

Joni Mitchell

Shadows &



Light

Issue 3

January 1997

Editor's Note

Issue 3 - January 1997

Happy New Year!

Lets hope that 1997 sees the release of new material from Joni, as well as the rumoured box set containing - well who knows what? For now we can only dream about unissued songs, alternate takes, and live recordings that might be tucked away in the vaults.

I am very pleased to be able to tell you that Wally Breese, Joni expert and founder of the Joni Mitchell Homepage on the Internet, will be our news correspondent in the USA. In this and future issues, he will be reporting all the latest JM news. I recommend that you find yourself a computer and visit the award winning website that Wally has created, together with another specifically devoted to the launch of the new *Hits* and *Misses* CD releases (see page 2 for details).

Alan Bandle

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Shadows & Light
103 Boxgrove, Goring-by-Sea
WORTHING
West Sussex BN12 6LX

News...News...News

NEW COMPILATION CDs

October saw the release of Joni's first venture into the compilation market with the release of two CDs, *Hits* and *Misses*. According to the press release from WEA Records "*Hits* concentrates on many of Joni's most popular tunes while *Misses* focuses on her most challenging and visionary works". See page 16 of this issue for a full track listing and review.

NEW JONI BIOGRAPHY

Also released in October was Brian Hinton's new book *Both Sides Now*. In this, the first book about Joni for 20 years, the author follows her career, and along

the way attempts to analyse the meaning of some of her lyrics. (Review page 18) *Win a copy, personally signed for you by the author - page 7*

BARGAIN CDs

In the UK, many of Joni's CDs are available at bargain prices, in particular *Blue* and *Hissing Of Summer Lawns*, which regularly appear in major record chain store sales. *Dog Eat Dog* is now part of MCA's "Geffen masters" series, again at a very reasonable price. However, the four Elektra Asylum albums, *Miles Of Aisles*, *Mingus*, *Don Juan's Reckless Daughter* and *Shadows And Light* are still only available on import.

Joni Mitchell on the Internet

Visit the Joni Mitchell Homepage

News, Photos, Biographies, Discography, Lyrics, Paintings

and much, much, more.

<http://www.well.com/user/wallyb/jonihome.html>

Also a site dedicated to the release of the new CDs

"Hits" and "Misses"

Hear Joni talking about her choice of tracks

<http://www.well.com/user/wallyb/HMMMain96.html>



The latest news from Wally Breese in San Francisco.

ROOMFUL OF SONGWRITERS

On the evening of Wednesday December 11, Joni, Smokey Robinson and Lieber & Stoller were presented with their Lifetime Achievement Awards from the National Academy of Songwriters. The 11th annual black-tie fund-raiser was held at the Beverley Wilshire Hotel in Los Angeles. Smokey was ill and unable to attend the event but his old group The Miracles performed two of his songs and his ex-wife accepted the award for him. Tom Petty introduced Lieber & Stoller and a few of their songs were performed. Graham Nash gave a glowing introduction to Joni, and in her acceptance speech Joni said that this honour from fellow songwriters made her feel very humble, but that the feeling was difficult for her because she's usually so arrogant. She got a huge laugh for that statement. Joni then performed four songs: 'Just Like This Train' and 'Love Puts On A New Face' accompanied by her drummer Brian Blade and bassist Daryl Johnson from the Daniel Lanois band; 'Hejira' with Brian Blade only; and a solo encore of 'The Magdalene Laundries' accompanied by only her Parker Fly guitar and its VG-8 computer brain hook-up. Famed photographer Henry Diltz took pictures at the event.

At a small ceremony after the NAS Awards, Joni was presented with the following BMI award certificates:

BMI Performance Certificates for :

- 1 Million Performance Certificate for 'Big Yellow Taxi'
- 1 Million Performance Certificate for 'Woodstock'
- 2 Million Performance Certificate for 'Help Me'
- 4 Million Performance Certificate for 'Both Sides Now'

This means that the above songs have been played on the radio that number of times by herself and any other artist that has covered those songs.

GOVERNOR GENERAL'S PERFORMING ARTS AWARD 1 NOVEMBER 1996

My Canuck friend, Jim Leahy keeps me informed of Joni related events from north of the border, and this is his report:

Joni Mitchell was one of eight Canadians who received the Governor General's Performing Arts Award at Governor General Romeo Leblanc's residence, Rideau Hall, in Ottawa on Friday, November 1. The awards, each worth about \$10,000 (Cdn), are presented annually to distinguished Canadian performers/writers/artists. Previous pop star winners include Neil Young, Leonard Cohen, and Bryan Adams. My only question is why did the G-Gs take so long to discover Joni Mitchell?

Both CBC TV and Global TV showed brief video clips of the awards presentation, showing Mitchell dressed in a

long, brown velvet gown, with a matching beret and what looked suspiciously like - shades of Liz Taylor! - a diamond necklace.

