

R2 75706 • © 1999 Elektra Entertainment Group

T H E C A R S



DELUXE EDITION



THE CARS

...STREET WALKER, TOP GEAR, TOO BEHIND-LOOKING, AND PARRER, WONG...

ONCE UPON A TIME, radio DJs were allowed to choose the records they played on commercial radio stations. I was the afternoon jock at one of those stations, WBCN in Boston, from 1970 to 1977. WBCN was such a special station that we were not only permitted to choose the records but also to play demo tapes of artists. This is how I met The Cars, or more precisely, Ric Ocasek.

In 1976 Ocasek & Orr (Ben Orr, The Cars' bassist and vocalist) had morphed into Cap'n Swing, who performed at the Newbury Street Fair on the stage I hosted. It was love at first listen: a band combining elements of three of my favorites. They married the musicality of Steely Dan, the art of Roxy Music, and the darkness of The Velvet Underground. But, except for the airplay on WBCN of "Strawberry Moonlite" and "Come Back Down," the band was a miserable failure. According to the "experts" (agents, potential managers, artist & repertoire executives, and more than a few fellow musicians), they were too old, too weird-looking, and dressed wrong; they were not an exciting live band; and they had no hit songs.

New Year's Eve 1976: The Cars, a retooled Cap'n Swing, debuted at an air force base in New Hampshire. Subtracting jazzy bass player and drummer and adding "pure pop for now people" drummer, fashion maven, and ex-Modern Lover David Robinson as well as bass guitar to Ben Orr's stage effort, Ric built a snazzy, compact pop vehicle.

Disc 2 of this deluxe reissue includes the demo that "got them their deal." "Just What I Needed" was heard originally on WBCN in early '77, and, for the first time ever, airplay (of a tape, remember, not a vinyl disc) spread to an album station, WCOZ, and eventually to a contemporary hit outlet, WXXS/KISS 108. By that time, WBCN's early commitment to "local" artists was not that impressive to jaded label pooh-bahs, despite the success stories of The J. Geils Band and Aerosmith. What was undeniable, though, was the airplay on highly formatted WCOZ and, especially, KISS 108, that resulted from WBCN's support. The Cars made radio records, and that translated to sales and profit. Enjoy the second disc—it's the flip side of sales and profit: creativity and substance.

—Maxanne Sartori

CARS

DURING THE LATE '70S AND EARLY '80S, most rock fans were split into two camps, with hardly any common ground. Either you listened to "punk" bands like The Clash, Talking Heads, and The Cars, or you were into "mainstream" bands like Aerosmith, Queen, and The Cars.

The Cars played their first gig at an air force base and became a fixture at the clubs. But their initial success owed more to a studio session that happened a couple months after the first gig. Nine songs were cut in one day, including the future hit singles "Just What I Needed" and "My Best Friend's Girl," plus a pair of tunes, "Ta Ta Wayo Wayo" and "Leave Or Stay," that wouldn't get commercially recorded for another ten years. (Another demo from that session, "You're All I've Got Tonight," can be heard on Disc 2 of this collection.) It's a common theory that producer Roy Thomas Baker retooled The Cars' material when these songs were recut for the first album, but the demos prove otherwise: Even without Baker's production flourishes (heard mainly in the finished album's ornate backing vocals), the arrangements were already fleshed out.

Those demos found their way to influential hometown DJ Maxanne Sartori, who put "Just What I Needed" and "My Best Friend's Girl" into heavy rotation at WBCN. Unreleased demos by unestablished bands were even harder to get on the radio in 1977 than they are now, and when Cars songs started appearing on radio tip sheets next to Aerosmith and Elton John, with the word tape listed where the label name should be, it sent up a flag for A&R reps to make a beeline toward Boston.



Ric Ocasek

CARS

Elektra and Arista both made serious plays for the band, with Arista head Clive Davis taking the band to dinner before a show at the Paradise. But Elektra won out, in part because Arista already had a new wave presence with Iggy Pop, Patti Smith, and Lou Reed, and Elektra offered a shot at their own stylistic niche ("Here they had the Eagles and Jackson Browne, and along comes this crazy Boston band who wanted a black-and-white photo collage on their cover," says drummer David Robinson). Once signed, the band was recording its debut album (with the photo collage compromised to the inside cover) within a year of its first gig.

