



**elsie and jack recordings**  
are proud to present

the  
iditarod  
and yuletide  
sharron  
kraus

format: Full-Length CD  
catalog number: EAJ014

edition of: 500

"The third volume in our series of winter releases. This one is a collaboration with our favorite British folksinger Sharron Kraus and it was just too good for a CD-R release, so the fine folks at Elsie & Jack stepped in. What a perfect home for this record as the label is equally split between the UK and USA, just like the artists! Five songs wander in and out of Jeffrey's additional atmospheric creations, totaling 42 minutes of music. Includes an update on 'Winter's Spell' recorded live at WFMU and the studio version of 'The Trees Are All Bare', which was a much-asked about highlight of our Terrastock set. The lovely package was designed and hand-assembled by Elsie & Jack."

*the Iditarod*

Their live shows in March 2003 will include individual and joint performances of premier underground folk featuring banjo, shruti, omnichord, Vagabond guitar, strumstick, loops, bowl, bell, percussion & tapes.

## the IDITAROD

the Iditarod are a quiet, acoustic-based ensemble from New England who have been crafting mysterious, lo-fi, dreamy psychedelic folk since 1996. Their songs are usually centered around Carin Wagner's fragile, ghostly vocals and her partner Jeffrey Alexander's guitar and loops.

the Iditarod have toured Northern Europe and Scandinavia (twice) and throughout eastern North America. They have been featured in the Ptolemaic Terrascope, The Wire, Magnet, Dream and many other magazines and were very well received at the recent Terrastock festival in Boston. Their most recent album, the Ghost, the Elf, the Cat and the Angel, was issued in 2002 by the BlueSanct label.

## SHARRON KRAUS

Sharron Kraus is a highly talented singer, musician, composer and songwriter who's been performing for over 10 years now. Her musical career went full time 3 years ago after she completed her Doctorate in Philosophy at Oxford University, where she now teaches. As a vocalist, instrumentalist and percussionist, she has embraced English, Irish and American folk, dark, gothic sounds, electronic composition and her own original creations. Sharron's solo sets include fingerpicked guitar and banjo - with the Iditarod she often joins in with clarinet and tinwhistle. Her lovely debut album, Beautiful Twisted, was released in 2002 by Camera Obscura Records, Australia.

see over for sample reviews for both artists  
and a review of this "yuletide" cd!

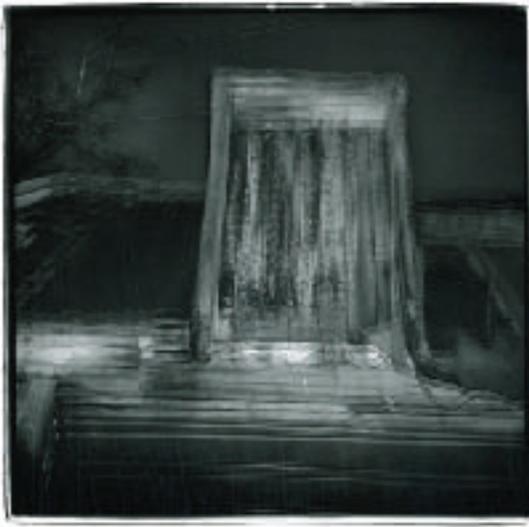


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## the Iditarod and Sharron Kraus, Yuletide (Elsie and Jack) CD

"You know those times when you put a record on and close your eyes, and then open them again and you can't tell whether you've listened to the record or not? I'm having them more often recently. Partly it's because the day job is getting too intense and I can barely do anything except slump in my chair when I get in. But mostly it's because I'm listening to the Iditarod a lot. Imagine that a band snuck into Heaven and clipped a few blades of grass, took a glassful of water from a river and a handful of earth from a shady corner of God's garden. Once they'd floated back down to earth, they strung their instruments with the grass, passed the water around and took a few sips each and scattered the earth on the floor of the rehearsal room. And then they started to play music, music from the past, music from stone cottages, from fishing villages, from field workers, from the working folk. Folk music. And the music was good. Exceptionally good. It somehow fused the devotion of the true believer with the authenticity of a scholar and the sound of an accordion slowly exhaling.

You can't imagine that? No problem, it's out on Elsie and Jack shortly."

*Jimmy Possession, Splendid Zine*

## REVIEWS for the IDITAROD

"Iditarod spew a magnificent gauze of lost-commune-folk-smoke-damage."

*Byron Coley, The Wire*

"From Rhode Island, the Iditarod play a minimal kind of bleak psychedelic folk that owes as much to the somnambulism of Bristol's Movietone as it does to early 70s private press semi-legends like Stone Angel or Caedmon. The time-frozen feel of their slow processions are further heightened by the subtle use of chimes, tamboura, singing bowl, viola and banjo, which cast little shadows beneath Jeffrey Alexander's guitar picking."

*David Keenan, The Wire*

"Iditarod sound quite a bit like a British psychedelic-tinged folk or folk-rock act. Those enamored of the sound of vintage artists in that tributary, like Donovan, the Incredible String Band, and Pentangle might well be inclined to enjoy this record. While the music's often acoustic guitar-based, the pair play a pretty impressive range of instruments, from moog and wine glasses to tamboura, singing bowl, and chimes. There's a mythological-stroll-in-the-forest tinge to their approach, with some electronic effects and backwards-distorted guitar lines adding a bit of psychedelia, without ever submerging the essentially folksy ambience - the mood's a good one: melancholy, subdued, and slightly eerie folk-rock, with quite a bit of varied texture, and an avoidance of the drone and monotony that afflict many other bands working similar territory. The vocals are suitably fragile and wistful, if not exceptional, broken up by haunting instrumentals that have a touch of exotic mystery."

*Richie Unterberger, All Music Guide*

"Acid folk understates it considerably. The minimalism is lovely, but with an undercurrent of unhinged personality. It feels like waking up with a bad head on the sofa in the afternoon not knowing who you are. But hey, in a good way. Stark, darkly beautiful and recommended."

*Phil McMullen, Ptolemaic Terrascope*

## REVIEWS for SHARRON KRAUS

"Sharron makes music from another time. First it harkens back to work by folks like Shirley Collins, Anne Briggs & Jacqui McShee from over 30 years ago; which in turn looks backwards in time for hundreds of years. Here she embraces ancient folk forms from England, Ireland and North America. The instrumentation is all acoustic, & the playing is exquisite, the songs are so lovely that at first you don't notice how peculiarly dark the subject matter is. The protagonist of "The Peacock's Wing" captures his dream woman and locks her away from the world until she dies. There's flood in the fields, and deep disturbing secrets in the night. Incest, obsession, love, madness and death. There's also the pure nocturnal exultation of the elfin "Moonbathing", & the witty woozy "Song of the Unfree" & the sweetness of all the music & her wonderful voice to carry you through all of this beautifully beguiling sorrow."

*George Parsons, Dream Mag*

"There are a few who fight a lonely battle against world music's commercialized and warped definition of folk. People like Timothy Renner, the Iditarod and Gillian Welch who dig their hands deep into the soil of an unnerving past. And let us now also count Sharron Kraus among them. She's been playing music for a decade, but it's not until now she makes her debut on record - many thanks and congratulations to Camera Obscura for that. And what a debut it is! Kraus's songs are rooted as much in Appalachian styles as in the gloomier side of British folk song with a touch of Lal Waterson."

*Peter Sjoblom, The Broken Face*