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CHRISOPHER BLUE "ROOM TONES" (SARATHAN)

By [Ryan Harig](#)

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Feelings of despair, love, hate, sexuality, and the sway of a hot Southern night.



When I get the opportunity to listen to solo artists these days, I am usually not that optimistic. I want to like a lot more of what I hear, but for the most part I get lost in artists whose sole purpose is to duplicate their past influences completely. Really not rewarding unless you are looking for Bob Dylan Clone #489012098 or Jeff Buckley Rip Off Artist #4 gazillion. These types most of the time front a band curving toward ripping off Radiohead, eventually feeding their egos with solo Myspace pages to win the hearts of high school girls. I could ramble on and on about solo artists and my problems with many of them. I commend them for their effort, but I speak now with full honesty pouring from my

heart: when thinking of this lot, images of self-loving, crying-into-their-grandmothers'-underwear wannabes don't really win me over.

So getting around to the brass tax of our situation, folks, I would like to say that, in the full year that I have been reviewing, *Room Tones* is one of the first albums I have reviewed in the solo artist vein that is quite decent. In fact, it's so good that if I had heard it in the local disc shop, I might even have bought the damn thing.

Closer "Scarecrow" is really what gets me. I don't actually like the song itself, but it's mostly because I don't know much else similar to it. Driven by spoken word, spells of irony, and wordplay that I have heard previously but never so clumsily and yet appropriately put at the end of an album, this is intelligence told with a voice I thought I could throw into the continent of Buckley rip offs but was able to stomach and, through repeated listens, feel rewarded by.

I guess the puritans of what is good and holy music would probably point a finger at me and mention some of the things I am not stating so forwardly in this review. Sure, I mention Dylan and Buckley as probably the two biggest driving forces of underground solo hopefuls, but what about the one person this **Chrisopher Blue** dude sounds like? Okay, yeah I'll admit he's got the rasp of Tom Waits, with a more modern jazz feel and the swoon of (god shoot me now) John Mayer, but truth be told Waits is not in the least a bad person to be compared to, and... well, Mayer might not be so bad either if he wasn't so full of shit and a larger than life fuck who is giving and getting his fair share of celebrity handjobs.

One of the biggest standouts, "The Moon I Dream," is a perfect example of what sets *Room Tones* out to be something new, not only for me but possibly for many folks. I don't want to spoil surprises... you just gotta hear this guy's gift at songwriting. The likes of "Mandrake" and "Ghost in the Night" elude to feelings of despair, love, hate, sexuality, and that old fashioned sway of a hot Southern night where music – like the temperature – gets into you and carries you to far away places. A great album: I don't know how better to say it. Highly recommended.

www.chrisopherblue.com
www.sarathan.com

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Ryan Harig

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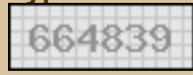
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[Amestory "They Can Sing, They Can Sing, They Can Sing Underwater" \(Portia\)](#)
A delightful journey... that you might not want to take twice.

[Moonsorrow "Viides Luku: Hävitetty" \(The End\)](#)
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[Naglfar "Harvest" \(Century Media\)](#)
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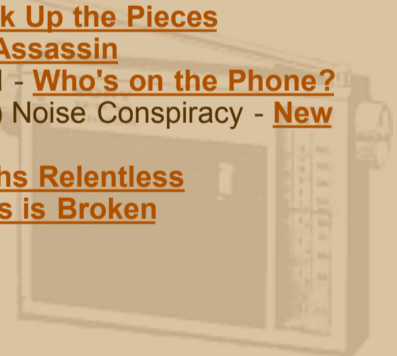
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