

Duke's dance tracks

by Andrew M. Duke

New from Germany's Nitzer Ebb is the *Belief* LP (Mute/WEA), their second domestic release and the follow-up to 1987's *That Total Age*. While the previous offering was the epitome of hard-driving industrial dance rhythms ("Join In the Chant", "Murderous", "Let Your Body Learn"), *Belief* finds the band exploring the moods possible in their style. "Control I'm Here", again employing aggressive, chanting vocals over floor-shaking beats, is a return to the old and is quite successful in the clubs.

Former Clannad member Enya offers something extraordinary on her debut album, *Watermark* (WEA). Using layers upon layers of her vocals (sometimes overdubbing notes up to 120 times) and limiting instruments to keyboards only, she has produced a soothing swirl of sound that can only be called beautiful. Though she sings in Irish, the effects are not unlike those created by the Cocteau Twins, another band whose vocalist evokes emotion with each song



Enya's solo album, *Watermark*, features the song "Orinoco Flow (Sail Away)" which went to #1 in the U.K.

she sings. Orinoco Flow (Sail Away)" is a perfect example of what she does best.

Twenty-two year-old Todd Terry sits in the front room of his house in Brooklyn, New York and cranks out dance tracks that all eventually seem to top the charts. His was the guiding hand behind Royal House ("Yeah Buddy", "Can You Party"), Swan Lake ("The Dream", "In the Name of Love"), Black Riot, and Hardhouse. He has now released a full album — as the Todd Terry Project — entitled *To the Batmobile Let's Go* that features "Bango", "Weekend", "Back to

the Bear", and "Just Wanna Dance", all former chart-toppers. What makes Terry special is the minimalism of his songs; while most are recording dense, big-sounding dance tracks on huge systems, he's sitting in his living room working with a simple four-track machine and getting rich quick. (Fresh Records, 1974 Broadway, New York, N.Y. 10023)

Specialty music, including dance 12's and selections such as The Todd Terry Project, can be found at The Record Corner (Blowers St., Halifax, 429-1622).

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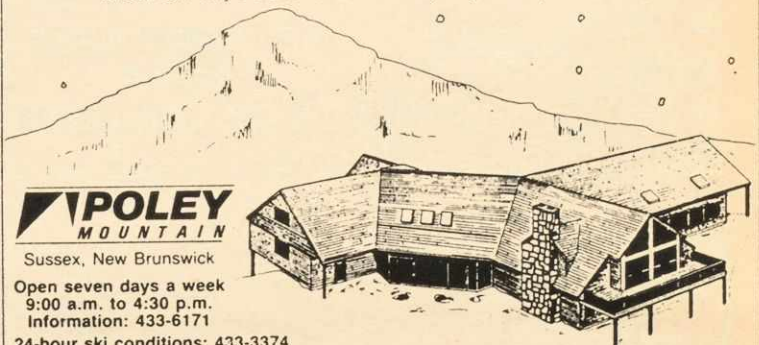
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"I am the blues" Willie Dixon Does the Job

by Mike Thompson

Hidden Charms: Willie Dixon, Bug Records, 1988

In his own words Willie Dixon "is the blues", and *Hidden Charms* serves as yet another proof of his claim. This is a superb collection of Dixon originals — some previously unrecorded — dating from the late '40's ("Jungle Swing") to a present day collaboration with his thirteen year old grandson Alex ("Study War No More").

Ironically, *Hidden Charms* neither hides anything from, nor presents anything significantly new to the listener. From the spontaneous piano of Lafayette Leake resounded by the grunts and groans of Dixon in "Good Advice", to the lingering harmonica of Sugar Blue on "I Do

the Job", the feelings released in this collection are authentic. *Hidden Charms* is real down to earth blues, nothing more nothing less. Every track is a full performance with nothing dubbed, mixed, or edited.

From the heavily laden lyrics of "Blues You Can't Lose" to the foot stomping bass of Red Callender on "Don't Mess With the Messer", *Hidden Charms* contains every element essential to the blues — including the occasional 'bum' note by T-Bone Burnett on guitar.

If you are not familiar with the music of Willie Dixon, discover the hidden charms of his music and find out why he calls himself the blues. If you are a fan of Willie Dixon, no doubt you already have this album.

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