



INTRODUCTION BY MO OSTIN

The birth of the Traveling Wilburys was a happy accident. Warner Bros. Records' International Department had asked that George Harrison come up with a B-side for "This Is Love," a single from his *Cloud Nine* album. At the time it was customary to couple an A-side with a never-before-heard track, giving the single extra sales value.

This was mid-1988. *Cloud Nine* was just out. George, along with cowriter Jeff Lynne and their friends Bob Dylan, Tom Petty, and Roy Orbison, had been hanging out in Dylan's studio. I suppose George figured that as long as his pals were on hand, why not use them to knock off this flipside?

A couple of days later George came by my office to play the new "B-side." We went next door to A&R head Lenny Waronker's office so he could hear it too. George played us "Handle With Care." Our reaction was immediate. This was a song we knew could *not* be wasted on some B-side. Roy Orbison's vocal was tremendous. I really loved the beautiful guitar figure that George played. The guys had really nailed it. Lenny and I stumbled over each others' words, asking, "Can't we somehow turn *this* into an album?" (I also had a suspicion that perhaps George had been hungering for another band experience.)

We urged him on. George felt the spontaneity of it, felt its driving force. He always had great instincts. Being as smart as he was he had a remarkable ability to pull people together. Think about *The Concert For Bangladesh* — only George Harrison could have made that happen.

Once the idea of a full, collaborative album was in front of us, George took over. The five frontmen (Harrison, Lynne, Petty, Dylan, and Orbison) decided not to use their own names. George and Jeff had been calling studio equipment (limiters, equalizers) "wilburys." So first they named their fivesome The Trembling Wilburys. Jeff suggested "Traveling" instead. Everyone agreed.

The group was born: five guys with star stature in their own rights, but it was George who created this Wilbury environment where five stars could enjoy an ego-free collaboration. Everybody sang, everybody wrote, everybody produced — and had great fun doing so.

You can hear George's humility and good nature reflected in the Wilburys and their music. To my thinking, this was a perfect collaboration. All five were good friends who admired and respected one another. Roy Orbison was somebody they all idolized. Of course, they revered Bob Dylan too. But Bob was closer to being their contemporary, so it was Roy who gave the project that special glow from rock 'n' roll's early formative years.

Reflecting on all this, I recall a few years before when my wife Evelyn and I had been in London. George had invited us to his house, Friar Park, to celebrate Evelyn's birthday. Roy was a houseguest there at the time, so perhaps this could have been an early hint leading to the Wilburys. So, too, might it have been the time Tom, George, and Jeff (Bob wasn't able to make it, as he'd just injured his hand) came to dinner at our house a year or so before "Handle With Care." For us, Tom had played a new song, as yet unrecorded, called "Free Fallin'," backed by his two future Wilbury mates. Lenny and I loved the song so much we asked Tom and the guys to do it at least three times that evening.

Perhaps even then they all were Wilburys. They just didn't know their last name yet.

With the huge international success — over five million copies sold — of *Traveling Wilburys, Volume 1*, a follow-up was inevitable. George, being George, titled the second album *The Traveling Wilburys, Volume 3*. Sadly, by this time Roy had died, but there was still great excitement when we visited the Wilburys, recording in the Wallace Neff-designed house at the top of Coldwater Canyon. Being with those guys, in that setting — truly memorable.

I'm glad that a song that had once been destined for semiobscure as a B-side became the catalyst for something so lasting and joyful. *Rolling Stone* magazine named *Traveling Wilburys, Volume 1* one of the 100 Best Albums of All Time.

—**Mo Ostin** Chairman Emeritus Warner Bros. Records 2007





The only known surviving members of this once great nomadic tribe of wandering musicians – whose ancestry goes back so far that their exact origins have become extremely difficult to retrace or separate from the legends and myths that have grown around them throughout the centuries. It is understood, however, that they have their roots deep in the obscure civilization of Asiatic Pygmies (called Travelians), whose musical intrigue was well renowned at that time.

In the more recent past, The Traveling Wilburys as we now know them, with their songs of colour and free expression, come to us marked with 221 years of pain, suffering and nightmarish domination by nightclub owners, tour operators, record company executives, wicked agents and managers – not to mention wives, road crews and drummers.

