

We've had our time apart  
And I knew right from  
the start  
I could never change  
The way I feel about you  
baby.  
We can sit here all night long  
And separate the right  
from wrong  
But love won't wait.

CHORUS  
Can'tcha say you believe  
in me?  
Can'tcha say you believe  
in me?  
You know that where there's  
a will there's a way.  
Can'tcha say you believe  
in me?  
Can't you see what it means  
to me?  
Don't leave me alone tonight,  
'Cause I still love you.

Written by G. Green, T. Scholz, B. Delp.  
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## STILL IN LOVE

Oooh, oooh still in love  
with you.  
You know I need you baby  
To stand by me.  
Can't you see I need you  
baby.  
Oooh, oooh I'm still in love  
with you.

Written by T. Scholz, B. Delp.  
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## HOLLYANN

In my mind  
I can see reminders of a past  
decade.  
So far behind  
Like the shadows linger at  
the close of day.  
And we could see  
We were timeless dreamers  
of another day.  
And we were free  
In a dawning age we had so  
much to say.

Oooh, the nights you came  
to me  
A blue jean lady so eager to  
be free.  
And the wind in your long  
hair blowin' as we stood for  
the band.

Oh, Hollyann

CHORUS  
Hollyann  
We made the dark into  
the light.  
We saw the wrong and  
the right.  
We were for life  
And we would never  
concede it.

Hollyann  
We left the world behind  
A million hands gave  
the sign.  
We held the line.  
Can you believe it?  
Hollyann  
Hollyann

We could live  
Just to turn the world onto  
our fantasy.  
And we could give  
Aquarius was really meant  
to be.

You and I were there to  
see the dawn.  
Side by side we had love to  
carry on.  
And I still hear guitars in the  
air as we sat in the sand.

Oh, Hollyann

CHORUS  
Hollyann  
We made the dark into  
the light.  
We saw the wrong and  
the right.  
We were for life  
And we would never  
concede it.


Hollyann  
We left the world behind  
A million hands gave  
the sign.  
We held the line.  
Can you believe it?

Hollyann

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MCAD-6188

## MCA RECORDS

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# BOSTON



## Third Stage

MCAD-6188



## Side 1

**Amanda** 1980-81  
Amanda was the first. The first song on the album. The first written. The ringing chime notes are played on electric guitar, like the church bells at the end of "We're Ready."

**We're Ready** 1981  
And we were ready Now!

**The Launch** 1982  
Remove the breakable objects from tables and shelves before listening. The countdown prepares you for ignition of the world's largest organ-powered vehicle. The ascent is followed until the Third Stage separates and accelerates into...

**Cool the Engines** 1981-82  
A rocket ride at red line. "If we don't take it easy now, we can kiss it all goodbye!"

**My Destination** 1982  
A variation on the theme of "Amanda" played on an old Wurlitzer electric piano, just like the old days. Brad, singing at his best, answers the inevitable question of the Third Stage.

Tom, Brad and others with Boston are vegetarians. If you would like information about changing to a vegetarian diet write to:

Vegetarian Information Service (EARM)  
Dept. T, Box 5888, Bethesda, MD 20814

Boston commends the work done by several organizations in protecting life. You can help by contacting the following organizations, or by simply not purchasing a fur coat.

## Side 2

**A New World** 1982, 85  
No those aren't violins; they're electric guitars through a Rockman.

**To Be a Man** 1984-85  
It takes more than a tattoo and the right cigarette.

**I Think I Like It** 1985-86  
Changes—really open your eyes. Rewrite of a rocker by John English composed over 13 years ago.

