

watch for the highly anticipated second full-length recording

CATCH THE PRESIDENTS



Reviews

Off The Tracks ON THIS MONTH'S CD

White Ghost Shivers

Nobody Loves You Like We Do SELF-RELEASED

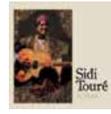


The Austin, Texas-based band **White Ghost Shivers** is stuck in the past—or at least the musical past of the early 20th century. Although the seven members of the band come from differing musical backgrounds, they all share a fascination (perhaps obsession?) with the hot-jazz and ragtime groups of yesteryear. On *Nobody Loves You Like We Do*, the band's third full-length album, they conjure up scenes of smoky, overcrowded speakeasies, hot and sweaty parlor-room antics, and garter-clad flapper girls. WGS hits the nail on the head with tracks like “Nobody Loves You,” which sounds like it could have been taken right out of the Scott Joplin songbook and “Short Haired Girl,” a love-song of sorts that captures the band at full-swingin'-throttle with fiery horns, noodling fiddle and clarinet, and an unrelenting rhythm section.

Tiffany Camhi

Sidi Touré

Koïma THRILL JOCKEY



It would be easy to label **Sidi Touré** as the new Ali Farka Touré—same family name, both songhai from northern Mali, stunning blues-informed guitar work and impassioned vocals—but it would also be unfair. Despite the commonalities, Sidi Touré has been making music for more than 35 years—he cut his first solo album in 1995, and then took a 16-year sabbatical from the studio—and long ago, developed a distinctive approach to the style, which is now fully realized on *Koïma*. The new release picks up where last year's *Sahel Folk* left off, expanding on the ideas that that all-acoustic set introduced. Although it was actually recorded in 2009, the wider-screen format of *Koïma*—violin, bass, calabash and jaw-dropping lead guitar from **Oumar Konaté** open up the spectrum—offers a fuller, richer listening experience. Jeff Tamarkin

MV & EE

Space Homestead WOODSIST



Since last checking in with **Matt Valentine** and **Erika Elder** a few years ago, the cosmic communards have released some additional 15 albums worth of studio cuts, live jams and ongoing collaborations. Tally that with 31 previous releases, a new 8-disc CD-R collection, plus the brand new *Space Homestead* and like, *whoa*. Even drenched in reverb, Valentine's defiantly flatlined vocals remain a hard sell, but the band's DIY psych detours find their way to strange-folk bliss with ease—actual (and sometimes crucially unpleasant) strangeness leading to actual folk (“Porchlight”) > “Leaves”), or possibly a sweet guitar denouement (“Too Far

to See”). There are low-key anthems with actual choruses, graceful strums, and as much focus as has ever been demonstrated along **MV & EE's** long, hazy and golden road. Jesse Jarnow

Sun Kil Moon

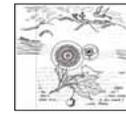
Among the Leaves CALDO VERDE



For nearly a quarter century, **Mark Kozelek** has created music that *Rolling Stone* once described as “the slowest and most self-revelations ever put to tape.” But on his fifth LP under his **Sun Kil Moon** handle, the former Red House Painter exhibits a candor and humor that he has never exhibited in song to date. Recorded impulsively and almost entirely on a nylon string guitar, *Among the Leaves* is Kozelek at his most playful and direct, utilizing the languid calm in his voice across 17 original tunes. And when delivering funny, endearing missives about life on the road (“Sunshine in Chicago”), his old San Francisco guitar repairman (“Song for Richard Collopy”) and a character study involving the legends of Joe Frazier, Bobby Fischer and Ed Gein (“The Winery”), he beautifully and quietly places the emphasis on the Sun portion of his group's name. Ron Hart

Woods/Amps For Christ

Woods/Amps For Christ SHRIMPFR



Brooklyn, N.Y., lo-fi gutter folk outfit **Woods'** upward trajectory continues with their latest release, a split LP with **Amps for Christ**—the project of noisemsmith **Henry Barnes**—which offers four new songs from each group along with a lone collaborative track. While the Amps for Christ side follows the same experimental noise path that Barnes has wandered for more than a decade, Woods offer some of their