

## Album Review of Djevara - God Is White (Genin Music)

1. The Silent Dissenter
  2. Greed N Mercy
  3. Snapshot
  4. The Niggers Will Eliminate Themselves
  5. God Is White
  6. Child In Armour
  7. Playing With Fire
  8. Checks & Balances
  9. Meanwhile South Of The Border
  10. Black Boy
  11. S&ouml;ur/Putain
  12. The Final Solution (I Hated Myself And Wanted To Die)
  13. The Tyrant
  14. Seeks Asylum
- Has anyone been watching that 'Breaking Point' series on MTV? You know- the Pop Idol for rockers? Well, I have (I have no life), and on there, I heard them say something along the lines of 'the only way to get ahead as a band is to get label backing'. Bullshit. There's a little known concept in these days of apathy and laziness known as DIY - if you want to put out an album - do it yourself!!! If you need a label, set up your own! You don't need a prime time TV tie-in show, forcing your product down the public's throat. And this album is a perfect example of that DIY ethic. Djevara released this, their debut proper after seven demos, on their own Genin label, with money invested by friends and fans, who have faith because these guys are committed (when a portion of each CD sale to various charities, you get the impression it's not about the fame or money). And it's a great investment. The songs are quicker and more urgent, and the sound quality is sharper, meaning the drums and bass, which once sounded a bit muffled, now sound bastard massive. Even the cymbals sound like someone pounding sheet metal into shape. Check 'Snapshot' and the title track for proof. Oh, and the final track, 'Seeks Asylum', with its two false endings. The lazy comparison to make is that of a punkier Rage Against The Machine, but that's no bad thing in my opinion since it's only an influence, rather than a blatant rip-off. The songs range from fiercely politicised rants ('sit back and watch us die on primetime TV' on 'The Niggers Will Eliminate Themselves') to more simplistic dancefloor/moshpit fillers ('Meanwhile South Of The Border', and 'Checks and Balances'), without ever losing steam. Even 'The Tyrant', which I previously thought was a bit long has had extra lyrics added to the stop-start ending to keep it interesting ('Come on motherfucker, call a spade a spade' - well, what were you expecting? 'Ooh, baby, baby, I love you so much' or something equally banal?). In fact, the only fault I can find with this album is with the accompanying booklet- there's a transcript of Shaka Sankofa's last words, from just before he was executed (in Texas- guess who was Governor at the time?). Whilst I have no qualms about the content (come on, Dubya's a c\*\*\* - we all know it), the printing makes it near impossible to read. Still I suppose it makes you concentrate on the words.

## About the Author

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