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Elektra

JUST WHAT I NEEDED

Photo: Ebel Roberts



THE CARS ANTHOLOGY
Just What I Needed



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.

"We were walking a fine line, and it contributed a great deal to the success of the band," notes lead guitarist Elliot Easton. "The Cars would have that one record in a punk rocker's collection that was just a little right of center. And it might be that one record for mainstream fans who thought they were being really punky. We managed to span those two audiences. It's not something you can calculate, just that we had the songs. And we really had great songs."

Boston's music scene has always been something of a free-for-all — especially in the late '70s, when a different next-big-thing band seemed to hit the Rat, Cantone's,

and the other local clubs every weekend. Art bands sprang up from the local colleges, rock 'n' rollers from the suburbs, and punk groups from the back alleys. The Cars pulled from all three circles without really fitting in anywhere; though the punk audience embraced them first, they had better chops and more visual style than most bands on the circuit. If The Cars' love of exotic bands like Kraftwerk and the Velvet Underground was evident, so was their knack for a between-the-eyes pop hook.

Of course, a smart, idiosyncratic band needs material to match; and songwriter Ric Ocasek supplied that by the trunk load. Informed by Beat poetry and steeped in rock 'n' roll tradition, Ocasek's songs were as literate as they were accessible. And for all his Kerouac-inspired leanings, Ocasek never failed to address the things that really mattered — girls, fast cars, and nightlife; girls, reckless romance, and girls. The women in his

The Cars: (left to right) Greg Hawkes, Benjamin Orr, Ric Ocasek, Elliot Easton, David Robinson

Photo: E.J. Camp

ENTERTAINMENT WEEKLY

songs were invariably sly, mysterious, and just barely attainable; inspiring him to sneak sly double-entendres like "It doesn't matter where you've been, as long as it was deep" into hit singles.

The Cars' real achievement was to connect the cynical cool of new wave with a timeless AM-radio spirit. They put an ironic spin on rock 'n' roll's good-time catchphrases — let's go, shake it up, let the good times roll — but didn't mind if you clapped along.

Even their most out-there album tracks showed some traces of Top 40 consciousness; and cross-references were everywhere: The first two singles alone, "Just What I Needed" and "My Best Friend's

Girl," borrowed their respective guitar intros from the Ohio Express' "Yummy Yummy Yummy" and the Rebels' "Wild Weekend." And the band's stylistic mix proved a hard one to copy: While the period saw no end of Elvis Costello clones and Devo wanna-bes, nobody ever pulled off a convincing Cars imitation — though that didn't keep scads of minor new wave bands from trying.



The individual Cars had already been around the block a few times before the band was formally launched on New Year's Eve, 1977. Singer/guitarist Ocasek and singer/bassist Ben Orr made their recording debut as part of Milkwood, a hippie-ish acoustic act that released one album in 1973. Before moving to Boston, Orr was a teenaged rock 'n' roller in Cleveland, where his band The Grasshoppers was the house band on a local *American Bandstand*-style TV show.

Also appearing on Milkwood's album was session-man Greg Hawkes, playing sax on one track. That album was deleted well before The Cars formed, but collectors would turn up copies over the years, much to Ocasek's chagrin. The band recalls one Cars gig on the *Heartbeat City* tour where a pair of die-hards up front had a sign that said "Milkwood is God" causing Ocasek to crack a smile for a brief instance, before turning his rhythm guitar monitor right in their direction and cranking it up to ten.

The name of Ocasek's first post-Milkwood band was supplied by one of his

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musical heroes, Modern Lovers leader Jonathan Richman. Ocasek mentioned that he was putting together a rock 'n' roll band, and Richman replied, "Then you've got to call it Richard & The Rabbits." So he did, and that band hit the clubs with Orr and Hawkes in tow.

