



**THE
NOTTING
HILLBILLIES**

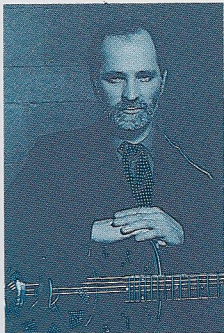


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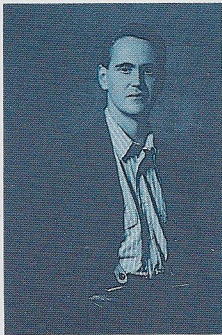


Mark Knopfler

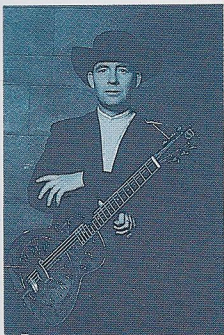


Steve Phillips

THE NOTTING HILLBILLIES



Guy Fletcher



Brendan Croker

NOTTING HILL:
A WEST LONDON SUBURB FAMOUS FOR
THE PORTOBELLO ROAD MARKET AND NOTTING HILL CARNIVAL.

HILLBILLY:
1. USUALLY DISPARAGING, AN UNSOPHISTICATED PERSON,
ESP. FROM THE MOUNTAINOUS AREAS IN THE SOUTHEASTERN U.S.
2. ANOTHER NAME FOR COUNTRY AND WESTERN.

RAILROAD WORKSONG

TRAD. ARR. THE NOTTING HILL BULLIES
PUBLISHED BY RONDOR MUSIC (LONDON) LTD./STRAITJACKET SONGS LTD.

WORKING ON A RAILROAD FOR A DOLLAR A DAY
WORKING ON A RAILROAD FOR A DOLLAR A DAY
WORKING ON A RAILROAD GOOD BUDDY FOR A DOLLAR A DAY
GOT TO GET MY MONEY GOTTA GET MY PAY

TAKE THIS HAMMER TAKE IT TO THE CAPTAIN
TAKE THIS HAMMER TAKE IT TO THE CAPTAIN
TAKE THIS HAMMER GOOD BUDDY TAKE IT TO THE CAPTAIN
TELL HIM I'M GONE TELL HIM I'M GONE

IF HE ASKS YOU WAS I RUNNING
IF HE ASKS YOU WAS I RUNNING
IF HE ASKS YOU GOOD BUDDY WAS I RUNNING
TELL HIM I WAS FLYING TELL HIM I WAS FLYING

IF HE ASKS YOU WAS I LAUGHING
IF HE ASKS YOU WAS I LAUGHING
IF HE ASKS YOU GOOD BUDDY WAS I LAUGHING
TELL HIM I WAS CRYING TELL HIM I WAS CRYING

THIS OLD HAMMER RINGS LIKE SILVER
THIS OLD HAMMER RINGS LIKE SILVER
THIS OLD HAMMER GOOD BUDDY RINGS LIKE SILVER
SHINE LIKE GOLD BUDDY AND IT SHINE LIKE GOLD

WORKING ON A RAILROAD FOR A DOLLAR A DAY
WORKING ON A RAILROAD FOR A DOLLAR A DAY
WORKING ON A RAILROAD GOOD BUDDY FOR A DOLLAR A DAY
GOT TO GET MY MONEY GOTTA GET MY PAY
GOT TO GET MY MONEY GOTTA GET MY PAY
GOT TO GET MY MONEY GOTTA GET MY PAY

YOUR OWN SWEET WAY

COMPOSER MARK KNOPFLER
PUBLISHED BY RONDOR MUSIC (LONDON) LTD.
STRAITJACKET SONGS LTD.

