



**BETTY**  
**THEY SAY I'M DIFFERENT**

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A Native Voice Films / Taxi Brousse Production

Fine Cut 6<sup>th</sup> Nov Duration 53 mins.

01:00:00  01:00:09	<b>ASTON</b>	Betty Davis, the pioneering and controversial first funk Queen, mysteriously disappeared from the music scene some 35 years ago.  After years of trying to meet her, Betty finally allowed filmmakers to tell her story based on their conversations.
01:00:42	<b>ASTON 01:00:48</b> <b>Mike Canton Soul Show</b> <b>WYEP</b>	Good morning America. Here is a crazy new piece of breaking music news. You won't believe what just came accross my desk! A new album of material about to be released between jazz legend Miles Davis and his one time wife Betty Davis. Yes, the Betty Davis, extreme funkress and the queen of jazz



		fusion. If this isn't musical history, I don't know what it is!
01:01:09  01:01:15  01:01:22  01:01:31	<b>Press Quotes</b>	<p><b>MYSTERIOUS FUNK QUEEN REDISCOVERED</b> / The Guardian</p> <p><b>FILTHY BY FUNKY</b> / Slate Magazine</p> <p><b>MADONNA BEFORE MADONNA, PRINCE BEFORE PRINCE</b> / Miles Davis</p> <p><b>HER DISAPPEARENCE REMAINS A PUZZLE</b> / National Public Radio</p>
01:01:48 01:01:54	<b>TITLE</b>	<b>BETTY THEY SAY I'M DIFFERENT</b>
01:02:01  01:02:06  01:02:16	<b>ASTON 01:02:21</b> <b>Oliver Wang</b> <b>Author / DJ</b>	<p>For a long time, Betty was just an enigma for many people.</p> <p>Betty was very much immersed in the explosive creative cultural world of Andy Warhol and obviously Miles Davis</p> <p>When she left the music</p>



<p>01:02:38</p> <p>01:02:55</p>		<p>industry she just vanished. Some artists, they come back and they do reunion tours, concerts and things like that. Or they'll do interviews.</p> <p>But Betty, her reputation for being reclusive was almost mythological in the way that people would talk about it.</p> <p>An army reserve DJ who put out a series of interviews with different stars in the R&amp;B and soul music world and one of the people that he interviewed was Betty Davis. Air date, July 21<sup>st</sup> 1974</p> <p>Betty's reputation in more recent years, and by more recent years I mean decades is that she is very reclusive and doesn't like to give interviews. There are written interviews that have been done with her back in the 1970s but really outside of hearing her on her own records, this interview with Al Gee is one of the few examples I can think of, of any kind of footage you can find of Betty in her own voice at this</p>
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		moment in her career when she was still on the upswing.
01:03:28	<p><b>ASTON 01:03:30</b>  <b>'Rap 'N' Rhythm with Al Gee' 1974</b></p> <p><b>Al Gee</b></p> <p><b>Betty Davis</b></p> <p><b>Al Gee</b></p> <p><b>Betty Davis</b></p> <p><b>Al Gee</b></p> <p><b>Betty Davis</b></p>	<p>That's Betty Davis. Betty writes, produces and directs and I guess you do a little bit of everything in terms of your music eh?</p> <p>Yeah</p> <p>Betty, how come...eh...we have not really had an opportunity to see you perform. Now you been recording for quite a while.</p> <p>People they only see the surface part of the music business – they don't know what is going on. It is not all glamour, you know, and it is not all starlights. I have known a lot of musicians and I have known a lot of pain.</p> <p>If you had to categorize your music in a word, what would you say?</p> <p>I would just say it was raw</p>



01:04:32	<b>ASTON 01:04:42</b> Vernon Gibbs Music Critic	Penthouse 1976...wow...
01:04:41		“Seeing Betty Davis for the first time is like seeing your first X-rated movie when you were expecting Walt Disney.
01:05:26	<b>ASTON 01:05:29</b> ‘Walkin Up The Road’ Betty Davis 1973	The audience at New York’s Bottom Line are staring straight ahead in mute shock. The inuendo of illusion that has come to represent the rock concert stage is here deluded to a hot night in the bordello, where a long legged, deliciously devourable female sings lusty songs”.
01:05:44		She was just something that people had never seen before.
01:06:15		<b>SONG</b>
01:06:29		
01:06:40		The audience was really appalled at her performance because it was very sexual.
01:06:55		We were really just coming out of the Civil Rights era, so Black people wanted to still



