

**Joni Mitchell**

# Shadows & Light



*Issue 1*

*July 1996*

## STOP PRESS

### MAGAZINE ALERT!

The August issue of Acoustic Guitar magazine has a lead article and cover featuring Joni. The nine page article entitled 'My Secret Place... The Guitar Odyssey Of Joni Mitchell' includes several photos taken by Joel Bernstein (Joni's guitar technician for many years). There is also a transcription of *Just Like This Train*. A must for Joni fans.

### NEW ALBUM?

According to Jim Leahy (JM expert) Joni has six songs recorded for a new album. The songs include *Loves Cries*, *Happiness Is The Best Facelift* and *Love Puts On A New Face*. Spring 1997 is the rumoured release date.

There is also speculation that a Greatest Hits package and an All-Star tribute album are being prepared for Autumn release. It is also reported that Joni has suggested that she would like to tour with her drummer Brian Blades. A few UK dates would be nice!

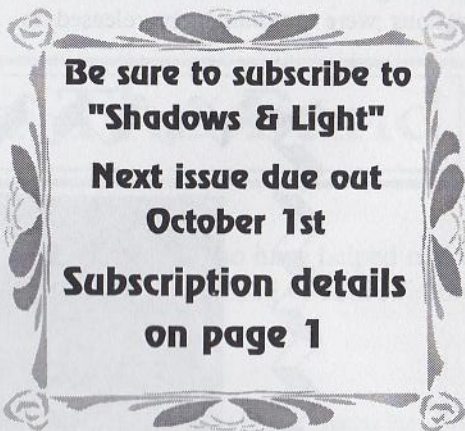
## FOR SALE / WANTED

### WANTED - JONI MITCHELL ON TAPE OR VIDEO

I am looking for any Joni Mitchell material to trade or buy, and will supply blank tapes and cover post and packing.

Alan Beadle

Address at front of fanzine.



## PHOTO CREDITS

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Back Cover	Joni Mitchell

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:

Richard Lee, Jeff Hankins, Peter Lewry, Wally Breese, and Jim Leahy.

*Issue 1 - July 1996*

## **Editor's Note**

**Welcome** to the first issue of **Shadows & Light**, celebrating the career of **Joni Mitchell**. This fanzine will be published four times a year and will keep you up to date with all the latest news on Joni Mitchell, as well as looking at different aspects of her career.

**PLEASE, PLEASE** send in your letters, articles and photographs or comments which will be included in future issues. We will also be including a **FOR SALE** section, so if you have any photos, records, tapes etc. (Joni related only) please let us know.

**Alan Bandle**



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The views and opinions expressed by contributors to **Shadows & Light** are not necessarily those of the editor.

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# Woman of Heart and Mind

Joni Mitchell is a very versatile artist. Her roles are diverse and include:

**Composer** - she has featured almost exclusively her own compositions, which have scored chart success for herself (*Big Yellow Taxi*) and others (*Both Sides Now* - Judy Collins)

**Singer** - She has sung in many styles (folk, jazz, rock and roll)

**Musician** - a very talented electric and acoustic guitarist with a unique approach, specialising in unusual tunings. Also accomplished on piano, keyboards and dobro



**Painter** - Joni's paintings have been publicly exhibited in several countries. She has designed her own sleeve artwork, featuring her own paintings and photographs

**Collaborator**- she has worked with a wide array of musicians, from Charlie Mingus to Thomas Dolby, from David Crosby to Seal, from Wayne Shorter to James Taylor etc.

**Campaigner** - a supporter of many causes - in particular the rights of American Indians

## COPY DEADLINE

The deadline for articles or letters for the next issue is

1 SEPTEMBER 1996

# News...News...News...

## JONI IS AWARDED POLAR MUSIC PRIZE

**On 8th May 1996 Joni was in Sweden to accept the Polar Music Prize.**

Five years ago, Stikkan Anderson (former owner of the Polar record label) donated a substantial amount of money to help fund the Polar Music Prize foundation. Anderson is a very successful songwriter and the Polar record label included ABBA on its list of artists. He is also a member of the prize jury. This year the award was given jointly to Joni and Pierre Boulez.

