

AT LONG LAST — THE DEBUT ALBUM FROM THE LIME SPIDERS

THE CAVE COMES ALIVE!



SIDE ONE

MY FAVOURITE ROOM
ARE YOU LOVING ME MORE
IGNORMY
NSU
JUST ONE SOLUTION
BLOOD FROM A STONE

SIDE TWO

JUST ONE SOLUTION (REPRISE)
ACTION WOMAN
ROCK STAR
JESSICA
SPACE CADET
THEORY OF THIRA

SPECIAL
LIMITED EDITION
GATEFOLD
SLEEVE

OUT NOW! ALBUM CASSETTE COMPACT DISC

ONLY THE LONELY
LEAH
IN DREAMS
UPTOWN
IT'S OVER
CRYING
DREAM BABY
BLUE ANGEL
WORKING FOR THE MAN
CANDY MAN
RUNNING SCARED
FALLING
I'M HURTIN'
CLAUDETTE
OH PRETTY WOMAN
MEAN WOMAN BLUES
OOBY DOOBY
LANA
BLUE BAYOU

ROY ORBISON

in dreams
the greatest hits

"IN DREAMS" IS A COLLECTORS FANTASY — A TREASURY OF 19 ROY ORBISON CLASSICS TOTALLY RERECORDED FOR THE BEST STATE OF THE ART SOUND POSSIBLE. THE TITLE TRACK "IN DREAMS", FEATURED PROMINENTLY IN THE AWARD-WINNING FILM "BLUE VELVET", WAS RECORDED IN LOS ANGELES IN APRIL 1987 WITH ROY, T-BONE BURNETT AND "BLUE VELVET" DIRECTOR DAVID LYNCH CO-PRODUCING. THE REMAINING 18 SONGS WERE ALL DONE IN 1985. "IN DREAMS" SHOWS ORBISON'S MUSIC AND VOICE TO BE TRULY TIMELESS — AS VITAL AND CONTEMPORARY AS WHEN IT WAS FIRST PRESENTED.

"In 1970, I rode for 15 hours in the back of a U-Haul truck to open for Roy Orbison at the Nashville Music Fair. It was a summer night and I was 20 years old and he came out in dark glasses, a dark suit and he played some dark music.

"In '74, just prior to going in the studio to make *Born to Run*, I was looking at Duane Eddy for his guitar sound and I was listening to a collection of Phil Spector records and I was listening to Roy Orbison's *All Time Greatest Hits*. I'd lay in bed at night with just the lights of my stereo on and I'd hear *Cryin'*, *Love Hearts*, *Runnin' Scared*, *Only The Lonely* and *It's Over* fillin' my room.

"Some rock 'n' roll reinforces friendship and community, but for me, Roy's ballads were always best when you were alone and in the dark.

"Roy scrapped the idea that you needed verse-chorus-verse-chorus-bridge-verse-chorus to have a hit. His arrangements were complex and operatic, they had rhythm and movement and they addressed the underside of pop romance. They were scary. His voice was unearthly.

"He had the ability, like all great rock 'n' rollers, to sound like he'd dropped in from another planet and yet get the stuff that was right to the heart of what you were livin' in today, and that

was how he opened up your vision. He made a little town in New Jersey feel as big as the sound of his records.

"I always remember lyin' in bed and right at the end of *It's Over*, when he hits that note where it sounds like the world's going to end, I'd be laying there promising myself that I was never going to go outside again and never going to talk to another woman.

"Right about that time my needle would slip back to the first cut and I'd hear... (the opening riff to) *Pretty Woman*/I don't believe you/You're not the truth/No one could look as good as you. And that was when I understood.

"I carry his records around with me when I go on tour today, and I'll always remember what he means to me and what he meant to me when I was young and afraid to love.

"In '75, when I went into the studio to make *Born To Run*, I wanted to make a record with words like Bob Dylan that sounded like Phil Spector, but most of all I wanted to sing like Roy Orbison. Now everybody knows that nobody sings like Roy Orbison."

— Bruce Springsteen

At the induction of Roy Orbison for the Rock and Roll Hall of Fame, January 21, 1987.

Virgin