"That was the first time I ever met Ric, Ben, and Greg," recalls Easton, then a Berklee-trained freelance guitarist. "I saw them play at a record-release party for Foghat, and I remember thinking, 'I'd love to play with these guys.' They seemed like a good pop band that hadn't found its focus yet. Around this time Ric and Ben were also playing as an acoustic duo; they did Ric's songs along with things like Buddy Holly's 'Everyday' and Ace's 'How Long.' I started coming down with this little peashooter of an amplifier and sitting in with them."

Easton was recruited for the next incarnation (minus Hawkes, who was then touring with comic Martin Mull), a five-piece called Cap'n Swing. At least one Cars song, "Bye Bye Love," was in their later sets but the sound wasn't quite there yet. "It was another attempt on Ric's part to find, if you'll pardon the pun, the right

vehicle for his songs," Easton says. "We were more of a jamming band — if you can imagine the Velvet Underground crossed with Steely Dan, you'll have some idea of what we sounded like. The capper was probably when we played Max's Kansas City, for [Kiss manager] Bill Aucoin and some other industry types. What they told us was, 'You guys have some great songs, there's some good playing. But one guy looks like he should be in the Velvets, and another one looks like he's in the Grateful Dead, and it doesn't make a lot of visual sense.' We came home with our tails between our legs, and all of us did some hard thinking."

The next few months brought some serious woodshedding. Ocasek threw out most of the Cap'n Swing material and wrote a new, punchier stack of tunes; drawing energy from the punk movement that was then brewing. Hawkes came back from his stint with Mull and rejoined the core group. And the missing piece was supplied by drummer David Robinson, already a big name around town after two stints with The Modern Lovers — that's his backbeat on the first album, widely recognized as the best thing to come out of the early-



'70s Boston underground — and a few months with garage-rockers DMZ.

In addition to his drums and punk roots, Robinson brought some fashion sense into the band. "David was a pretty spiffy guy," Easton recalls. "He cared about details and design. We were sensitive to the fact that Cap'n Swing didn't have a visual image, and we set out to rectify that. Black and white were our colors at first, and it was a big deal when we introduced red."

Robinson also supplied The Cars' name and took over their visuals, designing their original raised-chrome logo and

many of their album covers. The new band name lent itself to some creative low-budget staging: For a showcase gig at the Paradise he built a backdrop from a full-sized billboard of a '78 Corvette. "I remember staying up all night with buckets of adhesive and paint rollers. It took up the whole back of a stage, and all it cost was eight bucks for the glue."

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



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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 the Rhino CD *D.I.Y.: Mass. Ave. — The Boston Scene [1975-1983]*.) 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.

Making their first appearance here are two songs from the 1977 demo session that were never officially released, or even bootlegged, during the band's lifetime. "Take Me Now" is the first in a string of moody, hypnotic Cars ballads, while "Cool Fool" catches them in full-throttle rock 'n' roll mode. It's the only Cars song to sport an Ocasek/Easton writing credit; Easton's

writing wouldn't be heard again until his one solo album in 1984. "It would have been harder to do within the group," he says. "Ric's writing was so stylized and idiosyncratic that every time I tried to write for The Cars, I'd be trying to write a Ric Ocasek song."

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 tipsheets 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.

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 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 Easton's rock-solid guitar bouncing off Hawkes' exotic keyboard sounds, and with Orr usually singing the more romantic lyrics while 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

Photo: B.C. Kagan

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



Photo: B.C. Kagan

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calm down and get back to work."

It didn't hurt Ocasek's productivity, since most of their second album, *Candy-O*, was written after the debut album hit. New songs were coming so quickly that most of the first album's leftovers got discarded — including "Take What You Want," which fans may remember as a

The new songs on *Candy-O* refined some of the first album's basic ideas, with another double-edged anthem in "Let's Go" and "Dangerous Type" standing out as the best of Ocasek's enigmatic-woman songs. "It's All I Can Do" was an affecting, straight-ahead piece of romantic pop, give or take a line like "When I was crazy, I

"Shoo Be Doo" — a nod to the New York synth duo Suicide, who opened a few ears (and probably messed up a few heads) when they opened a Cars tour.

