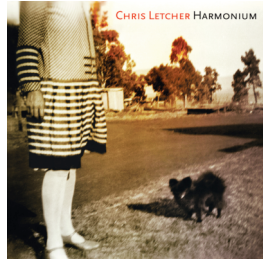
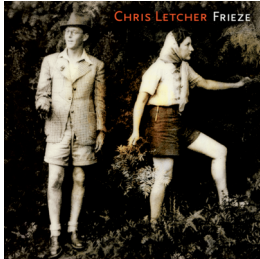




CHRIS LETCHER

Artist: Chris Letcher
Title: *Frieze*
Release date: December 2008
Label: 2feet Music
Format: CD, Download
Cat Number: SSCD 507
Australian Distributor: MGM
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Chris Letcher's solo debut, *Frieze*, has received acres of glowing reviews since being released in Europe and the US, and Chris has been busy performing in the US, Canada, South Africa and Europe while getting extensive radio play – not only reaching the top 20 in the US on College Radio charts, but also featuring on the influential

Morning Becomes Eclectic show on KCRW. *Frieze* was in the top position on both eMusic's Commercial Alternative and Progressive Rock charts in the US for ten months. Chris has played Austin's South by Southwest, Toronto's North by Northeast, and is now on his first Australian tour promoting Stomp's release of *Frieze*, and performing in Perth, Albany, Sydney and Melbourne.

The influence of Chris's work as a film composer is evident in *Frieze's* 'soundworld', where strings, brass and orchestral percussion merge with found sounds, ambient street noises and overheard speech, to give the album an utterly unique, widescreen quality. Chris's emotionally direct but impressionistic lyric-style makes each song both personal and universal. In lead song 'Deep Frieze' a disembodied voice reels off products in a fantastical catalogue (knitwear, ramp assembly, control module...) while a bowed glass harmonica and rising glockenspiel riff lead the listener into a wise-cracking indie rock anthem about loss and the end of a relationship ('Hey Jason! D'you see that? They're all so overwrought now, that's not what you want from a band of Argonauts now').

In 'I Was Awake' the perspective changes to that of a person lying in intensive care, waiting for a heart and lung transplant – contemplating the body and life's seemingly random twists and turns; the mood is dreamy, half-hallucinated ('life's a dog upon the leash of lung') while the percussive sounds are made from actual recordings of an artificial heart machine in a transplant ward. Another song, 'Robotic Soldiers', uses sounds recorded on the streets of downtown Johannesburg as a cinematic accompaniment to a song about a band of conscience-free automaton musicians.

London-based Chris achieved his first critical and commercial success with Urban Creep, one of South Africa's biggest rock bands. He has continued to release stunning solo and collaborative projects – recently working with Dave Matthews, Xavier Rudd and Vusi Mahlasela – as well as creating music for films and documentaries. He is currently studying towards the completion of his Doctorate in Music Composition at the Royal College of Music, London.

Performing with Chris as both collaborator and support act is Victoria Hume. Schooled equally in low-fi jazz and noirish folk, Victoria's unique, half old-fashioned sound is at once mournful and jubilant. If she fits into the alt-folk territory occupied by Newsom and Spektor, she has nonetheless carved out something different, with a voice that 'spins you out on sweet melodious breakdowns.' (*DurbanScouts*).

Praise for *Frieze*:

"Keenly intelligent, musically dense, utterly memorable" *Billboard*

"Chris Letcher crafts songs that sound like dawn: low and creaky, slowly building to a big burst of light." *Rolling Stone*

"A sense of luminous menace... further proof of the pleasure-potential of the disquieting and disturbed." *Guardian*

"Letcher has created a world that feels somehow more real than the one we're living in, and when the album is over, our own world doesn't feel quite the same." Etan Rosenbloom, *Prefix Mag*

"Dense, gorgeous pop" Maura Johnston, *Idolator*

"The most sophisticated rock album ever made by a South African Artist." *FHM*

"An intricately orchestrated, sincerely sung and often humorous offering... disquieting, electro-flecked, intricately composed revenge ballads." Critics' Choice, *London Time Out*

"A lush orchestrated soundtrack." Editor's Picks, *Blender*, US