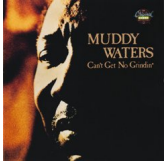


## Muddy Waters - Can't Get No Grindin (1973)

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### Muddy Waters - Can't Get No Grindin (1973)



*A1 Can't Get No Grindin' (What's The Matter With The Meal) 2:45 A2 Mother's Bad Luck Child 4:57 A3 Funky Butt 2:53 A4 Sad Letter 4:15 A5 Someday I'm Gonna Ketch You 3:12 B1 Love Weapon 4:05 B2 Garbage Man 2:40 B3 After Hours 3:50 B4 Whiskey Ain't No Good 4:32 B5 Muddy Waters' Shuffle 2:20* Muddy Waters - vocal and guitar James Cotton - harmonica Pinetop Perkins - piano, harpsichord Pee Wee Madison - guitar Sam Lawhorn - guitar Calvin Jones - bass Willie Smith - drums

Muddy's next-to-last Chess album, *Can't Get No Grindin'* marked a return to working with a band of his own after several experimental line-ups and recordings -- Pinetop Perkins took over the piano spot from the late Otis Spann, with Chess veteran harpist James Cotton aboard, and PeeWee Madison, and Sammy Lawhorn handling the guitars (apart from Muddy's axe, natch). The music is raw, hard-edged, and sharp (the guitars slash and cut), more like a successor to Muddy's classic 1950's sides (he rethinks a bunch '50s numbers here) than to the London Sessions, Super Blues, brass blow-outs, and psychedelic albums that he'd been doing. It's also easy to hear Muddy's heart in this release -- he fairly oozes soul out of every note he sings. The title track, "Sad Letter," and "Mother's Bad Luck Child" are all killer tracks, and most of the rest isn't far behind, though "Garbage Man" is the best known of the newer tracks, thanks to subsequent covers. ---Bruce Eder, AllMusic Review

*Can't Get No Grindin'* is, surprisingly, the only Muddy Waters album in the Hall of Fame that was actually recorded as an album, not a compilation of singles and older material. Chess veteran Ralph Bass produced the set in Chicago during the period after the company had been sold to GRT of New York but while the last Chess building and studio still stood at 320 E. 21st Street. Most of Muddy's working band, joined by alumnus James Cotton on harp, backed him

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on a quickly recorded session (Bass preferred live spontaneity to perfected multiple takes when producing blues) that found the master and his crew in fine form, delivering the kind of blues that made Muddy famous back in the 1950s. Chess had tried to take him in more contemporary directions on other albums of the '60s and '70s but ended up with a classic by just letting Muddy cut a straight-ahead, no-frills, no-rock-stars album. The title track, parenthetically subtitled What's the Matter With the Meal, is actually a rendition of Memphis Minnie's What's the Matter With the Mill. ---Jim O'Neal, blues.org

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