Several radio and TV programs were broadcast to celebrate this event (*has anyone seen them? Ed*) which took place in Stockholm's "Berwaldhallen". These included a half hour interview on Channel 2 - TV on 4th May, and an hour long musical tribute on Swedish radio on 6th May.

There was a rumour that Elvis Costello might attend the ceremony, and even take the stage with Joni. However, even though he is a big Joni fan and was in Europe, he had other commitments that night.

Joni was accompanied by her new management team Stephen Macklam and Sam Feldman, and drummer Brian Blade, whom Joni has been performing and recording with lately.

The ceremony and banquet, which was attended by King Carl Gustaf, were broadcast on Swedish TV and radio. Joni gave a short acceptance speech, and demonstrated to the audience how her

new green electric guitar is hooked up to a Roland guitar tuner (known as "The Brain"). This helps Joni change guitar tunings more easily.

Joni performed two songs, "*The Magdalene Laundries*" and "*Just Like This Train*", accompanied by Brian Blade, who is currently on tour in Europe with Joshua Redmon.

## JONI WINS TWO GRAMMYS

To everyone's surprise Joni has won two Grammy awards.

TURBULENT INDIGO was voted Best Pop Album. Joni shared the award with former partner and co-producer Larry Klein. Other artists nominated were Madonna, Mariah Carey, Annie Lennox and The Eagles.

The award for Best Recording Package went to Joni and Robbie Cavolina for the design of the special edition of TURBULENT INDIGO.

Joni and Larry joyfully accepted the award on 28 February 1996. In an impromptu acceptance speech Joni laughed at how TURBULENT INDIGO had been made during their divorce, and hinted that one of the reasons for their parting had been the fact that she had never let him finish a sentence. Larry publicly thanked Joni for their ten years of partnership, her musical instruction, and he called her the best songwriter around today.

The event was reported in Billboard on March 16th: *Grammy Encores: Joni*

Mitchell did not play the Grammys, but her surprised acceptance of the pop album award was televised. Although Mitchell's 3,000 plus units fall short of reaching The Billboard 200, her winning *TURBULENT INDIGO* has the largest percentage gain (532%) of any Grammy impacted title.

Music journalist, Daniel Levitin interviewed Joni on April 5th for a future issue of GRAMMY, the in-house magazine of the recording academy. During the interview Joni was gracious and very smart, and commented on Joan Baez's lyrics about Dylan, "The original vagabond/The unwashed phenomenon" by saying that's because he never bathes, and smells bad! I wonder if Joni is still on Dylan's Christmas card list?

### BILLBOARD AWARD

Back in December 1995, Joni was awarded The Billboard Lifetime Achievement award. This presentation is a new honour conferred by the US music industry for long-term achievement. Established in 1992, previous recipients have included George Harrison, Buddy Guy and Billy Joel. The 1996 winner is Carlos Santana who will be presented with his award in New York in December.

Prior to the ceremony Joni played a short club performance at The Mudd Club, NYC, capacity around 150! During her set Joni was allegedly heckled throughout her performance by a drunken Chrissie Hynde, in a complimentary, but loud and irritating way. Having had enough of this, fellow celebrity Carole King attempted to hush Hynde, resulting in a confrontation.

(Richard Lee)

