



Breaker

... was a Festival-like atmosphere with a display of vintage American cars, truckers films like 'Convoy', a fairground and a 'Spot the Smokie' competition. But the basis of any exhibition will be the stalls offering an array of antennas, SWR meters, burners, suppression equipment and all the other paraphernalia which are required by enthusiasts. Much of it is made in countries like Taiwan, under licence from an American company. Although there is a plethora of brand-names, many of them are linked with a single

crucial information is on the Breaker is the CB Handbook, which is produced and published in the States. It gives a useful comparison to the organisation and legal situation affecting CB there but the aerial.

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range, installation and maintenance of equipment, as well as a glossary of the cryptic jargon employed on the road. In fact, should things get heated the CB Insult Code is a pretty essential acquisition too! Once suitably equipped, there is a whole range of "Easy-Guide" books which look at the way CB can be utilised in recreational vehicles or on Construction Projects for example.

Black Roots Jah Youth

Bristol
LADIES AND GENTLEMEN! The contest between Bristol's two boss reggae outfits is now taking on an epic sound-system dimension. Six weeks ago Talisman mashed the joint and rocked out in a rub-a-dub style for a triumphant homecoming. For Black Roots too, tonight's gig represented the chance to prove themselves Kings of the Skank Frontier — harder than the rest.

Trinity Hall was full again and in a warm mood of temperature and appreciation, the audience responding favourably to the driving, searching rhythms of Jah

Youth. Once the group's singer had found her pitch and the bass/drums engine found top gear, all was well. A couple of fluffed intros didn't ruffle them, and as their confidence grew there was no doubt that they would be invited back. A useful outfit, and with songs like 'Weeping and Wailing' their potential and progress merits charting.

And it's from Black Roots that they can learn some useful lessons. Melodic with sweet harmonies, for they want no tribal war through one group dominating another; and masterful in the control they now exercise over their music and the building of the performance jigsaw. The guiding hand of manager Alfredo Velasquez and the months of patient

*work put in has now produced

a potent brew of firehouse rock. The 'roots' in Black Roots show through strongly but do not alienate those ('the whites') for whom there can be no immediate relation. It was noticeable too that they attract a larger 'black' audience than did Talisman, in spite of the dislike dreads have of going to gigs at Trinity — a church before its conversion.

But there were no barriers between black and white or audience and performer. The energy flowed around the hall, the eight-piece line-up galvanising, seducing and easing all to dance. Crescendo built upon crescendo until all inhibitions and resistance had evaporated. Yeah, Bristol rocks mightily now!

Dave Massey

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B-Movie Bath University

WHAT TIMING! With cosmological events leading to predictions of the end of the world tonight and here am I reviewing a gig organised to raise funds to end the possibility of nuclear annihilation! Thankfully my timing was less flawed as I arrived just as B-Movie proffered the opening chords of 'Mediterranean'. Oh how ironic that their inspiration coincides with the White House occupation of the most dangerous B-Movie actor of all time!

I must admit to a certain degree of confusion about B-Movie at first. Singer Steve Hovington came over in a distinctly Dave Gahan vocal mode, and then as the set progressed it seemed that the persona of Howard Devoto came more to the fore in terms of that distinctive sneer and intonation of his.

The same feeling came from the music too: for the first three numbers it was a lumpy, tough and cluttered rock orientation and it was only with the fourth song 'Welcome to the Shrink' that an identity was found, and the music and audience lifted out of its malaise.

The latest single 'Nowhere Girl', preceded by the unjustly neglected previous offering 'Remembrance Day', is an atmospheric (and commercial) number, from its double synth intro to its meaty, beaty and bouncy middle eight. From this point in the home run of the set B-Movie let loose and stretched out the songs using distortion and echo to great effect. As a friend commented to me at the time, they do turn some interesting corners.

Unfortunately audience numbers had been depleted by the hostility of the driving rain and winds howling through the campus, but those who did turn up ensured that this BANGf benefit didn't end with a whimper. B-Movie were urged back for an encore of 'Marilyn's Dream' and a reprise of 'Girl'.

An enjoyable gig from a group who so far have lost out on the rich pickings that their 'Some Bizarro' co-origina-tors D. Mode and S. Cell have enjoyed, but the signs are that their luck may be changing.

Dave Massey

NB: A mention to for the support I missed. 'Loved One' were apparently something like Waugh meets War.