

**MORE TINY**

(continued from page 28)

Dylan's place, he provided me with a shower. Now Mr. Bruce

had a bathtub there, so I had to take everything in the bathtub. But he had such a lovely bed in his room that he gave me. I never saw a bed like it. It was so high! I had to climb on it. What a wonderful bed! I just love to

reminisce in dreamland, you know. The many things that take place!

"I used to have plays in bed. I used to create my own characters. One of my most famous characters I created was 'Red Richard Fights The Enemy.' I never liked to copy you know use characters that weren't original. Even now you know, I have little acts before I retire. And I've come up with a character called 'The Needle.' He's shaped like a needle and he flies through the air exactly like a needle. He can become small and lay on your table, and he can become gigantic when he wants to. It's the truth! And when he fights, you see, he has no hands or anything...but he just comes at you, and he STABS you! Oh! Oh!"

"Do you go to many films?"

"Oh, no. Because so many naughty things go on, you see. And I'm kind of a purist. I believe in purity until marriage. But I just love beautiful women, you know. We talk about their problems, but I don't do anything but that, because I always believe in purity until marriage. And..."

"Do you plan on getting married?"

"Oh! You know, that's a long time off. Because you see, I'd be very hard to live with...after all, with the Dodgers and the Leafs, and all my cosmetics, you know, it's very hard. But today's movies are very shocking."

"How long have you had the long hair?"

"Oh, since 1954. It all started as a gimmick. I looked at Valentino. I was always going around to night clubs, to all these amateur shows, and I was singing legitimately, you know, in a big, heavy voice. And everybody went 'Oooooooo!' And I couldn't understand it. I thought I was doing pretty well. And no one took a hold to it."

**Joni: live and canned**

NAT FREEDLAND

Joni Mitchell is already up there on the Leonard Cohen plateau as a song-poet working the utmost limits of art-rock possibilities. It's Joni the performer that is the revelation. And it's a revelation because her first album on Warner's is such a nothing.

What ex-Byrd David Crosby, who produced the sessions, allowed Joni to do in the studio is exactly the same thing she does on a nightclub floor, except somehow the sound comes out like it was recorded through a microphone surrounded by wet Kleenex. No presence whatsoever. It's doubtful whether even Joan Baez would try an LP these days with just her own voice and guitar, with the kind of arrangements around today it's a pointless thing to do and the Joni album doesn't bring it off anyway.

"And then I said, 'There must be something wrong.' So, all of a sudden, I started listening to Rudy Vallee more and more, and I said, 'My goodness! How easy he sings!' So I listened more and more to him, and, you know, like a batter changes his style, basically I started singing like this... (He sang on old pop song of the '20's in his present soprano style.)"

"It was so easy! You know. So I went back to the microphone, and this time I got some notices. And everybody said, 'Oh! Sing it again!' And I said, 'Well there! We've finally hit on something!' Then I looked at Valentino's picture and said, 'Well what would go with the image?'"

"That was before long hair became fashionable, wasn't it?"

"Oh dear me, I should say so. You just don't know what went on! But, you know, people ask me why I've worn this makeup so long... and I tell you, if I look out of the window and I see this beautiful girl come by, if I feel my hands are not clean, I just have to go back and wash again."

She sings mostly in the high range and her voice doesn't have the glasslike quality of Baez. It's more the breathless innocence of a young choir girl who has just gotten laid and isn't quite sure what she's supposed to do next. Only when you see her doing the thing live does it become apparent how badly Crosby (or whoever) screwed up at the dials.

Enter Joni at the Troubadour with a paisley floor-length witch shawl or better yet a velveteen mini that gets it out there with all but the last few inches of excellent Canada farm-bred leg. She has long straight blonde bangs and a facial bone structure that looks like a skull sculptured in roses. Her guitar accompaniment is so good, you don't wish there were other instruments present. The songs are lovely with that deflowered choirgirl sadness and pluck, and for some asinine reason most of the material did not get out to the Crosby produced record. The girl is an entertainer without losing her hip, she cares about getting across to her audience and does little stories and introductions for the work, rather than just standing there and tuning. Her voice is comparable to Baez and Collins in quality, except she isn't using enough of it yet.

There's a lot more fullness, especially in the lower contralto range, that only comes out in momentary sections and could really make her the champ if she harnesses it more. Anyway the act is one of eerie beauty throughout and Joni Mitchell comes across as one of the real beauty people. I'm not much on numerology but it seems noteworthy that the three finest female post-folk soloists have four-letter names beginning with J... Joan, Judy, Joni. If you were doing a mysticism trip it might seem a good bet to await a fourth four-letter named girl songbird with gifts to combine the achievement of all the previous three. Or doesn't it work that way?

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