



CHRISTOPHER HOLLAND

Everything You Can Imagine Is Real

The moment the album starts and we are re-introduced to the mellow bass of Dave Swift, we can feel ourselves relaxing, prepared for the latest melodic journey with Christopher Holland to a place of cosmic harmony. 'Getaway', aptly titled, announces that "the process has begun" and we're ready.

The children's music-box melodies laced with something darker and edgier, tell the story of 'Jessica Messica', taking us to a place of pure peace and harmony. As if not to disturb the new-found tranquillity, 'New Day' creeps in, bringing with it everything we love about Christopher Holland from previous albums; powerful lyrics we all can relate to, delivered with heartfelt passion whilst maintaining a mellow, psychedelic focus.

Evidently aware of his listeners' state of utter calm 'Where Did Love Go?' bursts through with a tempo set to impose happiness on even the most somber of listeners. Written originally by Chris Difford and Glenn Tilbrook, formally of Squeeze, it's the only track on the album not written by Christopher himself but it fits in perfectly.

Never one to be held down to one genre, Chris Holland next takes us to the folk vibes of 'Love Is...'. This little track encases Chris's unique vocals like a delicate Russian doll, accompanied by the backing vocals of Edwina Hayes who we hear a lot more from late on in the album. It is clear in just five tracks that 'Everything You Can Imagine Is Real' is Christopher Holland's most personal album yet. His voice, just as special as we have heard it previously, manages to make the listener believe. Not only do we believe that he is feeling the emotions he sings through, but we believe that we feel

sixth track from last album 'Butterfly Effect' but as we reach the vocal of 'Falling' a distinct difference can be heard. Chris has handed over the lead vocal reigns to Edwina Hayes, an impeccable voice. This change in vocalist does not affect the feeling of the album one bit as the track is performed flawlessly.

As we enter the second half of 'Everything You Can Imagine...' the pace is picked up as the tempo of 'Time' gives the impression that time really is passing, and with the cosmopolitan cool of Times Square at that.

Every man, woman and child should be made to listen intently to 'Mother Nature'. The passion in the vocals give a true insight into the morals of Christopher Holland and the message of the track should be a lesson to us all. As the chorus hits, echoes of 'We Are The World' can be felt, but without the lingering stench of cheese. We're inspired to change our outlook on the world we live in with a folk sound courtesy of Ron Box on mandolin adding to the earthy vibe.

'The Rhythm Of Life' gives us a chance to reflect on our new found morals, with uplifting lyrics delivered with relentless tranquillity, taking us into a deeper state of relaxation and inexplicable happiness. To keep us on our toes, the psychedelia from before is brought back in with 'White Stripe', a track co-written with backing vocalist on this album and previous, Sam Brown. Despite 'Butterfly Effect' having a slightly different overall feeling, 'White Stripe' fits just as snug on this album as it did that.

'Grass Was Greener' has the innocence of a lamb whilst grasping onto

totally exposed Christopher Holland. Clearly a song very personal to him both lyrically and musically, the voice I once thought could become no more beautiful, is taken to a whole new level, so far beyond anything we've heard from him before.

The simple concept of 'He's Got You' works perfectly and it's impossible to contain a rhythmic foot tapping here and there. A foot tapping that would undoubtedly turn into a fully fledged hand clap in a live performance of the track.

An unexpected bonus track at the end of this album brings together that faultless voice with backing vocals from Sam Brown, inspiring and uplifting lyrics "you've got to believe in yourself or leave yourself behind" with beautiful piano. Altogether it is the perfect ending to a perfect album.

The mesmerising and enchanting world of Christopher Holland doesn't stop when the music does though. Musically and lyrically, this is the most personal album we've seen from him yet and this is continued into the album artwork itself. The psychedelic cover is reminiscent of folk albums from yesteryear with the Chris Holland-esque character in flares running across the front. A similar image continues into the inside of the cover, only this time in monochrome. The tiny hidden messages such as "when the power of love overcomes the love of power then we shall have peace", are yet more glimpses into Christopher's world and we can all take something from a man of these strong morals.

After hearing the music, seeing the artwork, feeling multiple emotions and being truly inspired in just forty minutes, we have been reminded once again that Christopher Holland is a unique individual with more talent than we thought imaginable. Now we must sit in anticipation of the next live performance to hear these phenomenal tracks the way nature intended.