



Marti Jones **"My Tidy Doily Dream"** Dixon Archival Remnants

While Marti's releases during the nineteen-eighties placed her firmly in the contemporary pop vocalist mould – ala Carole King, her recent recordings have been supported by simpler, more acoustic settings. In that regard, aided, abetted and produced by her hubby, Don Dixon, a writer, recording artist, performer and producer of some note, this new twelve cut collection falls neatly into the category, folk/pop. The twelve cuts break down into two instrumentals and ten songs, some of which are intelligently chosen covers that suit the pace of the Dixon and Jones penned material. For instance, "Achilles Heel" which Jones performed on the soundtrack of the independent movie **"Drop Back Ten"** [2000], was composed by Stacy Cochran [writer, director and producer of the film] and Jared Faber. The film, screened at the Sundance Festival in Y2K is scheduled for cinema release this year. In addition, there's a cover of Jeffrey Dean Foster's [The Pinetops] "So Lonesome I Could Fly" which is book-ended by the aforementioned instrumentals, "Transition One" and "Transition Two." The former is a *sound effect* track, while the latter features a *sonorous* string trio. "Once In A While" co-penned by Don and Marti, plus "Innocent Kiss" co-written by Kelley Ryan [aka astroPuppees] and Dixon also featured in the aforementioned movie, are included on this disc. Of the remaining six songs, Marti had a hand in co-writing three [individually with, Kelley, hubby Don and Richard Barone], while Don wrote one tune and co-wrote two with Bill DeMain [senior writer at **Performing Songwriter** magazine and a member of the duo, Swan Dive]. Much of the material possesses a hook-laden feel, and in that regard Jones' work is reminiscent of Canada's finest, Lynn Miles. In fact on "Lifeboat," a melancholy tale of two lonely *survivors*, you'd swear that it was Miles that was singing. Other standout tracks are the laid back Beatlesque opener "Always," the aforementioned "Innocent Kiss" and "Achilles Heel," and the penultimate cut, "Sure As Sadness."

Folkwax Rating 8 out of 10

Arthur Wood

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