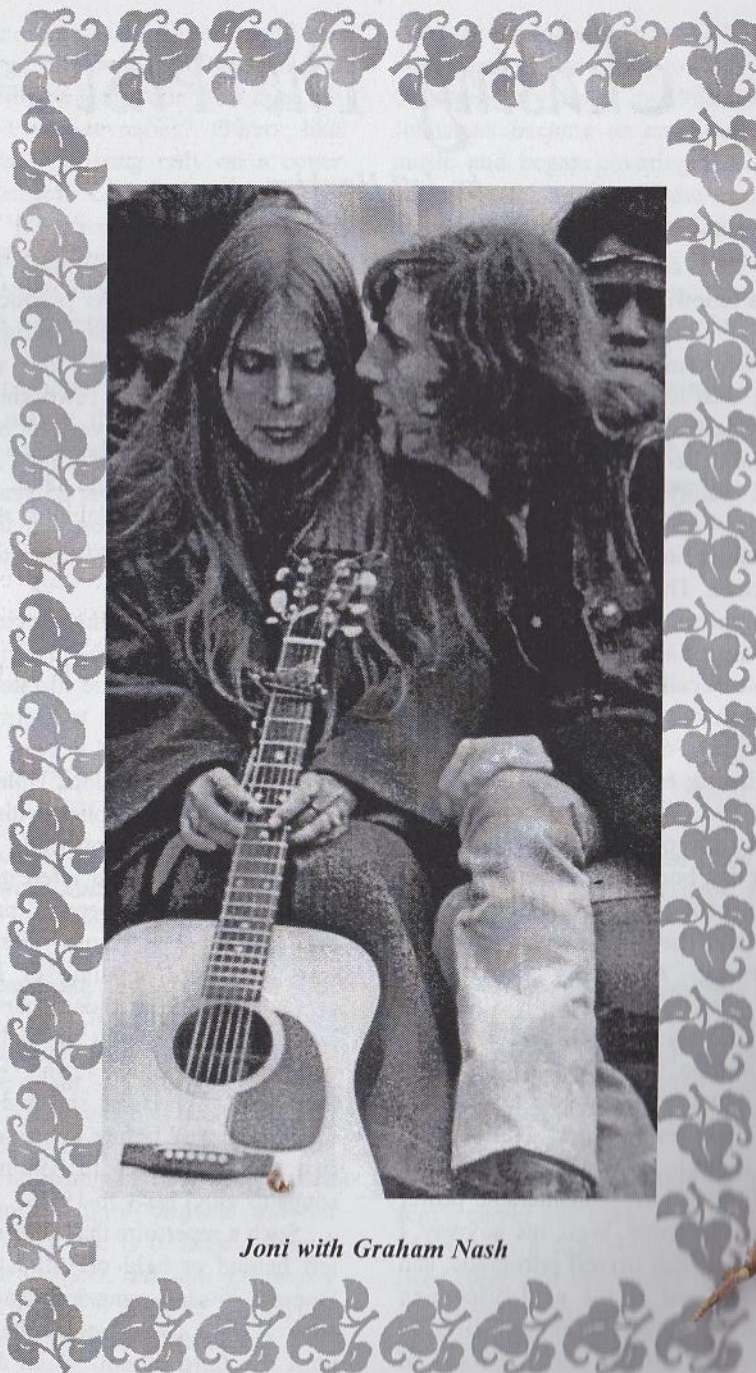
### RECENT COVER VERSIONS

Joni's songs have recently been covered by Kiki Dee (Carey) on her *Almost Naked* CD (Tickety Boo label - 1995); Cassandra Wilson (*Black Crow*) on her album *Blue Light 'Til Dawn* (Blue Note 1994); *River* has been covered by both Heart, on their Live (unplugged-type) album (Epic 1995) and Natalie Merchant (ex-10,000 Maniacs vocalist) in live performance.

(Richard Lee)

### NEW JONI BOOK

*Record Collector* magazine recently mentioned that a Mitchell biography will be published by Castle Communications during the Autumn. The only other book published in the UK about Mitchell's life was "*Joni Mitchell, Her life, her loves, her music*" by Leonore Fleischer (Flash Books 1976).



Joni with Graham Nash

# Chasing The Past

by Jeff Hankins

Ironically it's a very recent recording which has renewed the chase for me. Joni Mitchell's December 1994 Toronto Concert Performance, captured on the recording *'Just Ice'* (which I'm presuming must be widely available since I've seen it at several record fairs) featured a delightful oddity: a recital of a poem called 'The Fishbowl' written, Joni tells us, as a school literature assignment at the age of sixteen. The poem actually turns up - more complete, there's another few lines that Joni must have forgotten despite that remarkable recall of hers! - in a music book published by Charles Hansen Music and Books in 1969 just as Mitchell songs were beginning to be realised as saleable material.

