

'Hard Again' everything printable and much more

By Michael Zangari

Muddy Waters/Hard Again/Blue Sky Records PZ 34449

After struggling with phrases to describe this long-awaited album by blues great Muddy Waters, I've concluded that the only descriptive terms are unprintable.

Simply, this album kicks—(Well, you can bump it in the course of an article or on the dance floor, but you can't kick it or print it). I mean, this album is a mother.

Mother in the sense that it is roots blues in its purest form.

If the material on this album was recorded by any other artist it would be passed off as hitting every blues cliché possible.

But the fact that it is Muddy Waters behind the microphone changes that. Waters has as much a claim to shaping modern blues as does B. B. King, or any of the other grand old men of the industry.

Hard Again, lovingly produced by Johnny Winter, is one of the best and most basic blues albums released in years. It makes the B.B. King releases of the last couple of years look pale.

The album has "live" sound to it. There quite possibly could have been no overdubbing at all on the LP. On some cuts, studio chatter and reactions to the music clearly come through.

Winter has produced this album with no tricks. There is no excess fat on it at all. No long fade outs, every song has a distinctive ending, no strings, (can you imagine an album without strings anymore?) and no echoes or vocal tricks. Winter could have recorded this album in any blues club in Chicago and could not have gotten more pure.

The album is progressive to the point where it touches as many bases as possible, doing as many kinds of blues as they can think of, without overdoing any of them.

There is even a country-blues tune included. "I can't be Satisfied" has some nice slide work in it and a nice flow. You'll recognize the style as that copied by Richard

"Don't-call-me-Dickie-No-More" Betts, formerly of the Allman Brothers Band, on such respectful bastardizations as "Pony Boy."

Hard Again is a great album. Waters has never been better. The album contains his first original material in years.

Artist's life highlights week of Sheldon films

A highly acclaimed film about a great Norwegian artist highlights this week's Sheldon Film Theatre.

Edvard Munch, a 1976 film from Norway, tells the story of the famous artist who lived from 1863 to 1944.

Edvard Munch will be screened through Saturday at 7 p.m. with Friday and Saturday matinees at 3 p.m. Admission is \$2.

Two films directed by the great Danish director Carl Dreyer will be screened for the film studies classes this week.

Vampyr (1931) will be shown today at 1:30 p.m. and Day of Wrath (1943) will be shown at 10:30 p.m. There is no admission charge.

The Films on the Arts Series will present three short films Thursday and Sunday. Magritte—A False Mirror; Matisse—A Sort of Paradise; and The Secret World of Odilon Redon will be screened at 3 p.m. Admission is \$1.

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-Jack Kroll, Newsweek



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