

Jenny Jenny

Love is Blind

Eyez Productions

Jenny Tong's second album finds her exploring from the producer's chair to a greater extent than her piano-focused debut, *In the Mood of... Dreams. Even Rainy Days... Without You*, a wistful piano solo from the debut, gets a trip-hop makeover. The high

production sound allows for a greater range of mood and tempo, which befits the album's stated purpose as the soundtrack for a film she's written but not yet found a producer for, yet for all the hi-tech tinkering, Tong's music is best when left in its simplest, purest form. Exemplifying this is the charming, pensive opening track, *Child of Love*, inspired by the way love makes us 'feel like a little kid again'. Similar accolades can be directed to *But I am Also a Boy*, about the bittersweet scenario of a man who cries, 'and you try to tell him not to 'cos he is a man...' Romantic touches like these add a winsome edge to Tong's compositions, more eloquent in the music than in the rare vocals (*Kiss Me, Heaven Sent*). While the piano solos remain her best tracks, Tong's synthesisers work their magic on tracks like Orient infused *Walking on Clouds* (appropriately ethereal), and the retro *Wonders*, which could have come straight out of David Bowie's soundtrack to *Labyrinth*. *Me and My Purple Cattle* delights with its playfulness, taking the listener through a nostalgic journey to Tong's childhood (the unusually hued bovine are apparently the favourite soft toy of this composer/musician/financial adviser). Definitely not one for the jaded and cynical, *Love is Blind* is best experienced with nothing but your best (and worst) memories to keep you company. *BB*

