

Gig Review of Djevara, Victims of Noise & The Maker @ Warwick University Student's Union

I'll admit from the start, this will be a slightly rose-tinted review. Djevara and Victims of Noise are two of my favourite bands so I can't really be objective, but when has that ever stopped a reviewer before? Just look at Kerrang reviewing Nickelback, Metal Hammer reviewing Slayer, or the NME reviewing the Strokes. Biased, each and every one of them. So just humour me, OK? Having said that, I've never heard of the opening band, The Maker, so about them, I can be critical and objective. Well, at least about the song and a half I managed to catch. Competent indie-rock, a bit reminiscent of The Music (though that may just have been the frontman's hair), but nothing spectacular is all I can really say. Ultimately, they lacked presence and energy, but I'd hope its just teething troubles. Give them a bit of time, and they'll be just fine. I don't think you could ever accuse Skism of lacking energy (and yes, throughout this review I shall call them by their true name. They should never have changed it). If someone was watching them for the first time at this gig, you could forgive them for thinking they were acting up for the photographer down front. But no- they gurn those faces, wear those outfits, thrash and bounce around, and trash that same cymbal at pretty much every gig. They also normally play "The man who could hold two biscuits in one hand" (Best! Title! Ever!), but not tonight. Shame, but we still get the surreal lyrics of "I'm on fire", and the huge riffage of "Faces". Plus, off the new 'Anger' EP, the sort of calypso-ey, dubb-ey "Follow me", guaranteed to make you bob your head if nothing else, as you grin like a loon at the rest of the performance. Then, the main event - for some at least. Around this time last year, Djevara played their 100th gig in front of at least 200 people in this very Students union. Why there's only about a third of that number here tonight I'll never know. Probably all sitting at home, watching Holby City. Oh well, their loss. Unfortunately, due to a cascade of technical problems, it very nearly turns out to be everyone's loss. Opening with the racist-baiting title track of their debut album, "God Is White", you think it's going to be great. But then Bass's microphone cuts out, and the best song in their repertoire is robbed of half its power (the other half being the furious double bass drumming, which fortunately didn't fault once, as far as I could tell). On the next song, we lose the bass (the instrument this time), and later, it's the backing vocals. But these guys (or rather now, guys and girl, lets make sure we're being P.C. about this) are nothing if not determined, so they battle through. As Bass says, the next song, "Shivers", is a punk song, and a good one at that, so who needs the bass? It takes a storming rendition of "South of the border" halfway through for everyone, including the crowd, to really get going, but from then on, there's no looking back. "Seeks asylum", "Playing with fire", and with oldie "PMS" to close, you realise this is how it should have been all the way through. Vitriolic lyrics, sturdy bass-lines, tight guitars, thunderous drums- when they hit their stride, Djevara have it all. Why don't you go find out for yourself? Christ knows, more people should!

About the Author

Michael Freeman is a fan of Djevara.

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