Hearing that poem, and in fact looking back over that book with its seven or eight unrecorded songs, reminds me of the precision and sheer craftsmanship of the early writing. And why chasing up anything I can find from these hidden years is more than just an obsessive drive for memorabilia, more than just a pitiable nostalgia, but a nod of respect towards the fact that these early, finely crafted little pieces, though lyrically slight and unsophisticated, have considerable power to move an audience. Well, me anyway. I can no way consider myself retrograde, and am as stimulated as the next discerning listener (like yourselves, presumably) by the progressive artistic march - some of

the stuff on 'Turbulent Indigo' is as good as anything anyone is producing today. Yet still the hidden years intrigue me, and things like *'Gifts of the Magi'* (a neat and sinuously melodic reworking of the O. Henry story) are every bit as powerful as, for example, the chilling *'Magdalene Laundries'*, written over 25 years later. So it's very hard to consign the prolific output of the pre 1969 years to vaults of oblivion!

Putting together the pieces of these early years - from the Toronto coffee-house days through the ill-fated marriage of 1965 to the move to Detroit and the club circuits there and in New York - it's all a bit of a fun Sherlock Holmes job for the would-be biographer with time and inclination. But I'm not. And I don't. And I'm really much more interested in what we know to have been a prodigiously prolific output in those years. Anyone who has heard anything of Joni's club performances from those years (and I've heard very little) will be well aware of what an enormous - and enormously listenable - repertoire she had composed for herself well before the time when she first got the chance to commit a dozen songs to vinyl early in 1968.

Such a repertoire that even classics got left behind or held off till later albums. Doesn't it seem amazing that the 1965 song *'Circle Game'* could be held over until the third album, *'Both Sides Now'*

until the second, *'Little Green'* until the fourth, *'Urge for Going'* not recorded at all until it filled a B side for *'You Turn Me On'* in the mid-seventies? Others like *'Eastern Rain'* existing only on a cover version (Fairport Convention's)? Others (*'Jeremy'*, *'Carnival in Kenora'*) just as pages in the *'Music of Joni Mitchell'* book, and others never surfacing at all....

So with a sleuth's spirit, but without the energy, I chase the past. I'm aware we're talking about time thirty years ago but, well, maybe there's some grannies out there who perhaps caught Joni in those few folk clubs when Joe Boyd brought her over in psychedelic 1967, to

open for the Incredible String Band; or on her second British visit, to the Festival of Contemporary Song in 1968, where the Johnstons became so enamoured of her music and began covering them; maybe you've heard a copy of the same demotapes that Fairport Convention must have heard to get them doing *'I don't know where I stand'* on their first album.. Maybe someone with a little foresight and a reel-to-reel hung around Toronto coffee-houses in the early-to-mid sixties?! Maybe you're involved in the same chase and have uncovered other gems from these less documented years too. I'd love to hear from you.



## Seal on Joni

*On January 5th 1996, The Guardian published an article where Seal aired his admiration of Joni Mitchell. The interview was conducted by Sam Wollaston. For the benefit of those that missed it first time round here it is:*

"There's something for everyone in Joni Mitchell's music. She might be talking about something completely unrelated to anything in your experience but then there'll be a line which is worth waiting the whole song for - something you can relate to. For example, in a song called Jericho there's a line: *'Anyone will tell you just how hard it is to keep a friend/ Maybe they'll short sell you or maybe they'll turn Judas in the end.'*" Everyone can recognise that kind of sentiment.

Joni Mitchell has an amazing ability to record parts of her life in a way people will understand. I like all her albums for the same reasons - they have such longevity, you can listen to them over and over again.

What's also incredible is the way Joni's career has changed over the years. She's been a folk singer, almost a Joan Baez type, and she hasn't been afraid to experiment with jazz. In fact she's very much admired throughout the jazz scene -

people like Miles Davis and Jaco Pastorius are (*don't you mean were? Ed*) great fans of hers, and they've ended up being key contributors in her career.

I've definitely been influenced by Joni mostly in the way I write lyrics. She can write about anything. We're friends now and she's everything you'd imagine her to be from her songs - one of the few people who've actually turned out like this.

## ESSENTIAL ALBUMS

### Jejira

This album has my favourite Joni Mitchell song, "A Strange Boy". "*We got high on travel, we got drunk on alcohol and on love, the strongest poison and medicine of all*" - such simple points of view but sung in a way that really hits home. I love the whole album, and it has some of Jaco Pastorius's best work.