The Cars was a fairly accurate representation of their live sets, and the band's trademarks were all in place—with Elliot Easton's rock-solid guitar bouncing off Greg Hawkes' exotic keyboard sounds, and with Benjamin Orr usually singing the more romantic lyrics while Ric Ocasek handled the more neurotic ones. Balancing the many upbeat tracks was the moody "Moving In Stereo," the clearest example of Roxy Music's influence. And the band's love of technology was always evident; note Robinson's use of Syndrums on the kickoff to "Good Times Roll." "We'd always get the latest stuff from music stores and find some use for it, even if it would be obsolete in two months," he says. "It reached the point where I'd have 10- or 12-foot switches to hit during a short set."

Also notable was Ocasek's sense of irony: Was "Good Times Roll" really a good-time anthem, or something a little more sinister? How often does a love object get hit with a zinger like "You think you're so illustrious, you call yourself intense"? And was "You're All I've Got Tonight" supposed to be a pledge of love or a subtle put-down? "There was definitely a little self-conscious irony in there," says Hawkes, who usually cowrote one song per album. "We started out wanting to be electric and straight-ahead rock, and it turned into an artier kind of thing."

The three opening tracks—"Good Times Roll," "My Best Friend's Girl," and "Just What I Needed"—all charted (in reverse order) as singles; and virtually every track got substantial FM airplay. "We never tried to make hits, ever," Robinson insists. "We just knew we had something different that sounded good. I probably thought that none of them were hits at the time." Still, optimism within the band was generally running high. "We used to joke that the first album should be called *The Cars' Greatest Hits*," says Easton. "We knew that a lot of great bands fall through the cracks. But we were getting enough feedback from people we respected to know that we were on the right track."

In fact, the album wasn't a hit right out of the box: "Just What I Needed" started out getting airplay in the Northeast, spreading gradually to Los Angeles and beyond. "That first year was one of those absolute experiences," Easton says. "Every day we'd be going someplace we'd never been before. As a young musician, getting accepted as a peer was a pretty heady feeling. I think one thing we went through was common to a lot of people: You work your whole life to achieve something, then you achieve it and find out that you still have good days and bad days. So you start thinking, *Is that all there is?* After a while you calm down and get back to work."

—Brett Milano

An expanded version of this essay appears in *Just What I Needed/The Cars Anthology* (Rhino/Elektra # 73506).

GOOD TIMES ROLL

Let the good times roll
Let them knock you around
Let the good times roll
Let them make you a clown
Let them leave you up in the air
Let them brush your rock and roll hair

Let the good times roll
Let the good times roll
Let the good times roll

Let the stories be told
They can say what they want
Let the photos be old
Let them show what they want
If the illusion is real
Let them give you a ride
If they got thunder appeal
Let them be on your side

MY BEST FRIEND'S GIRL

You're always dancing down the street
With your suede blue eyes
And every new boy that you meet
He doesn't know the real surprise

Here she comes again
When she's dancing 'neath the starry sky
She'll make you flip
Here she comes again
When she's dancing 'neath the starry sky
You kinda like the way she dips
She's my best friend's girl
She's my best friend's girl
And she used to be mine

You've got your nuclear boots
And your drip dry glove
And when you bite your lip
It's some reaction to love



