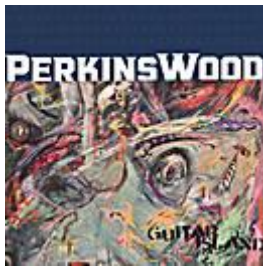


## Mp3 Perkinswood - Guitar Island



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A psychedelic symphony for modern man. 11 MP3 Songs ROCK: Instrumental Rock, ROCK: Psychedelic

Details: WHAT IT IS PerkinsWood have created a new language in sound that defies musical categorization. Composition and counterpoint like Classical; textured soundscapes like Psychedelia, born from a Punk sensibility. Jeff Perkins and Ann Wood are capturing "goosebump" moments where the music is more than the sum of its parts. To fully appreciate this art form, the listener should wander freely with random melody lines and succumb to the trip. You'll view your own private movie in sound with each new listen. IT ALL STARTED... During the early 80's corporate music's caution and ignorance ignited the spark of musicians and artists creating their own "scenes" across the country. Operating in obscurity allowed these DIY artists to build a foundation for independent music as it is known today. Perkins and Wood began as a part of this movement in two different states. Ann Wood's creative spark was ignited with the Art Sluts (1984-86), an acoustic punk band. Their live shows and recordings were revolutionary through confined to the small punk community in Columbia, MO and pre-date the riot grrrl movement by 10 years. After the Art Sluts, Wood recorded Laughing Jackal Lullabies and The Warrior Speaks which received favorable reviews in Maximum Rock and Roll and Options. She also published JAVA, an art/music "fanzine" with Chuck Sperry and opened What's This?, an art co-op and alternative music venue. Jeff Perkins, always a rabid audiophile, began as a writer for the magazine Tasty World in Athens, GA reviewing early Husker Du, Replacements and REM albums. Perkins started his first band Big Wall of Shit (1986-88) in Athens, GA. The band was infamous for their wild and sometimes violent performances - beginning each show with "We're Big Wall of Shit. Fuck you!" They shared the stage with the Indigo Girls, Driving and Crying and Five Eight among others. The band's future incarnation of Big Fish Ensemble chronicled many of Perkins' colorful adventures in their songs. Perkins moved to Columbia to

work in a mental institution and further develop his unique composition and recording skills. A respect for warm, fully orchestrated recordings led Perkins to develop a production style which he calls "blended abnormalities." The sound, unmolested by EQ or compression maintains the dynamics missing from most modern commercial production styles and is more reminiscent of classical recordings. With a new sound in mind, Perkins went looking and found Ann Wood. Perkins and Wood's creative compatibility was instantly apparent to each other. The result was Hypedelic (1989-90), a band known for energetic live performances in front of psychedelic film footage. GOING INSTRUMENTAL By 1990, Perkins and Wood were fed up with the limitations small town music scenes and moved to Atlanta. Many all night recording sessions produced a whole new instrumental guitar sound and the band Dew (1991-1997). Within a year, Dew was cited by the Atlanta Journal Constitution as Atlanta's premier instrumental psychedelic rock band. Members early on included Mary Alexander (drums) and Shane Sanders (bass); and later Louis Stein (bass) and Victoria Liotta (drums.) The band's unique sound and unpredictable live performances attracted the interest of (now defunct) Sister Ruby Records. On the label they released: surf punk version of We Three Kings (1993), 4 song sampler on Amplified Vol. I (1994), Sing Monkey Sing (1996) and on Daemon Records the Overture of Jesus Christ Superstar - a Resurrection (1995) with the Indigo Girls. Dew performed at SXSW, Seattle's outdoor amphitheater and toured throughout the country showcasing their critically acclaimed sound and wild performances. In 1997, after years working in restaurants coupled with frustration and a growing distrust of the music industry, Perkins and Wood ended Dew and opened a musical instrument store. Rather than buying out the contract for their master recordings, they used the money to buy studio equipment. They would finally record their unique brand of music the way they always heard it - just the two of them without the politics of labels or the advice of band mates. Thus began what Perkins calls "the separation of art and commerce." Ironically, their plan to open a business prevented the two from playing music together. For three years, while one ran the business the other recorded and visa versa. Limited time prevented developing songs, rehearsing or playing shows. There was only time to capture ideas. These song snippets snowballed into hours and hours of tape. Near the end of the millennium, Perkins catalogued the ideas into "the 3 star tapes." As they listened with a fresh ear to an unlimited supply of song ideas their excitement for the material led to the development of compositions for the first of many CD's - chronicling an unprecedented instrumental sound - rock based, classical recordings featuring guitar. Guitar Island was released in 2004. Son of Sparkle was released in

2005. PerkinsWood continues to add song ideas to "the 3 star tapes" - now on 3 star Vol. 8. The next recording, Roll is already in development with some new twists. In between writing and recording, PerkinsWood are searching for innovative filmmakers for artistic collaboration. And so on...until death due us part - and beyond.

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