

In the two years that have elapsed since the 2013 release of their second RocketNumberNine album 'MeYouWeYou', London-born brothers Ben and Tom Page have found themselves much in demand, to the point where their original RocketNumberNine pet project has had to take something of a back seat. A hook up with Smalltown Supersound labelmate and Swedish singing superheroine Neneh Cherry saw the Page siblings drafted in to provide the synth and drum complement to her Kieran Hebden-produced 'Blank Project' album in early 2014, leading on to RocketNumberNine's permanent installation as her backing band on the subsequent Neneh Cherry tour. And not content with one round the world trip, younger brother Tom has somehow also found the time to moonlight as drummer for modular synth maestro James Holden's new live touring incarnation (in support of Holden's 2013 album 'The Inheritors'). But now, as one set of touring cycles near their natural end, and with a crisp new RocketNumberNine 12" poised to emerge on Holden's Border Community label in the Autumn of 2015, the time has come for the brothers to refocus their attention on the symbiotic RocketNumberNine improvisational partnership where it all began.

Growing up together in Chingford in the North Eastern outskirts of London, nestled just inside the M25, it was eight years ago that brothers Ben and Tom Page first formalised their musical union as synth-and-drum improv duo RocketNumberNine. But their dedication to one another runs way deeper than most siblings, having also lived together for most of their adult lives, including a spell together in a musical commune near Aberdeen in the North East of Scotland. 2015 however has seen all that suddenly change, with the pair both leaving London to take up residence in Germany, though now with some 250 kilometers distance placed between one another as Ben has settled in Hamburg, and Tom has landed down the road in Berlin. As they finally leave behind the claustrophobic intensity of being brothers who also live and work together, the pair are now ready to head back out onto the road for a new wave of solo RocketNumberNine improv shows – and it is clear that the break from normal service has done them good.

Thanks to this new-found distance, each coming together of the brothers – live show and recording session alike – has assumed a new sense of purpose, providing a rare opportunity to meet up and work through their brotherly differences via the medium of live, improvised musical performance. Being in a band with a sibling is fraught with a unique internal tension as each brother strives to assert their musical individuality, but in RocketNumberNine's improvised workouts these two conflicting yet complementary outlooks remain expertly held in perfect balance: indeed, the simmering internal tension of their sibling rivalry may well be their *raison d'être*. 'Two Ways', the new James Holden-produced 12" for the Border Community label, aims to capture the energy and spirit of these encounters: performed and recorded in a single live take with no sequencers, computers or overdubs in sight, each RocketNumberNine track gradually reveals itself through the spontaneous improvisational interaction of the Page brothers, as they assemble and arrange in the moment from the raw nuggets of ideas which each brother has brought along to the session. The results exhibit a dynamic intensity and direct focus that is sometimes lacking in other improvised music, and is surely the product of a lifetime playing together.

RocketNumberNine now return to the live improv fray as a pair of seasoned musical professionals who over the course of the past decade have graduated from guest appearances with London Post Rock mainstays Rothko to performing alongside Neneh Cherry at the Sydney Opera House, racking up an impressive list of collaborators along the way. Long before current co-conspirators Cherry and Holden came electronic legend in his own lifetime Kieran Hebden aka Four Tet, early adopter and one of the most vocal supporters of the RocketNumberNine vision, whose discerning Text label provided an outlet for two of the brothers' releases: 2010's 'Matthew and Toby', and 2013's 'Roseland', a Floating Points-produced rare collaboration with Mr Hebden himself (named after the Roseland Ballroom in New York, where the newly-formed Hebden-Page trio were invited to play live in support of the mighty Radiohead). Add into the mix the ratification of Gilles Peterson (who hosted a 2010 session on his Radio 1 show) and the seminal Soul Jazz label (home of 2011's 'Lone Raver' EP), and we're looking at one impressive musical pedigree.