<p>01:07:02</p> <p>01:07:41</p> <p>01:07:51</p>	<p><b>ASTON 01:07:15</b> <b>'Shoo-B-Doop And Cop Him'</b> <b>They Say I'm Different</b> <b>1974</b></p>	<p>people wanted to still present a certain image of themselves.</p> <p>The Supremes, the Temptations, all these groups wanted to present a very polished image.</p> <p>We are civilized. We are just like you. See, we dress nicely, we wear tuxedos, we wear nice dresses, we wear high heels, our hair is done. Just like you.</p> <p>That was the image they wanted to present to the world.</p> <p>So for Betty Davis to turn the tables, to sing such suggestive songs and dress the way she dressed was something that really hard to accept.</p> <p><b>SONG</b></p> <p>I thought that the time had come when we were really all liberated but she showed that really we weren't.</p> <p>So she basically sacrificed herself to pave</p>
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		the way.
01:08:25	<p><b>ASTON 01:08:27</b>  <b>Greg Errico</b>  <b>Sly &amp; The Family Stone</b></p> <p><b>ASTON 01:08:33</b>  <b>Betty's first producer</b></p>	<p>Audio on cassette :  <i>And then you keep going down...like duna! You know, like that, like chop it, you know. Whatever you do just chop it you know. It will be better if you can get that guitar thing as the guitar will help you....</i></p> <p><i>Play it through once...I don't want to overplay</i></p> <p><i>You can never overplay!</i></p>
01:08:56		<i>1 2 3 dum doom dum doom...</i>
01:09:01		
01:09:25		<p>This is not a rehearsal.  That is a track.</p> <p>This is the first song we did by the way. "Walking up the road" is the first song, very first song, we did.</p>
01:09:45		
01:09:52		<p>So we are going to look for...erm...if there are any rehearsal tapes. Which would be cassette...back in those days, talking like early 70s, from the sessions with Betty.</p>
01:10:04		



01:10:14		<p>And err...see if I can find it.</p> <p>You know after we did the first record, her life seemed like it was changing and things were getting intense. And then years went on, and then she disappeared.</p> <p>I mean, really disappeared.</p> <p>Then after decades go by, I did talk to her but she was very quiet, very withdrawn at that time, so whatever did happen over the years, it still...but at least I knew she is alive, she is there, and you know, it has been heavy, it has been deep.</p>
	<b>ASTON 01:10:43 Pittsburgh</b>	
<p>01:11:39</p> <p>01:11:51</p> <p>01:12:04</p>	<b>Betty VO</b>	<p><b>One, two, three, recording.</b></p> <p><b>How do I begin with so long without talking about it.</b></p> <p><b>Let me begin with crow</b></p> <p><b>I first met crow on the mountain</b></p> <p><b>The mountain that</b></p>





<p>01:13:21</p> <p>01:13:24</p> <p>01:13:25</p> <p>01:13:29</p> <p>01:13:55</p>	<p><b>Betty's Aunt Elnora &amp; Cousin Nickey Neal</b></p> <p><b>Phil Cox</b></p> <p><b>Elnora</b></p> <p><b>Phil Cox</b></p> <p><b>Elnora</b></p>	<p>Why do you think Betty cut herself off and disappeared?</p> <p>Pardon me?</p> <p>Why do you think Betty wanted to be alone and cut herself off?</p> <p>She was always a lonely person. She loved to be alone. She read a lot. She loved to be alone. But she was extremely close to her father. Extremely. Her father died first...and I don't think Betty ever got over her father's death. She never got over it.</p> <p>This is Betty here. She was an unusual person back in those days.</p>
<p>01:14:21</p> <p>01:14:25</p>	<p><b>Betty VO</b></p>	<p><b>Recording.</b></p> <p><b>When I think about it now,</b></p> <p><b>I know many people tried to find me.</b></p> <p><b>Wanted to ask me questions.</b></p>