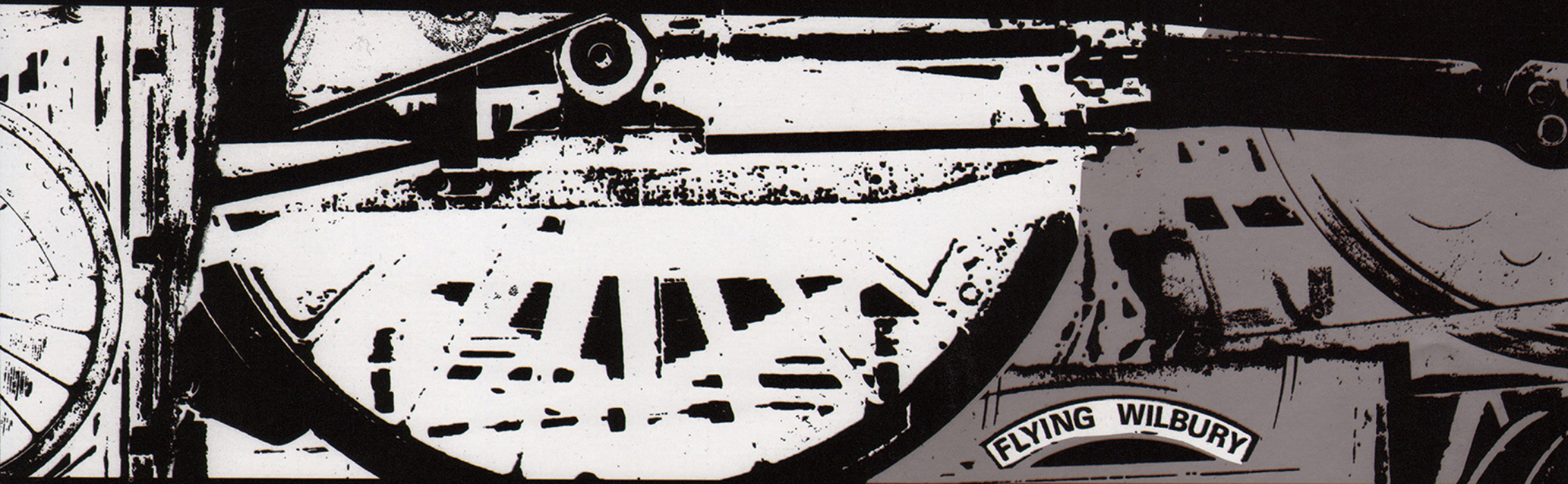
These popular songs, laments and epic heroic tales fuse together into a rhythmic and harmonic trifle that will leave a taste in your ears for days after the last diaphonic interval has departed from your record player.

Let Thy Wilbury done!

