You cut me down to size.
I should have noticed
When you put out the fire
Instead, I just closed my eyes.*

*I'm so out of season
You left me cold and I'm standin'
here freezin'
I'm so out of season now.*

*I'm so out of season
You let me go and you gave me no reason
I'm so out of season now.*

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Kevin: VOCALS, RHYTHM GUITAR

Gary: LEAD GUITAR

Alan: DRUMS

Neal: SYNTHESIZER

Bruce: BASS GUITAR

8. SHAKIN' IT LOOSE

(Gary Richrath)

*She looked at me with fire in her eyes.
Looks can't kill, but she certainly tries,
And try as she might,
I'm gonna be all right,
Shakin' it loose tonight.*

*She said "Honey forget me quick."
She fell for another Hollywood trick.
Movin' on a red light,
But I'm gonna be all right,
Shakin' it loose tonight.*

*I got to go there's someone on the phone.
Knock on my door, but there's nobody
home*

*I turned out the light
And I'm feelin' all right
Shakin' it loose tonight.*

*Shake, shake, shakin' it loose tonight.
Shakin' it loose tonight.
I'm gonna make it*

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Gary: LEAD GUITAR
Kevin: LEAD VOCALS, LYRICAL ASSISTANCE
Alan: DRUMS
Neal: PIANO
Bruce: BASS GUITAR
BACKGROUND VOCALS: Tom Kelly &
Kevin Cronin

9. SOMEONE TONIGHT

(Bruce Hall)

*You've got it, I want it.
Surrender. Don't run away.
Some say I'm cold-blooded.
I say I'm just not that way.*

*I need someone tonight
Someone to hold on to me tight
I need someone tonight.*

*If I could convince you
If you would just say all right
I'd treat you so tender
Then leave you and never write.*



*I need someone tonight
Someone to hold on to me tight
I need someone tonight.*

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Bruce: LEAD VOCAL, BASS GUITAR
Gary: LEAD GUITARS
Kevin: ACOUSTIC GUITAR, BACKGROUND VOCALS
Alan: DRUMS
Neal: SYNTHESIZER

10. I WISH YOU WERE THERE

(Kevin Cronin)

*I know a place where you can go.
When you're flyin' high or layin' low.
And I've got the time.
I've got plenty to spare.
I've got the time, and I've got the place,
I just wish you were there.*

*I've got the will to have you around.
Whether you're up, whether
you're down.
And I know the way
To make you shine
I've got the will, and I've got the way,
I just wish you were mine.*

I wish you were there.

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Kevin: LEAD VOCAL, PIANO, ACOUSTIC GUITAR
Gary: LEAD GUITAR
Alan: DRUMS, TAMBOURINE
Neal: HAMMOND ORGAN
Bruce: BASS GUITAR
BACKGROUND VOCALS:
THE WASPEL GOSPEL
HE-MANETTES, FEATURING:
Tom Kelly, Richard Page & Kevin Cronin

Richard Page appears courtesy of Pages and
Capitol Records
Little Rascals (Hearts Are Thumps)

© 1937 Hal Roach Studios, Inc. Distributed by
King World Productions, Inc.

Special thanks to The King Family, Spanky,
Alfalfa & Darla

- Highest-Selling Rock LP of 1981
- Has sold close to 10 million copies in the US
- February 21, 1981: the album hit #1 on the Billboard 200 album chart and remained at #1 for 15 weeks straight; taking over John Lennon & Yoko Ono's *Double Fantasy*, which previously held the spot for eight weeks
- Remained on Billboard 200 album chart for 101 weeks, unprecedented for an American rock band at the time
- Album certified RIAA Gold and Platinum on February 2, 1981
- Single "Keep on Loving You," certified RIAA gold on March 4th, replaced Eddie Rabbitt's "I Love a Rainy Night" at #1 on Billboard Hot 100 on March 21, 1981
- March 21st, 1981, the first week of Billboard's then new "Top Tracks" chart (now known as the Mainstream Rock Chart) boasted four songs from *Hi Infidelity*: "Keep on Loving You" and "Take It On the Run," which both hit the top 10; and "Don't Let Him Go" (#11) and "Tough Guys" (#25); "Out of Season," joined those four a week later
- "Take It On the Run" was the 9th music video ever to be played on MTV

Hey there *Hi Infidelity* fans, The infamous "Crystal Demos," which we had tirelessly searched for, but had remained missing for some 28 years, were recently unearthed in our manager's garage, in a box of rejects from a 1976, Norman Seeff photo session. These are the 1980 demo tapes we recorded and mixed over three days, in a dilapidated studio, in a very non-glamorous section of Hollywood. The plan was to listen to the cassette in our cars for a week, see what was working, and what wasn't, and then return to a "real studio," and record the "actual album."