### The Hissing Of Summer Lawns

Simply because it just has great Joni

Mitchell songs. There's a fantastic song called Edith And The Kingpin, about a woman and her pimp, on which she makes references to drugs but in a very subtle and classy way: "*She tilts her head back to the spoon.*" She's a masterful lyric writer.

### Don Juan's Reckless Daughter

This is her experimental record. I listen to it a lot when I'm travelling, because it really helps you identify with the environment. Very atmospheric.

### Turbulent Indigo

I like this last one, partly because I sang on it. She's fantastic to work with and it's just magical to be around her.

### Court And Spark

The classic Joni Mitchell song. "

*Seal* features on "How Do You Stop" on *Turbulent Indigo*, and Joni sings on "If I Could" on *Seal's* album entitled "*Seal*".



# Reviews...Reviews...

## MESSAGE TO LOVE - The Isle of Wight Festival 1970 (Castle Communications)

First there was the TV program, then the Radio 1 documentary, then the book, the video, and now we have the musical highlights available on Double CD or cassette. Where else would you find offerings from Hendrix, The Who, Leonard Cohen, Miles Davis, Tiny Tim and Joni Mitchell included on one package? Well, almost on the Woodstock releases, but not quite.

Side One kicks off with a blistering rendition of the Free favourite *All Right Now*, followed by *My Sunday Feeling* from Jethro Tull, two of the high points. Emerson Lake and Palmer made their debut performance here, and give a fine rendition of *Blue Rondo A La Turk*.

Between each song is a soundbyte taken from interviews made at the festival, from retired majors, hippys and stage announcements.

This wasn't a good festival for Joni. At the start of her set, the stage was invaded by a fan wanting to make an announcement about Desolation Row, a

field overlooking the site, where the acts could be seen without paying the admission fee (an amazing £3.00). Luckily he was removed, and a tearful Joni made a plea to the audience, uttering those immortal words "*Will you listen a minute! A lot of people who get up here and sing, I know it's fun you know, it's fun*

*for me, I get my feelings off through my music. But listen, it's like last Sunday I went to a Hopi ceremonial dance in the desert, and there were a lot of people there, and there were tourists, and there were tourists who were getting into it like Indians and Indians who were getting into it like tourists, and I think you're acting like tourists man, give us some respect!"* (This

made perfect sense at the time).

She then goes on to give fine solo performances of *Big Yellow Taxi* and *Woodstock*.

I found this an entertaining and historically interesting package, containing the only live Joni material currently available from her early career. Shop around, and you can find it at a good price.

(Alan Beadle)



## Paris Theatre, London - October 1970 (55 mins)

Tracks: *Song About The Midway*, *Gallery*, *The Good Samaritan*, *River*, *Blue*, *Carey*, *Case Of You*, *California*, *For Free*, *The Circle Game*, *Close Your Eyes*

This concert was first broadcast by the BBC shortly after recording, and then again in August 1986. Unfortunately it was medium wave (i.e. not FM broadcast). Joni starts out sounding fairly nervous but her confidence increases and is especially emboldened once she is joined by a slightly stoned sounding James Taylor on all the songs from Carey onwards.

The first half features solo Joni, on guitar, piano or dulcimer. Later on, Joni is joined by Taylor for a series of duets. There's lots of between song chat about Newport Festival, Crete, Neil Young, Appalachian dulcimers etc. Quite a lot of these songs were new at the time with the songs that would eventually appear on Blue being aired nine months prior to recording. The concert is played to a hushed and reverential audience which seems to contribute to Joni's unease.

(Richard Lee)