Ted Ashenbecker (M.A.), Berlin University 1988



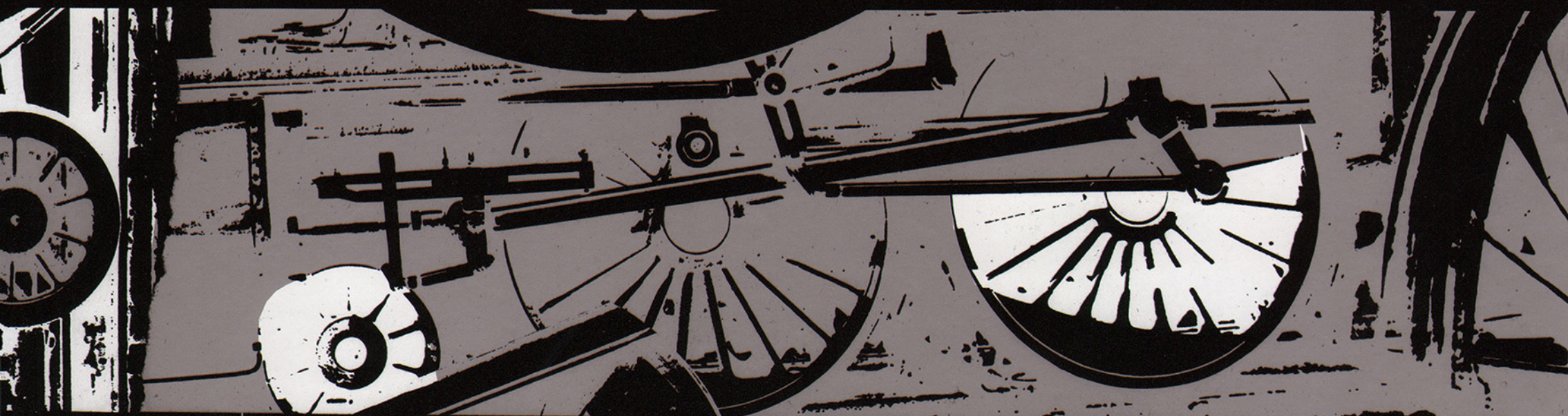




THE ORIGINAL WILBURYS WERE A STATIONARY PEOPLE WHO, REALIZING THAT THEIR CIVILIZATION COULD NOT STAND STILL FOREVER, BEGAN TO GO FOR SHORT WALKS — NOT THE “TRAVELING”, AS WE NOW KNOW IT, BUT CERTAINLY AS FAR AS THE CORNER AND BACK. THEY MUST HAVE TAKEN TO MOTION, IN MUCH THE SAME WAY AS PENGUINS WERE AT THAT TIME TAKING TO LEDGES, FOR THE NEXT WE HEAR OF THEM THEY WERE GOING OUT FOR THE DAY (OFTEN TAKING LUNCH OR A PICNIC). LATER, WE DON'T AS YET KNOW HOW MUCH LATER, SOME INTREPID WILBURYS BEGAN TO

GO AWAY FOR THE WEEKEND, LEAVING LATE FRIDAY AND COMING BACK SUNDAY. IT WAS THEY WHO EVOLVED SIMPLE RHYTHMIC FORMS TO DESCRIBE THEIR ADVENTURES.

A REMARKABLE SOPHISTICATED MUSICAL CULTURE DEVELOPED, CONSIDERING THERE WERE NO MANAGERS OR AGENTS, AND THE FURTHER THE WILBURYS TRAVELED THE MORE ADVENTUROUS THEIR MUSIC BECAME, AND THE MORE IT WAS REVERED BY THE ELDERS OF THE TRIBE WHO BELIEVED IT HAD THE POWER TO STAVE OFF MADNESS, TURN BRUNETTES





INTO BLONDES AND INCREASE THE SIZE OF THEIR EARS.

AS THE WILBURYS BEGAN TO GO FURTHER AND FURTHER IN THEIR SEARCH FOR MUSICAL INSPIRATION THEY FOUND THEMSELVES THE OBJECT OF INTEREST AMONG MANY LESS DEVELOPED SPECIES — NIGHTCLUB OWNERS, TOUR OPERATORS AND RECORDING EXECUTIVES. TO THE WILBURYS, WHO HAD ONLY JUST LEARNT TO COPE WITH WIVES, ROADIES AND DRUMMERS, IT WAS A BLOW FROM WHICH MANY OF THEM NEVER RECOVERED.

A TINY HANDFUL SURVIVED — THE LAST OF THE TRAVELING WILBURYS — AND THE SONGS GATHERED HERE REPRESENT THE POPULAR LAMENTS, THE EPIC AND HEROIC TALES, WHICH CHARACTERIZE THE APOTHEOSIS OF THE ELUSIVE WILBURY SOUND. THE MESSAGE OF THE MUSIC TRAVELS, AS INDEED THEY TRAVELED AND AS I MYSELF MUST NOW TRAVEL FOR FURTHER TREATMENT. GOOD LISTENING, GOOD NIGHT AND LET THY WILBURY BE DONE . . .

