

Funky Street

Various Artists Street Beat (K-Tel)

The bop that won't stop. A cool vinyl of hot tracks reflecting the state of the art in New York dance technology. From Silverman and Baker's Tommy Boy label we have Jonzun Crew's influential 'Pac Jam' and 'Space Cowboy' (with some lost in space yodelling, no less), G.L.O.B.E. and Whizz Kid (a fun rap over some nice understated electrobeats) and Planet Patrol who have more in common with the Temptations than Grandmaster Flash, which makes the synthesis of vocals and electrobeat more interesting. Imagine the soul power of Motown with the electronic funk of Afrika Bambaata

and you've got Planet Patrol's 'Play At Your Own Risk'.

D Train continue to produce high quality soul with 'You're the One For Me' — this is groove music at its best. Roger Troutman from Zapp attempts 'I Heard It Through the Grapevine' and fails. Kraftwerk have 'Tour de France' but in this collection they are called 10 Speed for a reason that's beyond me.

By far the best street dance collection released yet. KB
**S.O.S. Band
On the Rise (Epic)**

This set has the year's best black dance track — the slow and slinky 'Just Be Good to Me', which features a monster rhythm and wonderful vocals from Mary Davis. Urgent and soulful, this year's 'Sexual Healing'. Thankfully, the album has some fine moments to match that track. Tell Me If You Still Care' and 'Forever Love' have a similar feel, with great production from Jimmy Jam. The second side is more traditional in its hard funk approach, with 'I'm Not Running' and a version of Johnnie Taylor's 'Who's Making

Love'. Some tracks, like 'Steppin' the Stones', have an R&B feel, sounding like early Rufus.

A solid black music album chock full of soul. KB
**Rockwell
Somebody's Watching Me (Motown)**

If this is the new Motown, I'll stick with the old one. The Motown sound today seems to be the sound of young black America counting its money and reeking of self-satisfaction and paranoia. In 'Somebody's Watching Me' Rockwell thinks that the I.R.S. are after him and he even covers Harrison's 'Taxman'. Nearly all the other songs are victim-orientated — the self observing the self. The rhythms are heavy and synth-laden and if it wasn't for Michael Jackson's backing vocals he would not have had a hit. KB
**Hot Chocolate
Love Shot (EMI)**

These boys are more of an English institution than just a band. They've been around longer and had more hits than any of the current great pretenders to the pop throne. Past tracks like 'Heaven's

in the Back Seat of My Cadillac', and 'You Sexy Thing' are just pure pop-funk pleasure. Their current work is more in the line of lovers' rock, with the fine, but underrated vocals of Errol Brown telling us sweetly that 'I'm Sorry' but 'Let's Try Again', because 'I Gave You My Heart (Didn't I)'. This is a sweet 'lovers' record; pop music with style and soul. KB
**Kool and the Gang
In the Heart (De-Lite)**

As street/electro funk gets harder and more politically aware (check out Keith Le Blanc's work on Malcolm X's 'No Sellout') mainstream black artists get softer, searching for that big crossover hit. It's sad in the case of Kool and the Gang, who began as a tough ghetto band and now sound like a black Crosby, Stills and Nash. The current hit single, 'Joanna', is indicative of the overall sound — nice, sweet and bland. The Great White Wash, lost and devoid of funk. KB

best tracks are a cover of Otis Redding's 'Don't Mess With Cupid' and a campy 'Jet Boy'. If you're interested send \$10 USA to ROIR Inc, 611 Broadway, Suite 214, NY 10012, USA.
Kerry Buchanan

**Various Artists
Accident Compilation
(Failsafe, Box 3003, Christchurch, 58)**

Now if you haven't got this tape the only person you are fooling is yourself. A huge slice of the once very healthy Christchurch music scene, taken over the last four years.

Most of the contributions come from either demos or live recordings so the sound quality varies somewhat but the spirit is most definitely there. And 27 bands!

Of these, YFC, the Newtons, En Can MA and the Pin Group have sounded better, but the Triffids, Ballon D'essai and the Haemoglobins have sounded worse so it would be a lot easier if you were the judge.

There are some real bobby dazblers all the same, Channel Four's 'You Were the One' sounds like something the Alarm might have pinched and surely Edwin

Collins wouldn't be too proud to borrow the World's 'marvellous' 'Mystery' for the next Orange Juice album.

Androids, Playthings, Gordons, Not Really Anything and more ... they're all here so just send your eight bucks (el cheapo) to wee Rob Failsafe, PO Box 3003, Christchurch.

Lastly, as a wicked ploy to push sales beyond the double platinum mark, various groups involving most of the members of the Dance Exponents have been included on the tape but I'm not allowed to tell you which ones they are. A clue — look very carefully at the free limited edition poster that comes with this tape.

Alister Cain

**Evasive Action
Looking For A Battlefield
(Failsafe, 57)**

Q: What's more handsome than the Smiths and has sordid Dance Exponents connections?

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CONTINUED ON PAGE 26



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On Tape

The Boogie Boys
Break Dancer (EMI)

A five-track tape of ultimate black urban contemporary music, featuring a murderous beat box rhythm with neat off-beat sound effects. The thing just throbs. The Boogie Boys have sounds to rock the house on their two raps 'Zodiac' and 'Shake and Break'. 'We didn't come to do karate/Or drink Bacardi/Just to help you party.' Boogietronics to beat the street.

K9 Corps, Dog Talk (EMI)

This is really a 12" single put on tape, with the same two songs on both sides. Not quite value for money but at least the songs are good. Rap versions of George Clinton's vision of chaos from his wonderful *Computer Games* album. It's witty and to the beat and features such stars as Pluto, Snoopy, Scooby Doo and Rin Tin Tin. Throwin' down and doggin' the house. Good, funky fun, but I prefer Clinton's 'Atomic Dog' — a better breed by far.

New York Dolls
Lipstick Killers: The Mercer St Sessions (ROIR)

In the early 70s this was what we called punk rock. A hybrid form of urban blues, white boys learning from black street culture (even if that just meant wearing Tina Turner's cast-offs). The Dolls had a grasp of the trash aesthetic — what it means to be young and cheap. This tape shows its genesis. It's no way as good as the first Dolls' album, with production being nonexistent, with a sound lost on Mandrax as opposed to the amphetamine rush of the vinyl. Interesting, but a bit rough and loose for listening pleasure. The

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...really, I used to play cricket.



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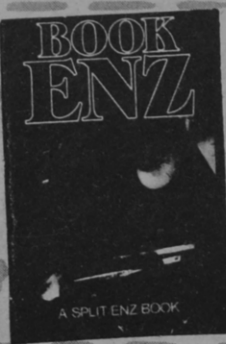


**Book Enz
(A Split Enz Book, \$14.95)**

Yes, it's true! Split Enz in their swimsuits! But that's only one page of a book crammed full of excellent colour photos.

This book isn't designed as a history of the band, more as a glimpse into the lives of the members. It does this exceptionally well, showing the monotony of constant travel and the inevitable waiting that goes with it. Often humorous, it captures perfectly the spirit which has kept this band together. Along with the

Rip It Up / April 1984 31



At last, the official Split Enz photobook — 120 colour photographs by Nigel Griggs (the Enz bassist) and Kylie Foster, plus quotes from band members — "The Family Album" with behind-the-scenes snapshots and portraits. Large format (29 x 20cm), \$14.95 post free. Packed ready to post to you by return mail.

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