

FROGG

„BLINK BLINK“

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It's the Summer of the year 2000. Mills finds herself on a world trip via Egypt, and South Africa leading on to Berlin. She likes Berlin. Berlin or Prague? Mills is actually from London - a place where many wish to move to. Mills however not. She'd like to get away to see and experience something new, to set out in a different city and simultaneously escape the hellish hustle and bustle of the Capital. Perhaps Prague is a bit too daring, a bit too out and experimental. Berlin seems just right. She stays. It's the Summer of 2000. Why not?

At the same point in time, a young man is working on his future in music. Mo Delgado produces and plays saxophone in different projects including SERVICE, an Avant-garde Dub/Jazz sextet. Mo is an original member of a large Dance/Reggae formation called SEEED - a band whose size in members theoretically outweighed the chances of surviving in the music business. Well, things turned out quite unexpectedly.

Mo organized on the side, one of the most fastidious, in the mean time legendary Jam Sessions in Berlin. Young talented and 'experimental-friendly' musicians would meet every Tuesday in the Berlin Acud club to make music freely and without all the Standards. Anyone who felt this calling could join in. The sound was at times awful, and in other moments intangibly great. However, sometimes a certain magic would arise through these often 6 hour long sessions.

It was Summer and it was the year 2000. It was awe-inspiring.

Mills discovered the club and thought she was in heaven. She had never experienced such freedom. She was never in touch with the power of music so intensively before now. Born in Leeds. Raised in London, Mills played at age 8 her first self written songs on the guitar and developed later other forms of artistic expression such as Mbase Jazz music and experimental dance theatre. She worked with the London based vocal theatre project THE SHOUT as well as with ENSEMBLE MODERN trombonist Uwe Dierksen. As a young black singer she refuses to be exclusively pushed into the Soul-R'n'B-Hip Hop corner because after all the world of music offers so much more... so many different and interesting avenues.

And so, one evening in Berlin in the summer of 2000, she stumbled upon the club Acud. It's Tuesday. The energy is overwhelming yet releasing. Music. Finally. Without barriers or limitations. Unlike the 'square' London Jazz sessions that end after 2 hours, here it goes on the whole night long. Mills steps onto the stage and the Saxophonist organizing the whole thing also seems to radiate a certain energy.



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Meanwhile Mo has a problem. Although he's learning more about music at the Acud sessions than at the Music School he's likewise attending, the sessions begin to steer unnoticeably to an eruptive highpoint. More freedom in the music is unattainable and somehow the desire for more structure calls. As a young black singer stepped onto the stage he had the feeling right away that a kindred spirit was in the room. She comes regularly to the sessions for 2 months - 2 months long whereby Mills and Mo begin to get to know each other and connect musically. They decide to make music together. However in October the idea is postponed. Mills has to go back to London to continue working with THE SHOUT, and although focusing on one thing is something she could happily do but prefers not to, something inside her generates the power to do all these different projects at the same time. This is not an unstructured concept, it comes naturally.

In December Mills actually returns back to Berlin. It's cold. She has a suitcase with her. It's a big suitcase as the decision to live finally in the German capital has been made. She doesn't know exactly what will come next as she rings at the door of the Kreuzberg flat but her intuition surrounding the jam sessions didn't fail her.

In the following years Mo and Mills work constantly on their collaborative music. FROGG make their debut performance at the Fertilizer Festival in London where German based bands (including SEEED) present themselves to the British audience.

On the 'decks' with FROGG is none other than the longstanding SEEED member, DJ Luke. Together they perform a short set gaining real enthusiasm.

DJ Luke who works not only with SEEED, but who has also toured with BOUNDZOUND, MOABEAT and MARTINA TOPLEY BIRD (one of the voices behind TRICKY), reinforces FROGG on the 'Dance Front Line'.

FROGG beats pump with raw urban energy. The music playful and fearless is however somewhere on the bridge between R'n'B and Hip Hop. Mills vocalizes as a rapper and singer bringing different textures to the lyricism.

And so, after very successful SEEED tours which led Mo's work in the home studio to be broken off by going on the road - after numerous trips by Mills travelling mostly to and fro between British and German cities to enable the living out of her different vocal, production, and dance theatre talents - and not to mention DJ Luke's plentiful activities whereby he's also on the road a lot in the international DJ scene.....finally, the FROGG project is being presented on disc.

Mo and Mills present with the album "BLINK BLINK" a climax of their work and creativity produced in the last years. The exception being the track "Bullfrogger Interlude" which introduces DJ Luke as a producer on the album.

Where things can go musically for this trio is unforeseeable and beyond words - The sky is the limit.



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