These celebrity-muso interactions have of course fed into the melting pot of influences which flow through every Page brothers musical encounter, assimilated and stored in the musical muscle memory which forms the improviser's arsenal. For elder brother Ben, warehouse rave and nineties electronica were the soundtrack of his East London youth, and to this day he still favours the expressive playability of the classic

keyboard-based unsequenced digital synths of that era. Tom's development as a jazz drummer meanwhile was spurred on by the mentorship of the late Steve Reid, the legendary US drummer and percussionist who Tom used to drive to shows. (Tom is now a trustee of the Steve Reid Foundation, which was set up in Steve's memory following his death in 2010 with the aim of providing support to musicians in crisis). But jazz head Tom (the band's name is a nod to the Sun Ra classic) is also at home with more modern technological developments, eagerly incorporating drum-triggered samples as well as embracing the tuned percussion of the Nord Drum synthesizer, all of which has enabled RocketNumberNine to flesh out their humble two-man set up with an extra drummer-driven melodic dimension.

Thanks to some welcome downtime from their assorted musical side projects, the RocketNumberNine duo are currently open to all offers to put their considerable improvisational talents to good use, be it in the live performance arena, or lending their musicianship to recordings (such as recent Emanative LP 'The Light Years of the Darkness' for Brownswood) or reimagined reworkings of the repertoire of their peers (previous remix credits include Border Community's Luke Abbott and Infine's Rone). Get them while they're hot.

## discography

<b>RocketNumberNine :</b>	'Meyouweyou' LP	Smalltown Supersound	2013
	'Lone Raver'	Soul Jazz Records	2011
	'Matthew And Toby'	Text Records	2010
	You Reflect Me' LP	Trace Recordings	2008
<b>Neneh Cherry &amp; RocketNumberNine :</b>	'Blank Project' LP	Smalltown Supersound	2014
<b>RocketNumberNine &amp; Four Tet :</b>	'Roseland'	Text Records	2013
<b>Michelle Mininni :</b>	'Endless Ceremony' (RocketNumberNine Remix)	Curle Recordings	2014
<b>Astronauts:</b>	'Skydive' (RocketNumberNine Remix)	Lo Recordings	2014
<b>Rone :</b>	'Let's Go' (RocketNumberNine Remix)	Infine	2013
<b>Santiago Ospino :</b>	'Mi Gallina' (RocketNumberNine Remix)	Soul Jazz	2012
<b>USRNM :</b>	'Tru Say' (RocketNumberNine Remix)	Photogram Recordings	2012
<b>Luke Abbott :</b>	Trans Forest Alignment' (RocketNumberNine Remix)	Border Community	2011
<b>Rozi Plan :</b>	'Humans' (RocketNumberNine Remix)	Neednowater Records	2011

### Other Credits : Ben Page & Tom Page

<b>Emanative :</b>	'The Light Years Of The Darkness'	Brownswood	2015
<b>Emanative + Earl Zinger + RN9 :</b>	'Over EP'	On The Corner	2013
<b>Rothko :</b>	'Sunset To Sunrise'	Trace Recordings	2010
	'Eleven Stages Of Intervention'	biP_HOp	2007
	'A Personal Account Of Conflict'	Bad Hand Records	2006
<b>Dysrhythmia / Rothko :</b>	'Fractures'	Acerbic Noise	2007
		Development	
<b>Delicate AWOL :</b>	'Heart Drops From A Great Space'	Fire Records	2002

### Tom Page : drums

<b>The Memory Band :</b>	'On the Chalk (On the Navigation of the Line of the Downs)'	Static Caravan	2013
	'Oh My Days'	Hungry Hill	2011
<b>The Sleeping Years :</b>	'Into Sunlight'		2013
	'We're Becoming Islands One by One'	Rocket Girl	2008
<b>Anne Garner :</b>	'Trusting A Twirled World'	Slowcraft Records	2011
<b>Delicate AWOL :</b>	'Time and Motion Studies EP'	Fire Records	2003
	'Our Genome'	Day Release	2001
<b>Rothko :</b>	'A Continual Search For Origins'	Too Pure	2002

### Ben Page : other credits

<b>Elite Barbarian :</b>	'It's Only When You Get To The End That It All Makes Sense'	Front and Follow	2008
<b>Michael.D.Donnelly :</b>	Urge To Swarm' ( <i>Ben Page production</i> )	Wasted Capitol	2014