

# Muldaur...

Continued from p.12

I have no quibbles with the selections. I agree that most of the songs—especially those from the *Demons* and *Wizards* album—are representative of this band. Still, I would have preferred "The Park," from the *Salisbury* album, be included instead of "Lady in Black," which pulverizes the melody into a drone.

Time has not been kind to Uriah Heep's music. Although "Easy Livin'" has held up pretty well, most of the group's music has not survived the heavy-metal era in which it was conceived.

I was not stirred in the least by this ultra-decibel fare. I was amazed at how dated it all sounded. Ah, the fickleness of the music consumer: What was demonical in 1972, sounds merely ponderous in 1976.

Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser/*The Outlaws*/RCA.

This album unites four renegade artists who, after stepping on some Nashville toes, became pioneers in what someone, somewhere, labeled "progressive country music."

I could never qualify as a country music fanatic—I, too, once dismissed the whole genre as totally unhip—but such people have brought country music out of a yodel and twang stereotype and have made it relevant to hard rock fans such as myself.

All this music is good. It's really picking nits to say one cut is better than another. But my favorites include "Suspicious Minds," sung by Waylon Jennings and Jessi Colter,

(Jennings' wife), and "Put Another Log on the Fire," by Tompall Glaser.

Other fine musicians play on this album, but unfortunately, none of them receives credit. It is tragic that although many Nashville musicians play well, they are shunted into the background when the time comes for recognition. Headline artists such as the ones on this album, who themselves fought hard for acceptance, should work to prevent such "oversights."

Johnny Winter/*Captured Live*/Blue Sky Records.

This album leaves me feeling flat, for reasons that have more to do with personal taste than with Johnny Winter himself.

Winter is a phenomenal guitarist—his dexterity and swiftness are astounding. If you're into the instrument, you will be truly amazed at the lickety-split licks Winter pulls off during instrumental breaks.

The program includes six boogie numbers—rock in its purest form. Most of the tunes are standards, and one—"Bony Moronie," written in 1957, is a classic.

Most of the songs previously have been recorded elsewhere, and I prefer other interpretations of these songs to any found here. I like the Rolling Stones' version of "It's All Over Now" and John Lennon's recording of "Rock & Roll Woman" better than Winter's renditions.

Or maybe I have grown too old for this sort of thing. Rock is, for the most part, harsh music. It most often communicates frenzy, confusion, anxiety and anger. I felt neither frenzied, confused, anxious nor angry after hearing this album.

—Deb Gray

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