

Keep it *Moving*, 2007

On the Mix: Will Page

At the Controls: Chris Hall

1. [Dan Kleiman](#): '*A Lemonade Kind of Day*' ([Tova Artistic Projects](#)). Kleiman is a highly respected Philly-based composer whose band 'Siora' was featured by Will in Chaser, 2005. Dan created this moving piece of poetry as the curtain raiser for the '*Beyond the Walls*' theatre production. The community based play united the victims of crime with the convicted criminals. As Kleiman explains: "*It's the setup to everyone's story. It has been performed at schools, churches and prisons all over Philly. [Even] the police commissioner recommended it be required in the Philly schools*". Congressman Dwight Evans (Democrat) funded all the performances, and he's due to run for Mayor in 2007.
2. [The Cuban Cowboys](#): '*Salome*' (Unsigned). Discovered by Will at SXSW 2005, the world's first and finest Cuban surf rock band showing another deeper side to their [un]usual take on American indie rock which they infuse with traditional Cuban music forms. Guest bassist, Madelyn Burgess takes the vocal focal, showing the strength in depth and diversity which made Paul Leary choose to take on production duties for their debut album. The haunting tone achieved by the simple song structure is something truly remarkable; bigger and better things sure to be soon come.
3. Tim Moore: '*Aviation Man*' (Edsel Records UK) Plucked from second-hand record shop obscurity on Leith Walk in Edinburgh, this 1973 record showcases Tim's excellent understanding of pop structure and melody. However, "Aviation Man" is a real departure from the album's theme, stretching out with gritty Cajun blues and garage rock. The understated production by Nick Jameson, who also plays drums on "Aviation Man," is just perfect for the performer. Also worth noting is the bass drop's in the break down sections - a must for sample spotting Hip-hop DJ's everywhere! No website, no nothing.
4. [84 Hip Hop](#): '*Ella's Theme*' (Unsigned) "*No Thought Necessary - that's how to sum up 84's approach to hip-hop, we base it on pure feeling and emotion*" asserts Fatnice, who, along with fellow emcee Aulpurpis and DJ Blaak the 9th Man have, for the past three years now, been steadily building up a rep in Philly. For sure; 84 are truly rooted into the principles in which hip-hop was founded: beats, rhymes and life. This unreleased track proves their point - a hypnotic beat work-out which terrorises the mind with a wailing vocal sample looped over the top of a trance-like riddim.
5. [Devon Dixon Jr](#): '*When People Finally See My Pain*' (Unreleased) The Michael Tucker documentary-film '*Gunner Palace*' reveals the complex realities of the situation in Iraq. Despite the film being premiered at festivals worldwide, the soundtrack, to the best of my knowledge, has yet to be released. Devon Dixon Junior of the 2/3 Field Artillery, a.k.a. "The Gunners" offers this freestyle rap over a pounding beat, re-worked by ourselves to be in response to a (then) optimistic speech by Donald Rumsfeld which he makes the current situation feel even darker.

6. [Coldcut](#): '*Colours the Soul*' (Ninja Tune) Jon More and Matt Black of Coldcut, are such an important part of British dance music's evolution, it's a crime that their recent album went largely overlooked in terms of sales. Featuring vocalist Dom Spitzer, "Colours the Soul" opens with the deepest lunging bass notes available, which make way for a multi-stringed ambient masterpiece. It's a welcome - if not thrilling - reminder of the value of Coldcut who deliver a standard which Matt Black and Jonathan Moore can rightfully call their own.
7. [Chris Hall aka B-Burg](#): '*Bananas in Piranhas*' (Unsigned) Ridiculously talented Edinburgh-based guitarist, producer and scratch DJ Chris Hall is fast making noise. Recent credits include performing and producing the soundtrack to the award winning climbing film EH11. According to Chris, the musical interpretation for this piece came from: "...*Waking up on a Desert Island, surrounded by the unknown, drowned in searing sunshine and your mind struggling to grab on to something true in the sand*". Featuring oceanic soundscapes and picking up on a Spanish guitar style, it's got that *Desert Island Disco* feel, which is apt as that's the working title for his debut album.
8. Lauren Ford: '*Sweet Nonsense*' (Recorded Live @ Forrest Café Bunker, Edinburgh) Once upon a time ...Chris Hall called me up and demanded I turn up at the Forrest Café studio bunker immediately. Why? Because he had discovered an American singer-songwriter – and she was due to be deported back to the States the very next day. We quickly wired the keyboard and mic, got the tapes rolling and hoped for the best. What came out of that session was unforgettable. Effortless songwriting at cafe terrace pace with smooth powerful vocals over simple yet assured keyboards bringing home the earthy feel and gives space to the depth of content in this soon to be yearned for superstar. You are now on standby – we've found someone special! No website, no nothing – *yet!*
9. [Rich Medina](#) Featuring [Lady Alma Horton](#), [Ivana Santilli](#), [Maya Azucena](#): '*Out Of Nothing*' (Kindred Spirits USA) DJ, Poet, and Personality on the underground Rich Medina delivered his debut album 'Connecting the Dots' which twists and turns eclectically through an array of modern day Philly masterpieces. The album climbs into soulful house territory continuously, peaking with 'Out of Nothing' featuring Ivanna Santilli, Maya Azucena & Alma Horton – three of the finest performing at their very, very best – culminating in what is arguably the strongest soul dance track of 2005. What makes this track special is the fact that all three singers recorded their vocals independent of each other, making it feel very free.
10. [Tanya Morgan](#): "*Take the L*" (Loud Minority Records) Deceivingly titled 'Tanya Morgan' to evoke images of a neo-soul songstress, this pseudonym hides behind it a group of three male MCs comprised of Von Pea from Brooklyn and Donwill and Ilyas from Cincinnati. The deceptive profile of this loosely assembled undiscovered talent may well aid its edge: the ability to bridge gaps which definitions can't fill. The widest gap of them all is that which joins hip-hop and house at the hip. 'Take the L' does just that with an air of confidence which tells you they knew this opportunity was always theirs for the taking. Listen closely to how they stab phrase over 4/4 – it's an achievement that's been long overdue. My choice as the best track of 2006 – Worldwide awards take note.