David Robinson



JUST WHAT I NEEDED

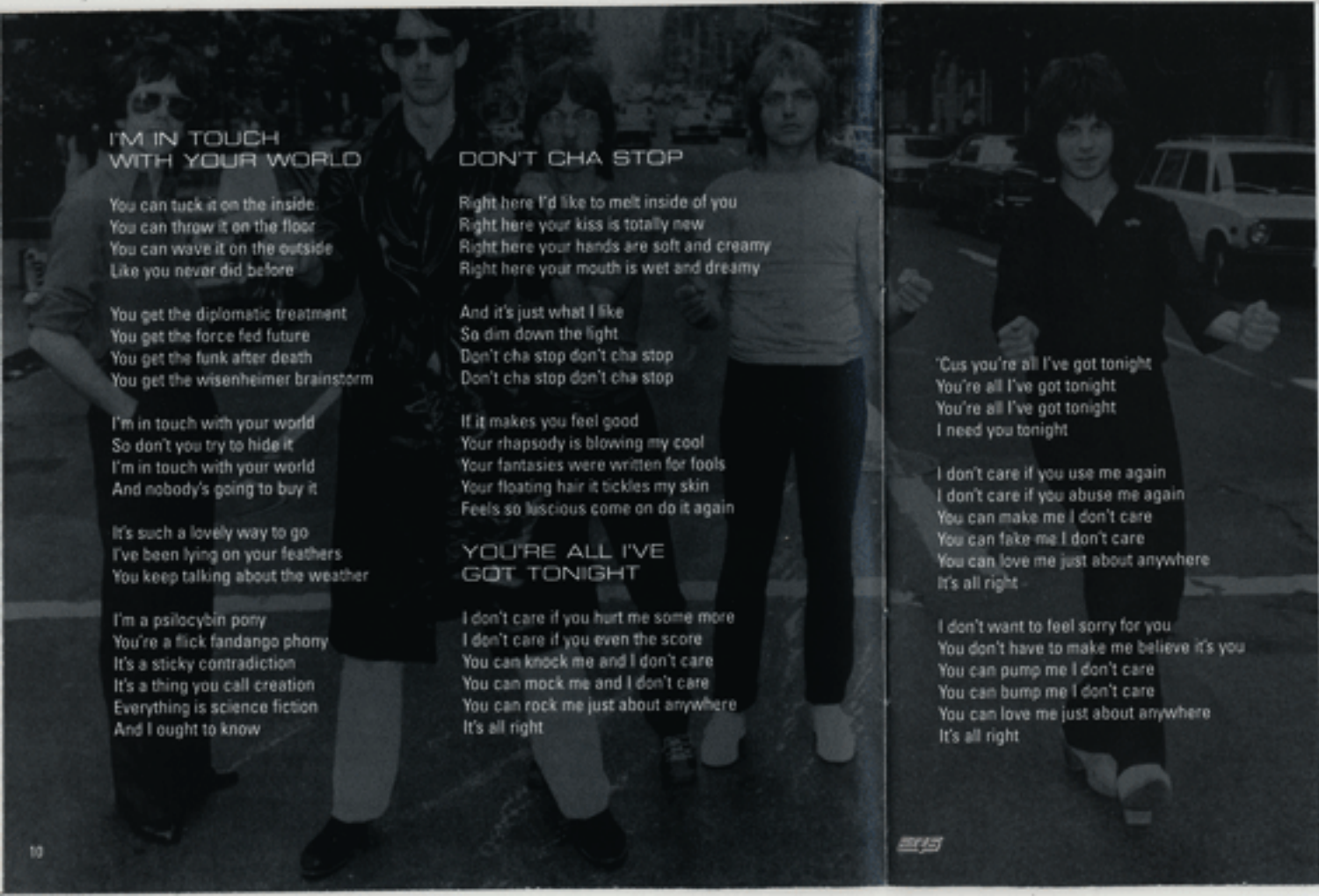
I don't mind you coming here
And wasting all my time
'Cause when you're standing oh so near
I kinda lose my mind

It's not the perfume that you wear
It's not the ribbons in your hair
I don't mind you coming here
And wasting all my time...

I don't mind you hanging out
And talking in your sleep
It doesn't matter where you've been
As long as it was deep

You always knew to wear it well
You look so fancy I can tell
I don't mind you hanging out
And talking in your sleep

I guess you're just what I needed
I needed someone to feed
I guess you're just what I needed
I needed someone to bleed



I'M IN TOUCH
WITH YOUR WORLD

You can tuck it on the inside
You can throw it on the floor
You can wave it on the outside
Like you never did before

You get the diplomatic treatment
You get the force fed future
You get the funk after death
You get the wisenheimer brainstorm

I'm in touch with your world
So don't you try to hide it
I'm in touch with your world
And nobody's going to buy it