**Can'tcha Say** 1981, 82, 83  
A reunion. Vintage Brad Delp harmonies, "violins" are still electric guitars.

**Still in Love** 1983  
For those still in love.

**Hollyann** 1980, 81, 82, 1984-85  
Looks back to a brief moment in history of real human beauty: "We stood for life and we would never concede it." A Tribute to those who remember it and Live by it. ☺

Greenpeace  
1611 Connecticut Avenue NW  
Washington, DC 20009

Fund For Animals  
200 West 57th St., New York, NY 10019

International Fund for Animal Welfare  
411 Main St., Yarmouth Port, MA 02675

The Animals' Agenda  
Box 5234, Westport, CT 06881

People For the Ethical Treatment of Animals  
Box 42516, Washington, DC 20015

## For the Technically Curious, or How to make a record in just Six Years

This was an unusual recording project. How many studios could you walk into and find the guitarist punching the tape deck controls with his right foot while blasting power chords out of an amplifier the size of a peanut butter sandwich? How many projects could you listen to in 1980, '81, '83, '84, '85, and find someone still working on the same song?

**It's Been a Long Time**  
Time to record an album is usually measured in months. After the first two or three years I began to lose perspective of the months and I discovered other ways to measure progress; one hundred and seventy-five light bulbs burned out in the studio before I did. The record button was pushed nearly one-million times—that's a million chances to accidentally erase something. Over one hundred reels of tape were filled with music. Brad produced over 300 P-pops, and I lost my pick at least a thousand times.

**Humanoid Studio Jobs**  
"Third Stage" is an all-analog recording. To minimize tape wear, the basics were usually recorded on one 24-track tape, then the vocals and leads on another. When it came time to synchronize the two tape decks for playback, the high-tech robot synchronizer turned out to be a lemon. Its replacement was a human engineer with long arms; sitting for hours between two M-79, 24 tracks, alternately pressing a thumb on the appropriate reel to keep the decks running exactly the same speed.

**Sticky Tape**  
Do you know that when some recording tape sits for a long time it gets sticky? Neither did I. How would you feel if you took out your four-year-old, one-of-a-kind mix of "Cool the Engines," (with no safety copy) and halfway

through the song, the reels stop dead with a bang because your tape has become glued to the guides and must be peeled off the playback head like adhesive tape. The fix: spread a suspicious looking silicon concoction onto the tape as it runs by, and try not to let the enormous beads of sweat dripping from your forehead get your capstan rusty.

**No Synthesizers**  
That's right! Honest! And no violins either (so, how do you make thunderstorms without a synthesizer? A twenty-year-old Vox Tone-Bender with a bad transistor). In other words, the Boston sound is powered by old, straight ahead rock-n-roll equipment, as opposed to midi-interconnected-computer-sequenced synthesizers.

There is however, a notable exception. The Rockman, it's not old—the ink is still wet on the patents. This little box replaced the 100-watt stacks, Soaks, and racks of old equipment that used to make the Boston guitar sound. The Rockman was developed and refined over the course of the project, and ended up on the majority of tracks. Here's a partial list of the musical equipment used: Les Paul Goldtop with DiMarzio Supers Gibson bass with Fender Jazz pick-up Hammond M-3 and Leslie Conn theatre organ ("The Launch") Old Wurlitzer piano and CP70 electric grand Rockman Chorus A real Steinway (Thanks Blue Jay) Off-brand drums with Zildjian overhead Custom prom-stored drums (thanks Neil, Digi drums) used on a couple of cuts Rockman IIB, X100 and Sustainer

## Musicians

### Brad Delp

Lead vocals and harmony vocals.

### Tom Scholz

Lead guitar, rhythm guitar, acoustic guitar, grand piano, electric pianos, bass guitar. Hammond organ, theatre organ, some drums, guitar 'violins', rocket ignition, thunderstorms, and unidentified flying objects.

### Jim Masdea

Drums or percussion on numerous tracks.

### Gary Pihl

Trades guitar leads with Tom in "I Think I Like It."

### Sib Hashian

Drums and percussion on various tracks.

## Special Thanks

To Bob Ludwig of Master Disk for mastering par excellence and working for hours to save a few milliseconds, to Chris Serra cover ship concept sleeve drawing and John Salozzo cover final art, to Neil Miller Augustine Antoine Bill Clack Mike Blackmere Gary Pihl Digi Drums and Del Eilers for technical help with the studio, to Blue Jay Studios where the piano track for "Can'tcha Say" was recorded and engineered by Gragg Lumsford, to Ron Pownall for Organ Pipe stage photo and to Richard Ocean for lighting it, to the MCA staff for being patient and energetic, to everyone at SR&D for making the Rockman a reality, and to Michelle Scholz for the "World."