THERE'S NOTHING I CAN DO
NOTHING I CAN SAY
YOU'LL DO WHAT YOU WANT TO
YOU'LL GO YOUR OWN SWEET WAY
YOU'LL GO YOUR OWN SWEET
YOUR OWN SWEET WAY
YOU'LL GO YOUR OWN SWEET
YOUR OWN SWEET WAY

NOW I CAN TALK TO YOU SERIOUS
I CAN TALK TO YOU NICE
BUT WHEN IT COMES TO LOVE
YOU WON'T TAKE GOOD ADVICE
YOU'LL GO YOUR OWN SWEET
YOUR OWN SWEET WAY
YOU'LL GO YOUR OWN SWEET
YOUR OWN SWEET WAY

IT DOESN'T MATTER WHAT I SAY
WHAT I DO OR WHAT I THINK
YOU CAN LEAD A HORSE TO WATER
YOU CAN'T MAKE HIM DRINK
YOU'LL GO YOUR OWN SWEET
YOUR OWN SWEET WAY
YOU'LL GO YOUR OWN SWEET
YOUR OWN SWEET WAY

BEWILDERED

COMPOSER WHITCUP/RODWELL
PUBLISHED BY S&K UNITED PARTNERSHIP LTD.

BEWILDERED
LOST IN A DREAM OF YOU
WHERE IS THE LOVE I ONCE KNEW
WHY DID WE PART

BEWILDERED
I'M HELPLESS WITHOUT YOU DEAR
WISHING YOUR HEART COULD HEAR
WHAT'S IN MY HEART

WHY MUST I HAVE SLEEPLESS NIGHTS
AND ENDLESS DAYS
BUT LOVE, YOU TOOK MY SOUL
WITHOUT A THOUGHT
I'M IN THE DARK

BEWILDERED
I NEED YOUR GUIDING HAND
I WILL NEVER UNDERSTAND
WHY DID YOU LEAVE ME BEWILDERED

WHY MUST I HAVE SLEEPLESS NIGHTS
AND ENDLESS DAYS
BUT LOVE, YOU TOOK MY SOUL
WITHOUT A THOUGHT
I'M IN THE DARK

BEWILDERED
I NEED YOUR GUIDING HAND
I WILL NEVER UNDERSTAND
HOW COULD YOU LEAVE ME BEWILDERED

RUN ME DOWN

TRAD. ARR. THE NOTTING HILLBILLIES
PUBLISHED BY RONDOR MUSIC (LONDON) LTD./STRAITJACKET SONGS LTD.

YOU GOTTA RUN ME DOWN YOU GOTTA RUN ME DOWN
IF YOU WANT TO CONTACT ME YOU GOTTA RUN ME DOWN

I GOT WORK TO DO I'M THE BUSIEST MAN IN TOWN
IF YOU WANT TO CONTACT ME YOU GOTTA RUN ME DOWN

WHEN I GETS MY DOUGH I'M KINDA HARD TO FIND
IF YOU WANT ME TO PAY YOUR BILLS YOU GOTTA RUN ME DOWN

NOW THE ROOSTER HE CROWED AND THEM OLD HENS LOOKED AROUND
SAID IF YOU WANT TO MAKE LOVE YOU GOTTA RUN ME DOWN

WHEN I HAD MY MONEY YOU USED TO FOLLOW ME AROUND
NOW I HAVE GOT BROKE YOU GOTTA RUN ME DOWN

ONE WAY GAL

TRAD. ARR. THE NOTTING HILLBILLIES
PUBLISHED BY RONDOR MUSIC (LONDON) LTD./STRAITJACKET SONGS LTD.

ONE THING I LIKE ABOUT THAT GAL OF MINE
ONE THING I LIKE ABOUT THAT GAL OF MINE
ONE THING I LIKE ABOUT THAT GAL OF MINE
SHE TREATS ME RIGHT AND LOVES ME ALL THE TIME

SOMETIMES I'M BROKE AND BLUE AS I CAN BE
SOMETIMES I'M BROKE AND BLUE AS I CAN BE
SOMETIMES I'M BROKE AND BLUE AS I CAN BE
BUT STILL MY BABY SHE LOOKS AFTER ME

SHE WALKED IN THE RAIN TILL HER FEET GOT SOAKING WET
SHE WALKED IN THE RAIN TILL HER FEET GOT SOAKING WET
SHE WALKED IN THE RAIN TILL HER FEET GOT SOAKING WET
AND THIS SHE SAID TO EVERY MAN SHE MET