01:14:52		<b>But for a time in my life, crow and I, we really didn't know how to speak.</b>
01:15:02		
01:15:13		<b>Now – I am old, but I feel I reached the top of the mountain and from there...</b>
		<b>I can see clearly the path I have taken.</b>
		<b>I still remember the record player in daddy's cupboard. Him lifting me upwards and me singing on our kitchen table.</b>
01:15:52		
01:16:02		<b>Then the southern breeze would come in my window. Outside black hands sweating in the corn fields.</b>
		<b>Lemonade on the side walk. Segregation black and white. The policeman always white.</b>
01:16:12		
		<b>Daddy, my daddy, leaving to work the furnaces, steel sparks flying and his strong back bent.</b>
01:16:28		<b>All the voices falling over each other in the evenings with grandma taping time, spinning</b>



		<p>her snuff and booging to Elmore James.</p> <p>And me?</p> <p>Me just wanting to write, that first little burning in my heart.</p> <p>And at 12 years old I wrote my first song, Bake a Cake of Love.</p> <p>The neighbours complained, came a shouting, asking me to be quiet, but I didn't care, I lifted my voice and sung.</p>
	<p><b>ASTON 01:16:55</b> Pittsburgh</p>	
<p>01:17:04</p> <p>01:17:12</p> <p>01:17:30</p> <p>01:17:59</p>	<p><b>ASTON 01:17:02</b> Connie Portis</p> <p><b>Phil Cox</b></p> <p><b>Connie Portis</b></p>	<p>How long have you known Betty?</p> <p>Errr, let's just say about 50 years. Seeing as I am 55. But it's been a long time.</p> <p>I think what she wanted to do was already in her head. That women have feelings too. That women can stand up</p>



01:18:11		<p>and be equal to men in expressing themselves and that was something that women didn't have. Women didn't voice.</p> <p>I can't remember exactly how we met, but I do know we became fast friends. Betty attended Church with me.</p>
01:18:55		<p>After Church I always went to Betty's house and spent Sunday's afternoon there. She wrote songs ALL the time. I remember one time in particular she called me, and she said 'Connie I just wrote this song and want to sing it to you'. So I knew what to expect by then, and she started singing, I put the phone down, and 5 minutes later I came back and Betty was still singing. They were the longest songs.</p>
01:19:20		<p>And she was in talent shows here, in our home town.</p> <p>So I think that this whole notion that she could get up on stage and not be inhibited was a manifestation of the kind of love and care and adoration from her grandmother and her</p>



		<p>father.</p> <p>She chose independence and that was something women didn't have.</p>
01:19:34	<p><b>Betty VO</b></p> <p><b>ASTON 01:20:03</b>  <b>'Uptown To Harlem'</b>  <b>The Chambers Brothers</b>  <b>Written by Betty Davis 1967</b></p>	<p><b>The road out of Pittsburgh. I was 17. My bag in hand. The little notebook of songs. Daddie's crushing hugs. Crow was with me on the journey. Crow was the heartbeat. Beating a rythm into those city lights. New York. New York.</b></p> <p><b>SONG</b></p> <p><b>I enrolled in the Fashion Institute of Technology. By day I found work as a model - clothes were an expression of who we were - but the nights, the nights was where I came alive.</b></p> <p><b>I felt the fire of others. All the time I was writing – and when I met the Chambers Brothers I just stood in front of them and sung my song Uptown to Harlem. They took it then and there. I was a songwriter at last.</b></p> <p><b>I met Jimi in the village.</b></p> <p><b>Jimi Hendrix, he understood Crow. Saw Crow right away.</b></p> <p><b>Then one night I was in Blue Note with a friend. There was this trumpeter on stage with a straight suit, I didn't care much for his Jazz mind but then I saw his shoes. I dug those shoes. I told him so right there and then.</b></p>
01:20:38		
01:21:35		
01:21:47		