An awards gala was held the next day at Ottawa's National Arts Centre. Among those on hand to pay tribute to Mitchell were Sara McLachlan, who sang "Blue," jazz pianist Oscar Peterson, and singer kd lang, who extolled Mitchell's "honest, uncompromising, undaunted integrity." In an interview held before the gala, Mitchell reflected on all the awards she has received in the past year: "There isn't a lot of honor in our culture - toward elders, in marriage contracts, or in politics ... I've been to some very colorful ceremonies in the last year, but, in some ways, they didn't really honor me. They didn't address what I felt was the best of my work. In some cases, I didn't feel they knew what they were honoring."

Mitchell had kind words for her experience at the Governor General's awards ceremony: "I was proud to be Canadian. I found the people warm and bright. There was a lot of pomp, but everyone was quick to irreverence, too. It (the ceremony) rode the cusp quite gracefully."

Every time Joni comes back to Canada, she's asked about her expatriate status, and, every time, Joni responds graciously: "People ask me 'do you still think of yourself as a Canadian?' and I say 'do you still think of me as Canadian?' I guess you do, because you're giving me this award."

Tomaz Jardim represented the home page in Ottawa and was lucky enough to get an invitation to the post-gala reception. Tomaz reports that he spotted Joni in the stairwell with her protege Sara

MacLachlan, smoking, drinking champagne, and eating chocolates. Joni was telling Sara how she first met Jimi Hendrix at Ottawa's Capitol Theatre in 1969. When Joni saw Tomaz, she instantly recognized him and welcomed him over. "I remember you from the Intimate & Interactive—we were just watching that a few days ago."

Tomaz took some photos of Joni, Sara, and Oscar Peterson (which are now on their way to the homepage page), and as an extra bonus got his picture taken with La Mitch herself.

Conscientious correspondent that he was, Tomaz of course mentioned Wally and the home page to Joni, who sent out a big "hello" to everyone in "Internetland."

(Joni trivia: Joni played Ottawa in July 1967 at a club called Le Hibou. A classical guitarist/comedian was also on the bill.) The awards gala, by the way, was televised in French on Radio-Canada on December 1 and in English on CBC, December 29. (*With information from Global TV and The Ottawa Citizen, and gossip from Tomaz Jardim*)

THE ROSIE O'DONNELL SHOW - 29 NOVEMBER 1996

Joni made an appearance in order to promote Hits and Misses. Joni sang 'Harry's House' (from Misses) and Joni and Rosie chatted while sucking on Ricola lozenges. Joni said that she was suffering from vocal nodes, and that she'd been told she had to completely stop singing and talking for an entire week. She stated that being quiet was going to be very difficult for her as she likes to talk. Joni and Rosie had a wonderful rapport and Joni seemed

more relaxed at this interview than perhaps at any other I've seen her give. Rosie generally has that effect on her guests. All in all it was quite a charming appearance.

THE DAVID LETTERMAN SHOW

Joni performed on "The Late Show With David Letterman" on Monday the 4th of November. She sang "Just Like This Train" accompanying herself solo on electric guitar. She was wearing a long brown and yellow polka dot skirt with a slightly shorter dark brown dress over top of it, a leather jacket over the dress, and a cranberry-brown cap on her head. She sounded great with a very husky and sexy delivery on the line "...watching your hairline recede, my vain darling." An interesting fact for me was that she was playing a different guitar from the one she's been playing for the last year and a half. Her green Roland has been replaced by a reddish-brown instrument. (Homepage visitor James Young e-mailed me with this info: "It's a guitar called the Parker Fly and has been out for sometime. This instrument has many unique features. One being that it has usually "electric" and "acoustic" pick-up system. What I noticed about Joni's is that it only has the "acoustic" pick-up system which is in the bridge of the guitar. Her use of this instrument along with the Roland VG system should really enhance her sound.")

Once again Dave had no time to talk to Joni - just a quick explanation from Joni on what "Misses" album is about. At least the appearance should stimulate interest in "Hits" & "Misses," even if Joni didn't sing any of the songs from these albums that

she's currently promoting. That's our Joni.

THE ENVIRONMENTAL MEDIA AWARDS

14 OCTOBER 1996

Joni performed a short solo set on Monday night the 14th at the Environmental Media Awards. The event was held at the Beverly Hilton Hotel in Los Angeles. Joni was introduced by Kenny Loggins and sang four songs: "The Three Great Stimulants," "Sex Kills," "Just Like This Train," and one of her newer tunes "Happiness Is The Best Facelift." At the early evening dinner and awards event following it were 750 invited guests from the film, music and television industries. The gala was sponsored by fabric manufacturing company Ermenegildo Zegna, a longtime supporter of environmental causes. Guests included such celebrities as Anthony Edwards, Sharon Lawrence, Molly Ringwald, Paula Poundstone, and many others. The host of the show was Bill Maher of "Politically Incorrect" and awards were given out in 11 categories. Some of the winners were TV series "The X-Files" and "The Simpsons," and the film "Free Willy II." The Board of Directors Award went to writer-director Rob Reiner, and the Ermenegildo Zegna International Environmental Award went to actor Ted Danson for his continuing efforts to clean up and protect the oceans.