SLEEVE NOTE © HUGH JAMPTON, E.F. NORTI-BITZ READER IN APPLIED JACKET, UNIVERSITY OF KRAKATOA (EAST OF JAVA)





THE ETYMOLOGICAL ORIGINS OF THE TRAVELING WILBURYS HAVE AROUSED SOMETHING OF A CONTROVERSY AMONGST ACADEMIC CIRCLES. DID THEY, AS PROFESSOR "BOBBY" SINFIELD BELIEVES, ORIGINATE FROM THE VARIOUS WILBURY FAIRS WHICH TRAVELED EUROPE IN MEDIEVAL TIMES, TITILLATING THE POPULACE WITH CONTEMPORARY BALLADS, OR WERE THEY RATHER DERIVED FROM, "YE TRAVELING WILBURYS", WHO WERE POPULAR LOCKSMITHS DURING THE CRUSADES AND USED TO PICK OR UNLOCK THE JAMMED CHASTITY BELTS (RATHER LIKE TODAY'S EMERGENCY PLUMBERS).

DR. ARTHUR NOSEPUTTY OF CAMBRIDGE BELIEVES THEY WERE CLOSELY RELATED TO THE STRANGLING DINGLEBERRIES, WHICH IS NOT A GROUP BUT A DISEASE. I THINK THIS CAN BE DISCOUNTED, NOT ONLY BECAUSE OF HIS SILLY NAME BUT ALSO FROM HIS HABIT OF IMPERSONATING ETHEL MERMAN DURING LECTURES. SOME HAVE EVEN GONE ON TO SUGGEST TENUOUS LINKS WITH THE PILLSBURYS, THE GROUP WHO INVENTED FLOUR POWER.

DIM SUN, A CHINESE ACADEMIC, ARGUES THAT THEY MAY BE RELATED TO "THE STROLLING TILBURYS", QUEEN ELIZABETH THE FIRST'S FAVOURITE MINSTRELS, AND BACKS THIS SUSPICION WITH THE OBSERVATION THAT THE TRAVELING WILBURYS IS AN OBVIOUS ANAGRAM OF "V. BURYING WILL'S THEATRE", CLEARLY A REFERENCE TO THE CLOSING OF SHAKESPEARE'S GLOBE THEATRE BY VILLIERS DURING AN OUTBREAK OF THE PLAGUE. THIS WOULD ACCOUNT FOR THE CONSTANT TRAVELING. INDEED, MANY VICTIMS OF THE PLAGUE AND ST. VITUS' DANCE LITERALLY DANCED THEMSELVES TO DEATH, AND IT IS THIS DANCING THEME THAT RESURFACES WITH THE WILBURY TWIST. NOT A COCKTAIL BUT A

DANCE CRAZE, REMINISCENT OF THE WILBURY QUADRILLE MADE FAMOUS AT BATH IN 1790 BY BEAU DIDDLEY, AND THE WILBURY WALTZ, WHICH SWEEP VIENNA IN THE 1890'S.

ONE THING, HOWEVER, REMAINS CERTAIN. THE CIRCUMAMBULATORY PEREGRINATIONS OF THESE ITINERANT MUNDIVAGANT PERIPATETIC NOMADS HAS ALREADY DISGORGED ONE COLLECTION OF POPULAR LYRICAL CANTATA, WHICH HAPPILY ENCAPSULATED THEIR DITHYRAMBIC ANTIPHONIC CONTRAPUNTAL THRENODIES AS A SATISFACTORY AURICULAR EXPERIENCE FOR THE HEDONISTIC GRATIFICATION OF THE HOI-POLLOI ON A POPULAR EPIGRAPHICALLY INSCRIBED GRAMOPHONIC RECORDING. NOW HERE'S ANOTHER ONE.

PROFESSOR "TINY" HAMPTON IS CURRENTLY LEADING THE SEARCH FOR INTELLIGENT LIFE AMONGST ROCK JOURNALISM AT THE UNIVERSITY OF PLEASE YOURSELF, CALIFORNIA.