Candy-O was the first of three Cars albums to produce a non-album B-side, with "That's It" gracing the back of "Let's Go." (It makes its CD debut here along

sion sounds like a lost single with its catchy bass hook and may be the first love song to ask the musical question, "Can I talk you out of staying here tonight?"

The experiments ran stronger in the third album, *Panorama*, which brought their more progressive side into play — for starters, "You Wear Those Eyes" quoted

RIC OCASEK



ELLIOT EASTON



BEN ORR



GREG HINKLES



DAVID ROBINSON



favorite encore from the first tour; but that song never even made it to the studio. One tune that survived was "Nightspots," which became a hard-edged rocker on *Candy-O*. In contrast, the first-album outtake version has a sinister, stripped-down feel that anticipates the more experimental direction of later Cars music.

thought you were great." The album had its garage-rock homage in "Got A Lot On My Head" (complete with gloriously tacky Farfisa organ) and its slow-burn ballad in "Double Life," while the title track was the closest The Cars ever came to pure punk rock. The latter two songs were originally bridged by the brief, electronic

with "Don't Go To Pieces" and "Breakaway," the respective flips of "Don't Tell Me No" and "Why Can't I Have You.") Also dating from the *Candy-O* period is "Slipaway," a Cars outtake that was later given to ex-Stories singer Ian Lloyd, whose version had Orr and Ocasek on backing vocals. The Cars' ver-

the Velvet Underground's "I'll Be Your Mirror," and the lengthy "Panorama" marked their best use of Suicide tendencies. Rockers like "Getting Through" and "Gimme Some Slack" had a heavier sound than before, while love songs like "Don't Tell Me No" had a somewhat darker feel; it also had an opening line that Lesley

Gore fans will recognize. Even the obvious single, **"Touch And Go,"** sported a tricky arrangement with reggae/dub echoes in the guitar line.

Though critics pegged it as a non-commercial album, *Panorama* continued their hit streak and peaked at #5. "To us *Panorama* wasn't as radical a departure as people seemed to think," says Easton. "It was definitely an evolutionary album with a lot of growth involved. It was two and a half years since the first album; and if you put that in Beatle years, you're looking at the time between 'I Wanna Hold Your Hand' and 'Tomorrow Never Knows.'"

Still based in Boston, The Cars opened their own Syncro Sound studio in the stylish environs of Newbury Street. The studio was within walking distance of a few hip record and clothes stores, and Cars sightings became a regular occurrence — providing you were around in the early morning, when the band usually wrapped up its sessions. The only Cars album made at Syncro, *Shake It Up*, turned out as exuberant as *Panorama* was moody. A more playful quality showed up in Ocasek's writing, with **"Since You're Gone"** pulling the rhyme of "Everything's a

mess" with "You're so trachea-ress!" (note the Dylan voice he adopts when delivering that one); and **"Shake It Up,"** exploring the fine art of, well, shaking it up. In another pop in-joke, the album closed with two consecutive songs ("Maybe Baby" and "Think It Over") bearing borrowed Buddy Holly titles.

After playing more textural parts on the last album, Easton stepped out in earnest, pile-driving riffs on **"Cruiser"** and paid homage to King Crimson leader Robert Fripp with his solo on "Since You're Gone." Since Easton couldn't get his hands on an E-Bow, he approximated the sound by taping off five strings on his Les Paul, cranking the Marshalls way up, and climbing up to point his guitar at the control-room monitors. Not that the whole album was bright colors and cheap thrills: **"I'm Not The One"** was the first elegant, keyboard-driven ballad to be released as a Cars single; setting the stage for **"Drive"** a few years later.