Later

Wally Breese

Don't forget to visit Wally's award winning Internet sites (full details on page 2)

Inspiration For Inspiration

Joni Mitchell's Artistic Response To Art

by Jeff Hankins

One thing that Joni Mitchell demonstrates is that it is in the nature of the artist to respond creatively to the work of other artists, as much as to the raw material of life itself.

Right from early on, it seems, from those folk club and coffee house performances, the rambling anecdotal long introductions often told not only of the experiences and observations which had given stimulus to songs, but also of other art-form, particularly reading matter, which had helped the inspirational process. One of the early narrative songs, 'Gifts of the Magi', for example, was a straight poetic reworking ("a Readers Digest condensed" version, she called it) of the famous short story by O. Henry. In those early concerts, too, she would tell how her (then new) song 'Both Sides Now' "came from" her reading of a book by Saul Bellow, *Henderson the Rain King*. The creative process on this one is interesting; in reality it's just one small sentence from the book (about the modern phenomenon of air flight enabling us to see above clouds) which has in fact caused her to pause, and respond... and perhaps that is the mark of the artist before the art of others; alert to the infinitesimal impressions that can trigger their own individual expressions.

It's quite strange when you consider Joni Mitchell saying, as in a 1972 interview "I must admit I hardly ever read... to me,

reading was a vicarious experience..", in that same interview talking about her reading of Hermann Hesse's *Narziss and Goldmund*. Somewhere, though, she'd clearly managed to fit a bit of reading in; the song 'I think I understand' for instance, is her response to reading Tolkien's *Lord of the Rings*, or at least her employment of the imagery and vocabulary of it to express something personal to her own experience (in this case, to power of friendship's memories to arm us against fearing life's unknowns).

And of course it isn't just reading she responds to. An accomplished visual artist herself, her writing reflects appreciation of others; 'The Jungle Line' obviously responding to Rousseau's explorations of the primitive, and 'Turbulent Indigo' paying homage to Van Gogh. Introducing an early unfinished song 'Ballerina' (which she jokily adapted in performance to a Coca-Cola commercial!) was a response to an underground film she'd seen about the life of an Australian dancer. 'Judgement of the Moon and Stars' is a good example of "inspiration for inspiration", for it is not only a response to the music of Beethoven but very much prompted by reading a book about his life and work, *Beethoven: His spiritual development*.

Both *Wild Things Run Fast* and *Turbulent Indigo* showed Joni adapting and interpreting biblical text - the "love"

chapter from Paul's first letter to the Corinthians, and Job's lament. In 'Night Ride Home' we get a wonderfully evocative adaptation of Yeats's poem 'The Second Coming'. On *Hissing of Summer Lawns* she acknowledged Tom Wolfe's book as the source for her 'Boho Dance', but there must be so many other allusions and starting points we are unaware of. I remember a young American girl engaging me in conversation on a train some years back. Seeing me clutching a copy of *Don Juan's Reckless Daughter*, which I'd just bought, she launched into some theories of her own about Joni's sources of inspiration. In particular, she pointed out the dragon image from Court and Spark's 'Trouble Child' was "pure Nietzsche".

In my long protracted adolescent fanhood, learning of any of these literary sources would send me out to buy the book, to read it avariciously, hoping to find... what? The same inspiration? Some key to the mysterious workings of the songsmith? Certainly older, maybe wiser, I've finally got the point - I've learnt, or I'm learning, to stay alert too... and the things that have inspired my own expressions, that have sparked my own creative responses, are, surprise surprise, different books, different works of art, different experiences. But with Joni Mitchell, miraculously, the circle repeats; her inspiration inspires others too. And for me its the greatest credit I feel I could give to any artist - that her art engenders creativity in others. Even me.

COMPETITION

Win a copy of Brian Hinton's book *Both Sides Now*, personally signed for you by the author!

Sanctuary Press Ltd have very kindly offered to supply copies of the new Joni Mitchell biography as prizes. Simply answer the following questions and send your answers to the address below. Several lucky winners will receive a copy of *Both Sides Now* signed by Brian Hinton.

- | | |
|------------|--|
| Question 1 | What is Joni's nationality? |
| Question 2 | What are the names of her two recently released compilation albums? |
| Question 3 | Which Joni Mitchell song contains the words "Moons and Junes and ferris wheels"? |

Send you answers to: Book Competition
Shadows & Light
103 Boxgrove,
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WORTHING
BN12 6LX

Closing date 28 Feb 1997

UK Discography - Singles

Below are listed Joni Mitchell singles released in the UK. Suprisingly only 'Big Yellow Taxi' has entered the chart, peaking at number 11. These singles are now very hard to find, and as a result becoming much sought after.. In the Record Collector annual survey of collectable artists, Joni has risen from 178 in 1995 to 145 in 1996.

