

**Joni Mitchell**

# Shadows & Light



*Issue 4*

*April 1997*



## Editor's Note

Issue 4 - April 1997

### Welcome to Issue 4 of "Shadows & Light!"

Much excitement this time with the recent reunion of Joni and her long lost daughter, Kilauren, making the national newspapers. And who should play a key role in the search but our news correspondent and Internet supremo, Wally Breese. Full report on page 2.

Also we have a special feature on Iain Matthews, the first person to have chart success with Joni's material in the UK.

With induction to the Rock and Roll Hall of Fame in May, a new album scheduled for September, and reports that Joni is currently working on at least two books, there is much to look forward to.

Also check out page 9 to see if you were a winner in the competition to win a signed copy of Brian Hinton's book *Both Sides Now*.

**Alan Bandle**

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## All the way from America

### The latest news from Wally Breese in San Francisco.

#### JONI FINDS DAUGHTER (with help from Wally Breese)!

The news about Joni being reunited with her daughter has leaked out and reached just about everywhere by now. (There went my exclusive story.) Yes, it's true and it's such a marvellous happening. Here's what I know:

Joni gave birth to a daughter in February 1965, but was not able to handle raising the child by herself. It's difficult to comprehend now but in those conservative days it was a great disgrace to have a child out of wedlock and therefore Joni didn't even tell her parents about the birth until two years after she gave the child up for adoption.

Joni did make a few attempts over the years to find her daughter but adoption secrecy laws in Canada are very strict and she met many barriers. Fortunately, her daughter also recently began looking for her birth mother.

Now this is one of the amazing facts about this reunion - Joni's daughter apparently found the Joni Mitchell Homepage, discovered a few facts about Joni's history from reading thru my bio sections and decided from that information that she'd found her birth mother. She then contacted me thru e-mail, I asked her a few pertinent questions and when her answers jived with what I knew to be true, I referred her over to Joni's managers, who then investigated and verified her authenticity.

Her name is Kilauren and she's a model who lives in Toronto with her

boyfriend, Ted and her 3½ year old son, Marlin. (So Joni is now a grandmother!)

Kilauren flew to L.A. the week before last and spent about ten days with her mother there. When she returned to Toronto a few days ago, she e-mailed me to say that she'd had a truly wonderful visit.

Joni was preparing a statement about her experience for publication on the homepage but now that the news has gotten out, she's decided she will talk to the L.A. Times on Saturday - April 5th which should result in an article for publication.

My best wishes go out to Joni and Kilauren. This is such a magical occurrence!!

#### THE ROCK AND ROLL HALL OF FAME INDUCTION

It's been confirmed that the Rock and Roll Hall of Fame induction ceremony and the all-star jam afterwards will be broadcast on VH-1. This will most likely NOT be a live broadcast but will be aired a week or two later. The ceremony itself has now been moved ahead to the first week of May and will be held in Cleveland.

The 1997 inductees are:

- The Bee Gees
- Buffalo Springfield
- Crosby, Stills & Nash
- The Jackson 5
- Joni Mitchell
- Parliament/Funkadelic
- The Young Rascals

Bill Monroe (early influence)  
Mahalia Jackson (early influence)  
Syd Nathan (nonperformer)

#### NEWS OF JONI'S NEXT ALBUM

Joni has nine tracks completed and one more to write for her next album, which has had a name change. The project was being called "Facelift" but the title is now "Taming of the Tiger." There is no song as of yet with that title, and the lyric doesn't appear in any of the already recorded songs, so there's a bit of mystery in it for us. "Taming of the Tiger" is now scheduled for release in September.

#### AWARD SHOWS

Joni was busy in L.A. recording tracks for her upcoming album and did not make an appearance at the Grammy Awards which were held this year in NYC. I'd been thinking that Joni might present the award for Best Pop Album which I hoped would go to Shawn Colvin for "A Few Small Repairs." Oh, well. You don't always get what you want.

Joni was also not at the 1997 Orville H. Gibson Guitar Awards although she was nominated in the category of Best Acoustic Guitarist (Female) along with Tracy Chapman and Suzanne Vega. Joni won a lifetime achievement award last year, and this year she's in competition. The awards presentation was on 25<sup>th</sup> February which was also held in NYC.

#### ROLLING STONE

Look in your mailbox or at the newstands this week for the March 6th issue of "Rolling Stone" magazine with Nine Inch Nails' Trent Reznor and film director David Lynch on the cover. In it, you'll

read Morrissey's interview of Joni conducted back in mid-October, which covers a wide range of topics including the near catfight between Chrissie Hynde and Carly Simon while Joni gave her performance at the Fez in NYC back in November 1995; the saddest song that Joni's ever heard; and the sensitive topics of "Is meat murder?" and "Does smoking kill?"

#### ELEKTRA / ASYLUM CATALOG RE-MASTERED

Elektra has begun its re-release of the eight Joni Mitchell albums that came out on the Asylum label in the 1970's. These projects are re-mastered in HDCD and re-packaged to include all the original artwork, lyrics, typesets, etc. from "FOR THE ROSES" in 1972 to "SHADOWS AND LIGHT" the live album from 1979. I had the occasion to listen to DAT tapes of six of the eight HDCD releases and I have to tell you that this is such a wonderful present for appreciators of Mitchell music. These are stellar sounding and beautiful re-issues. If you have "HITS" & "MISSES," (and if you don't, then why not?) try comparing (A/B) a song between the original CD release and the HDCD version on the anthologies, and you'll hear how good these CD's sound. The upgrade of the sound was done by Joe Gastwirt of Ocean View Digital Mastering in W. Los Angeles.