As the days passed, we became more convinced with each listen that we had captured some kind of magic in that broken down dump of a studio. Not only were the songs holding up and the arrangements working, but the actual performances had that special indescribable "something" that was totally captivating. I felt pretty sure that these tapes contained much more than simply rough demos...in my mind, we already had the foundation of our new record... by accident!

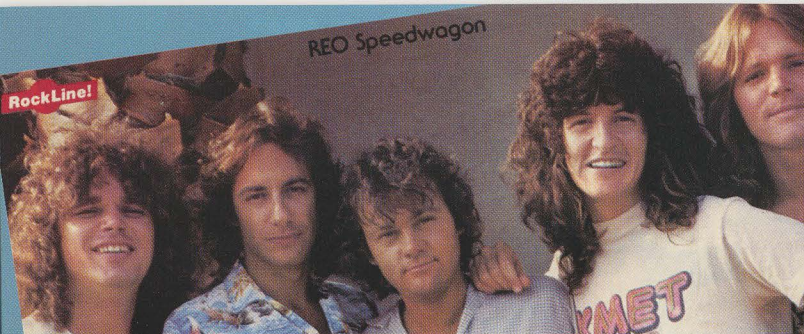
Everyone was excited, but it was still time to play the most dreaded game in rock: "Beat The Demo." So we set up shop at Kendun Recorders, a state of the art complex in Burbank, CA. This studio had the best new and vintage gear, perfect

acoustics, (not to mention a wonderful secret party room!). The only thing it didn't have was that "magic" that we stumbled upon at Crystal.

We tried for a month to surpass, or at least recreate, the sound of those demo tapes, but in the end we all realized...the "Crystal Demos" were one of a kind, and whatever it was that had happened on those three fateful days in Hollywood, was unique and could not be duplicated. Around half of the performances on the final version of the *Hi Infidelity* album are from the original Crystal Demos, and the rest of the album are overdubs we added to those demos.

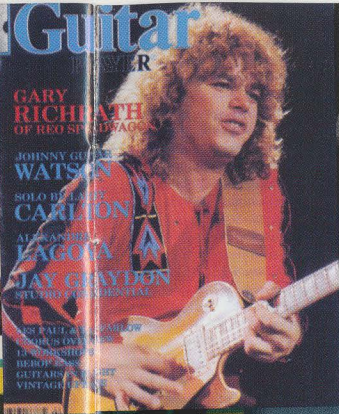
Of course, nobody could have imagined in their wildest dreams what was to become of that music. The fact that it would go on to sell nearly ten million copies would not be realized until the following year, when the *Hi Infidelity* album would spawn our first number one single, "Keep On Loving You," three more hit singles including "Take It On The Run," and spend 16 weeks at number one on the *Billboard* National Album Chart. The success of *Hi Infidelity* also brought attention to our previous albums such as *REO/TWO*, *Live, You Get What You Play For*, and *You Can Tune A Piano, But You Can't Tuna Fish*, which sold another combined four million copies in 1981.





REO Speedwagon

RockLine!