As part of the *Shake It Up* sessions, The Cars also cut their only cover tunes. Ocasek had befriended rock 'n' roll socialite Bebe Buell, whose first (and last) EP, *Covers Girl*, featured the band playing

backup on Iggy Pop's **"Funtime"** and The Nightcrawlers' '60s oddity **"The Little Black Egg."** Both were originally cut as full-fledged Cars tracks before Buell erased Orr and Ocasek's lead vocals and added her own. The original versions are released here for the first time, so the world can finally hear Orr's deadly accurate Iggy impersonation on "Funtime." Pop himself was present for that session, after The Cars saw him play the Paradise and invited him across to Syncro. They recall him staring in amazement at Orr, saying, "You sound more like me than me."

By now Ocasek was well established as a producer, working with underdog bands like the Bad Brains, Romeo Void (on their hit "Never Say Never"), and of course, Suicide. His desire to branch out led to his signing a solo deal with Geffen and making his debut on 1983's *Beatitude*. While the material wasn't a million miles away from Cars territory, the arrangements were a bit sparser and less radio-friendly than the band's. Collectors should also note that he contributed an otherwise-unreleased song, "Steal The Night," to the soundtrack of director Martin Scorsese's *The King Of Comedy*. Hawkes also made his solo debut

that year, with the atmospheric and mostly instrumental album *Niagara Falls*.

If The Cars had flirted with high-tech in the past, they outdid themselves with *Heartbeat City*, their most successful album. New collaborator Robert John "Mutt" Lange coproduced with the band, making Roy Thomas Baker's mega-productions sound like garage tapes by comparison. Everybody got their hands on a synth or a sequencer; many of the instruments (including all of Robinson's drum parts) were programmed rather than played. The album took eight months to complete, and it wasn't unusual for the band to spend a full day in the studio and come home with 30 seconds of finished tape. Some songs were arranged from scratch in the studio; others changed radically from the original demos — notably "Drive," which was first demoed with a lighter samba rhythm.

Every track on *Heartbeat City* had a different sound and feel, from the big arena-rock guitars on **"Magic"** to the sensual layered synths on "Drive" (the highest-charting Cars single at #3), to the sonic overload on **"Hello Again"** (which became the band's first 12-inch remix).



RIC OCASEK

The first single, "You Might Think," had a traditional Cars sound, though with an unusual a cappella breakdown in the mid-section. Other tracks were unlike anything they'd tried before — notably the lush ballad "Why Can't I Have You" and its non-LP flipside "Breakaway," with its Euro-disco overtones. Even the simpler tracks were filled with details, and listeners can rest assured that every one of those multilayered guitar, vocal, and keyboard parts was produced through many hours of studio effort.

"*Heartbeat City* was an incredibly detailed album — so detailed that it damn near drove some of us crazy," Easton says.

"We'd rented a house in London, and I remember one morning when Ben went out to work on a bass track. He came back at four in the morning, and I asked him, 'How far did you get today?' And he said, 'Well, we started to get a good sound.' Matt's the kind of guy who'd complain if the Linn drum was a millisecond out of time, but he was truly into it — he's someone who'd sit down in a room with colored lights and listen to *Dark Side Of The Moon*. And we heard that he spent two years making an album with Def Leppard, so ours went fast by comparison."

The Cars wound up more in the public



GREG HAWKES



DAVID ROBINSON

eye than ever, thanks to a featured appearance at Live Aid and a series of well-made videos — notably "You Might Think," with its computerized animation, and "Hello Again," credited to a first-time rock-video director named Andy Warhol. "I think he mainly did some of the conceptualizing and showed up to be an extra," says Hawkes. "And he invited his various friends to be in it. It was like any video shoot, but with a more interesting cast of characters. And you could always look over on the set and go, 'Hey, that's Andy Warhol.'"

The marathon session and its follow-up tour left The Cars badly needing to chill

out; and they wouldn't work as a band for another couple of years. Ocasek went to work on his second solo album, *This Side Of Paradise* — another studio epic à la *Heartbeat City*, with Hawkes doing most of the keyboards and Easton and Orr making cameos. Two other Cars members also made their solo debuts: Orr's *The Lace* spawned a hit single in "Stay The Night," while Easton's *Change No Change* got substantial airplay in Boston and critical praise elsewhere. More a songwriting album than a guitar-hero album, it had a fine stack of tunes cowritten by him and Jules Shear.