11. **Styles of Beyond**: "*Mr Brown*" [Dirty Remix] (White) Little is known about this Californian based group, who released this 12" in 2003 to promote their album Megadef, which is now out of print, and hard to find. A well-known Augustus Pablo sample is at the core of this track, but there's something addictive about the phrasing of the rappers. Fusing reggae riddims with hip-hop vocals and DJ cuts gives rise to an unexpected hit which never ever was. When you come across unknown tracks like this, from artists who are off the A&R radar, you always wonder what might have been, given the mediocre standard of rap music which somehow seems to make it.
12. **Lunar Heights**: 'Lick Shot' (Nataural High) In terms of lyrical content, phrasing ability and sheer impact on delivery, it's hard to recall a hip-hop act making such a profound impression than when I first heard Oakland's Lunar Heights at SXSW '05. Jern Eye, Sizwe & Khai, Lunar Heights bring the elements of Rastafari knowledge, wisdom and understanding to their lyricism. It shows – as the influence is coming from within. The album is simply outstanding, and it confuses me to this day why Lunar Heights are not chart topping the world over. 'Lick Shot' is perhaps the strongest of the tracks, and keeps this interesting merger of reggae and rap moving for this year's mix.
13. **The Dix**: 'Here Come the Dix' (Smacks Records) Think of Spinal Tap if you want to get to grip with the Dix - the latest project from the non-conformist Prince Paul, producer of De La Soul. Roll call the band members and you'll get the message: Orgynius, Peter O'Tool, John Handcock, Dik Gracin, Tro John, Don Jonsun, Magik Jonson, Burn Hard Gets (Mr. Len), and others. Making for an X-rated detour away from Outcaste's retro-hip-hop success; the thick high-hat rhythm of 'Here Comes the Dix' is pounding in its profanity. The project might have been shelved, but that doesn't stop this track from packing dance floors on first listen. Nor will it stop you splitting sides in laughter with the lyrical content either. Be warned.
14. **Geology**: 'Imagine' (Female Fun) Ge-Ology is a producer's producer and it's hard for me, as a simple DJ, to explain why. Championed by Radio 1Xtra's Benji B, his showcase album captured the attention of anyone in possession of Pro-Tools or Nuendo. His approach to this debut release has been a modest one: a mix tape style retrospective of past 12"s, classic collaborations and unheard beats mixed in a manner that's his. When asked about 'Imagine', G-Young recalls how he: "*cut that one up bad*". Bad, huh? There's no other word for it; and no other producer like him either. Appreciate.
15. **Deadbeats** 'Funky for You' [Mark Rae Remix] (20:20 Records). I first heard this record whilst a warm up DJ was preparing for my set in the Smithfield's Market area of London. I've never forgotten the instant appeal of the 'bumpin' riddim and chime. Somehow, somewhere, it had to make the editorial cut for this Mix CD. Mark Rae delivers the remix but one should not overlook the Deadbeats: a DJ troupe that I was fortunate enough to witness perform in Edinburgh's Cabaret Voltaire – phenomenal. It's rare to see a DJ set that has the crowd so captivated, and to hear cutting so precise. Anyway, you have it now – and don't expect it to leave your dome anytime soon.