July	1968	Night In The City/ I Had A King Reprise RS 20694
August	1969	Chelsea Morning/Both Sides Now Reprise RS 23042
June	1970	Big Yellow Taxi/Woodstock Reprise RS 20906
August	1971	Carey/My Old Man Reprise K14099
April	1972	California/A Case Of You Reprise K14130
Nov	1972	You Turn Me On, I'm A Radio/Urge For Going Asylum AYM 511
March	1973	Cold Blue Steel And Sweet Fire/Blonde In The Bleachers Asylum AYM 515
January	1974	Raised On Robbery/Court And Spark Asylum AYM 524
March	1974	Help Me/Just Like This Train Asylum AYM 525
May	1974	Carey/Both Sides Now/Big Yellow Taxi/Woodstock Reprise K14345
October	1974	Free Man In Paris/Car On A Hill Asylum AYM 537
January	1975	Big Yellow Taxi (live)/Rainy Night House (live) Asylum AYM 537
March	1976	In France They Kiss On Main Street/Boho Dance Asylum K13035
July	1976	You Turn Me On, I'm A Radio/Free Man In Paris Asylum K13048
Feb	1977	Coyote/Blue Motel Room Asylum K13072

Feb	1978	Off Night Backstreet/Jericho Asylum K13110
June	1979	The Dry Cleaner From Des Moines/God Must Be A Boogie Man Asylum K13154
October	1980	Why Do Fools Fall In Love? (live)/Black Crow (live) Asylum K12478
Nov	1982	(You're So Square) Baby I Don't Care/Love Geffen GEF A2950
Feb	1983	Chinese Café/Ladies Man Geffen GEF A3122
Feb	1983	Chinese Café/Unchained Melody/Ladies Man Geffen GEF A3122
Nov	1985	Good Friends/Smokin' (Empty Try Another) Geffen A6740
April	1986	Shiny Toys/Three Great Stimulants Geffen A7124
April	1986	Shiny Toys/Three Great Stimulants(12 inch) Geffen TA7124
May	1988	My Secret Place (edit)/Number One Geffen GEF 37
May	1988	My Secret Place/Chinese Café/Unchained Melody/Good Friends (12 inch) Geffen GEF 37T
May	1988	My Secret Place/Chinese Café/Unchained Melody/Good Friends (CD single) Geffen GEF 35CD
July	1991	Come In From The Cold (edit)/Ray's Dad's Cadillac Geffen GEF 4
July	1991	Come In From The Cold/Ray's Dad's Cadillac (CD) Geffen GFSTD 4
July	1991	Come In From The Cold/Ray's Dad's Cadillac (CD flip pack with 4 prints) Geffen GFSXD 4
Nov	1994	How Do You Stop/The Sire Of Sorrow (Job's Sad Song)/Moon At The Window (live) Geffen W0373CD

Many of Joni's singles have been released in Europe, usually with a picture sleeve. If you are lucky enough to own any, please send a good quality photocopy to the editor (details on page 1) so that we can share them through the fanzine. Also, if you know of any unusual releases, please write and tell us.



Joni In Germany

by Dieter Paul Rudolph

Obviously Joni Mitchell doesn't have a close relationship with Germany. She knows our fabulous wines ("Seventeen glasses Rhine wine, milk of the Madonna Clandestine" from 'Don't Interrupt The Sorrow') and famous diseases ("Tell those girls that you've got German measles" from 'Blue Hotel Room'), and that's about all there is relating to Germany in her songs. But, the other way round: What does Germany know about Joni Mitchell?

Some weeks ago, I was offering a 12 page JM story to the editor of *Good Times*, a German magazine celebrating the music of the 60s and 70s. The editor liked the story, but... he was sorry: "Joni Mitchell isn't one of the readership's 200(!) favourite artists!" What a shame, I thought. So I wrote a two page story called "The Forgotten Joni", asking for the reasons of Joni's non-popularity here in Germany.

Of course, she has her fans. In 1975, *The Hissing Of Summer Lawns* won the 'German Record Award' and her latest, *Turbulent Indigo*, had a very warm welcome by critics. *Spex* called it "Joni's best album for 17 years". *Musikwoche* praised Joni "the most exceptional singer/songwriter". And turning on your German radio, there might be 'Big Yellow Taxi' in the air.

But there's a barrier between Joni and the German music lovers. A barrier called "language". For an ordinary German, Joni's lyrics are some kind of a riddle. What are "Magdalene Laundries"? What

exactly does "Through stand-in boys and extra players" mean? Unfortunately Ms Mitchell doesn't always use the words we learned in school ("He is a beefeater. He is a vegetarian." and so on). But for me, Joni's magic has its roots in the perfect combination of music and words. As a German, you have to hear it with your dictionary on your knees. A hard job for an easy listening boy.

Well, many Germans didn't understand what Mick or Syd sang, too. But The Stones or Pink Floyd were wild boys or psychedelic boys, and so their words must have been wild or psychedelic, whether you understood or not. In the late 60s and early 70s the German youth appreciated songwriters like Dylan because they were "protest singers", very political. Joni never was one in this sense. And she never had a hit here. "Woodstock" became a small hit - but in the Matthews Southern Comfort version.

