



CHRIS T-T

BIOGRAPHY

"A national gem of a songwriter."
The Independent

"...genius...a modern-day Blake."
Sunday Times (Album of the Year 2003)

CHRIS T-T is not one to keep his opinions to himself; this articulation often results in audience members being offended, outraged or otherwise aghast. He's received earfuls from angry old ladies in hunting villages, indie crowds in Essex and a few outraged liberals at the Leftfield stage during Glastonbury Festival. He must be doing something right.

With his past two albums, the first two parts of the London Trilogy '**The 253**' (2001) and '**London Is Sinking**' (2003), as well as overtly political mini-album '**9 Red Songs**' (2005), Chris T-T has tackled life's grand themes of war, money, politics, love, sex, and death, and has transformed them into highly personal and highly emotional songs, championed by everyone from NME to Rolling Stone, from Radio 1 to Radio 3, and 6Music.

As the Guardian said: "*The genius of Chris T-T's songwriting is his ability to humanise even the most outlandish conceits. They seem instead like brilliant ideas that no-one else could've come up with.*"

His latest offering '**Capital**' (due for release in **February 2008** through **Xtra Mile Recordings**), a stunning collection of carefully crafted fuzzed-up folk-rock anthems, is the climactic final part of the London Trilogy.

While 'The 253' uses wry observations, sincerity, and sting to depict gritty modern life in London, and 'London Is Sinking' portrays a city fraught with prejudice and fear, 'Capital' imagines the city devouring itself. As Chris explains: "*In my head it's a civil war in London with the authorities versus normal people, and the insurrectionists (the good guys) are hoodlum kids. Though in a way, the whole thing's just a big clunky metaphor for modern urban decay.*"

This is no grand dystopian vision, though, but rather a fine portrait of the human cost of civil war, with a love story at its heart. "*I was inspired by how difficult it is to imagine what it's like in a war zone,*" Chris says. "*Even watching Baghdad on TV, you get no sense of real, normal people trying to live there, get to work, eat, even have fun. The characters in Capital are let down by basic failing infrastructure as well as soldiers roaming the streets bashing people up.*"

Chris T-T has produced yet another brilliantly intricate and hilariously acerbic album, with musical styles ranging from electronic synth-pop to moody piano-led folk. 'Capital', featuring the world-class drumming of Andy Burrows (Razorlight) and the angelic vocals of Emmy The Great, reaches a depth too few try to attain.

His '**This Gun Is Not A Gun**' EP will be released through **Xtra Mile Recordings** in November, followed by the release of 'Capital' in February. With a UK tour currently being booked for November and a support slot on the forthcoming Bellowhead tour, Chris T-T will be instilling indignation in steadily growing audiences for some time to come.

UK tour in support of 11-piece orchestral folk band Bellowhead.

SEPTEMBER

21 IPSWICH Caribbean Club
22 ST ALBANS Arena
23 WOLVERHAMPTON Wulfrun Hall
24 CAMBRIDGE Junction
25 BRISTOL Trinity Hall
26 LONDON Shepherds Bush Empire
27 LEEDS City Varieties Theatre
28 MANCHESTER Academy 2
29 NOTTINGHAM Rescue Rooms
30 SOUTHPORT Town Hall

OCTOBER

17 LONDON Koko (supporting Broken Family Band)
20 GLASGOW Barrowlands (supporting Carter USM)

Full UK dates for November to come.

"A capital-centric folk wonder, he specialises in finding romance in the tiniest details of urban living, crystallising them in string-powered urban folk. Funny, touching and smart."

NME

"T-T has a knack for making the mundane seem joyous. A combination of Badly Drawn Boy's ramshackle charm and the observational wit of Jarvis."

Q Magazine

"Surreal tales and a friendly but firm political clout. Check out this singular talent."

MOJO

"Very, very brilliant..."

RollingStone.com

"Lyrics of rare sensitivity and wit, kitchen sink songwriting with a killer line in black humour. An unseemly talent."

London Evening Standard

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