It's such a lovely way to go
I've been lying on your feathers
You keep talking about the weather

I'm a psilocybin pony
You're a flick fandango phony
It's a sticky contradiction
It's a thing you call creation
Everything is science fiction
And I ought to know

DON'T CHA STOP

Right here I'd like to melt inside of you
Right here your kiss is totally new
Right here your hands are soft and creamy
Right here your mouth is wet and dreamy

And it's just what I like
So dim down the light
Don't cha stop don't cha stop
Don't cha stop don't cha stop

If it makes you feel good
Your rhapsody is blowing my cool
Your fantasies were written for fools
Your floating hair it tickles my skin
Feels so luscious come on do it again

YOU'RE ALL I'VE
GOT TONIGHT

I don't care if you hurt me some more
I don't care if you even the score
You can knock me and I don't care
You can mock me and I don't care
You can rock me just about anywhere
It's all right

'Cus you're all I've got tonight
You're all I've got tonight
You're all I've got tonight
I need you tonight

I don't care if you use me again
I don't care if you abuse me again
You can make me I don't care
You can fake me I don't care
You can love me just about anywhere
It's all right

I don't want to feel sorry for you
You don't have to make me believe it's you
You can pump me I don't care
You can bump me I don't care
You can love me just about anywhere
It's all right

BYE BYE LOVE

I can't feel this way much longer
Expecting to survive
With all these hidden innuendoes
Just waiting to arrive

It's such a wavy midnight
When you slip into insane
Electric angel rock and roller
I hear what you're playing
It's an orangy sky
Always it's some other guy
It's just a broken lullaby

Bye bye love
Bye bye love
Bye bye love
Bye bye love

Substitution mass confusion
Clouds inside my head
Were fogging all my energies
Until you visited

Eyes of porcelain and blue
Could shock me into sense
You think you're so illustrious
You call yourself intense

MOVING IN STEREO

Life's the same I'm moving in stereo
Life's the same except for my shoes
Life's the same you're shaking like a tremolo
Life's the same it's all inside you

It's so easy to blow up your problems
It's so easy to play up your breakdown
It's so easy to fly through a window
It's so easy to fool with the sound

It's so tough to get up
It's so tough
It's so tough to live up
It's so tough on you

ALL MIXED UP

She shadows me in the mirror
And never leaves on the light
Some things that I say to her
They just don't seem to bite

It's all mixed up
She tricks me into thinking
I can't believe my eyes
I wait for her forever
She never does arrive
It's all mixed up

She says to leave it to me
And everything will be all right
She says leave it to me
And everything will be all right

She's always out making pictures
She's always out making scenes
She's always out the window
When it comes to making dreams

THEY WON'T SEE YOU (Demo)

Let's have a party, let's go insane
Let's dance and party, out in the rain
Let's tell the crew, we've broken our brains
I know they will laugh, until they get sick
They're caught in the act, stuck in the thick

Let's go to Warsaw and try to find peace
Let's ring up the queen and bother her niece
Let's really drink up and pile on the crease
They say you'll get back,
But don't come too near
They have the attack if you disappear

But they won't see you
(They won't see you)
I said they won't see you
(They won't see you)
They won't see you
(They won't see you)

Let's have a trauma, let's have a shock
Let's stare at the TV and relate to Spock
Let's never answer the novelty knock
They get so upset when you come around
They won't let you forget until you come down



They won't see you (They won't see you)
I said they won't see you (They won't see you)
They won't see you (They won't see you)
They won't see you (They won't see you)
I said they won't see you (They won't see you)
They won't see you (They won't see you)
They won't see you, They won't see you

(Chorus repeats)

TAKE WHAT YOU WANT (Demo)

Take what you want
And leave what you don't
Take what you want
And leave what you don't

I'm painting a face
The color is dripping
Magnesium moments
In black fairy tales

I live on emotion
And comic relief
I put this one on you
Run, run, run like a thief

Am I all alone?
Am I all alone?

Salamander sunrise
Comes at 4:44
Lingerie madness
Don't you kick down the door

Sweet Sarah's so wild
Don't you know I'm losing your head
Down the dark alley
Where rumours are spread

The room is so dark
I'm catching on fire
I'm in love with your face
It's so confused by desire

Am I all alone? Am I all alone?