MISTER CHANGE A DOLLAR — GIMME A LOUSY DIME
MISTER CHANGE A DOLLAR — GIMME A LOUSY DIME
MISTER CHANGE A DOLLAR — GIMME A LOUSY DIME
SO I CAN FEED THAT HUNGRY MAN OF MINE

THAT GAL OF MINE SHE'S ONE WAY ALL THE TIME
THAT GAL OF MINE SHE'S ONE WAY ALL THE TIME
THAT GAL OF MINE SHE'S ONE WAY ALL THE TIME
SHE TAKES THE BLUES AWAY AND SATISFIES MY MIND

BLUES STAY AWAY FROM ME

COMPOSER A. DELMORE R. DELMORE W. RANEY/H. GLOVER
PUBLISHED BY CAMPBELL CONNELLY & CO. LTD.

BLUES STAY AWAY FROM ME
BLUES WHY DON'T YOU LET ME BE
DON'T KNOW WHY
YOU KEEP ON HAUNTING ME

LOVE WAS NEVER MEANT FOR ME
TRUE LOVE WAS NEVER MEANT FOR ME
SEEMS SOMEHOW
WE NEVER CAN AGREE

LIFE IS FULL OF MISERY
DREAMS ARE LIKE A MEMORY
BRINGING BACK
YOUR LOVE THAT USED TO BE

TEARS SO MANY I CAN'T SEE
YEARS DON'T MEAN A THING TO ME
TIME GOES BY
AND I STILL CAN'T BE FREE

WILL YOU MISS ME

COMPOSER STEVE PHILLIPS
PUBLISHED BY ENDOMORPH MUSIC PUBLISHING

WILL YOU MISS ME, WILL YOU MISS ME
WILL YOU MISS ME, WILL YOU MISS ME
WILL YOU MISS ME, MISS ME WHEN I'M GONE

DID YOU EVER DREAM LUCKY, WAKE UP COLD IN HAND
DO YOU LOOK AT THE STARS IN THE HEAVENS ABOVE
DO YOU SLEEP ON THE PILLOW WHERE MY HEAD USE TO LAY
WHILE THE MOONBEAMS FLICKER 'ROSS YOUR WINDOW PANE
I'M ON MY WAY FROM HERE, DON'T KNOW WHERE I'M GOING

I'M A ROLLING, ROLLING DOWN THAT ROAD
I'M A ROLLING, ROLLING DOWN THAT ROAD
JUST DREAMING ABOUT THE DAYS OF LONG AGO

WHEN DARKNESS FALLS ACROSS THE LAND
THERE'S A SHADOW CAST IN THE HEART OF A MAN
THOUGH THE FLAME OF DESIRE BURNS BRIGHT AS A STAR
I HEAR A CRY ON THE WIND LIKE A VOICE FROM AFAR
I'M A STRANGER HERE, DON'T KNOW WHERE I'M GOING

I'M A ROLLING, ROLLING DOWN THAT ROAD
I'M A ROLLING, ROLLING DOWN THAT ROAD
JUST DREAMING ABOUT THE DAYS OF LONG AGO

WILL YOU MISS ME, WILL YOU MISS ME
WILL YOU MISS ME, WILL YOU MISS ME
WILL YOU MISS ME, MISS ME WHEN I'M GONE

PLEASE BABY

TRAD. ARR. THE NOTTING HILLBILLIES
PUBLISHED BY RONDCR MUSIC (LONDON) LTD/STRAITJACKET SONGS LTD

PLEASE BABY — PLEASE PLEASE BABY
WON'T YOU COME BACK TO YOUR DADDY ONE MORE TIME

PLEASE BABY — PLEASE PLEASE BABY
WHEN I GET MY MONEY I WILL GIVE YOU MY LAST DIME

WHEN YOU LEFT ME BABE YOU LEFT ME FEELING SO BLUE
YOU KNOW THAT I DIDN'T LOVE NO-ONE BUT YOU
PLEASE BABY — PLEASE PLEASE BABY
WON'T YOU COME BACK TO YOUR DADDY ONE MORE TIME