PRODUCED AND ENGINEERED BY TOM SCHOLZ.

ARRANGED BY TOM SCHOLZ with a little help from his friends.

RECORDED AT TOM SCHOLZ HIDEAWAY STUDIO between ~~2015~~ and power failures.

## Credit Where Credit is Due

To Cindy who was there to pick me up when I fell down for all six years, who did all the thankless jobs without being asked, and who told me when I was doing something stupid, even when I really was. The album would not have been finished without her.

Jeff Dorenfeld for mopping up the mess, and sticking with me through five years of hope, dismay, anticipation, anger, jubilation and fear. Without his level-headed guidance this album would never have seen the light of day.

Brad Delp for singing the way only he can sing. This album would not have sounded the same without him.

Don Engel for saving us from the clutches of those who loved money far more than music.

Iroing Azoff

Chris Serra for creating a Third Stage for the cover suitable for launching.

Gary Pihl who came in off the bench at the last minute and put in the winning shot.

Jim Masdea for making a comeback and for playing humanoid synchronized cymbals.

Kevin Hartford for being my friend through six hard years.

To several million listeners who've been waiting for a long time.

SIDE 1

## AMANDA

Babe, tomorrow's so far away.

There's somethin' I just have to say.

I don't think I could hide  
What I'm feelin' inside  
Another day.

Knowin' I love you.

And I—I'm gettin' too close again.

I don't wanna see it end.

If I tell you tonight  
Will you turn out the light.

And walk away  
Knowin' I love you?

CHORUS

I'm gonna take you by surprise

And make you realize.

Amanda

I'm gonna tell you right away  
I can't wait another day.

Amanda

I'm gonna say it like a man  
And make you understand.

Amanda

I love you.

And, I feel like today's the day.

I'm lookin' for the words to say.

Do you wanna be free,  
Are you ready for me

To feel this way?

I don't wanna lose ya.

So it may be too soon  
I know.

The feelin' takes so long  
to grow.

If I tell you today  
Will you turn me away  
And let me go?  
I don't wanna lose you.

CHORUS

I'm gonna take you  
by surprise

And make you realize.

Amanda

I'm gonna tell you right away  
I can't wait another day.

Amanda

I'm gonna say it like a man  
And make you understand.

Amanda

You and I—I know that we  
can't wait.

And I swear—I swear it's not  
a lie girl,

Tomorrow may be too late.

You—you and I girl—we can  
share a life together.

It's now or never

And tomorrow may be  
too late.

And, feelin' the way I do,  
I don't wanna wait my whole  
life through

To say I'm in love with you.

Written by T. Scholz.

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## WE'RE READY

I'm ready for more

The feelin' now that I'm  
beside you.

We'll open the door.

Do anything that we  
decide to.

And I know that there's  
somethin' that's just out  
of sight.

And I feel like I'm finally  
seen' the light.

Holdin' on girl—I know  
it's right

I know it's right

We're ready!

You and I will find a reason  
To simplify a change of  
season.

And I feel like it's time we  
were off on our way.

We can go so much farther  
than we've come today.

Holdin' on girl and come  
what may

Come what may

We're ready!

We're ready

Come on

We can find a way

We're ready now

Catchin' a wave to ride on.

Steady now

Headin' where we decide on.

And I know that there's  
somethin' that's just out  
of sight.

And I feel like we're tryin' to  
do something right.

Come on make it if we hold  
on tight

Hold on tight

We're ready!

We're ready

Come on

We can find a way



We're ready now  
We're ready now  
We're ready now

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## THE LAUNCH

A) COUNTDOWN  
B) IGNITION  
C) THIRD STAGE  
SEPARATION

Instrumental

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## COOL THE ENGINES

Now I like takin' off.  
Don't like burnin' out.  
Every time you turn it on  
Makes me want to shout.  
We keep gettin' hotter.  
Movin' way too fast.  
If we don't slow this  
fire down  
We're not gonna last.

Cool the engines  
Red line's gettin' near.  
Cool the engines  
Better take it out of gear.