Traveling Wilburys Volume 1

Side 1

1. HANDLE WITH CARE
2. DIRTY WORLD
3. RATTLED
4. LAST NIGHT
5. NOT ALONE ANY MORE

Side 2

1. CONGRATULATIONS
2. HEADING FOR THE LIGHT
3. MARGARITA
4. TWEETER AND THE MONKEY MAN
5. END OF THE LINE

LUCKY WILBURY: acoustic guitar, lead & backing vocals
 OTIS WILBURY: keyboards, guitars, lead & backing vocals
 CHARLIE T. JNR: acoustic guitar, lead & backing vocals
 LEFTY WILBURY: acoustic guitar, lead & backing vocals
 NELSON WILBURY: guitars, lead & backing vocals

Special Thanks to: Mo Ostin, Alan (Bugs) Wiedel, Olivia Arias, Tony Dimitriades, Barbara Orbison, Craig Fruin, Jeff Rosen, Jordan Harris, Jeff Ayeroff, Clyde Bakkemo, Phil Hatton, Eddie Veale, Derek Taylor, Gordon Murray, David Leland, Rachel Wickens, Dhani & Pete, Fred Gretsch, Michael Palin.

Original Art Direction: David Costa for Wherefore Art
 Sleeve Photography: Neal Preston, Gered Mankowitz & Chris Smith

Lucky Wilbury courtesy of Sony/BMG
 Charlie T. Jr. courtesy of MCA Records
 Lefty Wilbury courtesy of Orbison Records
 Jim Horn courtesy of Warner Bros. Records Inc.

LP Remasters © 2007 The copyright in this sound recording is owned by T. Wilbury Limited and exclusively licensed to Rhino Entertainment Company. Artwork © 2007 T. Wilbury Limited The Traveling Wilburys name and logo are trademarks owned by T. Wilbury Limited © T. Wilbury Limited

With:

Jim Keltner: drums
 Jim Horn: saxophones
 Ray Cooper: percussion
 Ian Wallace: tom toms on "Handle With Care"

Produced by: Otis & Nelson Wilbury 1988
 Engineered by: Richard Dodd, Phil MacDonald, Don Smith, Bill Bottrell

Digitally remastered 2007 by: Steve Hall at Future Disc Systems
 Recorded at Lucky Studios, Dave Stewart Studios and FPSHOT
 Special thanks to David and Siobhan Stewart for the use of their home during the conception of this album.

All Songs Written by Traveling Wilburys

"Handle With Care", "Heading For The Light" and "End Of The Line" published by Umlaut Corporation

"Dirty World", "Congratulations" and "Tweeter And The Monkey Man" published by Special Rider Music

"Rattled" and "Not Alone Any More" published by Shard End Music, Inc.

"Last Night" and "Margarita" published by Gone Gator Music

Wilbury Record Company is a subdivision of the Trans-Wilbury Corporation of Bulgaria

Beware! Pirated Records, CD's and Tapes damage your equipment.
 Buy only genuine Wilbury Records.





Traveling Wilburys Volume 3

Side 1

1. SHE'S MY BABY
2. INSIDE OUT
3. IF YOU BELONGED TO ME
4. THE DEVIL'S BEEN BUSY
5. 7 DEADLY SINS
6. POOR HOUSE



Side 2

1. WHERE WERE YOU LAST NIGHT?
2. COOL DRY PLACE
3. NEW BLUE MOON
4. YOU TOOK MY BREATH AWAY
5. WILBURY TWIST

All songs written by The Traveling Wilburys.

All songs published by Umlaut Corporation, Special Rider Music, Shard End Music, Inc. and Gone Gator Music.

Volume 3 is dedicated to LEFTY WILBURY

Jim Keltner: drums & percussion
Ray Cooper: percussion
Jim Horn: saxophones
Gary Moore: lead guitar on "She's My Baby"

Produced by: Spike & Clayton Wilbury 1990
Engineered by: Richard Dodd

Digitally remastered 2007 by: Steve Hall at Future Disc Systems
Recorded At: Wilbury Mountain Studio and FPSHOT

SPIKE WILBURY: acoustic & electric guitars, mandolins, sitar, lead & backing vocals
MUDDY WILBURY: acoustic guitar, lead & backing vocals
CLAYTON WILBURY: acoustic guitar, bass, keyboards, lead & backing vocals
BOO WILBURY: acoustic guitar, harmonica, lead & backing vocals