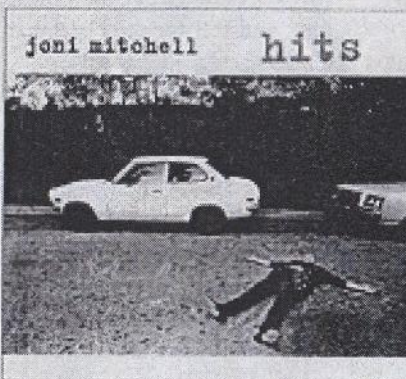
Curiously, none of Joni's songs has a German cover version (excepting a MUZAK-version of 'The Circle Game' which I heard in a clothes store. I didn't buy anything, of course.) That would have made it. In the early 70s, a German singer named Juliane Werding covered a song by Joan Baez (originally by The Band), 'The Night They Drove Old Dixie Down'. It was terrible (the German title was 'Die Nacht Als Conny Kramer Starb.' - 'The Night Conny Kramer Died', about drug abuse) but it became a huge hit and, as a

consequence, helped Ms Baez to become the one and only female folksinger Germany was listening to. What if Ms Werding had covered 'Big Yellow Taxi'? Well... it would have been much more terrible, I think, but could have been the

beginning of a big career for Joni in Germany.

So please don't worry talking about Joni to a German. "Johnny Mitchell? The guy who played with Jimi Hendrix?!"

joni mitchell



joni mitchell releases her first ever anthologies.

as the title suggests, **hits** features popular favourites, while **misses** highlights more challenging, yet equally influential work.



both albums represent a wealth of material from an unparalleled career.

Sweet Joni

by Steve Ponsonby



Part of the mystery that is Joni Mitchell, and no doubt an element in her songwriting that endears her to many, is her ability to open her heart in all matters to do with love. Love won. Love lost. Love in its many manifestations be they human or environmental.

This has been one topic that has recurred again and again in Joni's lyrics. In the late 60s and early 70s Joni's relationships with many of her contemporary artists culminated in quite a few of those friendships becoming the basis of Joni's songs.

From her early days in the Canadian folk scene, Joni had met Neil Young at the 'Penny Farthing' in Toronto's Yorkville district in late 1964. Both were aspiring musicians trying to gain valuable experience and both were getting nowhere fast. Neil's path took him to America to find fame with Steven Stills in Buffalo Springfield, while Joni had some fame by having her songs recorded successfully by Judy Collins and Gordon Lightfoot. One of the songs that provided Joni with that early success was a song that she had written about a friend who was terrified of reaching his 21st birthday and all the implications of growing old. The song was 'The Circle Game', her friend was none other than Neil Young.

After moving to New York in 1967, following her divorce from Chuck Mitchell, Joni came to Britain and toured with the Incredible String Band where she

also did some work in the "little coffeehouses" there. On her return to America Joni met her, soon to be manager, Elliot Roberts at the Au Go Go-café in New York. They then set off on a small tour of clubs. Elliot left to go to meet Mo Austin of Warner Brothers to try to get Joni a record deal and Joni headed for Coconut Grove in Florida where she met, and fell for the charms of one, David Crosby, ex of the Byrds.

David introduced Joni to a new circle of friends including "Mama" Cass Elliot and many influential music business people. David had agreed to produce Joni's first LP at the Sunset Sound Studios in California. The very first day at the studio an engineer came in to tell them that the "Buffalo Springfield" were in the studio next door! Joni says "You've got to meet Neil Young. I know him from Canada. He's in the Springfield. He's so funny. You're going to love this guy." This was the first meeting of Crosby, Stills and Young, the rest, as they say....., is history!

Whilst many of Joni's songs were very open in their expressions of her feelings about her friends, all of them stopped short of actually naming names. Neil Young eventually returned Joni's compliment of 'The Circle Game' and on 20th March 1973 at Bakersfield, California during a gig, Neil sat down at his piano and played the only known performance of a new song he'd just written:

SWEET JONI

*Sweet Joni from Saskatoon
There's a ring for your finger
It looks like the sun
But it feels like the moon*

*Sweet Joni from Saskatoon
Don't go, don't go too soon,
Who lives in an old hotel
Near the ancient ruins*

*Only time can tell
Only time can tell
Go easy the doorman says
"The floor is slippery, so watch your head"
This message read
Sweet Joni from Saskatoon*

The song was sung in a rough version in it's creative stage, but never recorded to this day.

Thirty years later, Neil and Joni remain friends. Elliot Roberts was Neil and Joni's manager for many years. Joni and David Crosby remain friends. David and Neil still record together. The spirit of the 60s has survived through the 70s into the 80s and is alive and well in the 1990s. These friends are a testimony to that spirit which lives on in their music for us to enjoy.

But for this writer, there's only one thing that's missing, to this day Joni and Neil have never written or recorded a song together. Are you listening Joni?

NEW PUBLICATION

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Reviews...Reviews...

