

Mp3 Wet Paint - Spirits Cawing



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Monster Indian Sitar player melds with Swing'in Jazz Stand Up Bassist, both descending from the John Coltrane/Ravi Shankar collaboration cushioning truly inspirational vocalist ushering in the 5th world. 9 MP3 Songs NEW AGE: Adult Alternative, WORLD: Indian Classical Details: Wet Paint's "Spirits Cawing" was hatched when Doug saw a live show at the Vivikenanda Center in Stone Ridge NY featuring the Hansaverna; a long neck swan lap top sitar trading passes along with a sitar player KV Mahabala, accompanied by a tabla player. The two Sitar trading passes were simply Sublime. I was sitting in the front and could not keep still, as the Sitar player KV Mahabala was taking me through the roof on hovering journeys, so I moved to the way back of the meditation hall, not to disturb any of the other in attendance. Following the performance, I asked for KV's information. I was scheduled for an art opening the next month in Kingston NY of my abstract paintings, which was also to be a CD release of a performance Wet Paint had recorded at the Joyous Lake in Woodstock; "Healing Rain" I was planning on doing another performance/recording at this art opening/cd release. Hearing KV began the mixture of musicians. I e-mailed him three times and he said he was busy playing with different tabla players every weekend forming his own ensemble. I requested his presence yet again... Finally, I told him I would pick him up and drive him back to his door where he lives in a Vedantic Temple in Queens NY. He agreed. I contacted Don Pate on stand up bass, who has played with all of the jazz greats; Pharoah, Sonny Rollins, Rashied Ali, McCoy Tyner... As KV had come from the regal line of Ravi Shankar, I felt the weave would be mighty fine. Mark E. Johnson joined the ensemble on tablas and drums, as Mark has played with Stanley Turrentine, Abbey Lincoln Jacki McClean, as well as just making a trip to Paris to play with David Murray. Mark had joined Wet Paint on numerous occasions in the past and was well weaved to my voice and percussion grooves. So, the ensemble was set. This is truly an extremely beautiful poignant and

timely recording that I am so very proud of. I asked KV what his initials represent? He told me that the town in which his father was from in southern India was named for a stone Lotus that magically came up from the ground. The town built a temple around this stone Lotus and this is what one of the initials stands for. The other initial is for his father's name. I dedicate this work to my sister Katherine Anne Elliot-Cobb who left this plane on November 18, 2001 during a meteor shower. Kathoodle was my next eldest sibling and was truly a gem and left her luminescence in many corners of this world. Her last words were; "Love is forever" The first song "Unwind our hearts entwining" is a unique slow blues... as how often do you hear a soulful blues lick coming from a Sitar?!?... as well as blues swallows from the water like gulps of the tabla, ofcourse Pate is in the proper space fer da blues. 2. Heavens Hounds begins with the Sitar/tabla classical interchange under a motivating lyric to rise up everyday... the tune blends into the 3rd cut Sway'in wid da treetops spelling out the real worth of our "greening" 4th tune is "Rinsing" which is a truly magical interchange between the bass and sitar, listening to each others themes and passes blending the palette swirling so sublime... moving into the 5th cut title track "Spirits Cawing" a departure from the previous line adding many steppes of percussion to the clouds as Mark takes a seat behind the kit and cymbals crossing his hands, as he does, while Doug journeys into other continents... 6th cut "Heavenly Chime" begins with the sitar queeka (the Brazilian squeegee sounding instrument) leading into an inspiring vocal... sauntering into a deep groove from bassist Pate and "Lend A Smile U'r Way" unfolding a bit of R&B/Soul that Elliot is prone to unravel. 8th cut is a tribute to the Whales in our oceans... derived from an encounter with a humpback that Doug had many moons past, where out on the Dolphin II boat off of Provincetown, two whales were checking out the boat and the engines were cut off. All of the other passengers were on the other side of the boat, when I stayed on one side alone, looking over the side, when way down deep there appeared a luminescent glowing, which slowly became larger and larger as it surfaced, rolled over and the whales nose was very near to the boat. The Whale's eyes were set back on either side of its long face, back about 15 feet or so. We locked into eachothers gaze for a long long time, which seemed like an eternity. Then the whale turned over, flipped it's fin and re submerged. When my friend came over to find me moments later, I opened my mouth to speak, and burst into tears and sobbing, having been moved so deeply by this profound encounter with a Humpback Whale. This song is the story and weaving poetry of this communication and conversation that took place of and from the gift of our oceans on earth. 9. "Pangae" which speaks for itself Final note; Cover painting

done by Sophia Willow Elliot, my eldest daughter, when she was 3 years old, who asked her Daddy to use the purple brush and paint along side her. She also informed her Daddy "not to talk" when she began...

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