I'm no fool—gonna keep  
it cool  
And take it day by day.  
We won't know where we  
might go  
Until we make it all the way.

Take me for a ride.  
Take me all the way.  
Take me where I've  
never been  
Someplace I can stay.  
Don't get yourself too hot  
Don't get yourself too high.  
If we don't take it easy now  
We can kiss it all goodbye.

Cool the engines  
Slow this rocket down.  
Cool the engines

Why don't ya take a look  
around.

I'm no fool—gonna keep  
it cool  
Take it day by day.  
We won't know where we  
might go  
'Til we make it all the way.

Cool the engines  
Cool the engines  
Goin' over the line  
Goin' off the dial  
Runnin' out of time  
And it's gettin' wild  
Got flashin' lights  
Goin' 'round and 'round  
Until we get it right  
Better cool it down  
Better cool it down

Cool the engines

And now we're on our way.  
No need to hurry  
Just to get from day to day.  
And I oooh, oooh I know  
We don't have to run  
that hard  
To get where we can go.

Cool the engines  
Cool the engines down  
Cool the engines  
Cool the engines down

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## MY DESTINATION

And feelin' the way I do  
Wouldn't last a mile  
without you.  
When I'm losin' the way  
The things that you say  
Take me there—  
my destination  
My destination  
Is by your side  
Right by your side.

And I—I've taken so long  
I know.  
Never had so far to go.  
It's not where you can be.  
It's what you can see  
That takes you there—  
your destination.

Your destination  
It's here inside  
Right here inside.

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SIDE 2

## A NEW WORLD

Instrumental

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## TO BE A MAN

What does it take to be  
a man?  
What does it take to see it's  
a heart and soul, a gentle  
hand?  
So easy to want and so hard  
to give.  
How can you be a man 'til  
you see beyond the life  
you live?  
Oh, what does it take to be  
a man?

We can be blind, but a man  
tries to see.  
It takes tenderness for a man  
to be what he can be.

And what does it mean if  
you're weak or strong?  
A gentle feelin' can make it  
right or make it wrong.  
What does it take to be  
a man?

The will to give and not  
receive.  
The strength to say what  
you believe.  
The heart to feel what others  
feel inside.  
To see what they can see.

A man is somethin' that's  
real.  
It's not what you are  
It's what you can feel.  
It can't be too late  
To look through the hate  
And see.  
I know that's what a man  
can be.

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## I THINK I LIKE IT

Somethin' changin' for me  
inside.  
Took a long time.  
Now there's nothin' for me  
to hide.  
I say what's on my mind.  
Changes makin' me see  
the light.  
I finally see wrong from right.  
Now I can see every sign.

CHORUS

Oooh, I think I like it.  
I think I like what I'm feelin'  
Even though it's such  
a surprise.  
But you know,  
Oooh, I think I really like it.  
I think I like what I feel and  
Changes really open  
your eyes.

Oh, look at the world  
we make.  
What have we begun?  
People livin' for what  
they take  
All for number one.  
Changes makin' me see  
the light.  
I finally see wrong from right.  
Now that it's all said  
and done.

CHORUS

Oooh, I think I like it.  
I think I like what I'm feelin'  
Even though it's such  
a surprise.  
But you know,  
Oooh, I think I really like it.  
I think I like what I feel and  
Changes really open  
your eyes.

Oh, doesn't love say enough,  
When you realize?  
People try to come on  
so tough,  
All to fantasize.  
Changes takin' me through  
the night.  
I finally see the light.  
I've opened my eyes.  
Those changes can open  
your eyes.

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## CAN'TCHA SAY (YOU BELIEVE IN ME)

Can'tcha say you believe  
in me?  
Can'tcha see what you mean  
to me?

Everyday I think of you,  
You're on my mind.  
Some things in the past  
Are better left behind.  
Every night I dream of you,  
The images as clear as day.

CHORUS

Can'tcha say you believe  
in me?  
Can'tcha say you believe  
in me?

You know that where there's  
a will there's a way.  
Can'tcha say you believe  
in me?  
Can't you see what it means  
to me?  
Don't leave me alone tonight,  
'Cause I still love you.