The first two album packages to be eased into general circulation are Joni's biggest seller "COURT AND SPARK" and her first live album "MILES OF AISLES," both from 1974. I received an e-mail from Robbie Cavolina, art director for the projects, and he told me that



"COURT AND SPARK" is "a triumph of repackaging. It's just like the original album." Four minutes of segments of Joni talking to her audience that were removed from "MILES OF AISLES" to accomodate the mid-1980's limit of seventy-five minutes per disc have been restored in their entirety. The inside photos (by Henry Diltz) have been changed from black & white back to color and are now in their proper dimensions. The cover has actually been re-designed to fit Joni's original concept and intent. Robbie Cavolina told the "ICE" newsletter the following about the cover art:

"David Geffen had just sold Asylum when the album came out. Joni designed the cover and had given it to the art director, but she didn't like their proofs; the picture was supposed to be airbrushed to the drawing. They were supposed to sync up together. And she hand-wrote the type up in the corner for them to typeset, (not reproduce as is). She didn't have anybody left on her team there, and they ran out of time...."

I've seen this "MILES OF AISLES"

package and it's beautifully done, complete with a fold-out of the photo of Joni with the members of her band, The L.A. Express. Watch the stores throughout 1997 for all eight HDCD re-mastered albums to replace the older versions as they sell out.

**ELLEN**

On a recent episode of ABC-TV's sitcom "Ellen," starring the hilarious Ellen Degeneres, Ellen goes to rock 'n' roll fantasy camp and eventually gets to jam with Bonnie Raitt, Aaron Neville, Sheryl Crow and David Crosby. When Crosby first appears, Ellen doesn't believe it's really him, so she says "Oh yeah, and I'm Joni Mitchell..." (I know, I know. I hear 'em and I report 'em, the big news items and the small.)

Later

*Wally Breese*

THE MIRROR, Saturday, December 7, 1985

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### Thief cashes in on Joni

★ JONI Mitchell suffered a trauma while shopping in London on Thursday night. Her purse was snatched, but luckily she was only carrying £100 and a packet of chewing gum. Joni's new LP Dog Eat Dog, by the way, is her best yet.



MITCHELL :

From the archives : one day that Joni won't want to remember

# Iain Matthews

*The Man Who Survived Woodstock*

by Dieter Paul Rudolph

In January 1969, singer Ian Matthews left Fairport Convention because of different opinions concerning the band's musical future. The early years of these folk-rock pioneers were mainly influenced by the renaissance of American folk since 1958 and, of course, inspired by Bob Dylan and the protagonists of folk-rock, The Byrds. There



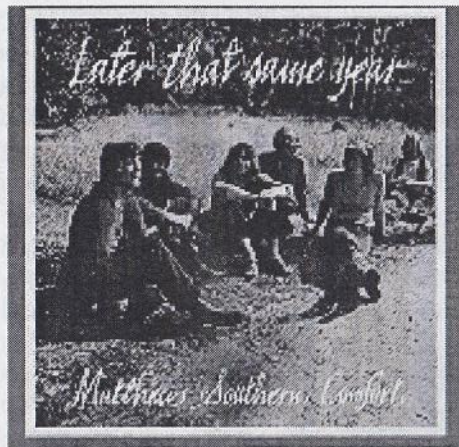
was no doubt that the winds were shifting after the so-called "British Invasion" had done it's work in the United States. A lot of American singer/songwriters visited Great Britain bringing new ideas and chords to a bunch of talented musicians (from Bert Jansch to Richard Thompson, from John Renbourn to Donovan). One of those visitors, a young Canadian girl, made a big impression upon the Fairport Conventionists and they decided to record two of her songs for their debut album in 1968 ('Chelsea Morning' and 'I Don't Know Where I Stand'; a third song 'Eastern Rain', was issued on FC's second album *What We Did On Our Holidays*). The young lady (her name was Joni Mitchell, by the way) was herself not a recording artist but already known and successful as a songwriter.

Melting their own musical traditions with American influences was

characteristic for that period and exactly Ian Matthews intention of making music. But then singer Judy Dyble was replaced by the great Sandy Denny, and Fairport Convention became more and more involved in English folk roots, mixes with a highly original style of arranging and playing. That wasn't the way that Ian wanted to go,

and so he began searching for his own paths through the musical jungle. After recording a solo album, *Matthews' Southern Comfort*, he formed a six-man-band by the same name (without the apostrophe). To describe their music one could say that MSC was Fairport with a steel guitar - unfortunately, there was no Richard Thompson writing excellent songs (although MSC covered some Thompson songs). Whatever Ian did in 1970 - it certainly took place in some recording studio, because he recorded three albums in just one year, one solo and two with the band. They weren't bad albums - just not very good ones. Producing the third LP (*Later That Same Year*), Ian remembered the young Canadian girl who was now the "Lady Of The Canyon", a good friend to US superstars Crosby, Stills, Nash & Young, and writer of the hymn of a historical



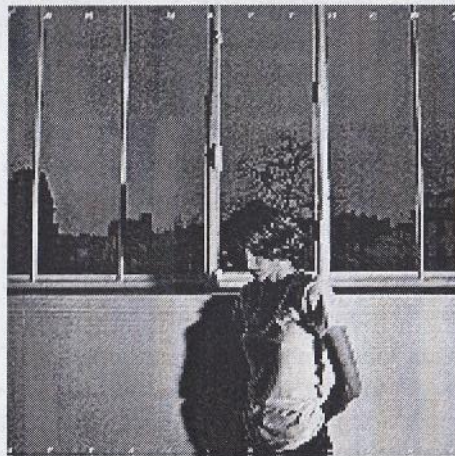


event she didn't take part in: 'Woodstock'.