## Budokan, Tokyo, Japan - 7 March 1983 (90 mins)

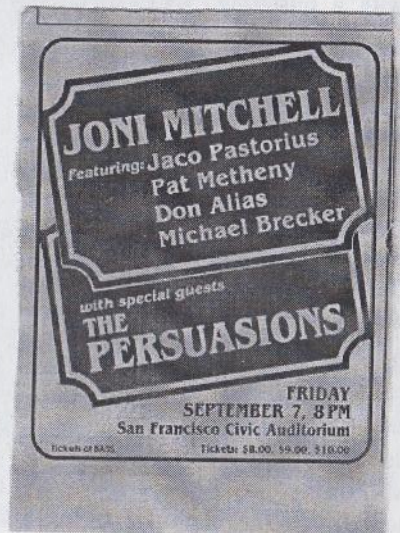
Tracks: *Freeman In Paris*, *Edith And The Kingpin*, *You Dream Flat Tyres*, *Refuge Of The Roads*, *Baby You're So Square*, *For Free*, *Big Yellow Taxi*, *Case Of You*, *God Must Be A Boogie Man*, *Underneath The Streetlight*, *Wild Things Run Fast*, *Don't Interrupt The Sorrow*, *Solid Love*, *Chinese Cafe*, *Help Me*, *You Turn Me On*

*I'm A Radio*, *Love*, *Both Sides Now*, *Underneath The Streetlight (repeat)*, *Woodstock*

Very much a retrospective of the Mitchell canon, but my god, what an exceptionally dull band. Everything sounds like the worst aspects of the Wild Things... album. The band seem to make everything sound uninteresting, quite a feat with material of this quality! Its almost like a Joni Mitchell cover band. Highlights are solo renditions of *For Free*, *Big Yellow Taxi*, *Case Of You* and *Woodstock*, but with a band like this its not surprising she didn't tour again until 1994!

### Memorabilia

In each issue we hope to be able to share various pieces of Joni memorabilia. Here, courtesy of Richard Lee we have a newspaper advert for a 1979 concert on the Shadows and Light tour.



## A review of "Turbulent Indigo" (and in passing "Just Ice")

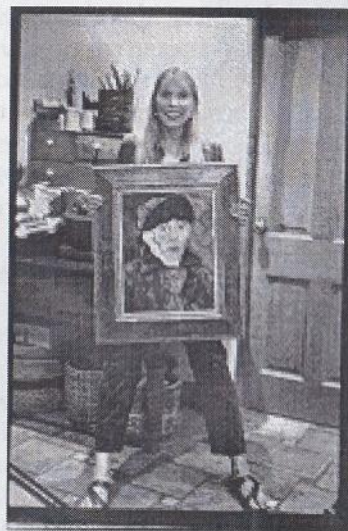
by Jeff Hankins

You've got Joni as ol' bandage-head Vincent on the cover, and other miniatures (at least they're miniatures by the time they've been reduced for the purpose of decorating the lyric sheet!) largely of cold scenes, snowy, craggy mountains... and you end with Job's Sad Song. Pretty bleak stuff, you have to say. But get yourself a copy of the sing-along to the album music book of Turbulent

face. Now that's more like it.

And incidentally - before we get into Turbulent Indigo proper - that's the kind of balance you'll find on 'Just Ice', a wonderful live recording of a concert at Toronto in December 94. You've got the same tortured songs there (the title, after all comes from the song 'Sex Kills' written after the LA riots) but the general mood is a more celebratory one, despite the sparseness of accompaniment (yes, just the guitar; it's been a long time since she's been that bare and unplugged and it sounds very good). Such is the mood of buoyancy that she even jokes at one point that she has to 'psyche herself down' to play those sad songs. Without getting into Hello magazine realms... there's enough evidence on the recording to tell us that the joy is partly attributable to a new love (what happened to the marriage, Joni?) which itself is the source of two new songs on the recording, one in fact co-written with the gentleman in question, one Donald Freed.

But even if this kind of lightness, this sense of balance, is missing from Turbulent Indigo, it in no sense suffers as an artistic achievement. And for reasons which the listener need not even bother trying to work out for himself, it does repay listen after listen after...



Indigo (any self-respecting Music Store) and you'll see there a photograph of Joni holding up her 'self-portrait as Van Gogh' and there's this enormous grin on her



The reviews that came out on its release, guided largely, I imagine, by comments which the artist herself had released in interviews that accompanied her concert performances around that time, focused on the fact that this is an album about abused women. Well yes. Some of the songs are about this. Two at least, unequivocally... but probably a few more too. And the two that are certainly about abused women are chillers. 'Not to Blame' features a poignantly understated lyric paralleled by an equally understated piano-accompaniment-and-melody, using as its starting point a news story of a woman beaten to death by a husband who presumably claimed he really loved her but she had it coming to her. Joni imagines the kind of male camaraderie which might have bolstered such evasion of responsibility... and leads us in the final verse to two images: one, of the unattended graveside of the dead wife, and the other of the way that the disrespect for women that engenders such horror can be passed too easily down the generations..