The next three years brought only



ELLIOT EASTON & BEN ORR

one new Cars song, "Tonight She Comes." The days of recording nine songs in one demo session were long over; this time they checked into Electric Ladyland Studios and spent four weeks on a single track (Easton: "That's why my solo is so dense, since I had so much freakin' time to figure it out!"). It became their fourth Top 10 hit and slotted comfortably onto their *The Cars Greatest Hits* album, while featuring one of the most risqué double-entendres ever to grace the airwaves — though Easton points out that "It doesn't actually say that she reaches orgasm. It could mean that tonight she's coming over to make popcorn."

The mood was notably different by the time The Cars got back together for their final album, *Door To Door*, in 1987; a bittersweet experience for all concerned. With Ocasek producing the band for the first time (and taking the lion's share of the lead vocals), the album was partly an attempt to get back to basics, complete with its pair of rerecorded Cars oldies, though the new "Door To Door" also sported a back-to-punk flavor.

While Hawkes still had his hardware

and Robinson was still programming his drum parts, *Door To Door* aimed for a lower-tech sound: Acoustic guitars were prominently featured for the first time, along with natural-sounding three- and four-part harmonies. Not every track clicked, but some of their most overlooked material was here: "You Are The Girl" continued the string of catchy, romantic Cars singles (this time without a trace of irony), and the hard-rocking "Double Trouble" sounded like an obvious follow-up to "Magic." The standout track, "Strap Me In," proved that Ocasek could still turn an automotive double-entendre with the best of them. Bringing this collection full circle are the original 1977 demos of "Leave Or Stay" and "Ta Ta Wayo Wayo," which were dusted off for *Door To Door*. These rare versions show a garage-band spirit that was toned down in the more polished rerecordings.

The album performed respectably, eventually selling a million copies, but still wasn't quite the blockbuster follow-up that was needed after *Heartbeat City*. The follow-up tour was a frustrating one, with the band playing some of its best shows to less-than-full houses and never

even hitting longtime strongholds like Los Angeles or San Francisco. Still, the looser feel of the last album carried over to the tour, with the band stretching out more onstage than they'd done in years. Faced with the choice of rushing straight back to the studio or laying the band to rest, The Cars formally disbanded after a show in Minneapolis, with Ocasek being the first to give notice. "All we could do was decide if we wanted to carry on without him," says Robinson. "That was only an issue for about a minute."

Ocasek's continued his solo career in recent years; his 1993 album *Quick Change World* combined a side of free-form material with a side's worth of his most Cars-ish songs written since their breakup. But he's remained more visible as a producer, notably on Weezer's platinum debut. Ben Orr formed a new band in late 1994, playing gigs around Boston with an equal mix of Cars hits and new originals. David Robinson and Greg Hawkes are also based in the Boston area; Hawkes' keyboard work was heard on Paul McCartney's *Flowers In The Dirt*. And Elliot Easton has played sessions with everyone from Brian Wilson to Jerry Lee

Lewis, while working on a surf supergroup called The Tiki Gods.

The idea of a Cars reunion has been tossed around a few times with no concrete results as yet, though there have been a few informal get-togethers over the years. Whether or not they'll be heard from collectively again, The Cars left behind a long string of vintage albums and singles. And everybody knows that vintage Cars are mighty hard to beat.

— Brett Milano, Boston, 1995



Photo: Wayne Williams/LG

DISC ONE:

1. **Just What I Needed** (A)
Elektra single #45491, 5/23/78 (#27)
2. **My Best Friend's Girl** (A)
Elektra single #45537, 10/10/78 (#35)
3. **Good Times Roll** (A)
Elektra single #46014, 2/20/79 (#41)
4. **You're All I've Got Tonight** (A)
From *The Cars*
5. **Don't Cha Stop** (A)
From *The Cars*
6. **Moving In Stereo** (A)
From *The Cars*
7. **Take Me Now** (*)
Previously unissued demo
8. **Cool Fool** (*)
Previously unissued demo
9. **Let's Go** (B)
Elektra single #46063, 6/12/79 (#14)
10. **Candy-O** (B)
Elektra single #46580, 12/11/79
11. **Dangerous Type** (B)
From *Candy-O*
12. **Double Life** (B)
Elektra single #46580, 12/11/79
13. **Got A Lot On My Head** (B)
Elektra single #46546, 9/25/79
14. **It's All I Can Do** (B)
Elektra single #46546, 9/25/79 (#41)
15. **Nightspots** (Early Version) (**)
Previously unissued outtake from *The Cars*
Later version included on *Candy-O*
16. **Slipaway** (**)
Previously unissued demo
17. **That's It** (*)
Elektra single #46063, 6/12/79
18. **Panorama** (C)
From the album *Panorama*
19. **Gimme Some Slack** (C)
Elektra single #47101, 1/5/81
20. **Don't Go To Pieces** (*)
Elektra single #47101, 1/5/81

DISC TWO:

- 1. Touch And Go** (C)
Full-length version from *Panorama*
Edit issued as Elektra single #47000, 8/25/80 (#37)
- 2. Don't Tell Me No** (C)
Elektra single #47080, 11/10/80
- 3. Shake It Up** (D)
Elektra single #47250, 11/9/81 (#4)
- 4. Since You're Gone** (D)
Elektra single #47433, 3/8/82 (#41)
- 5. I'm Not The One** (D)
Original version from *Shake It Up*
Remix included on *The Cars Greatest Hits* and
issued as Elektra single #03500, 1/13/86 (#32)
- 6. Cruiser** (D)
Elektra single #47250, 11/9/81
- 7. The Little Black Egg** (**)
Previously unissued demo
- 8. Funtime** (**)
Previously unissued demo
- 9. You Might Think** (E)
Elektra single #09744, 3/13/84 (#7)
- 10. Drive** (E)
Elektra single #09706, 7/23/84 (#3)
- 11. Magic** (E)
Elektra single #09724, 5/7/84 (#12)

- 12. Hello Again** (E)
Elektra single #09081, 10/15/84 (#20)
- 13. Why Can't I Have You** (E)
Elektra single #09657, 1/7/85 (#33)
- 14. Breakaway** (*)
Elektra single #09657, 1/7/85
- 15. Tonight She Comes** (F)
Elektra single #09589, 10/14/85 (#7)
- 16. You Are The Girl** (G)
Elektra single #09446, 8/10/87 (#17)
- 17. Strap Me In** (G)
Elektra single #09427, 10/19/87 (#85)
- 18. Door To Door** (G)
From the album *Door To Door*
- 19. Leave Or Stay** (1977 Demo Version) (**)
Previously unissued demo
Later version included on *Door To Door*
- 20. Ta Ta Wayo Wayo** (1977 Demo Version) (**)
Previously unissued demo
Later version included on *Door To Door*

All songs composed by Ric Ocasek and published by Lido Music, Inc. (ASCAP) except "Moving In Stereo" & "Don't Go To Pieces" by Ric Ocasek/ Greg Hawkes, Lido Music, Inc./Overshare Music (ASCAP) • "Cool Fool" by Ric Ocasek/Elliott Easton, Lido Music, Inc./Musique 33 (ASCAP) • "The Little Black Egg" by Michael Stone, Alison Music Co. (ASCAP) • "Funtime" by James Osterberg/David Bowie, James Osterberg Music through Bug Music/ Tintoretto Music through Screen Gems-EMI (SM)

NOTE: Numbers in *italics* following original single release information denote peak positions on Billboard's "Hot 100" chart — courtesy BPI Communications and Joel Whitburn's Record Research Publications.