The writer's own version of *Woodstock* was an organ dominated celebration of the myth; her friends' CSN&Y's version (issued March 1970) a perfect mixture of fine voices and screaming guitars. MSC's version (issued September 1970) was the musical picture of a lazy day on the green, a choir of angels in the sky (where even bombers turned into butterflies, of course, and, later on, the legend into dollars), in the distance the melancholic sound of a pedal steel. So now, if you hear these three versions in a row, you may imagine what a phenomenon Woodstock was: enthusiastic - mythic - fine days.

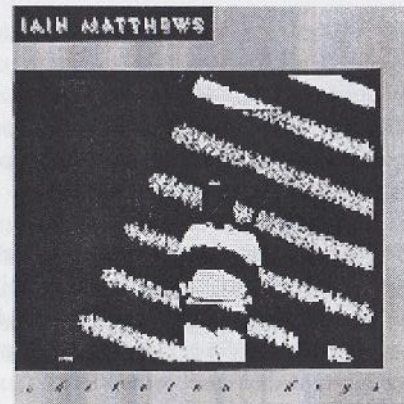
*Shadows & Light* readers know what followed: MSC's 'Woodstock' went to Number 1 in the UK, and remains one of the highlights in Seventies popular music. But what happened to Ian Matthews? Well, the group split. Ian continued playing solo and became part of the celebrated band Plainsong in 1972, just a short episode in his life, but re-animated in the 90's. Ian fell more and more in love

with country music, and consequently found a new home in the United States where he made some good albums (1973's *Valley Hi* produced by underrated ex-Monkey, Michael Nesmith) and also some not so good ones. But they all had one thing in common: no one wanted to hear them. So in 1977, Matthews, now based in Seattle, was sacked from the CBS label. A small English record company, Sandy Roberton's "Rockburgh", provided an opportunity to record a new album, *Stealin' Home*, with some of the best side-men England had to offer: Bryn Haworth (guitar), Rick Kemp (Steeleye Span's bass player), ol' Pete Wingfield



(keyboards), Duffy Power (harmonica) and Mel Collins (sax). *Stealin' Home* isn't a bad album, but it contains one really bad song - 'Shake It'. And record buyers all over the world sometimes (sometimes?) like the bad things, so 'Shake It' made Number 13 in the US charts (you find the same in blues singer Frankie Miller's career: a lot of good but unsuccessful music and then one terrible hit, 'Darling').

But this wasn't much more than a little



light in a mighty world of shadows. Ian had lost his style, or let me say: he sacrificed his country folk-rock for the sake of a short-lived success. The following years brought a lot of problems to him both artistically and personally. Ian: "There are chapters in our lives we don't ever want to re-experience. This was mine. Living in L.A., turning 40, with no income, a souring relationship, and a bad attitude. How dark can it get?"

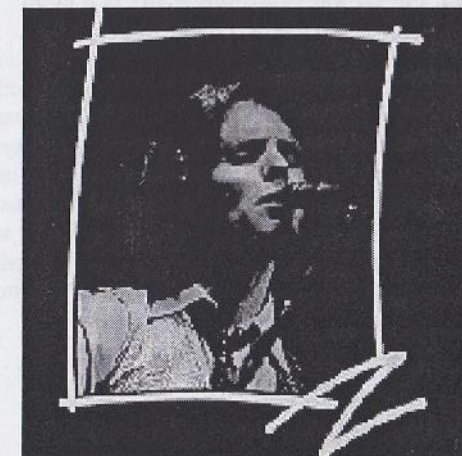
A question often heard, even from Joni Mitchell, also living in L.A.: "The 80's were very difficult to me, physically and emotionally. A lot of financial betrayal, a lot of health problems." But she never gave up being honest to herself, never gave up finding new ways out of every disaster, and also Ian (who changed his name then to the Celtic-rooted "Iain") began to fight.

He collaborated with songwriter Jules Shear and found his way back to his very own style. In 1992 he released *Skeleton Keys*, an album full of excellent songs,

*The Dark Ride* (1994) and *God Looked Down* (1996) are also jewels worth possessing. *The Dark Ride* can be compared with Joni's *Hejira*: a road-album with a retrospective background.

In 1991, on his live album *Nights In Manhattan*, Iain sang 'Woodstock' one more time; pure voices (Iain and Mark Hallman), no instruments, the song reduced to it's beauty. I remember Joni's version from 1980 (released on a live album almost totally destroyed by Pat Metheny's castrated guitar), the singer's bitter-sweet looking-back, and it was the same intensity which turned the words into another, more sober direction.

Today, Iain Matthews dark ride has finished. "I'm more comfortable in my own skin than I've been in my entire life: I wouldn't trade my fifties for my twenties for anything in the world" says Joni Mitchell, and Iain might feel exactly the same way.



**In the next issue of *Shadows & Light*:**

From the archives -Barney Hoskyns interviews Joni

plus all the usual news and reviews



# Both Sides Now

by Jeff Hankins

My father's musical appreciation never seemed to stretch much farther than an interminable whistling of the love theme from Doctor Zhivago, and one other unidentifiable tune (in his defence, he alternated them) and he endured our bombardment of contemporary sounds as if it wasn't there at all, as if it was in fact so much silence. With one memorable exception: when once I was playing the *Clouds* version of 'Both Sides Now', he looked up from his paper and said, with the weight of an oracular pronouncement, "That is a good song".