Equally chilling, the other graveside song, stimulated by another news story - of the exploitation of those classed as fallen women, by the Roman Catholic

Church in Ireland, put to work in the 'Magdalen Laundries' and given inhumanely compassionless burials. As horrifying as the exploitation itself (and the song portrays this most effectively through its 'narrator') is the fact that the fallen woman classification included those who by the late twenties had not married and were considered as culpable objects of temptation for the men of the villages! I've recently started singing this song



unaccompanied with an Irish accent, in my local folk club. It works surprisingly well. There is something of an old ballad lament to it; and its marriage of haunting melody and genuinely moving lyric for me at least give it a real striking quality.

'Sunny Sunday' may or may not be about an abused woman, I don't know - it hints at a woman trapped by the drudgery of domesticity, tempted to a violent response. That one little victory, that's all she needs. It's a sharp, neat lyric, finely honed. 'Sex Kills' actually chronicles all sorts of modern evils, which presumably she sees as contributing to the boiling-over of urban riots, like the ones in Los Angeles that provided the context for this song. There's a lot going on under the surface of a

deceptively simple song, but for me I would have liked the connections to have been more explicit... As it is we don't really explore the 'What is justice really?' theme, and more significantly, the song doesn't give us sufficient images to help us appreciate the way that sex does kill, though we could guess at meanings. I remember feeling the same kind of missed connection when I listened to 'The Three Great Stimulants' from the Dog Eat Dog album: immensely listenable and intriguing but the stages of perception which led the writer to her observations in the song seemed for me irritatingly missing.

Maybe Yvette is another abused women? We have here a beautiful vignette of an encounter with a woman of the night, but the nearest we come to social politics in 'Yvette in English' is that we're told she's 'quick to question her own worth'. The fact that it's co-written with David Crosby intrigues me; the rhythmic alliterative, imagist qualities of the lyric are pure Joni Mitchell, I would have thought ('Burgundy Nocturne tips and spills/They trot along nicely in the spreading stain..') but then again so is the melody - a finely structured one, again with a haunting and deceptive simplicity. If anyone doubts the new quality of Joni's voice, let them listen to Crosby's own version of the song recorded on the Thousand Roads album; it's a nice version, a really nice version, with a real charm to its accompaniment and a sweet listenableness in the voice; yet after a few plays I was finding it by comparison bland, lacking the bite of Joni's version. Hard to be objective, I know - but I don't think that's just an enthusiast's bias..

You could say then that these songs provide the thematic link in this collection of songs. And they're probably the strongest, too. I'll leave it to someone else to talk about 'Borderline' (is this *Both Sides Now* again? Or is it its antithesis? ). 'Last Chance Lost'; 'How Do You Stop' (how clever to take someone else's song and make it very much your own..) and the title song, an articulate observation about the discrepancy between the comfortable world of the art-lover and the disconcerting artist. Just a final word about 'The Sire of Sorrow'. If Joni Mitchell has always had an interest in the Judaeo-Christian tradition of spirituality, I for one only noticed it surfacing on 'Wild Things..' In an otherwise lightweight album we had this musical reworking of the famous I Corinthians 13 chapter. Most strongly we see the interest on 'Night Ride Home' where 'Passion Play' gave us perspectives on the Messiah-Liberator from the viewpoints of Zaccheus and Mary Magdane. On the same album we have that outstanding interpretation of Yeats' apocalyptic vision of a 'Second Coming'. And now here we have a similar type of adaptation, a Job's eye view of suffering; and I must confess when I first heard it, it seemed too much an academic exercise. But it's grown on me, and I find more in it to appreciate than I at first heard. Not least, the mesmeric quality of a kind of repetitive, minimalist melody line.

Is minimalist the right word for what I mean? What I mean is that here is an artist who no longer constructs extravagant octave-jumping melodies, but now writes within a more modest vocal range and whose lines have subtleties that only reveal themselves on repeated playing.