01:22:31		<b>Me and Miles were married in 68.</b>
01:22:39		<b>He got me a limo and I filled the trash with his suits.</b>
01:23:02	<b>ASTON 01:23:05</b> <b>Greg Tate</b> <b>Author &amp; Musician</b>	We are here today to look at this connection between Betty Davis as muse and Miles's turn to the electric era.
01:23:23	<b>ASTON 01:23:13</b> <b>Burnt Sugar</b> <b>The Arkestra</b> <b>Chamber</b>	Everybody was really trying to create a soundscape to match the intensity of the cultural political moment. That would parrallel what was going on politically. Black panthers civil rights movements, the assassinations that were going on, the Vietnam War.
01:23:49		At the point at which they met, he was about 40, Miles was really obsessed with not growing old, not growing stale artistically.
		Jazz had really become this music that had lost ground in the black community. Among younger heads, Motown, Stax, psychadelic generation, didn't know anything about it.
	<b>ASTON 01:24:36</b> <b>'Git In There'</b> <b>1973</b>	<b>SONG</b>
01:24:55		I just imagine, Miles comes home from a gig and Betty is blasting 'Voodoo Chile' on the stereo set and dancing around the house.
01:25:27		Betty had a huge influence in a very short period of time, on not only the way Miles played and what he was listening to but



<p>01:26:00</p> <p>01:26:37</p>		<p>even the way he was dressed. You know Carlos Santana talks about how – you know, seeing the transition, Miles kinda retiring the Italian suits and here comes the fringe and the leather and the big shades and leather pants and platforms shoes and all of that.</p> <p>What Betty allowed Miles to be was just bolder in his conception of his own music. When he makes this leap to bringing in loud electric guitars and electric bases and drummers playing back beats, it is really a testament to a sense of freedom and just ballsiness that Betty brought into his life and into his music.</p> <p>Betty, Jimi... into Miles....</p>
<p>01:26:44</p> <p>01:26:58</p> <p>01:27:16</p>	<p><b>Betty VO</b></p>	<p><b>Miles was pure energy. Sometimes light, but also dark. He was driven, inspiring and also angry.</b></p> <p><b>Every day married to him was a day I earnt the name Davis.</b></p> <p><b>Miles introduced me to Rachmananov and Stravinsky and told me to perform.</b></p> <p><b>He wanted crow and me to fly. ‘Don't just write Betty, don't hide no more, go sing!’</b></p>
	<p><b>ASTON 01:27:39</b> <b>‘If I’m In Luck I Might Get Picked Up’</b> <b>Betty Davis 1973</b></p>	<p><b>SONG</b></p>
<p>01:28:37</p>	<p><b>ASTON 01:28:36</b> <b>Winona Williams</b> <b>Betty’s friend from the 70’s</b></p>	<p>Hi Damon! How are you? So good to see you. Come in!</p>





		I asked my grandmother if I had to just fit in and be like I was told. Be sweet and pretty for the boys. Grandma she didn't say nothing, she sat down and played me the women of the blues.
01:32:13	<b>ASTON 01:32:13</b> MA RAINEY	<p><b>WRITTEN Text on Screen:</b></p> <p>I want all you women to listen to me</p> <p>Don't trust your man no further than your eyes can see</p> <p>I trusted my man with my best friend</p> <p>But that was a bad bargain in the end</p>
01:32:38	<b>Betty VO</b>	<p><b>Women who sang about how they felt inside, of struggling to make ends meet and their lives with men.</b></p> <p><b>Women who sang about things that were not right. Work, relationships and race.</b></p>
01:32:56		<b>Bold women who sang it real.</b>
	<b>ASTON 01:33:02</b> Big Mama Thornton 'Hound Dog'	<b>SONG</b>
01:33:22		<b>I have never let my being black interfere with what I wanted to do.</b>
01:33:29		<b>You should always know who you are - and just do what you have to do.</b>
01:33:47	<b>ASTON 01:33:48</b> Militia Vox Music Artist	I first discovered Betty when I was desperately looking for some kind of blue print for what I was doing and what I know



