

Language of Stone and Woodwose Release a 'Lost' Masterwork From the Aughts Underground Scene

Today marks the release of Woodwose's debut album, eight tracks of underground rock witchery from Gillian Chadwick (Ex Reverie) and Jessica Weeks (Magus).

ELVERSON, PA, UNITED STATES, July 24, 2026 /EINPresswire.com/ -- Originally recorded in 2007, Woodwose lay in wait for the stars to realign, a moment that came with the reconstitution of the underground folk/rock label Language of Stone. With label in tow, Chadwick and Weeks blew the dust off their master mixes and prepared this twenty year offering for release—eight songs awash in incantatory lyrics, acid leads, effervescent/melancholic keys, and twinning vocals.



Woodwose LP cover image

ABOUT THE SINGLES

Two powerful reflections of the album as a whole, the propulsive “Younger Animals” and the multi-faceted and complexly woven “Three Pines”, give insight into the band’s introspective nature, symbolic approach to lyrics, and by turns dulcet and aggressive tone.

[LISTEN TO “YOUNGER ANIMALS”](#)

[LISTEN TO “THREE PINES”](#)

Woodwose – Tracklist

Side A

Woodwose Theme
Younger Animals
House of Helix
Fawn Incantation

Side B
Amethyst
Three Pines
At the Swimming Hole
Grey Tide

[STREAM WOODWOSE](#)

Recorded in 2007 by Greg Weeks at Hexham Head Philadelphia, Woodwose is the 14th release from Language of Stone. Mastered by Alex Abrash, the album sits cleanly amidst gothicism, heavy rock, acid folk, and 70s singer-songwriters.

Rooted in the Philadelphia experimental music and acid-folk revival scene of the early 2000's, Woodwose neither fits comfortably into said scene nor any musical movement current or past. While their sound can be described as primitive, in the sense of the primordial, not in terms of playmanship, their folk-horror aesthetic abuts a pop sensibility that undermines pure thrift in either genre. What results is a wholly unique sound that permeates one's physiognomy like poison from a deliciously enchanted apple.

Songs from Woodwose slow-drip via an iv administered by a mandrax-addled physician. Dirge-like and sinister, "Fawn Incantation" and "Grey Tide" more than hint at a love of Black Sabbath, while jauntier numbers – a loosely used term to be sure – harbor proggy notes a la Van Der Graf Generator and Jethro Tull. To be sure, flute is a key addition to the mainstay, electrical, twin pillars of guitar and Fender Rhodes, the heaviness that bedrocks the eight solid numbers contained within.

None of this will surprise fans of the two artists involved. Guitarist/vocalist Gillian Chadwick is the genetic force behind Ex Reverie, a pulsating prog-rock outfit whose third release promises to up the ante in terms of both style and intensity. Conversely, the quiet dread conjured in her work with Sharron Kraus as one half of Rusalnaia provides the remainder of the blueprint to the Woodwose sound: equal parts dark and light, harsh and tender, mysterious and blunt.

Keyboardist/flautist/vocalist Jessica Weeks honed similar dynamics as a primary member of The Valerie Project, a ten-piece ensemble who composed and toured an alternate soundtrack to the Czech New Wave folk-horror classic, Valerie and Her Week of Wonders. Together, Chadwick and



Woodwose rehearsing

Weeks draw from a storied musical past to infuse a new creation whose iteration defies ease of labeling. Dueting vocals clamber and soar, guitars stab and arpeggiate, keys rumble and swoon as the rough beast that is Woodwose's debut long-player stands upright, ready to be born into the world.

Jessica Weeks

Language of Stone

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