I'm winding it up
It's running back down
I'm winding it up
It's running back down

So take what you want
And leave what you don't

Take it
Take it
Take it

WAKE ME UP (Demo)

Wake me up in the middle of the flight
Show me which way to go
Where the wind won't blow
Swing me up sweet purple June
Hold me like I'm a child that's about to go wild

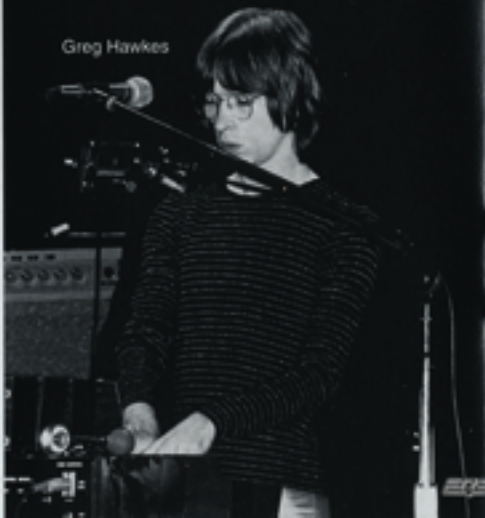
I'd like to know just where you've been
If you would like to try again
I'd like to slow this spin I'm in
Would you like to begin?

Silver sunbeam tease my eyes
I am too satisfied with your other side
Roll me up and drop me down
Lay me back in New York town
That's where I like to be found

I'd like to know just where you've been
If you would like to try again
I'd like to slow this spin I'm in
Would you like to begin?

Roll me up and drop me down
Lay me back in New York town
That's where I like to be found

Greg Hawkes



YOU JUST CAN'T PUSH ME (Demo)

I got a line on you
We could be overdue
We could be trashed inside
We could be on the slide

No need to cool it out
Just one two three and shout

You just can't push me
You just can't push me
You just can't push me
Around

You got to help me in
You want to be my sin
You want to be my dream
You want to fill my dreams yea

No need to feel it out
Just another something
To forget about

You just can't push me
You just can't push me
You just can't push me
Around (oh not like this)

I got a line on you
We could be overdue
We could be trashed inside
We could be on the slide

You just can't push me
You just can't push me
You just can't push me
Around

(Chorus repeats)



Elliot Easton & Benjamin Orr

HOTEL QUEENIE (Demo)

Hotel Queenie why can't you make some moves tonight
I saw you with the phone and I wonder if you could still talk
I picked up your photo I'm looking for your sultry stare

When did you change the color in your hair
I like your costume curls and all your la dee dahs
You never come to parties nobody knows your name

When did you change the letters in your name
I'd like to get inside your head
I'd like to play around

Everybody's getting loose
I think it's time to start the clock

With all the world beside the world
Nobody can stop the rain
When did you catch the 'D' Train
When did you die
When did you catch up to the sky

Lyric Reprints:
All Songs © 1978 Lido Music (ASCAP),
Except "Moving In Stereo" © 1978 Lido
Music/Overshare Music (ASCAP).
Reprinted by Permission.
All Rights Reserved.

EXPS



© Ron Powell/Sear File



Disc 1

The Original Album

1. **GOOD TIMES ROLL**
Also issued as Elektra single #46014 (2/20/79); #41
2. **MY BEST FRIEND'S GIRL**
Also issued as Elektra single #45537 (10/10/78); #35
3. **JUST WHAT I NEEDED**
Also issued as Elektra single #45491 (5/29/78); #27
4. **I'M IN TOUCH
WITH YOUR WORLD**
Also issued as Elektra single #45491 (5/29/78)
5. **DON'T CHA STOP**
Also issued as Elektra single #45537 (10/10/78)
6. **YOU'RE ALL I'VE GOT TONIGHT**
7. **BYE BYE LOVE**
8. **MOVING IN STEREO**
9. **ALL MIXED UP**
Also issued as Elektra single #46014 (2/20/79)

NOTE: This album was originally issued as Elektra #6E-135 (6/6/78). Dates in parenthesis are original release dates for singles. Numbers in *italic* denote peak positions obtained on Billboard's "Hot 100" chart — courtesy BPI Communications and Joel Whitburn's Record Research Publications.