THE CARS

- Ric Ocasek:** Vocals, rhythm guitar
Elliott Easton: Lead guitar, backing vocals
Greg Hawkes: Keyboards, percussion, sax, backing vocals
Benjamin Orr: Vocals, bass guitar
David Robinson: Drums, percussion, backing vocals

ALBUMS:

- (A) The Cars**
Elektra #SE-135, 6/6/78 (#18)
PRODUCED BY ROY THOMAS BAKER
- (B) Candy-O**
Elektra #SE-507, 6/13/79 (#3)
PRODUCED BY ROY THOMAS BAKER
- (C) Panorama**
Elektra #SE-514, 8/15/80 (#5)
PRODUCED BY ROY THOMAS BAKER
- (D) Shake It Up**
Elektra #SE-567, 11/6/81 (#9)
PRODUCED BY ROY THOMAS BAKER
- (E) Heartbeat City**
Elektra #60296, 3/13/84 (#3)
PRODUCED BY ROBERT JOHN "MUTT" LANGE & THE CARS
- (F) The Cars Greatest Hits**
Elektra #60464, 10/18/85 (#12)
PRODUCED BY ROY THOMAS BAKER AND ROBERT JOHN "MUTT" LANGE & THE CARS
"Tonight She Comes" PRODUCED BY THE CARS & MIKE SHIPLEY
- (G) Door To Door**
Elektra #60747, 8/21/87 (#26)
PRODUCED BY RIC OCASEK & GREG HAWKES

NOTE: Numbers in *italics* following original album release information denote peak positions on Billboard's "Top LPs" chart — courtesy BPI Communications and Joel Whitburn's Record Research Publications.

(*) Non-LP B-sides:

"That's It"
B-side of "Let's Go,"
Elektra single #46063, 6/12/79
PRODUCED BY ROY THOMAS BAKER

"Don't Go To Pieces"
B-side of "Gimme Some Slack,"
Elektra single #47101, 1/5/81
PRODUCED BY ROY THOMAS BAKER

"Breakaway"
B-side of "Why Can't I Have You,"
Elektra single #09657, 1/7/85
PRODUCED BY ROBERT JOHN "MUTT" LANGE & THE CARS

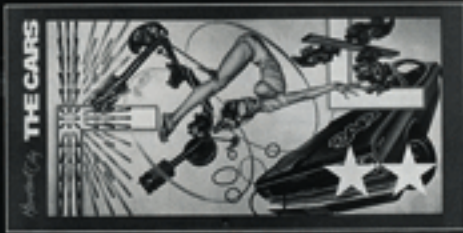
(**) Previously Unissued Demos & Masters:

"Take Me Now," "Cool Fool," "Leave Or Stay,"
"Ta Ta Wayo Wayo"
Live to 2-track demos, rec. spring 1977, Boston
PRODUCED BY THE CARS