It was one of the occasions that reminded me what a perspicacious Dad I had. For he was right: this really is a good song. The fact that it's been recorded by zillions isn't the proof (I mean, look at 'My Way') - that just proves it's accessible. No, this is the kind of song that every songwriter wants to write (at least) one of, in his or her lifetime. One of those songs which somehow touches universals with a carefully achieved artlessness which still miraculously avoids being trite. Sharp and structured, yet encompassing something real about life; personal yet drawing in our own identifications, our own imaginations. The kind of gem singers and writers dream about.

The artist herself is quoted as saying that the song was the beginning of a new phase, in some ways; and in fact for a

writer who is often characterized as being the quintessential sixties romantic (certainly in those early days) this is indeed something of a brave confrontation of her own idealism and romanticism; and there seems, even now, such a wealth of resolve and significance in that affirmation of intent: "something lost and something gained / In living every day". It could be argued that the magnificence of Mitchell's artistic achievement since then comes, partly at least, from the resolve that the song represents: an honest and open-eyed determination to go beyond her own acknowledged romanticism and to engage creatively with reality, "living every day". This artist of candour and observation, this chronicler of passions in the real world, this "woman of heart and mind".

The oddest thing, listening to the song in early concert performances, is to hear it taking its place in the repertoire as if it were just another song! She would explain its inception, inspired as it was by an image in Saul Bellow's 'Henderson the Rain King', and sing it with presumably no foresight that within a couple of years it would find a place around the world as part of that unofficial canon of "evergreens" as well known as nursery rhymes. Folkies, on both sides of the Atlantic, were the first to recognise its classic qualities - Pete Seeger was so enthralled he wrote an extra verse which

in some respects honours Joni's courage to speak out a universal experience - and Judy Collins must receive some credit for both "popularizing" the song and in doing so breaking it out of a folk mould.

And it's not just the subject matter that so captivates us, summing up with disarming simplicity the common unknowns of our shared experience; it's the structure too: a melody of classic simplicity, charm and balance, the internal

rhymes so much a feature of her early writing but here more sparingly used, all this and for added measure, even a chorus we can sing on! My Dad never learnt to whistle it, of course, but it helps me to think that he also understood that life could be looked at from quite different angles and still seem enigmatic and illusory. I suppose that kind of "finding connections" is what great art, and 'good songs', is all about.

## COMPETITION RESULTS

In our January issue we ran a competition to win a copy of the new Joni Mitchell biography *Both Sides Now*, personally signed by the author, Brian Hinton.

The lucky winners were:

Billy Harrow  
Don Saul  
Derek Shephard  
Moir Lambert  
Peter Barber  
Dieter Paul Rudolph  
James Simmons  
Peter Lewry  
Christine Yates  
Richard Connell

London  
Pontefract  
Littlehampton  
Wallington  
Durham City  
Blieskastel, Germany  
Bognor Regis  
Worthing  
Oakham  
Leeds



Many thanks to Michelle Knight  
and all at Sanctuary Press for donating the prizes,  
and Brian Hinton



# Chalk Mark In A Rain Storm

## The History

Joni Mitchell was never a follower. If anything, she is something of a musical loner.

Born in Canada, where she lived until adulthood, Mitchell is a self-taught "natural" musician. She grew up listening to a variety of musical styles - classical, pop, rhythm and blues, country, etc. - heard, for the most part, on the radio. Singing was only a hobby in her teens, while rock 'n' roll dancing was a passion, and painting and poetry provided the outlet for her longings and observations.

"I wrote and painted all my life. I always wanted to play music and dabbled with it, but I never thought of putting them all together", says Joni. "It wasn't until Dylan began to write poetic songs that it occurred to me that you could actually sing these poems."

In Mitchell's music, sophistication of melodic design, intertwined with word, rhythm, harmony, meaning, idea, tension and release, function at the highest level of creativity. With the appearance of her first album, **Joni Mitchell** (1968), her impact was immediate. This music was hard to categorize: "popular", yes; "folk", yes; but it was more. There was a lean and

haunting classicism in the songs. The melodies - graceful, elegant, strikingly original - were sung to gentle, carefully controlled guitar accompaniments. All of this finely wrought musical craft supported dreamlike, romantic poems, almost childlike in their innocence. The innocence would not last. The remarkable and profound stylistic changes that the artist would go through are, in a real sense, a reliving of the journey of Western culture from the idealism of the classical-romantic tradition into the "darkness of our age".\*

For the next two albums Joni's acceptance expanded slowly. **Clouds**, the title of her second album, was also a nickname for her most popular song at the time, "Both Sides Now", which had already been a hit for Judy Collins. **Ladies of the Canyon** contained "Big Yellow Taxi", the first hit for Mitchell, and "Woodstock", an anthem for a generation, as well as the seeds of change in an overlooked gem, "The Arrangement".

By the time of **Blue** (1971), Mitchell had adopted a new "honesty" in approach to melody and singing style. Comparing it with the first album, you hear more "flaws" and at times the rhythms approach those of speech.\* The

whole poetic-melodic style is bound up in a unity of expression that is unprecedented in the posturing of the pop world. Hidden away in the "Joni Mitchell" bin of record stores in distant places, this quiet masterpiece lies in wait for another convert.