<p>01:34:04</p> <p>01:34:37</p> <p>01:35:23</p>		<p>print for what I was doing and what I knew I wanted to do.</p> <p>So when I was skimming around looking for, you know, a goddess to pray to ! On the internet, I found this picture of her, she was wearing like a zebra detailed body suit with like the feathers and the soldiers and she had her hair big and she just looked so powerful.</p> <p>She was like straddling this bike and I was like, 'whatever she is selling I am buying!'</p> <p>Women's place in music, which still seems like a struggle now, especially if you are doing rock and roll... there is this saying in music so funny, 'men get on stage and sing about what they want to do to you' and 'women get on stage and sing about what's been done to them'. And it is so true!</p> <p>I feel like for a long time, women have felt like it is safe to be victims on stage, messages of victimhood and that is just not what Betty is about.</p> <p>Betty, by no intention of her own, just by being herself, has been really a beacon of hope to a lot of people.</p>
	<p><b>ASTON 01:35:43</b> <b>'He Was a Big Freak'</b> <b>1973</b></p>	<p><b>SONG</b></p>
<p>01:35:58</p>	<p><b>ASTON 01:36:06</b> <b>Tamar-kali</b> <b>Composer &amp;</b> <b>Musician</b></p>	<p>Betty Davis was pushing against the grain. Because the objectification of women – via men and their fantasies was very real. Whereas Betty owned hers, in a way that was atypical. I mean songs like Big Freak - that was like so powerful and</p>



		challenging to the system of thinking, where women's place should be.
01:36:51	<b>Tamar-kali</b>	Betty, didn't speak from a space of oppression. She expressed herself based on knowing who she was and what she deserved.
01:37:08	<b>Betty VO</b>	<b>I left Miles.</b>
		<b>His genius gave and took from me. But my smile had become false.</b>
01:37:21		<b>I told no one of how Miles was violent.</b>
01:37:29		<b>Crow hid my pain.</b>
		<b>So I wrote and sung my heart out. Three albums of hard funk. I put everything there.</b>
01:37:45		<b>But doors in the industry kept closing. Always white men behind desks telling me to change.</b>
		<b>Change my look, change my sound, 'change your music Betty!'.</b>
01:38:00		<b>I needed to 'fit in' or else no contract, no silver dollar.</b>
		<b>I learnt that Stars starve in silence.</b>
		<b>Crow and I, we found ourselves alone.</b>
01:38:24	<b>ASTON 01:38:19</b> <b>Fred Mills</b> <b>Betty's Band FUNK</b> <b>HOUSE</b>	I got some pictures here from the early days. As you see – of course you know Betty. And you have myself. For three months, from 78, we stayed in the Collingwood hotel and rehearsed – and rehearsed.



<p>01:38:55</p> <p>01:39:12</p> <p>01:39:23</p> <p>01:39:31</p>	<p><b>ASTON 01:38:50</b> <b>'Anti Love Song'</b> <b>Betty Davis 1973</b></p>	<p><b>SONG</b></p> <p>See at the time we didn't have a manager and she was doing most of the stuff on her own.</p> <p>When things were not happening right – she always had the mantra somewhere in the back of her head, the phrase: if I was a man – if I was a man.</p> <p>I think she was fed up. I really do. I think she was fed up.</p> <p>If you're somebody like Betty, it is all Betty or it is no Betty. It got to the point when there was no Betty.</p>
<p>01:39:48</p> <p>01:39:51</p> <p>01:39:52</p> <p>01:40:00</p> <p>01:40:04</p> <p>01:40:15</p>	<p><b>Phil Cox phone call to Desmond Nakano</b></p> <p><b>Desmond Nakano</b></p> <p><b>Phil Cox</b></p> <p><b>Desmond Nakano</b></p> <p><b>Phil Cox</b></p> <p><b>Desmond Nakano</b></p>	<p>Is that Desmond?</p> <p>Yeah</p> <p>I am a filmmaker trying to find out about Betty Davis...the funk singer, sorry to call, I heard you used to know her?</p> <p>This has been a long long long time. What is this for?</p> <p>We are trying to find out what happened to Betty and piece her story together, you used to hang together? What was your relation?</p> <p>Yeah yeah – I mean, we met, go out and</p>



