

# ENTERTAINMENT

## Supergroup group makes powerful music

### THE TRAVELING WILBURYS: VOLUME ONE

### OFF THE RECORD—JIM ZEBORA

Wilbury Records Warner Bros.

You don't have to catch the Amnesty Tour to see a supergroup anymore. The Traveling Wilburys will be happy to visit your turntable.

In case you haven't heard, the Wilburys are a supergroup with a lot in common with Derek and the Dominoes: There was nobody named Derek, and there's nobody named Wilbury.

But you will recognize names like Bob Dylan (Lucky Wilbury), George Harrison (Nelson Wilbury), Roy Orbison (Lefty Wilbury), Jeff Lynne (Otis Wilbury) and Tom Petty (Charlie T. Wilbury Jr.).

According to Rolling Stone, Orbison and Petty both happened to be at producer Lynne's house, when Harrison stopped by and mentioned that he needed help with a couple of songs. The quartet dropped over to see Dylan, had a lot of fun, and ended up recording an entire album, which is a pure joy to hear.

Volume One is a wonderful disc, full of powerful, meaningful songs as well as melodic pop ditties. Though each artist is recognizable individually as a singer, the overall sound of the album is very much like Lynne's own band, the Electric Light Orchestra.

The album's classic anthem is "Handle With Care," primarily a Harrison song about success that features alternating vocals with Orbison and ends with a fine dose of Dylan's harmonica.

The very next cut, "Dirty World," showcases Dylan as a bluesy growler singing an out-of-kilter love song.

Overall, the mood of the LP is light and joyful as it presents these world-class artists with the best of all possible accompaniment — each other. It's well worth checking out. B plus.

### TOOTS HIBBERT: TOOTS IN MEMPHIS Mango Records

Reggae's got rhythm and blues on this new disc by Jamaican great Toots Hibbert.

Toots in Memphis means just what it says. The album was recorded in that musical city on the Mississippi, and enlists the considerable aid of homegrown Memphis musicians on horns and backing vocals.

But more than mere geography,



The Wilburys: You may know them by other names.

Toots in Memphis captures the spirit of Memphis' music with covers of some memorable r&b songs. Toots rips it up on Eddie Floyd's "Knock On Wood," shows his strength on Al Green's "Love And Happiness," and goes the soulful way of Otis Redding on "I've Got Dreams to Remember" and "Hard To Handle."

With a crack reggae rhythm section — Sly Dunbar on drums, Robbie Shakespeare on bass, Mikey

Chung on guitar and piano — Hibbert comes up with a friendly if sometimes ragged reggae r&b mix. It's a good idea, and Toots does it about as well as anyone could. B minus.

### GRACE POOL Reprise Records

Sometimes things are not what they sound like. For instance, Grace Pool is not an Irish/British hard rock band with folk roots.

But that's surely what this quintet seems on the opening cut of the band's self-titled first LP. "Awake With The Rain" begins with an open, ringing guitar that sounds as if The Edge himself were playing it.

A sweet acoustic axe and the folkish voice of Elly Brown, duetting on the tasty and heroic progression of the chorus, deliver just enough of a Steeleye Span impression to be convincing.

Such a powerful attack emerges occasionally on Grace Pool, with Bob Riley's feisty electric guitar rescuing the disc from the fate which might otherwise befall it — that of sounding like a record of Christine McVie outtakes.

Luridally, the band is dreamy and imagistic. "Awake With The Rain" uses rain, rivers and storms to define a love lost in a sea of turmoil. "Under The Wrong Wing," a heavily percussive cut again with a fantastic chorus, calls on images of light and dark to seek out the inner upheavals love causes.

When Grace Pool is at its most powerful, the band will make you sit up and take notice. The songs can be gripping and intense, as good as any by a brooding power band.

There are times though, when Grace Pool's attack falls down — when for some reason an uncertain wimpiness creeps in. These songs, "Fields" and "Still The Spirit" among them — betray questions about musical direction that the band might not have if it were attuned to what it does best. B minus.

### COREY HART: YOUNG MAN RUNNING EMI Records

At his very best, Canadian singer/songwriter sounds like Phil Collins on a bad day — not a day as bad as the one on which he recorded "Groovy Kind of Love," just an average bad day.

Hart, who hit several years ago with the quirky, half-swallowed vocal of "Sunglasses at Night," seems to make a science of sincerity and squinting. His photos always portray an impenetrable visage which luckily does not extend to his music.

On disc, Hart is a popster who mines a lot out of the songs he writes. "So It Goes..." for instance, is about the circus of life, employing multiple colorful images and an arrangement somewhere between soul and Latin.

Some songs on Young Man Running are perfect for adult pop radio, others are definite top 40 ballads. Hart's lyrics about love and life are framed by his piano playing, which too often is subjugated to the thick arrangements.

Adding it all up, Hart appears to be a man looking for another hit record, but who has no intention of acquiring a unique musical identity along the way. C plus.

### JOHNNY WINTER: THE WINTER OF '88 MCA Records

and  
BIRDS CAN'T ROW BOATS  
Relix Records

The new and the old from this longtime Texas bluesman are captured on one disc fresh from the studio and another that's been lost for decades in the vaults.

Birds Can't Row Boats collects a varied sampling of outtakes, unsued recordings, B-sides and other odd ditties the nearly blind albino blues guitarist made in the late 1960s. A lot of this disc is raw, but is also wonderful.

An alternate version of "Goin' Down Slow" is a case in point, a down and dirty blues song featuring an out-of-tune bass track, some tasty harmonica licks, Winter howling his sadness and injecting more emotion than you can believe from his nimble fingers into the strings of an acoustic guitar.

Winter attempts a bit of pop with a campy Everly Brothers' cover, hits a relaxed rocking note with "Blue Suede Shoes," and even sits in on guitar in a lively country session. The package has excellent liner notes and the history of each of its 15 songs, as well as a great album graphic of a ferocious bird of prey rowing through a stormy sea, twin Stratocasters in his talons.

By the way, the title cut sounds like Bob Dylan on an acid trip. Check it out.

The latest work of Johnny Winter is showcased on The Winter of '88, featuring the star doing his thing with nine cover songs and one original.

The story here is the voice and guitar, 20 years removed and matured from Winter's work on Birds. Among the top cuts on this just-recorded and -released disc is "Lightning," featuring a fluent and hard-wrought steely solo by Winter. "Looking For Trouble," by contrast, showcases the walking, growled blues of Chicago given a peculiar Texas twist on guitar.

Throughout, this disc highlights the blues power of Winter, a musician as good or better than any subsequent Texas blues monsters, Stevie Ray Vaughan included. It makes you want to find the next smokey, boozy blues club that Winter might play in and simply watch the fireworks. A minus.