Our first album was recorded at Air Recording Studios (Studio B) in London. We used Roy Thomas Baker's personal Stevens 40-track machine, which was somewhat of an anomaly in the industry. Indeed, the first four Cars albums would be done on this recorder. Almost every day, before going into the studio, we would have breakfast at a place across the street called The Lido Cafe. Ric later used that name for his publishing company. As we were mixing and putting the songs in order, we discovered by coincidence that each of the first three songs clocked in at 3:44. Those three were released as singles. Timing's everything, I suppose.

— Greg Hawkes

We did this record rather quickly once we got to England. You can tell from listening to the demos that we already had the songs down. All we needed to do was go into the studio and run through them. It took 12 days to record and nine days to mix. I banged out all the guitar parts in a day and a half, but the thing I remember most is having the flu and being as sick as a dog when I did it.

— Elliot Easton

We met George Martin while at the studio, which was a real thrill. Even before we went in, a friend of mine, Jerome Higgins, and I began work on an album cover. It was a collage with a homemade look to it that we thought reflected the spirit of the band and how we felt at the time. It cost a total of \$80. The label didn't like it. They brought us in for a meeting to discuss the subject, and a variety of concepts were tossed our way. I remember one idea being a car in the desert with a giant boulder dropped on it. We were totally appalled. We looked at each other and thought this has to be a joke. I guess we've gotten used to it over time, but the final design was so much slicker than what we thought our image should be. The original idea we had was modified and used on the inner sleeves.

— David Robinson



Rarities

1. **GOOD TIMES ROLL (Live, 1978) E**
When we were putting this compilation together, we looked for a demo of "Good Times Roll." And looked . . . and looked. Alas, there was none to be found. Instead, in order to duplicate the sequence of the first album, we picked a live performance from November 1978 at the Paradise, a club in Boston. The record had been out for about five months when we played a string of shows for six nights (with Suicide as the opening act). (G.H.)
2. **MY BEST FRIEND'S GIRL (Demo) B**
This was recorded at Music Designers in Boston on a 16-track machine, but with little, if any, overdubs. (G.H.)
3. **JUST WHAT I NEEDED (Demo) A**
This is it—the demo that got the deal, so to speak. It got radio play for about a year before the first album came out. Maxine Satori started playing it every day on her afternoon shift at WBCN. Soon it became a top request item. It was recorded live to 2-track (no overdubs). Altogether, we did 12 songs in one day, including most of the material that ended up on our first album. (Four other songs from this session—"Leave Or Stay," "Ta Ta Wayo Ways," "Cool Fool," and "Take Me Now"—were released on the Rhino two-disc Cars anthology.) This is what we sounded like live. (G.H.)
4. **I'M IN TOUCH WITH YOUR WORLD (Demo) A**
This happens to be one of my favorite Cars songs. The version here is sung more as a duet, with more harmonies from Ben. Note also the original lyric "everything you say is fiction." I always misheard it as "everything is science fiction" (hence the funny synth sound). When I mentioned it to Ric, he changed the lyric to accommodate me. (G.H.)
5. **DON'T CHA STOP (Demo) A**
This version features a little synth solo where Elliot's guitar solo should be. (G.H.)
6. **YOU'RE ALL I'VE GOT TONIGHT (Demo) A**
As with the demo of "Just What I Needed," this particular recording also received considerable airplay prior to the first album coming out. (G.H.)

7. **BYE BYE LOVE (Demo) B**
We recorded this at our second-ever recording session, which was done at Music Designers in Boston (the first being the Northern Studio session). (G.H.)
8. **MOVING IN STEREO (Demo) C**
This was recorded on a 4-track machine in Ric's basement, which is where we rehearsed before being signed. It's just Ric and me. (G.H.)
9. **ALL MIXED UP (Demo) B**
Ric sings the lead vocal. (G.H.)