		hang out for a while, and it was right before she kind of disappeared.
01:40:30	<b>ASTON 01:40:32</b> <b>Desmond Nakano</b> <b>Film Director</b>	When she was getting a little more...when her issues were piling up, I didn't see her as much because she was retreating.
01:40:44		So I remember she had moved from one place to another place, and when she had moved to her last place, it seemed like she was trying to hide away.
01:41:00		But as I saw her, I could see there was a lot of issues that were...starting to weigh on her, between Miles Davis. I mean that is a heavy thing to be Mrs Miles Davis. And also her own musical contribution she felt was not appreciated.  I thought, now in retrospect, I didn't know her Nasty Gal persona, so when later I really found out what her whole performance thing was it really struck me, because she said to me something like, "I am very sensitive girl" so that was her real, that was her. But her persona as Nasty Gal you cannot get further away from that. The split.
01:42:32	<b>Betty VO</b>	<b>London. Trying to survive. Playing where I could with no record deal.</b>
01:42:57		<b>And then, Mummy called.</b>  <b>That phone call. Spinning. Pain. Those strong arms lifting me upwards.</b>
01:43:10		<b>He was dead.</b>  <b>I returned to Pittsburgh but all color had gone.</b>



<p>01:43:15</p> <p>01:43:28</p> <p>01:43:33</p> <p>01:43:39</p> <p>01:43:50</p>		<p><b>Now the voices inside me.</b></p> <p><b>Voices never stopping in my head.</b></p> <p><b>Strange faces I did not know.</b></p> <p><b>They put a lock on my door.</b></p> <p><b>There I lost music. Gone. A void. Shame.</b></p> <p><b>My heartbeat changed.</b></p> <p><b>I could no longer hear Crow.</b></p>
<p>01:44:08</p>	<p><b>Connie Portis</b></p>	<p>She adored her father, and so I think that, that really had, of course it would have an impact on anyone, but the impact was greater on Betty because it kind of effected some stability, some mental stability and from that time forward there was a change.</p>
<p>01:44:53</p> <p>01:45:05</p> <p>01:45:15</p> <p>01:45:25</p>	<p><b>Betty VO</b></p>	<p><b>I cannot remember how long I was in the void.</b></p> <p><b>But in Japan I found the mountain.</b></p> <p><b>The men who said nothing.</b></p> <p><b>The bells. The wind</b></p> <p><b>Two monkeys, one with a dead baby.</b></p> <p><b>My baby.</b></p> <p><b>Wind.</b></p>



01:45:33  01:46:03	<b>Winona Williams</b>	<p>I think that... I think she sort of lost herself. I know she didn't write for a long time and I'm sure that she was in a deep sense of depression. I don't know who was around her at that time but I know that she was basically on her own.</p> <p>She is a very strong woman. Might have been a sad woman for a moment, but I am hoping that that sadness is slowly disappearing but am looking forward to seeing her in the very near future.</p>
01:46:48	<b>ASTON 01:46:19</b> <b>Betty's band 'Funk House'</b> <b>1975</b>	
	<b>Fred Mills</b> <b>Larry Johnson</b> <b>Fred Mills</b>	<p>That was a homecoming!</p> <p>The last time I saw Betty I guess it was 17 years ago.</p>