16. [The Louis Bellson Explosion](#): "Movin' On" (Pablo) This self-titled album represented a fine mid-'70s date that was both a showcase for Bellson's bombastic drumming and also a nice straight-ahead date with great contributions from Blue Mitchell, Snookey Young, Dick Mitchell and others. There are some immense tracks on this record, and a more obvious pick would have been 'Chameleon' – a stellar cover of Herbie Hancock's masterwork. However, I opted for 'Movin' On' as it comes in with that soundtrack to a US chat show feel, and then goes out stratospheric with an array of tight solos and time changes. What really draws me to Louis' work is simple – you can hear the musicians having fun in the studio – and you only need to look at a photo of the great drummer to imagine how much fun was being had.
17. [Don Ellis](#): 'Beat me Daddy, Seven to the Bar' (Columbia Jazz) Not only was Don's out-of-print Columbia album 'Shock Treatment' finally reissued on CD by Koch Jazz, but it has been restored in its entirety. There are at least three different vinyl pressings out there, all of them frustratingly packaged with songs either severely edited or just plain omitted (despite what the album jacket said). It's been a big, confusing mess, until now. As the eye-catching title of this track suggests, expect some unconventional time signatures, but also prepare yourself for the intensity of jazz at its most overpowering. It's what I call the 'lock in effect' of Big Band which Benny Goodman initiated and people like Louis Bellson and Don Ellis have mastered. Those with open ears will find it a rewarding listen. Let's hope that other Ellis reissues will follow, so that those ears open up that little bit more.
18. [Henri Salvador](#) & [Lisa Ekdahl](#): 'All I really want is Love' (Blue Note Records) The Grandpa Moses of bossa nova, people - take note: this man has history! Henri Salvador was born in 1917 in Cayenne, French Guiana and is known to have recorded the first French Rock 'n' Roll song in 1956. In the sixties Salvador was the television host of several popular TV variety shows on French TV. In 1964 he scored a hit with "Zorro est Arrivé", and his song "Mais Non, Mais Non" (1969) inspired Jim Henson's Muppets' song Mahna Mahna. A seven-decades-long career that shows no sign of abating, Salvador came out of retirement to record 'Room with a View' in 2005, which included the bossa nova track "All I Really Want is Love" with Sweden's most talented singer/songwriter Lisa Ekdahl. Special thanks to Eumir Deodato for the heads up on this track.
19. [Apollo Novo](#): 'Soap You' (Crammed Discs) Apollo Novo (aka "Apollo 9") comes forth with that fresh new Brazilian sound which is quite simply on it. 'Res Inexplicata Volans' consists of twelve atmospheric soundscapes which hover somewhere between psychedelic Easy Rider rock, eerie Stockhausen electronica and spaced-out Brazilian folk. The lullaby-like "Ensaboar Voce" (Soap You) puts you to sleep with the most tranquil of bass notes, and then gives you sweet dreams with intimate heartfelt vocals.

About the Producer: Chris Hall

Edinburgh-based Chris Hall, aka B-Burg, comes with a three-fold force. A talented jazz guitarist, scratch DJ and highly respected producer, whose skills are now in demand from artists, labels and filmmakers alike, he is probably best known as the guitarist of the band Livesciences but he's soon going out solo, and is currently putting finishing touches to his solo album *"Desert Island Disco"*. He has just finished soundtrack work on recently released "E11", [www.hotaches.com], an award winning mountaineering film which is to be shown at film festivals all over the world. He's also resident DJ at Ninja Tune's Solid Steel club night and can be found rocking parties across the city. The man got skills in ample supply. Watch him!

About the DJ: Will Page

Will's approach to Mix CDs is simple: *'To Get The Message Across, Without Crossing Over'*. This age-old quote from a timeless Jungle Brothers track aptly captures what's been a decade of digging in the crates and constructing mix tapes. The goal has always been to expose people to music that they would of otherwise not have come across, and present it in a way that pushes its potential to the max. One of his peers, Philly-based DJ Rich Medina, once phrased the art of mixing like this: *'Its not about the nuggets you dig up, but how you thread them all together – that's how you really add value, that's what earns you respect. Anything less, and you leave yourself looking like a jukebox!'* The way this, and other mix CDs', have been threaded together has been a torturous process at times, with complex studio re-editing work forcing huge demands upon the chosen producer. Yet that should go unnoticed to the listener. Dan Williams ('No More Trouble', 2002) took you on a musical trip from scenes of NYC on 9/11 to Palestine, via Jamaica, and then Chicago in one smooth journey. Similarly, AJ Nuttall ('Digging in the Vaults', 2004), masterfully diced latino poetry into gospel-like soul with hiphop, rock and broken beat to such effect that its still receiving critical acclaim to this day. This year, Chris Hall ('Keep it Moving', 2007), has managed to find a thread that somehow connects a Philadelphian street theatre to a haunting speech by Donald Rumsfeld, then travels through ambient beats into an unplanned uncut studio session with unknown female vocalist. It's about threading a new message together, in its undiluted form. That's what differentiates a real Mix CD from a compilation. A private good for public consumption - Enjoy!

About the Mix CD 'Drops'

In previous 'mix downs', Will's opted to work with a commentator-style host of the Mix, so that the liner notes were effectilvey in your ear. This year, we've gone for 'drops' – short segmented shout outs from the artists who provided the tracks: name checking Dan Kleiman, Cuban Cowboys, Tanya Morgan, IIVibe Collective and 84 Hiphop. We've also got special contributions from Rich Medina, along with Ben Rubin and Marilyn Carion from the excellent Mudville. Massive THANKS to all involved.

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