Special Thanks to: Mo Ostin, Olivia, Jane Petty, Rachel Wickens, Linda Arias, Dhani, Alan 'Bugs' Weidel, Tony Dimitriadis, Alex Scott, Jeff Kramer, Jeff Rosen, Craig Fruin, Don Lenner, Lenny Waronker, Al Teller, Clyde Bakkemo, Phil Hatton, Gordon Murray, Eric Idle, Legs Larry "Smith". Carrie Fisher for "You Took My Breath Away". Also Mike Morongell, Freddie Bova, Bob Borbonus and Gary Myerberg of A&M Records

Original Art Direction and Design: David Costa and Nicky Hames for Wherefore Art
Sleeve Photography: Caroline Greyshock
Wilbury Twist Photography: Julian Hawkins

LP Remasters © 2007 The copyright in this sound recording is owned by T. Wilbury Limited and exclusively licensed to Rhino Entertainment Company. Artwork © 2007 T. Wilbury Limited. The Traveling Wilburys name and logo are trademarks owned by T. Wilbury Limited ® T. Wilbury Limited.

Reissue Credits 2007

Designed by: Drew Lorimer and Olivia Harrison

Introduction by: Mo Ostin

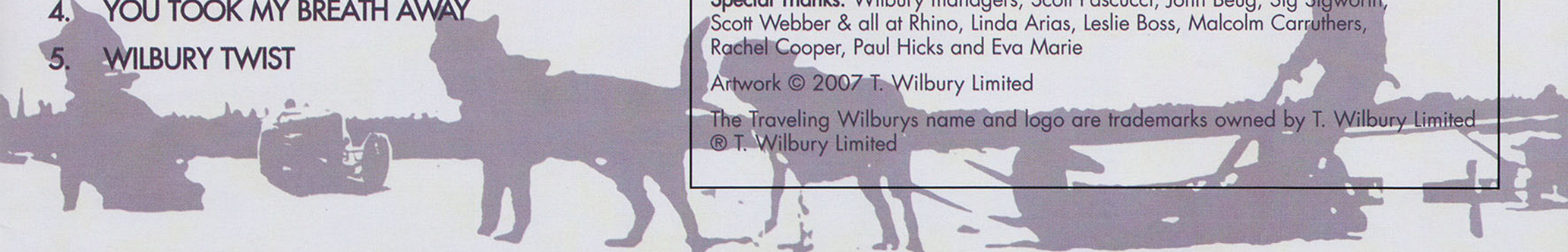
Additional photography: Alberto Tolot, Neal Preston, Caroline Greyshock and The Wilburys

Lacquers cut by Kevin Gray at RTI

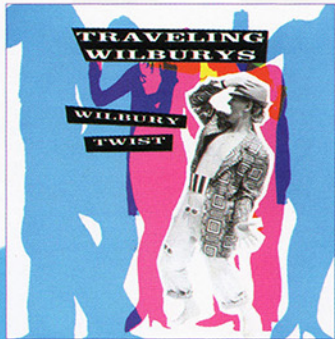
Special Thanks: Wilbury managers, Scott Pascucci, John Beug, Sig Sigworth, Scott Webber & all at Rhino, Linda Arias, Leslie Boss, Malcolm Carruthers, Rachel Cooper, Paul Hicks and Eva Marie

Artwork © 2007 T. Wilbury Limited

The Traveling Wilburys name and logo are trademarks owned by T. Wilbury Limited
© T. Wilbury Limited



TRAVELING WILBURYS



HOW TO DANCE THE WILBURY TWIST.

TO DANCE THE WILBURY TWIST, YOU MUST HAVE SOME IDEA OF THE BASIC STEPS AND HAND MOTIONS. GRACE IS THE KEY TO SUCCESSFUL DANCING. FLUID, CO-ORDINATED MOVEMENTS ARE WHAT MAKES A DANCER OUTSTANDING. GOOD DANCERS DO NOT WIGGLE THEIR HIPS, BUT MOVE THEM NATURALLY IN RHYTHM WITH THE STEPS AND MUSIC.

BRIEFLY, THERE ARE THREE THINGS TO REMEMBER:

1. FEET KEEP TIME.
2. SWAYING-HIPS IS A NATURAL MOVEMENT THAT ACCENTUATES RHYTHM.
3. HANDS AND FACIAL EXPRESSIONS INTERPRET

THE MEANING OF THE DANCE.