	<p><b>Nickey Neal</b></p> <p><b>Larry Johnson</b></p> <p><b>Fred Mills</b></p> <p><b>Larry Johnson</b></p> <p><b>Nickey Neal</b></p> <p><b>Carlos Morales</b></p> <p><b>Fred Mills</b></p> <p><b>Larry Johnson</b></p> <p><b>Nickey Neal</b></p> <p><b>ASTON 01:47:07</b> from right to left: <b>Carlos Morales</b> <b>Larry Johnson</b> <b>Nickey Neal</b> <b>Fred Mills</b></p> <p><b>Betty</b></p> <p><b>Fred Mills</b></p> <p><b>Nickey Neal</b></p> <p><b>Betty</b></p> <p><b>Fred Mills</b></p> <p><b>Betty</b></p> <p><b>Nickey Neal</b></p> <p><b>Betty</b></p>	<p>I never heard from her.</p> <p>19 years....</p> <p>Yeah...</p> <p>Really?</p> <p>It's been a long time.</p> <p>Please answer the phone.</p> <p>It's Carlos</p> <p>Fred</p> <p>and your cousin Larry and Nick! Pick up the phone!</p> <p>Hello?</p> <p>Betty – when is the next gig baby?!</p> <p>Hello Betty</p> <p>Is this Fred?!</p> <p>Of course! You know it is!</p>
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	<b>Fred Mills</b>	Happy New Year!
	<b>Betty</b>	This is Nick
	<b>Carlos Morales</b>	How you've been?
	<b>Nickey Neal</b>	I can't complain, sitting here with the rest of the guys in the band.
	<b>Betty</b>	
	<b>Carlos Morales</b>	Who is there?
	<b>Nickey Neal</b>	The band!
	<b>Betty</b>	The whole band!
	<b>Carlos Morales</b>	The whole band?
	<b>Larry Johnson</b>	Carlos is here!
	<b>Betty</b>	Nick!
	<b>Nickey Neal + Larry Johnson</b>	Is Carlos there too?
	<b>Fred Mills</b>	Sure is!
	<b>Carlos Morales</b>	And your cousin Larry! I'm here too!
	<b>Larry Johnson</b>	Larry and Nickey too!
	<b>Betty</b>	Yes, yes, yes
	<b>Fred Mills</b>	You sound exactly the same
	<b>Betty</b>	Exactly!
	<b>Fred Mills</b>	
	<b>Carlos Morales</b>	You sure do Betty, I miss you...I'm telling you the



	<b>Fred Mills</b>	truth, Betty: I miss you
		I miss you too!
	<b>Larry Johnson</b>	So you doing alright baby?
	<b>Carlos Morales</b>	Yeah I am doing ok
	<b>Larry Johnson</b>	Everybody wanna know where Betty is!
		We wanna do one more thing with you at least
	<b>Fred Mills</b>	We come to your house and record! With all these new recording things they have now, you don't have to leave the kitchen!
	<b>Larry Johnson</b>	
	<b>Fred Mills</b>	That's right!
	<b>Betty</b>	Just cook some spaghetti
	<b>Fred Mills</b>	
	<b>Betty</b>	Betty, you don't have to go to what you have to go through record companies no more, 'cause they ain't real important no more. You know what I'm saying?
	<b>Fred Mills</b>	
	<b>Betty</b>	
	<b>Nickey Neal</b>	We sell at the trunk of the car!
	<b>Carlos Morales</b>	
	<b>Betty</b>	You understand what I'm saying? Social media and now, you can do a lot of things with music.



		<p>Look Betty...</p> <p>Yeah?</p> <p>When we left Bogaloosa, what happened baby?</p> <p>Well....it was nice talking to everybody!</p> <p>Look, it is about time you came home for a minute isn't it?</p> <p>Well, what can I say? I am too old to travel</p> <p>We come pick you up!</p> <p>Yes that's right!</p> <p>Okay!</p>
01:49:37	<b>Betty VO</b>	<b>People tell me I have paved the way</b>
01:49:44		<b>That I was part of a struggle</b>
01:49:54		<b>Well I am happy about that.</b>
01:50:03		<b>I am happy my music is still alive.</b>
		<b>For a while in my life I flew high and strong</b>
		<b>But the struggle to break through hurt me.</b>



<p>01:50:43</p> <p>01:51:10</p>	<p><b>ASTON 01:50:08</b>  <b>'You &amp; I'</b>  <b>Nasty Gal 1975</b></p>	<p><b>Everyone wanted me to be something I wasn't.</b></p> <p><b>SONG</b></p> <p><b>...in the end, I found I could only be myself.</b></p> <p><b>But if I want to leave one thing behind, I wanna say that being different is everything.</b></p> <p><b>It is the way forward.</b></p>
	<p><b>SONG</b>  <b>Shut off the light</b></p>	<p><b>END CREDIT CARDS</b></p>
	<p><b>SONG They Say I'm Different</b></p> <p><b>END</b></p>	<p><b>ROLLER</b></p>