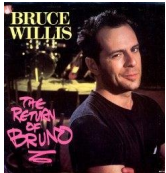


Bruce Willis - The Return Of Bruno (1987)

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Bruce Willis - The Return Of Bruno (1987)



01. *Comin' Right Up* — 3:29 02. *Respect Yourself* — 3:51 03. *Down In Hollywood* — 5:19
04. *Young Blood* — 4:07 05. *Under The Boardwalk* — 3:01 06. *Secret Agent Man James Bond Is Back* — 4:47 07. *Jackpot (Bruno's Bop)* — 4:10 08. *Fun Time* — 3:36 09. *Lose Myself* — 3:55 10. *Flirting With Disaster* — 4:28
Bruce Willis - Vocals Dave Chamberlain Bass, Vocals (Background) Lynn Davis Vocals (Background) Alexis England Vocals (Background) Michael Fisher Percussion Siedah Garrett Vocals (Background) Gary Grant Trumpet Dan Grenier Arranger, Guitar, Vocals (Background) James Harrah Guitar Jerry Hey Trumpet Dann Huff Guitar Phillip Ingram Vocals (Background) Booker T. Jones Organ (Hammond) Robert Kraft Vocals (Background) Jolie Jones Levine Vocals (Background) Jon Lind Vocals (Background) Jeff Lorber Drum Programming, Keyboards Rick Marotta Drums Alan Pasqua Keyboards Joel Peskin Saxophone Greg Phillinganes Keyboards Darryl Phinnessee Vocals (Background) Duane Sciacqua Guitar, Vocals (Background) Greg Smith Saxophone Jeff Steele Bass Tim Stone Vocals (Background) Neil Stubenhaus Bass The Temptations Vocals (Background) Steve Thomas Keyboards, Vocals (Background) Rob Trow Vocals (Background) John Vigran Vocals (Background) Brock Walsh Vocals (Background)

At the height of Moonlighting mania and after the Seagram's wine cooler commercials showcased his vocal skills, Motown asked Bruce Willis to record a full album of blues, R&B, and soul -- hence, *The Return of Bruno*. Willis has more vocal talent than, say, Cybill Shepherd, but he doesn't quite have the conviction or skill of the Blues Brothers. Often, it's difficult to hear him strain for notes on familiar items like "Under the Boardwalk," "Young Blood," and "Respect Yourself," but that same limited talent makes the ready-made originals "Jackpot," "Down in Hollywood," and "Flirting with Disaster" appealing kitsch. And, really, *The Return of Bruno* isn't anything more than a kitsch artifact -- Willis may deeply believe he has vocal talent, but the album stands more as a testament to the excesses of Reagan-era celebrity and baby-boomer nostalgia than as a piece of music. ---Stephen Thomas Erlewine, AllMusic Review

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