WILBURY TWIST

PUT YOUR HAND ON YOUR HEAD
PUT YOUR FOOT IN THE AIR
THEN YOU HOP AROUND IN THE ROOM
IN YOUR UNDERWEAR

AIN'T EVER BIN NOthin' QUITE LIKE THIS
COME ON BABY DO THE WILBURY TWIST

LIFT YOUR OTHER FOOT UP, FALL ON YOUR ASS
GET BACK UP, PUT YOUR TEETH IN A GLASS

AIN'T EVER BIN NOthin' QUITE LIKE THIS
IT'S A MAGICAL THING CALLED THE WILBURY TWIST



WIL

THE TRAVELING WILBURYS BONUS 12"

SIDE 1

1. HANDLE WITH CARE (Extended Version)

Produced by Otis & Nelson Wilbury 1988

Engineered by Richard Dodd, Phil MacDonald, Don Smith, Bill Bottrell 1988

2. LIKE A SHIP (Previously Unissued)

Produced by Otis Wilbury 2007

Engineered by Ryan Ulyate 2007

Co-mixed by Otis Wilbury and Ryan Ulyate 2007

3. MAXINE (Previously Unissued)

Produced by Otis Wilbury 2007

Engineered by Ryan Ulyate 2007

Co-mixed by Otis Wilbury and Ryan Ulyate 2007

All Songs Written by Traveling Wilburys

1 published by Umlaut Corporation 2 & 3 published by Umlaut Corporation, Special Rider Music, Shard End Music, Inc. & Gone Gator Music

SIDE 2

1. END OF THE LINE (Extended Version)

Written by Traveling Wilburys, published by Umlaut Corporation

Produced by Otis & Nelson Wilbury 1988

Engineered by Richard Dodd, Phil MacDonald, Don Smith, Bill Bottrell 1988

2. NOBODY'S CHILD

Written by Cy Coben & Mel Foree, published by Delmore Music Company & Sony/ATV Milene Music

First issued on *Nobody's Child: Romanian Angel Appeal* [by Various Artists], Warner Bros. #26280 (7/90)

Produced by Clayton Wilbury 2007. Engineered by Clayton Wilbury 2007

3. NOT ALONE ANY MORE (Remix)

Written by Traveling Wilburys, published by Shard End Music, Inc.

Produced & Remixed by Otis Wilbury 2007

Engineered by Ryan Ulyate 2007

4. RUNAWAY (Remix)

Written by Del Shannon & Max D Crook, published by Mole Hole Music & Bug Music

First issued as the B-side of "She's My Baby"

Produced by Clayton Wilbury 2007

Remixed by Otis Wilbury 2007

Engineered and co-mixed by Ryan Ulyate 2007

Additional production by Jeff Lynne

Ayrton Wilbury:

guitar solo and backing vocals on "Maxine"

Otis Wilbury:

guitar solo on "Like A Ship"

Otis and Ayrton Wilbury:

additional backing vocals on "Like A Ship"

Clayton Wilbury:

clavioline solo on "Runaway"

IT'S A DIFFERENT DANCE FOR ALL YOU TO DO
SPIN YOUR BODY LIKE A SCREW

BETTER NOT FORGET IT ON
YOUR SHOPPING LIST
YOU CAN STOP AND BUY
ONE IT'S THE WILBURY TWIST

ROLL UP YOUR RUG, DUST YOUR BROOM
BALL THE JACK, HOWL AT THE MOON

AIN'T EVER BIN NOTHIN' QUITE LIKE THIS
EVERYBODY'S TRYIN' TO DO THE WILBURY TWIST

TURN YOUR LIGHTS DOWN LOW,
PUT YOUR BLINDFOLD ON
YOU'LL NEVER KNOW WHERE YOUR FRIENDS HAVE GONE

COULD BE YEARS BEFORE
YOU'RE MISSED
EVERYBODY'S TRYING TO DO
THE WILBURY TWIST

"WILBURY TWIST"
© 1990 Umlaut Corporation (ASCAP), Special Rider Music (SESAC),
EMI April Music Inc. (ASCAP), and Gone Gator Music (ASCAP)
All Rights Reserved. International Copyright Secured. Used by Permission.

WILBURY

TWIST