In this issue we conclude a two part review of Joni's entire collection of albums, written by David Bertrand Wilson (DBA) & John Alroy (JA), two avid music fans who have a "reviews" page on the Internet, "We listen to the lousy records so you won't have to". Here are their thoughts:

Don Juan's Reckless Daughter (1977)

recommend it. (DBW)

The beginning and end of the record are as good as anything she's ever done - masterful lyrics and great tunes like the title track, 'Talk To Me', 'Off Night Back Street'; the middle section features an extended musical meditation ('Paprika Plains'), an atmospheric number that doesn't quite come across ('Otis And Marlena') and an unsuccessful experiment in Latin American rhythms ('Tenth World'). On the clever 'Dreamland', there's only percussion and voices - Joni singing the loping melody while Chaka Khan wails behind her. (DBW)

Wilson isn't the only critic to be less than impressed; originally a double LP, *Don Juan's* stretches out just ten tunes to a one hour running time, with 'Paprika Plains' being the main offender. Don Felder is supposed to be on this somewhere. (JA)

Mingus (1979)

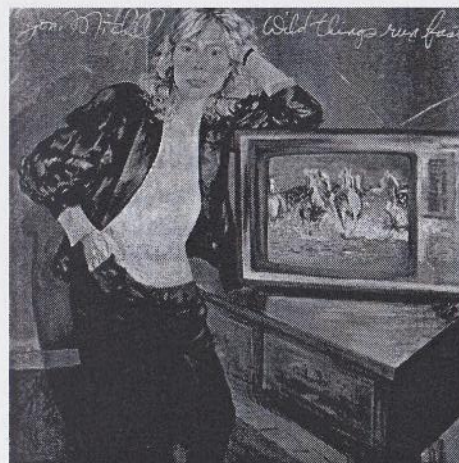
***1/2 - Composed with jazz composer/bassist/boxer Charles Mingus and mostly recorded after his death, this is a heartfelt project, but one where, for once, Mitchell's reach exceeded her grasp. Outside of the dynamic 'Dry Cleaner From Des Moines', and her performance of the Mingus standard 'Goodbye Pork Pie Hat' (with lyrics by Mitchell), there's not much to



**1/2 - The lousy tracks are tediously "cool" slow jazz numbers ('A Chair In The Sky', 'Sweet Sucker Dance') that turn into languid, incoherent jams. Some of the blame rests with Jaco's spacey contributions on bass. And with numerous, truly annoying dialogue interludes, the record sums up to only a half-dozen real tunes in the first place. (JA)

Shadows And Light (1980) **

The flip side of *Miles Of Aisles*, these live versions add little or nothing to their studio cousins. The backing band is exemplified by bland fusionmeister Pat Methany; even Jaco is uninspired. (DBW)



Wild Things Run Fast (1982) ***1/2

After threatening retirement, Mitchell returned with her most rockin' album yet, using a 23-year old co-producer (the first time she'd used a producer since her first album) to get that modern sound. It works musically, and songs like 'Chinese Cafe/Unchained Melody' and 'You Dream Flat Tires' are great, but often the lyrics are subpar, allowing the album to sound much like the run-of-the-mill early 80's rock product. (DBW)

Dog Eat Dog (1985) **

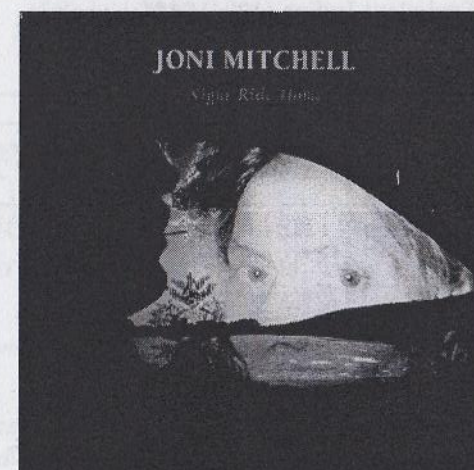
Here she enlisted New Wave synth man Thomas Dolby to give her an even more contemporary sound. But the tunes, both musically and lyrically, cover themes she'd already done better before. Her angry attacks on the Reagan Republican hegemony are not terribly enlightening; the only truly excellent song here is the haunting ode to nicotine addiction 'Smokin' (Empty, Try Another)'. (DBW)

Don Henley is supposed to be on this. (JA)

Chalk Mark In A Rain Storm (1988)

Taking a break from experimenting with musical styles, she returns to carefully-crafted, midtempo (mostly) pop-rock arrangements, and guest stars (from Billy Idol to Wendy & Lisa to Willie Nelson). The lyrics connect more often than not. If this were the only record she'd ever made, I'd love it; as it is, the record is inessential. (DBW)

Don Henley is one of the guests. (JA)



Night Ride Home (1991)

***1/2 - The arrangements don't break new ground, but here she dispenses with the guest performers and shifts the focus back to her voice (deepened and richened by years of cigarettes) and great songs including 'Come In From The Cold', the title song, and 'Two Grey Rooms'. (DBW)

***1/2 - Joni's voice now reaches something like an entire half-octave of new low notes; it's amazing, but of course it's painful to hear her fall short of her earlier high notes as well ('Two Grey Rooms').