For **The Roses** was written in seclusion in Northern British Columbia. The opening song, "Banquet", sets out what has become an all-embracing theme for her work; the juxtaposition of idealism with the flawed, yet beautiful, modern reality.\*

*I took my dream down by the sea  
Yankee yachts and lobster pots and  
sunshine  
And logs and sails  
And Shell oil pails*

It is the journey of an artist confronting the chaos of many possibilities. The final song, "Judgement of the Moon and Stars (Ludwig's Tune)", evokes the image of Beethoven as a model for the artist embarking on unknown waters.\*

*You've got to shake your fists at  
lightning now  
You've got to roar like a forest fire  
You've got to spread your light  
Like blazes  
All across the sky  
... and...  
Strike every chord that you feel  
That broken trees  
And elephant ivories  
Conceal*

**Court and Spark** (1974) was Joni's first album with a band and yielded a top ten chart hit and leads from track to track as if the album was a form, not just a compilation. This classic frequently shows

up as a favourite of new artists and on lists of the best pop albums ever.

It was followed by the electrifying double live album **Miles Of Aisles**, recorded on the road with renown hornman Tom Scott and the LA Express.

**The Hissing of Summer Lawns** (1975) was a kind of diary of mad house wives isolated in white picket pens changing their rooms around - and has been cited by Prince as his favourite album.

*She could see the blue pools  
On the squinting sun*

*Hear the hissing of summer lawns*

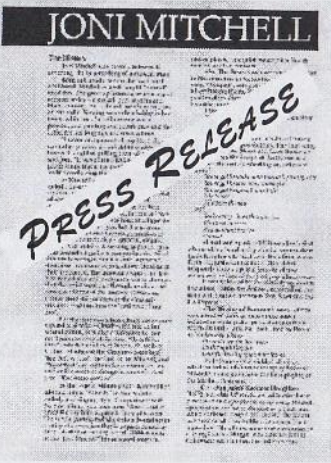
The following year yielded **Hejira**, which included a haunting interplay between Mitchell's spare (sic) guitar and the bass playing of the late Jaco Pastorius.

On **Don Juan's Reckless Daughter** (1977), a double LP studio set with Afro-Latin percussion and symphonic complexity, Mitchell appeared on the cover dressed as a black man which confused people and caused the album to be reviewed - favourably - in several black magazines. The album came to the attention of a dying Charles Mingus who sent for Joni to collaborate with him on his last six songs.

**Mingus**, Mitchell's subsequent album, was a result of that collaboration, interspersed with tapes of candid vignettes and party banter from the late composer.

**Shadows And Light**, another jazz-hued album, recorded with the likes of Pat Metheny, Lyle Mays, Don Alias and Michael Brecker, was released in 1980.

**Wild Things Run Fast** (1982) was Mitchell's debut album for Geffen Records, and her first collaboration with Larry Klein. Following a world tour that





took her through most of 1983, she returned to the studio to record **Dog Eat Dog**, with Klein at the helm as co-producer.

**Chalk Mark In A Rain Storm** is the long-awaited new album from Joni Mitchell, her first in nearly three years, and compelling proof of her continuing stature as one of modern music's true originals. In a career that has spanned two decades and fifteen albums, this influential and ceaselessly innovative artist has championed an intensely personal, eclectic and heartfelt music that has earned her fans world-wide.

A characteristically diverse offering, **Chalk Mark In A Rain Storm**, highlights a full range of sounds and subjects, from the anguished plight of the American Indian, to the seductive allure of advertising, to two war stories - one set in World War II radio days, the other in Vietnam. Contemporary jazz, blues, sharp-edged rock 'n' roll, and minimal acoustic music suffuse the ten cuts of this album with varied and deeply nuanced moods.

**Chalk Mark In A Rain Storm**, also boasts an illustrious array of guest musicians, including Peter Gabriel, Willie Nelson, Billy Idol, Don Henley, Wendy & Lisa, Thomas Dolby, Benjamin Orr, Tom Petty, Wayne Shorter and other great players.

**Chalk Mark In A Rain Storm** ranks among Mitchell's best work ... and that is

high praise indeed.

\* all from Music: A Living Language by Tom Manoff (1982); W. W. Norton & Co.

## The Record

**Chalk Mark In A Rain Storm** is Joni Mitchell's 15th album and her first new Geffen Records release since 1985's **Dog Eat Dog**. It was produced by Mitchell and her husband Larry Klein, and recorded at nine different studios in England and Los Angeles, including Peter Gabriel's Ashcombe House in Bath.

Gabriel is also one of many guest artists who make up the unique cast of characters on **Chalk Mark In A Rain Storm**. Others include former Cars' bassist Benjamin Orr, American Indian actor and spokesman Iron Eyes Cody, Tom Petty, Billy Idol and super guitarist Steve Stevens, Willie Nelson, Don Henley, Thomas Dolby, Wayne Shorter and Wendy Melvoin and Lisa Coleman of Wendy & Lisa renown.

Mitchell herself contributes lead and backing vocals, guitar, keyboards and "collage" while Larry Klein is credited with bass, keyboards and a variety of synthesizer programs. Peter Gabriel drummer Manu Katche, guitarist Michael Landau and keyboardist Steven Lindsey roundout the world class line-up on these ten extraordinary tracks, including eight new originals written either solely by



Mitchell or in conjunction with her husband. A version of the perennial 'Cool Water' features revised lyrics by Mitchell, and the album also includes a new arrangement of the traditional "Corrina, Corrina", titled "A Bird That Whistles".

In a recent interview, Joni Mitchell talks about the songs on **Chalk Mark In A Rain Storm**:

**My Secret Place** - "This song depicts love beginning. It is not a typical duet. Here the two voices dissolve into one another, sometimes in the middle of a word, as if the lovers were one heart, one mind."

**Number One** - "This is the only song I've ever written that was born in the air, with words and music delivered all at the same time. I've already had some great experiences with this song. It's a good one to walk around humming."