The style itself is 'minimalist' in the same way; an evolved picking style now uniquely hers, a range of about fifty different tunings on the guitar (!! ) yet a series of fingering patterns that vary very little. A fascinating blend of the increasing search for newness and innovation (she talks on 'Just Ice' about

tuning her guitar to the tonal references of the British Columbia seascape for that day) and, conversely, comfortably employing a range and a style that have become her own undisputed and inimitable territory.

So how is it for an ear-cut-off, bleak landscape, tortured-with-visions album? Ah, it's good, it's surprisingly good.

## 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. One of the most loved of Joni's fellow musicians was *Jaco Pastorius*

John Francis Pastorius was born in Norristown, Pennsylvania USA on 1 December 1951. Encouraged by his father (a fellow musician) he learned to play bass, drums, guitar, piano and saxophone whilst in his teens. Soon he found work playing bass for visiting pop and soul acts. After having backed the Temptations and the Supremes his reputation began to spread.

Suitably impressed, Bobbi Colomby (drummer with *Blood, Sweat And Tears*) arranged the recording of Jacos first album,



*Jaco Pastorius* (1975), featuring future Mitchell sidemen Don Alias, Pat Metheny and Wayne Shorter. A year later, he was invited to play on Pat Metheny's debut LP. Later that year Jaco was asked to join influential jazzers *Weather Report*, contributing to their *Heavy Weather* album. By this time he had developed a cult following, with his virtuoso performance on fretless bass, combined with high jinks on stage.

Between 1976 and 1980 Jaco played bass on four Joni Mitchell

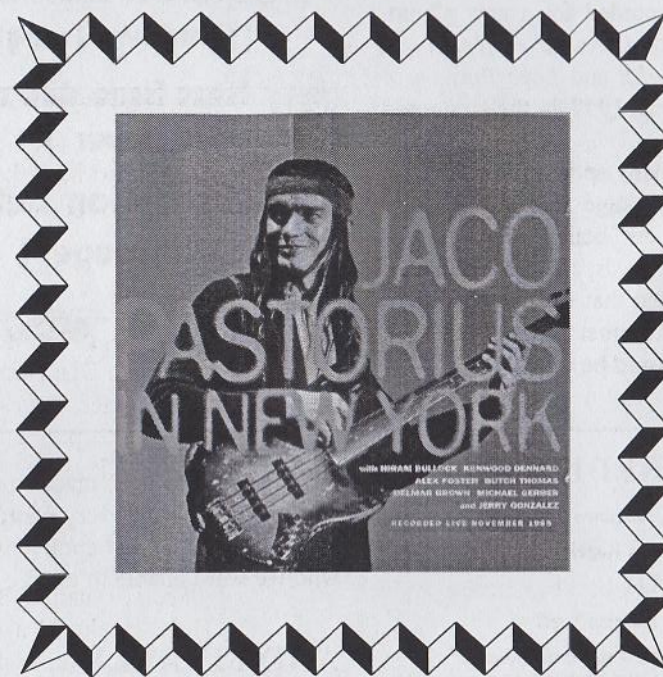
albums, *Hejira*, *Don Juans Reckless Daughter*, *Mingus* and was in the band for the *Shadows And Light* tour. *Hejira* arguably featured his finest work, where his technique and sensitivity gelled with Joni's finely crafted compositions, playing single notes, chords, harmonics, sometimes swooping, sometimes flying, clanging, crashing, growling and purring, his distinctive style to the fore at all times.

In 1980 he formed his own band *Word Of Mouth* and toured for three years. Live recordings from 1985 of New York Club sessions were posthumously released in

1993 (*Jaco Pastorius In New York*). Pastorius also recorded with some of the top names in jazz.

Unfortunately Jaco fell victim to manic depression and alcoholism and in 1987 suffered fatal injuries in a fight outside the Midnight Club in Fort Lauderdale. He died aged 36.

Jaco Pastorius has been called the most influential bassist since Charles Mingus (yet another of Joni's musical partners) and he will be missed. He gave us some great music.



In the next issue of *Shadows & Light*

Taking Risks - Mitchell cover versions, the good and the not so good

Wilson & Alroys Record Reviews - "We listen to the lousy records so you won't have to"  
How do Joni's albums rate?