The production is close to late 70's records like *Hejira*, but the material is far more accessible, with great harmony vocals, diversely topical lyrics, interesting sound effects (sirens, animal noises), occasional Brazilian percussion, and hummable tunes like reverse-sexist 'The Only Joy In Town'. Wayne Shorter contributes a few sax parts; he's the only guest other than a couple of backup vocalists (one of them nearly ruins 'Nothing Can Be Done'). (JA)

Turbulent Indigo (1994) ****

Mitchell completes her comeback

here, with a collection of unrelentingly melancholy songs that equal the best of her earlier work. The dominant themes of her work receive new treatments here: duality ('Borderline'), artists and their relationship to their public (the title song), failed romance ('Last Chance Lost') and a more recent concern, the oppression of woman ('Magdalene Laundries', 'Not To Blame'). As with *Hejira*, I'm rating it slightly lower than I otherwise would because its narrow stylistic focus may make it difficult to digest for those unfortunate people who are not yet acquainted with her music. (DBW)

A review of *HITS* and *MISSES*

Joni Mitchell - Hits

(Reprise 9362 - 46326 - 2)

Tracks: *Urge For Going, Chelsea Morning, Big Yellow Taxi, Woodstock, The Circle Game, Carey, California, You Turn Me On I'm A Radio, Raised On Robbery, Help Me, Free Man In Paris, River, Chinese Café/Unchained Melody, Come In From The Cold, Both Sides Now*

Well, it had to happen. Where other artists best known songs have been repackaged and reissued time and time again, Joni's close control and involvement in her portfolio has meant that (with one or two minor exceptions) you couldn't find a Joni compilation album. That is, until now.

Two CDs, simultaneously released is a novel idea. As to the track selection, what better than to involve the artist, so as to reassure fans that these CDs, like all those previous, have the hallmark of careful construction.

So what is the verdict? Well, as a totally devoted fan, Mitchell tracks of any vintage in any order will always hold my attention. However, with only one unusual track - 'Urge For Going' and no alternative versions or previously unreleased material, this set is not aimed at the long term faithful. 'Urge For Going' was a milestone in Joni's career, and has

only appeared as the B Side of 'You Turn Me On I'm A Radio'.

Looking at the individual albums, *Hits* is obviously aimed at those who would purchase a "Best Of" selection. For the seasoned Mitchell fan it's unusual to hear so many "up" songs, one after another, and highlights how successful Joni has been at creating songs with a positive mood, 'Carey' and 'California' being prime examples. For the uninitiated *Hits* contains the classic songs in the collection in remastered splendour.

Misses contains tracks that Joni feels warrant more attention. This is where the real debate has taken place. Some

reviewers in UK music magazines have seen *Misses* as an unfulfilled opportunity, and these days it seems to be their job to be negative. Rather than be critical of the artist's own choice, why not rejoice in more Mitchell product being available? As to the content, it is a puzzle in itself, and we can only guess as to the reason behind the choice of tracks. Having said that, these songs are all memorable, although not in a commercial sense.

Both CDs are immensely enjoyable, and the covers feature some amusing pictures of Joni having fun in a car park. I hope the next two CDs are titled *Rare* and *Unreleased*.
(Alan Beadle)

Memories

Have you ever seen Joni perform in concert? If so, please send details of your reminiscences to the editor.

"I saw Joni for the second time in San Remo, where she won a prize at a normally very boring songwriting contest.

It's was a magical evening with Joni dressed in a beautiful checked and striped madras dress and her turquoise beaded necklace, playing acoustic versions of 'Lakota', 'Number One', 'Hejira', 'Night Ride Home' and also a version of 'Passion Play' with Larry Klein at the bass. It's was wonderful to hear those songs in such a friendly atmosphere, and of course, to see her. Hope she does perform in Europe again soon."

Donna Crippa, Shrewsbury

In the next issue of *Shadows & Light*:

Big Yellow Taxi - SEVEN DIFFERENT MIXES

From the archives - Wild Things Run Fast - Press Release

plus all the usual news and reviews

Book Review

"Joni Mitchell : Both Sides Now" by Brian Hinton (Sanctary 1996 - £12.99)

Whilst enough books have been written about Elvis, The Beatles and Dylan to fill a small bookshop, there has been a definite lack of books about Joni Mitchell. In fact, with the exception of Leonore Fleischers lightweight examination of her career in 1976, Mitchell appears only in "catch all" books, such as those on female rock artists, or famous Canadians. Many of us have read entries in rock reference books listing album release dates and chart positions in a dry fashion, and hunted through books on other artists (CSNY, Neil Young, etc.) hoping for a Joni mention, yearning for a whole book to be dedicated to the artist herself. Brian Hinton, a long serving and dedicated Joni Mitchell fan, has now filled the void.

Despite not having the co-operation of the subject, Hinton is to be congratulated on his painstaking research, forming information from hundreds of sources into a coherent and intelligent analysis of the development of a unique artist. As he says in his introduction:

Joni Mitchell's life has been a strange journey. Because of her innate privacy, it is one previously told only in hints and whispers, although she herself has scattered clues, like Ariadne in a maze. It is my job in this book to begin

reassembling them.

It has always struck me as curious that in the various interviews over the years, Joni has volunteered some very private thoughts, but has never participated in a definitive telling of her life story. Perhaps it is the mistrust of a media where she might not have total artistic control.