I'M SO BLUE BABY, I'M, I'M SO BLUE BABY
I CAN'T SLEEP AT NIGHT
I CAN'T HARDLY TALK FROM CRYING
YOU KNOW BABY, YOU, YOU KNOW BABY
YOU ALWAYS FOREVER ON MY MIND
SINCE YOU'VE BEEN GONE I CAN'T SLEEP AT NIGHT
WHY DON'T YOU TAKE MY MEALS I CAN'T EAT A BITE
PLEASE BABY, PLEASE PLEASE BABY
WON'T YOU COME BACK TO YOUR DADDY ONE MORE TIME

WHEN YOU LEFT ME BABE YOU LEFT ME FEELING SO BLUE
YOU KNOW THAT I DIDN'T LOVE NO-ONE BUT YOU
PLEASE BABY — PLEASE PLEASE BABY
WON'T YOU COME BACK TO YOUR DADDY ONE MORE TIME

WEAPON OF PRAYER

COMPOSER: E.C. LOUVIN
PUBLISHED BY CHAPPELL & CO. LTD.

IN THAT LAND ACROSS THE SEA THERE'S A JOB FOR YOU AND ME
THOUGH OUR PRESENCE THERE MAY NOT BE FOUND
WE MUST STAY STANDING THERE ON THE BATTLE LINES AND PRAY
WE MUST NEVER LAY OUR WEAPONS DOWN

WE DON'T HAVE TO BE A SOLDIER IN A UNIFORM
TO BE OF SERVICE OVER THERE
WHILE THE BOYS SO BRAVELY STAND WITH THE WEAPONS MADE BY HAND
LET US TRUST AND USE THE WEAPON OF PRAYER

MANY THOUSAND MILES AWAY SOMEONE SHED THEIR BLOOD TODAY
WITH A HEART SO TRUE AND BRAVE THEY'RE GONE
TO A WAR THAT'S YOURS AND MINE LET US JOIN THE BATTLE LINE
WITH A WEAPON THAT WILL SAVE OUR HOME

WE DON'T HAVE TO BE A SOLDIER IN A UNIFORM
TO BE OF SERVICE OVER THERE
WHILE THE BOYS SO BRAVELY STAND WITH THE WEAPONS MADE BY HAND
LET US TRUST AND USE THE WEAPON OF PRAYER

AND WHEN THE PLANES AND TANKS AND GUNS HAVE DONE ALL THAT THEY CAN DO
AND THE MIGHTY BOMBS HAVE RAINED AND FAILED
STILL THE HELPFUL HAND ABOVE, ON THE WEAPON MADE OF LOVE
AND AGAINST HIM NONE ON EARTH PREVAIL

THAT'S WHERE I BELONG

COMPOSER BRENDAN CROKER
PUBLISHED BY ZOMBA MUSIC PUBLISHERS LTD

SHOW ME A PLACE WHERE I DON'T HAVE TO WORRY
AND THAT'S WHERE I BELONG
SHOW ME A PLACE WHERE I DON'T HAVE TO HURRY
AND THAT'S WHERE I BELONG
GIVE ME THE TIME, SO I CAN CHANGE MY MIND
WHERE IT DON'T MATTER IF I'M WRONG
SHOW ME A PLACE WHERE I DON'T HAVE TO WORRY
AND THAT'S WHERE I BELONG

FEEL LIKE GOING HOME

COMPOSER CHARLIE RICH
PUBLISHED BY CHERRY MUSIC INC

LORD I FEEL LIKE GOING HOME
I TRIED AND I FAILED AND I'M TIRED AND WEARY
EVERYTHING I EVER DONE WAS WRONG
AND I FEEL LIKE GOING HOME

LORD I TRIED TO SEE IT THROUGH
BUT IT WAS TOO MUCH FOR ME
AND NOW I'M COMING HOME TO YOU
AND I FEEL LIKE GOING HOME

CLOUDY SKIES ARE ROLLING IN
AND NOT A FRIEND AROUND TO HELP ME
FROM ALL THE PLACES I HAVE BEEN
AND I FEEL LIKE GOING HOME

LORD I FEEL LIKE GOING HOME
I TRIED AND I FAILED AND I'M TIRED AND WEARY
EVERYTHING I EVER DONE WAS WRONG
AND I FEEL LIKE GOING HOME