**Lakota** - "Larry and Mike (Landau) were messing around with these changes in England. As soon as I heard it I had the melody. I felt the lyrics should be about the plight of the Hopi. We planned to take a trip to the southwest in search of the words when we returned Stateside. That never came about, but the words came out Indian all the same. Lakota means "the allies" which is ironic because the Lakotas are made up of many tribes with ancient inter-tribal rivalries. One of the few things they can agree on is not to sell the land, which the government and it's brown shirt agency, the FBI, are after once again this time for the uranium. In order to sing this song comfortably in the first person, I needed a kind of blessing from an Indian. I went to a pow-wow in L.A. where I met Iron Eyes Cody, who calls himself "the Hollywood Indian". He said he thought I

was turning Indian. That was good enough for me."

**The Tea Leaf Prophecy (Lay Down Your Arms)** - "This is a cinematic little song about love and prophecy and war. It begins in the days of radio and ends watching Johnny Carson."

**Dancin' Clown** - "Many of my songs contain lines in quotations, you know, like "he said" and then "she said". This time I cast some of those lines. There are four characters in this play: the narrator, which I sing; Rowdy Yates, a bully sung by Billy Idol; Jesse, a shy boy sung by Tom Petty; and Last Word Suzie who has no lines, just a great walk."

**Cool Water** - "This is a song I remember from my childhood ... Roy Rogers' band did it ... and my neighbors sang it when they got drunk. I rewrote it a little to bring it up to date. The casting of "Dancin' Clown" had been fun, so I decided to keep going. Willie Nelson, with his warm country voice, is a great Ol' Dan, the desert rat."

**The Beat of Black Wings** - "This was written in England just after the bombing of Libya. Peter Gabriel's studio was in the country, on the crest of a valley. Over the next ridge, at night, there was an orange glow from the lights of an air base. It was from this base that the attack was launched. It crossed my mind that if there was a retaliation, we could very well be the target. I got thinking about war and Killer Kyle came to mind. I met him at Ft. Bragg in North Carolina during the Vietnam war. I sang for a lot of soldiers there, both gung-ho and shell-shocked. I didn't cast this one because if I had, there would be nothing for me to sing."

**Snakes And Ladders** - "This has two

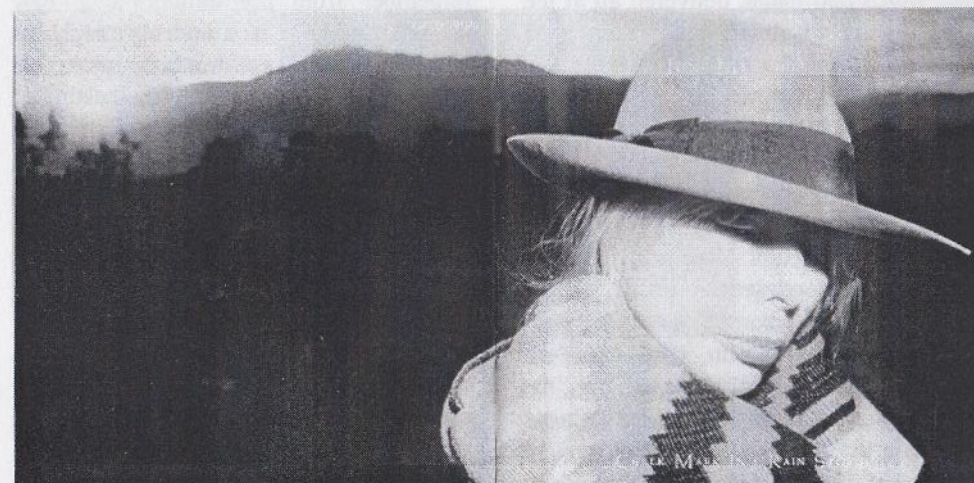


lead melodies. It's a little soap opera with a tenor, a soprano and a choral tag singing in jigsaw layers."

**The Reoccurring Dream** - "It's a black comedy and was constructed in a strange manner. I did all the vocals first, then Manu (Katche), Mike (Landau) and Larry played the track on live. I then fleshed out the piece with keyboards. On the tag, I built over and under the band, changing the root by doing so. Notice that the bass is no longer anchoring the piece and is instead playing a midrange harmony. To this I added a collage of our main cultural concerns - the omnipresent

commercials."

**A Bird That Whistles** - "This is something Larry and I jammed up for fun in '82. I was making up the words as I went along - the folk process, I guess you'd call it. Some years later we recorded the birds in a pine tree in our yard, kind of a bird hotel; an annual stop on their winter migration. Because the arrangement is so sparse, I had the rare luxury of plenty of tracks for Wayne (Shorter). He took nine passes, each one different. At the end of the evening, as he was putting on his coat, he said: 'Sculpt!' So I did."



Congratulation to observant regular readers of *Shadows & Light* who noticed that this press release, kindly supplied by Billy Harrow (thanks Bill!), was not for *Wild Things Run Fast* as suggested in Issue 3. I could call this "Editorial Licence" but you'd all realise that Beadle had cocked it up!

## Reviews...Reviews...

*With no new official releases so far this year, two fans review items from their collection of Joni tapes.*

### WINTERLADY

#### *A review by Andrew Youens*

About ten years ago, I advertised for information on Joni in one of our illustrious music magazines, and when the postman arrived, over-burdened with replies, I found a letter offering me various tapes of Joni (interviews and live recordings). One of these was a tape of some early Joni performances, from the period 1967 to 1969. The tracks contained were 'The Circle Game', 'London Bridge Is Falling Down' (yes!), Joni's Coke commercial (undiscovered advertising potential!), 'Eastern Rain', 'Just Like Me', 'Brandy Eyes', 'Drummer Man', 'Winterlady', 'Mr Blue I'll Be Leaving You', 'Urge For Going', and 'Sugar Mountain'.