Throughout the pages of this book, the author has told Joni's story, her childhood days in Canada and the development of music and performing, through the launch of a solo career in folk music at a time when rock and roll had lost it's rough edges. Onwards as a confessional poet through pop, rock, jazz and beyond. Along the way he gives a personal interpretation of the meaning of Joni's lyrics, many of which remain obscure. It is always a delight when Joni explains

the meaning or inspiration of a lyric, but it is also interesting to guess.

Whilst a biography cannot be regarded as definitive with little help from the artist and those around her, Brian Hinton has created a fine and readable book. Sanctuary Publishing are to be commended for being prepared to commission a title about an unfashionable artist who remains one of the all time greats. (Alan Beadle)

Win a copy of this book - see page 7 for details!



The Boys In The Band

In this series we highlight the careers of those musicians who have helped make Joni's albums so musically accomplished. Here, we follow the career of the great saxophonist **Wayne Shorter**.

Brass and woodwind instruments have featured regularly on Joni's albums. Many world class players have appeared on the guest list or in the backing band, Tom Scott, Michael Brecker, to name a couple. One of the most original and accomplished saxophone players to compliment Joni's compositions is Wayne Shorter.

Wayne has appeared on every Joni Mitchell album since *Don Juan's Reckless Daughter*.

Born in Newark, NJ on 25 August 1933, Wayne took up clarinet at the age of 16, switching to tenor saxophone in his late teens. During the 1950s, having studied music at New York University, he spent two years in the US Army. On being discharged he came to know John Coltrane, and also performed with Maynard Ferguson's group, where he first met Joe Zawinul. Shorter and Zawinul would combine in the seventies to form *Weather Report*. Meanwhile from 1959 to 1963 Wayne became one of *Art Blakey's Jazz Messengers* progressing to become the bands musical director. For the next six years he worked with Miles Davis, leaving in 1970 to join forces with

Zawinul and Jaco Pastorius in *Weather Report*, where his work first came to the attention of a rock audience. As well as developing experimental styles of playing, Shorter was also becoming an accomplished writer. Always in demand, Shorter toured with *Weather Report*, *V.S.O.P.* as well as producing his own material, and guesting on other artists albums and tours.

His high level of activity was maintained throughout the 80s, finding time to work with his own band, as well as figure prominently in joint ventures, such as an international tour with Carlos Santana.

Wayne has been a regular fixture on Joni's albums, making his first

appearance on the song 'Jericho'. Rather than out and out soloing, Wayne adds delicately to the mood of each piece, sometimes supporting the melody with a jazzy sheen, sometimes adding counter melodies as a foil to Mitchell's vocals. Check out his contribution to 'Cherokee Louise' (*Night Ride Home*) and 'Yvette In English' (*Turbulent Indigo*) for some of his most subtle contributions. (Alan Beadle)



FOR SALE/WANTED

Joni Mitchell live music - I would be pleased to trade tape copies of my Joni recordings for tapes of other artists. Don Saul, 37 Hill Drive, High Ackworth, Pontefract, West Yorkshire, WF7 7LQ Tel (01977) 703580

Wanted to buy or trade for:

Single - *You Turn Me On, I'm A Radio* - Asylum AYM 511

Book - *Joni Mitchell, Her Life, Her Loves, Her Music* by Leonore Fleischer

Vinyl - Crosby, Stills, Nash & Young - *So Far* Atlantic K50023

David Crosby - *If Only I Could Remember My Name* - Atlantic 2401 005

Fairport Convention - *What We Did On Our Holidays* (first pink label) - Island ILPS 9092

Jimmy Webb - *Lands End* - Asylum SYL 9014

Video - *Shadows And Light*

The Late Show - BBC2 14-11-94

Pat Metheny - *Live At Brecon Jazz Festival 92* BBC (Wales?)

J Haggard, 42 Union Road, Abergavenny, Mon, South Wales, NP7 5UN Tel (01873) 853119

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Every effort has been made to obtain the copyright owner of every photograph used in this issue, but apologies to those who we were unable to trace.

YOUR LETTERS

Wilson and Alroy's album reviews (ISSUE 2) remind me that someone once suggested to me that Joni's records always had one "duff" track on them. Personally, I cannot fault 'Blue', 'For The Roses' and 'Hejira', and the tracks I have "trouble" with are 'Pirate Of Penance' (Song To A Seagull); 'Fiddle And The Drum' (Clouds); 'The Jungle Line' (Hissing Of Summer Lawns); 'Blue Boy' (Ladies Of The Canyon); 'Twisted' (Court And Spark) and 'Tenth World' (Don Juan's Reckless Daughter). It's facinating that Turbulent Indigo (back on Reprise) is her best album for years)

Ian Caskie, Bristol

**Be sure to subscribe to
"Shadows & Light"**

**Next issue due out
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on page 1**

AND FINALLY...

I would like to thank the following people for their help with this issue: Wally Breese, Jeff Hankins, Michelle Knight (Sanctuary Press), Wilson & Alroy, Steve Ponsonby, Andrew Youens and Dieter Paul Rudolph.

I would also like to thank Wally Breese for permission to use his Live Performance information in ISSUE 2.