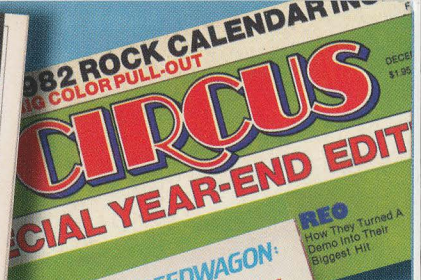
Guitar

GARY RICHARDS
OF REO SPEEDWAGON

JOHNNY GUZZO
WATSON
SOLO BY THE
CARLSON
ALEXANDER
LAGOIA
JAY GRAYDEN
STUDIO PROFESSIONAL



REO's 'Hi InFidelity'
1981's biggest seller



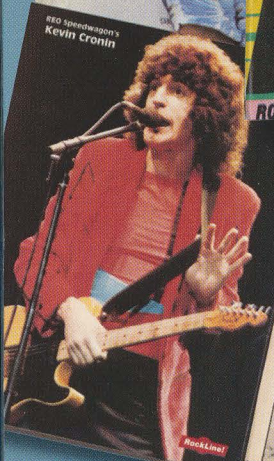
\$1.75 **16** MAGAZINE PRESENTS

RockLine

FALL 1982

ROCK • NEW WAVE • RHYTHM & BLUES

COUNTRY/WESTERN • JAZZ

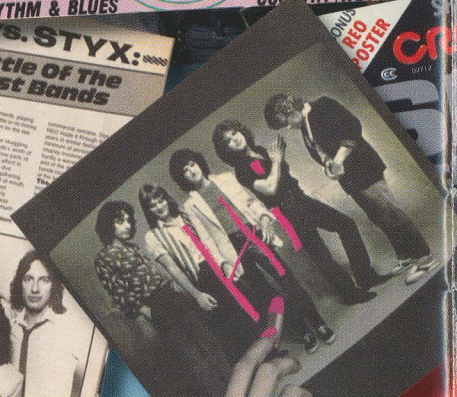


REO Speedwagon's Kevin Cronin

REO vs. STYX: The Battle of the Midwest Bands

The similarities are there. But do they matter?

Consider The Factor: They are both from the Midwest. They are both successful. They are both... (text continues)



creem

AMASH

HITMAKERS OF 1981!

REO SPEEDWAGON High & Mighty

CATCHING UP WITH THE SPEEDWAGON: REO Renew Their Warranty

The most interesting story of 1981 would have to be that of REO Speedwagon. From a major pop act to a band of almost unknown musicians, they had made a comeback in the most unexpected way. How did they do it? We asked the band's manager, Kevin Cronin, and Gary Richards. Here's what they had to say about their success and how little the rest of the world knows about them.

Wayne Williams, IGI

REO How They Turned A Demo Into Their Biggest Hit



© CREEM MAGAZINE November - December 1981

When we came across these so-called "Crystal Demos," we felt like we had discovered the REO Speedwagon "Holy Grail." That is how much these tapes meant to the band. I was so excited, and relieved to have finally found these tapes, which had escaped us for so many years.

With the 30 year anniversary at hand, it seems fitting that we include some nuggets of this REO folklore, for anyone interested in following the natural progression of the songs of *Hi Infidelity*. The performances and mixes are rough, but there is a raw energy upon which the rest of the album was built, and it is kinda fun to hear the embryonic versions of these songs, which have become so familiar in their finished form.

I hope you enjoy the "Crystal Demos" for what they are...the most primitive versions of the songs of *Hi Infidelity*. They are by no means better than the polished masters, they are simply the building blocks, the bones of what would become the biggest album in our band's history...*Hi Infidelity*.

– kc

Ah – Crystal Studios
Seems like only yesterday
From the "Flash Gordonesque"
radio transmitter (used to hear what a song
would sound like on the AM radio in your car).

To the Barn of a Studio with such an ambience that we knocked out 9 of 10 songs in just 3 days, adding to "The mystery of the Trip."

Another reason "Crystal" worked so well for us, with its abundance of Personality – Smells & Atmosphere, was its close proximity to our SIR rehearsal hall making a smooth + easy transition from Rehearsal to Record.

Who knew after listening to our Demos 30 years later we would find them so Pure & Raw as a Live Band that we thought our Fans might appreciate them too.

So here they are, the "Crystal Demos."

– Gary

Disc 2 – THE CRYSTAL DEMOS

1. **SOMEONE TONIGHT**

(Bruce Hall)

2. **TOUGH GUYS**

(Kevin Cronin)

3. **IN YOUR LETTER**

(Gary Richrath)

4. **FOLLOW MY HEART**

(Gary Richrath & Tom Kelly)

5. **TAKE IT ON THE RUN**

(Gary Richrath)

6. **DON'T LET HIM GO**

(Kevin Cronin)

7. **KEEP ON LOVING YOU**

(Kevin Cronin)

8. **SHAKIN' IT LOOSE (INSTRUMENTAL)**

(Gary Richrath)

9. **I WISH YOU WERE THERE**

(Kevin Cronin)

Live in the studio demos recorded at Crystal Studios,
Hollywood, June through August 1980
Engineer: KEVIN BEAMISH

Produced for reissue by Jeff Magid
Mastered by Dave Donnelly at DNA
Mastering, Glendale, CA
A&R: Darren Salmieri
Project Managers: Gretchen Brennon
& Zak Profera

Design: Mike Curry/Skouras Design

Photography: Page 3: © Barry Schultz/Sunshine/
Retna Ltd.; Pages 6-7: © Barry Schultz/Retna;
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courtesy Front Line Management except P. 17,
upper left, Guitar Player: courtesy Gary Richrath;
bottom right: © CREAM MAGAZINE November –
December 1981

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Nick Ferrero, Ellen Hochberg, Jeremy Holiday,
John Jackson, Iris Maenza, & Beth Miller

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for Front Line Management

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