

MUSIC

sounded much more vibrant and at home in their erstwhile neo-jam band persona.

While not unpleasant to listen to, songs like "The Soft Machine" and "Children of December," both from *Eisenhower*, feel vapid and listless – indie rock boilerplate that glides along on some decent melodies and sappy vocals but lacks any real spark.

In contrast, *Alivelectric*, an instrumental live album from 2003, showcased The Slip at their creative zenith by capturing them in their natural environment – on stage. With tracks like "Headshot," the group wove fluttering, Jon McEntire-esque rhythms, funky bass lines and electronic effects into extended jams that recalled the music of Bonobo or Criters Buggin.

Eisenhower is a totally different type of

record than *Alivelectric*, and it's unfair to say it spurns its former because it's not like The Slip never let on to their indie rock soft side – it's always been there. But the group started nearly 10 years ago as a jam band, and they sound most refreshing as such.

Eisenhower has already been done a hundred times over – in 2005 it was called *Z*, in 2001 it was called *Yankee Hotel Foxtrot ...* you get the picture. And while I know it's not cool to scold a band for evolving their style, I'm really hoping that their latest record isn't completely indicative of their new live sound. I have my fingers crossed that this performance will be full of energy and ingenuity, devoid of that sappy indie rock gewgaw. The Slip and Holy Fuck play at 9 pm Tuesday, April 24 at the WOW Hall. \$13 adv., \$15 door. – *Steven Sawada*



The Slip

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