The tape commences with 'The Circle Game', which is sung in a lower timbre than the eventual recording, but lyrically does not vary at all. It sounds like a very young Joni, pre-1968.

The interviewer touches on the fate of her early sounds which are left off her first album and Joni states that "some songs are lost until I re-identify with them". At this point *Clouds* had not been recorded, and Joni states that she would definitely record 'Both Sides Now' for that album.

Joni then performs 'London Bridge', which she says was made up on returning from London, and it was nonsense, the

lyrics of which she now no longer remembers. However, a version then proceeds which is a variation on the well known nursery rhyme, with Joni adding observations and lines to tie in with the rhyme.

She then launches into "A psychedelic song that would make a natural Coca-Cola commercial with a few alterations", and commences to hammer it out on her acoustic guitar. These pieces have to be heard to be believed and show a completely different side to Joni, entertaining her delighted audience with these humorous pieces.

Next is the more serious 'Eastern Rain' recorded by Fairport Convention on their *What We Did On Our Holidays* album in 1969. Joni's version differs considerably from their cover version, as hers has a chorus of "I know I shouldn't be here, I know I should go home, but that eastern rain drums/drones in my brain and I'm so all alone", omitted from Fairport's version.

'Just Like Me' comes next which is my favourite.

*He'll wake in the night, and cry like a child, just like me....*

*Just like me, he's looking for a door, saying welcome,*

*Come and lay your troubles down, just like me.*

A short, but beautifully effective song.

Joni then goes on to talk about her



mythology, her fantasy writing, touched on in Leonore Fleischer's book. 'Brandy Eyes' is a simple, short but memorable tune. It's worth pointing out that Joni accompanies herself on guitar which is played proficiently showing a differing range of key changes in each song.

'Drummer Man' is the next song up;  
*Go tell the drummer man,  
The timeglass is out of sand,  
Ask him to understand, and wait for me.*

Shades of 'Marcie' here. This song is particularly reminiscent of *Song To A Seagull* recordings.

Next up is 'Winterlady', a slower song which Joni says was written for a man to sing to a girl, but she'd like to sing it anyway.

Joni then talks about Bob Dylan, and how she was interested that *Hard Rain* was pulled from bits of various unfinished songs, and she was inspired to do the same. 'Mr Blue, I'll Be Leaving You' is the result. Joni relates that she took some lines from 'The Gamblers Song' - "In a day or two, I'll be leaving you - Hearts", a piece she tells humorously that she was advised not to finish by her manager and Mother! Joni admits that it is a "silly song" and then sings a beautiful version of 'Urge For Going'.

The tape finishes with a recording (which is very bad) from the Gene Shaeffer Show (dated from October 1967) of Neil Young's *Sugar Mountain*.

What is so evident from this tape is the stir Joni must have caused in her early performances. The clutch of songs that still remain unrecorded that filled her repertoire, together with those classics she was to commit to vinyl, must have made

early club appearances unmissable.

Those fans who captured her live in the early years were fortunate indeed to see and hear songcraft and playing, until then, unheard of in a female performer.

---

## THE 'DISSING' OF SUMMER LAWNS

*A review by Don Saul*

I loved *The Hissing Of Summer Lawns* when I first heard it towards the end of November 1975. The New Musical Express critic dampened my enthusiasm not one jot. It had been a long wait since April of the previous year when *Court And Spark* had been released. The live *Miles Of Aisles* holding exercise of a year ago had yielded but two new songs. I rushed to 'Virgin' in Leeds and proceeded to play the disc to death during my college days, wearing out the grooves. It's one of only a half dozen LPs that I had to replace on vinyl before adding the CD.

I disagreed with the critics who for the first time patted Joni; for being too clever (too successful perhaps!). Neil Young wasn't too happy with Joni at this time, he castigates her in 'Stupid Girl' on *Zuma* released a fortnight before *Hissing*. First verse; 'You're such a stupid girl / You really got a lot to learn / Start living again / Forget about remembering / You're such a stupid girl'. The rest of the song criticises her for living in the past and being isolated in her 'Mercedes Benz'. Joni didn't go out of her way to remain popular with her peers, stating that she had to work with jazz musicians as rock musicians couldn't cut it!

However, I still love *The Hissing Of*

*Summer Lawns*.

I recently got a tape of some demos (32 minutes) for the album (43 minutes):

**HARRY'S HOUSE** (album 6'52" demo tape 3'52") Performed on keyboards, guitar and voice, without the horns and drums. This is a song complete in itself. There is no 'Centerpiece', and it isn't missed.

**EDITH AND THE KINGPIN** (album 3'35" demo tape 3'20") Performed without the sax, flute and drums; this song is enhanced with lovely harmony vocals performed by Joni.

**IN FRANCE THEY KISS ON MAIN STREET** (album 3'17" demo tape 2'54") Performed at a faster tempo. The simplicity of the guitar, vocal and harmony vocals allow the quality of the song to be appreciated without it being 'over-cooked'. Wonderful!

**SWEET BIRD** (album 4'10" demo tape 4'10") Very similar to the album.

**SHADES OF SCARLET CONQUERING** (album 4'57" demo tape 4'38") Just Joni on piano and vocals - sublime! There is no instrumental clutter to mask the beauty of the song. There is a wonderful complementary piano coda.

