

MOJO

The Music Magazine

Kraftwerk



Kraftwerk And The Electronic Revolution

SEXY-INTELLECTUAL/CHROME DREAMS

Intelligent doc on genre's German genesis and stars.



Three hours not including extras – you can't fault it on thoroughness. The first 90 minutes are spent on the history of German electronica before its main subject, Kraftwerk's formation in 1970. There are interviews with the movement's key artists – Conrad Schnitzler, Klaus Schulze, Hans Joachim Roedelius, Dieter Moebius, Klaus Roeder, Karl Bartos – and footage of post-war German free jazz and underground art clubs, bombed cities, ancient Moogs, videos of Amon Düül, Stockhausen, Tangerine Dream, Ash Ra Tempel. "We were aware," explains Bartos, "that we were not raised in the Mississippi Delta, not raised in Liverpool" and, in turning their back on the old German

culture, had to find their own new order and one that had worldwide influence.

Sylvie Simmons

Beat Street



OPTIMUM

Welcome reissue for hip hop curio.

Scored by Harry Belafonte and Arthur Baker, and directed by Russell Simmons' production partner Stan Lathan, *Beat Street* has pedigree. But the 1984 "rapsploitation" film was hamstrung by concessions to Hollywood (a corny "love across the class divide" storyline; plots lifted from *Wild Style* and *Style Wars*; ludicrous *Kids From Fame*-like finale) and terrible acting. Its appeal lies in memorable set-pieces: battles between the New York City Breakers and the Rock Steady Crew; Crazy Legs taking his shoes off during a back spin, impossible to unravel even in freeze-frame. There are entertaining cameos from Soul Sonic Force, Kool Herc and Melle Mel, but the only extra here is a trailer.

Angus Batey