PRODUCED BY MARK KNOPFLER AND GUY FLETCHER
MIX ENGINEER BILL SCHNEE

GUITARS AND VOCALS: BRENDAN CROKER
GUITARS AND VOCALS: MARK KNOPFLER
GUITARS AND VOCALS: STEVE PHILLIPS
KEYBOARDS AND VOCALS: GUY FLETCHER
PEDAL STEEL GUITAR: PAUL FRANKLIN

TECHNICAL ASSISTANCE: RON EVE
THANKS TO ALL AT DAMAGE MANAGEMENT LTD
AND DON DAWSON AT D'ADDARIO STRINGS N J
PHOTOGRAPHY: BRIAN ARIS
BRENDAN CROKER APPEARS COURTESY
OF SILVERTONE RECORDS

Des Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe – auf einem kleinen, handlichen Trägersystem die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde.

Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist.

DDD = digitales Tonbandgerät bei der Aufnahme und Schnitt und/oder Abmischung bei der Überspielung

ADD = analoges Tonbandgerät bei der Aufnahme digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung

AAD = analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung digitales Tonbandgerät bei der Überspielung

Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielplatte. Eine Reinigung erbringt sich, wenn die Compact Disc nur am Rande angefaßt und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerabdrücken, Staub oder Schmutz aufweisen ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (geradlinig von der Mitte zum Rand) zu reinigen, Bitte keine Lösungsmittel- oder Scheuermittel verwenden.

Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

The Compact Disc Digital Audio System offers the best possible sound reproduction – on a small convenient sound-carrier unit. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. This recording technology is identified on the back cover by a three-letter code.

DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription)

ADD = analogue tape recorder used during session recording, digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription)

AAD = analogue tape recorder used during session recording and subsequent mixing and/or editing, digital tape recorder used during mastering (transcription)

In storing and handling the Compact Disc, you should apply the same care as with conventional records. No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust, or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc.

If you follow these suggestions the Compact Disc will provide a lifetime of pure listening enjoyment.

Le système audio-numérique permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique. Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique indépendamment des différentes techniques appliquées lors de l'enregistrement: Ces techniques sont identifiées au verso de la couverture par un code à trois lettres.

DDD = utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure

ADD = utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure

AAD = utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure

Pour obtenir les meilleurs résultats il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microsilicon il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite du centre vers les bords, avec un chiffon propre doux et sec qui ne s'effiloche pas. Tout produit nettoyant, solvant ou abrasif doit être prosaïque. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

Il sistema audio-digitale del Compact Disc offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine. Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere.

DDD = si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione

ADD = sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione

AAD = riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing e del registratore digitale per la masterizzazione

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali. Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporcizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfiliature sempre dal centro al bordo, in linea retta. Nessun solvente o prodotto abrasivo deve essere mai usato sul disco. Seguendo questi consigli, il Compact Disc vi darà un suono puro e perfetto per la durata di una vita.

...presumed having a good time



1. RAILROAD WORKSONG
2. BEWILDERED
3. YOUR OWN SWEET WAY
4. RUN ME DOWN
5. ONE WAY GAL
6. BLUES STAY AWAY FROM ME



7. WILL YOU MISS ME
8. PLEASE BABY
9. WEAPON OF PRAYER
10. THAT'S WHERE I BELONG
11. FEEL LIKE GOING HOME



...presumed having a good time

842 671-2



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ALSO AVAILABLE ON

MC 842 671-4

LP 842 671-1

PG 900

LC 1633

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THE NOTTING HILLBILLIES

missing...presumed having a good time



COMPACT
disc
DIGITAL AUDIO

BIEM MCPS

LC 1633



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4. RUN ME DOWN 5. ONE WAY GAL 6. BLUES STAY AWAY
7. WILL YOU MISS ME 8. PLEASE BABY
9. WEAPON OF PRAYER 10. THAT'S WHERE I BELONG
11. FEEL LIKE GOING HOME

PRODUCED BY MARK KNOPFLER
AND GUY FLETCHER