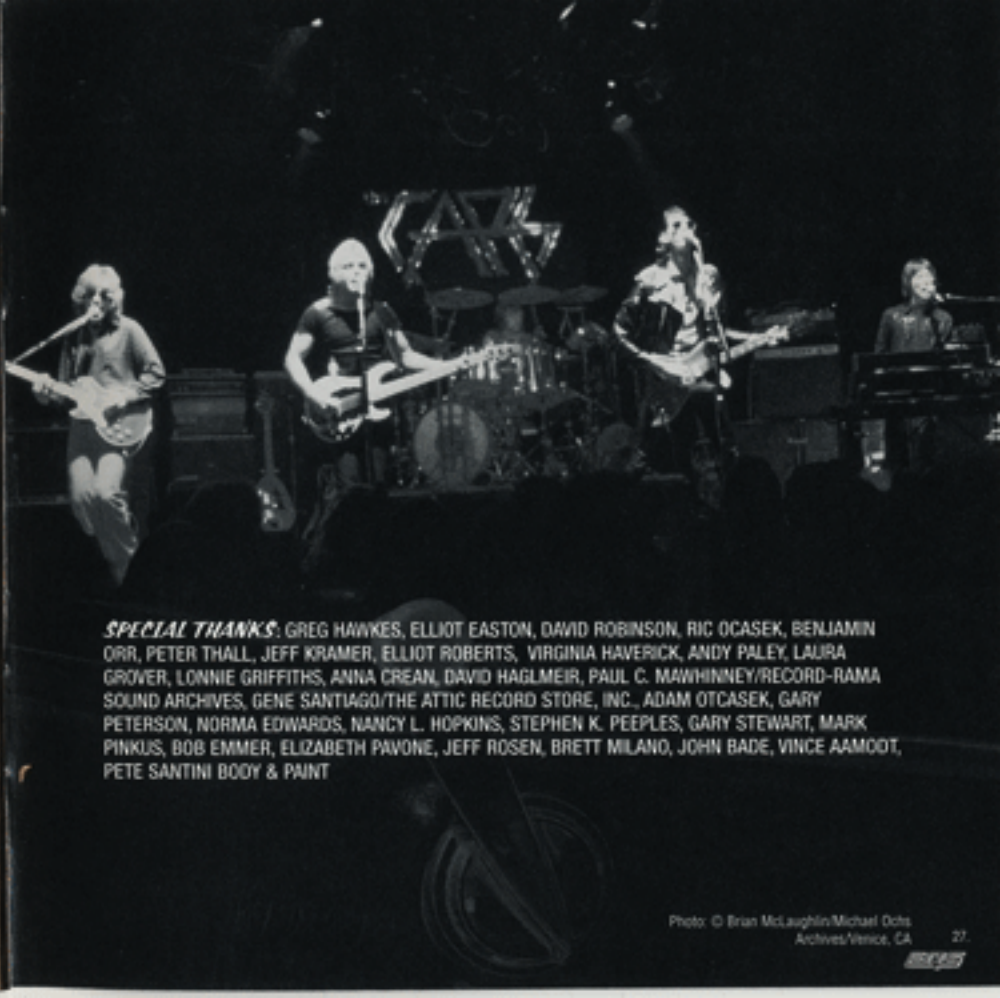
"Nightspots"
Unfinished outtake, rec. Feb. 1978 (*The Cars* LP sessions)
PRODUCED BY ROY THOMAS BAKER

"Slipaway"
24-track demo, rec. late 1978/early 1979, Boston
PRODUCED BY THE CARS

"The Little Black Egg," "Funtime"
24-track demos, rec. early 1981, Synchro Sound, Boston
PRODUCED BY THE CARS



Compilation Produced by **THE CARS & DAVID MILLES**
 Sound Produced by **BILL INGILOT**
 Project Supervision: **PATRICK MILLIGAN**
 Remastering: **BILL INGILOT and DAN HERSCH/DigiPrep**
 Art Direction: **COCO SHINOMIYA/MONSTER X & DAVID ROBINSON**
 Front Cover Pinstripping: **STEVE STANFORD**
 Design: **OFFERMAN OWEN DESIGN & MONSTER X**
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 Car Detail & Guitar Photos: **MARK TAKEUCHI**
 Guitar Courtesy: **ELLIOT EASTON/TENDER CUSTOM SHOP**



SPECIAL THANKS: GREG HAWKES, ELLIOT EASTON, DAVID ROBINSON, RIC OCASEK, BENJAMIN ORR, PETER THALL, JEFF KRAMER, ELLIOT ROBERTS, VIRGINIA HAVERICK, ANDY PALEY, LAJRA GROVER, LONNIE GRIFFITHS, ANNA CREAM, DAVID HAGLMEIR, PAUL C. MAWHINNEY/RECORD-RAMA SOUND ARCHIVES, GENE SANTIAGO/THE ATTIC RECORD STORE, INC., ADAM OTCASEK, GARY PETERSON, NORMA EDWARDS, NANCY L. HOPKINS, STEPHEN K. PEEPLES, GARY STEWART, MARK PINKUS, BOB EMMER, ELIZABETH PAVONE, JEFF ROSEN, BRETT MILANO, JOHN BADE, VINCE AAMCOOT, PETE SANTINI BODY & PAINT