**SHADOW AND LIGHT** (album 4'15" demo tape 4'02") Almost identical with the finished album track.

**DREAMLAND** (album 4'37" demo tape 4'47") This is a joyful version compared with the song as it appeared on

*Don Juan's Reckless Daughter* two years later. There are no "oh so clever and arty" background chants; there is, however, buoyant interjections on a kazoo or something similar, which gives the whole song a Caribbean feel. The lyrics are also more positive and personal. Here she is flying to winter; not flying back; and a lady in a foreign flag is on the arm of MY Marlboro man, not HER Marlboro man, as on the official release. This is a fun version, regrettably refined to be as interesting as white bread on *Don Juan*.

**THE BOHO DANCE** (album 3'56 demo tape 3'39") Wonderfully performed with voice and piano. The flugel horn grunts in the background, but, doesn't add anything to the song. The album version with drums and bass is less interesting.

After repeated listenings to these demos I can see that perhaps the critics had a point. Yet another case of "less is more" with Joni's music. I'm coming to the conclusion that all of Joni's songs are so strong that they are best performed by her alone with guitar or piano (or Appalachian dulcimer!). I'd love to hear 'Joni Mitchell MTV unplugged' where she could tackle the best of her post *Blue* songs on her own. Better still, a solo acoustic tour of small venues, similar to Springsteen's tour of 1995/6. Dream on!

Oh, and by the way, I still love *The Hissing Of Summer Lawns*.

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**Editor's Note:** *Shadows & Light* does not endorse the practice of tape trading, however these recordings (many of which have been broadcast on radio or television) are usually done in the spirit of spreading the music and the appreciation of the artist, and are in no way meant to deprive the artist of any well deserved monetary gain. However, we do acknowledge that these recordings are of great historical interest to devoted Joni Mitchell fans.



# A FLEET OF BIG YELLOW TAXIS!

One of the most unusual Joni releases over the years has to be a CD single containing seven (yes, seven!) different versions of the classic "Big Yellow Taxi". In the UK this is the only song of Mitchell's that the general public is aware of (Oh yeh! Big Yellow Tax - Joni Mitchell - silly giggle at the end). But little does the unsuspecting man in the street realise that this song has been transformed into seven stunningly different versions.

As a spin-off of the successful US comedy "Friends", BYT was transformed into a modern dance track, with Joni's vocals carefully sampled from the original recording, and remixed by Robin Goodfellow. But it didn't stop there! This single contains an additional five remixes, plus the "Original A Cappella with Guitar" version, which is identical to the well known hit, but minus backing vocals.

The tracks are:

1. **Radio Mix** (Guitar intro, followed by synth, finger clicks and high hat leads into smooth dance track with "SHOO BUB BUB BUB" to the fore.)
2. **"Friends" Album Version** (Faster dance track with scratch)
3. **Late Night Club Mix** (piano intro, serious boogie, largely instrumental)
4. **N.Y. Cab To Club Mix** (hard core dance with the link to BYT becoming

tenuous)

5. **Double Espresso NRG Mix** (doubles the pace again, echo drenched sequenced keyboard wash)

6. **Tribal Dub** (serious dance fare of a genre whose name I can only get wrong!)

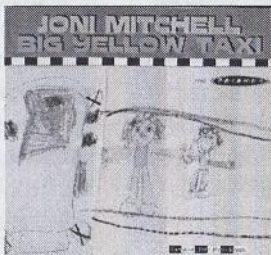
7. **Original A Cappella with Guitar** (Ah, back to the song I know and love.) Interestingly different alternate version with no backing vocals - but with giggle!

Additional producers Robin Goodfellow, Sam Ward and Ming Freeman have created six very interesting

tracks, counterbalancing Joni's vocal against different backings, and demonstrated what a flexible melody BYT has. Also the way the lyrics have been cleverly edited gives a different emphasis, and changes the mood. Joni is credited as Producer, and it would be very interesting to

know how much she was involved with the project.

At 38 minutes 27 seconds, this CD single represents excellent value, but having said that, I find it hard to listen to more than one version at a time. After three versions of BYT I get BYT overload, partly because I'm not a big fan of dance music (showing my age I suppose). As far as I know this package has not been released in the UK, but can be obtained through importers of US CD singles.



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**COMING IN MAY : AN EXCLUSIVE INTERVIEW WITH DAVID CROSBY**

Wally Breese interviews musician David Crosby (The Byrds, CSNY). They recently discussed many things including Crosby's introduction to Joni in Florida in late 1967, his production work on her first album (Song to a Seagull), their collaboration in writing the song "Yvette in English" in 1991, and much more.



## FOR SALE/WANTED

**For Sale** - 2 Track Promo CD 'How Do You Stop' (Radio Mix and Album version) No picture sleeve- £5.00 inc P&P. Alan Beadle Tel (01903) 503254

\*\*\*

**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

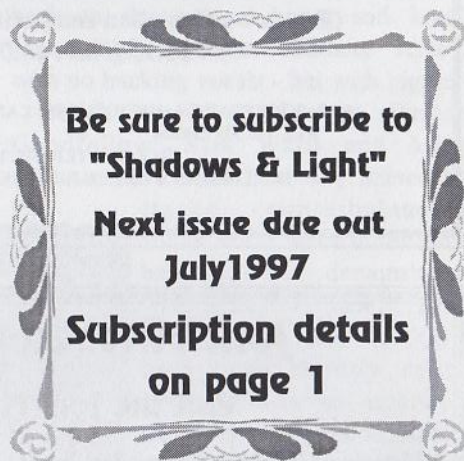
Pat Metheny - *Live At Brecon Jazz Festival 92* BBC (Wales?)

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.



## AND FINALLY...

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

*In the next issue of Shadows & Light:*

**Joni Mitchell - THE QUIZ!**

plus all the usual news and reviews