Unissued Songs

10. **THEY WONT SEE YOU (Demo) D**
This was recorded on a 24-track machine after the first album came out and, as such, was really a demo for Candy-O. We played it live many times on the tour to support that first record. (G.H.)
11. **TAKE WHAT YOU WANT (Demo) B**
We would continue to play this song live, even through the Heartbeat City tour. It featured a nice, long Elliot Easton guitar solo. It was also one of probably two songs that I ever got to play rhythm guitar on. (G.H.)
This song was always fun to play. Since Greg was on guitar, it was one of the few things we did that wasn't connected to a sequencer in any way, which allowed me to stretch out a bit. (E.E.)
12. **WAKE ME UP (Demo) A**
Ben sings the lead vocal. (G.H.)
We played this a lot in the early club days. (E.E.)
13. **YOU JUST CAN'T PUSH ME (Demo) B**
This is the other song I got to play guitar on. Ben sings the lead vocal. (G.H.)
14. **HOTEL QUEENIE (Demo) B**
This is another song that we played live for years but never bothered to record for an album. (G.H.)

All Songs Written by **RIC OCASEK**,
Published by Lido Music (ASCAP), except:
"Moving In Stereo" by **RIC OCASEK & GREG HAWKES**,
Published by Lido Music/Oversnare Music (ASCAP).

THE CARS

RIC OCASEK: vocals, rhythm guitar

BENJAMIN ORR: vocals, bass

ELLIOT EASTON: lead guitar, backing vocals

GREG HAWKES: keyboards, percussion, sax, backing vocals

DAVID ROBINSON: drums, percussion, Syn drums, backing vocals

Disc 1:

Produced by **ROY THOMAS BAKER**
& Engineered by **GEOFF WORKMAN**
For **R.T.B. (AUDIO-VISUAL) PRODUCTIONS LTD.**
Second Engineer: **NIGEL WALKER**
Recorded & Mixed at **AIR STUDIOS**, London (2/78)

Disc 2:

- A. **NORTHERN RECORDING STUDIO**, Maynard, MA (4/77)
Engineered by **JESSE HENDERSON**
- B. **MUSIC DESIGNERS**, Boston, MA (5/77)
Engineer unknown
- C. **RIC'S** (Summer, 1977)
Engineered by **RIC OCASEK & GREG HAWKES**
- D. **NORTHERN RECORDING STUDIO**, Maynard, MA (10/2/78)
Engineered by **MIKE YOUNG & RICHARD MENDELSON**
- E. **PARADISE THEATRE**, Boston, MA (11/13/78)
Engineered by **SAM COPPER**

Original Album
Art Direction:
RON CORD
Design:
JOHNNY LEE
Photography:
ELLIOT GILBERT

Reissue Produced for Release by
**THE CARS, GREG HAWKES &
DAVID McLEES**
Sound Produced by
BILL INGLOT
Remastering:
DAN HERSCH/DIGIPREP
Editorial Supervision:
VANESSA ATKINS
Editorial Coordination:
ELIZABETH PAVONE
Reissue Art Direction:
HUGH BROWN
Design:
LISA GUNES
Photos:
EBET ROBERTS
Project Assistance:
**GARY PETERSON,
VIRGINIA HAVERICK,
TOM DeSAYIA,
PETER THALL**

Special Thanks:
STEVE BERKOWITZ

A Very Special Thanks to **THE CARS**
(**RIC OCASEK, BENJAMIN ORR,
ELLIOT EASTON, GREG HAWKES &
DAVID ROBINSON**) for making this
great music & participating in this
reissue project.

If You Liked This Package, Be Sure to Check Out:
Just What I Needed/The Cars Anthology
(Rhino/Elektra #73506)

Also Available on Elektra Records—
The Complete Cars Catalog:

The Cars (#135)
Candy-O (#507)
Panorama (#514)
Shake It Up (#567)
Heartbeat City (#60296)
The Cars Greatest Hits (#60464)
Door To Door (#60747)

Move The Money



Military spending is
still at Cold War
levels — TRIPLE the
federal support for
education,
job training,
crime prevention,
and environmental
protection
COMBINED!
You can help move
the money to where
it belongs.

Call toll free:
1-888-MOVE IT-1

