

Joni Mitchell Sings Her Sad Songs on New Album

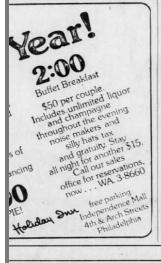
By JACK LLOYD

Of The Inquirer Staff

With all of the recent fuss over such singer-songwriter ladies as Carole King, Carly Simon and Helen Reddy, Joni Mitchell was generally left on the sidelines, despite her steady creative out-put over the past four years or so.

Upon her arrival several years ago — a time when fe-male "folksingers" were supposed to deliver strong, slashing statements, angrily chastise the audience and occa-sionally stomp their feet to emphasize disapproval — Joni Mitchell settled comfortably into a gentle image.

It was often chic to dismiss her music as sweet trifles.



All of this changes dramati-cally with "For the Roses" Joni Mitchell's first album for her new record company, Asylum Records. gained a position of due re-spect in contemporary music circles, Miss Mitchell has produced a session of potently unsettling music.

In listening to "For the Roses" — and recalling past albums — one gets the impression that Joni Mitchell has been hurt deeply for the first time in her life and that she has completely bared her soul. She sounds as naked and alone as she appears on a rocky shore in the stunning centerfold viewed when the album cover is opened.

There is no beating around the bush. Miss Mitchell is quite specific about the object of her misery. Those who follow the rock gossip news will instantly identify the scoun-

Puppet Theater In 'Snow Queen'

The Heiken Puppet Theater of Indianapolis will offer two-performances of "The Snow Queen," next Sunday at 2 and P. M. at Jardel Recreation Center, Pennway and Cottman

The theater is a family-op-erated institution and has been seen in television specials and in national tours. The performances are sponsored by the Performing Arts Society of Philadelphia with the Center and Teen Council.



JONI MITCHELL

drel. The sentiment expressed in one of the songs, "Blonde in the Bleachers," pops up throughout the album:

"You can't hold the hand of a rock 'n' roll man ... count on your plans with a rock 'n' roll man . . . Compete with the fans for your rock 'n' roll man . . . The girls and the roll man . . . The girls and the bands and the rock 'n' roll man."

Much of the content is so scorchingly personal that one almost feels guilty of invasion of privacy.

The hurt and anger are just barely contained in "Woman of Heart and Mind." One line even includes THAT four-let-ter work, yet it is delivered in that classic, calculatingly cool manner of the woman who IS

NOT going to lose her temper. dominant Despite this theme, the album's best moment comes when she momentarily strays into other matters. "Cold Blue Steel and matters. "Cold Blue Steel and Sweet Fire" is a street song masterpiece. Hauntingly beau-

dark and ominous, scarey as hell. The lines ooze the pain of our times:

"A wristwatch, a ring, a downstairs screamer ... Edgy-black cracks of the sky/ pin cushion prick/free this poor bad dreamer ... Con-crete concentration campsbashin' in veins for peace . . . Sweet fire . . . Lady Relief." "For the Roses" is not an

album you will easily forget.

"GOOD GOD" (Atlantic Records): The promise dis-played by this Philadelphiabased jazz-rock group's local appearances has been completely fulfilled on Good God's debut album, which was produced here at Sigma Sound Studios by Dennis Wilen, Skip Drinkwater and Jay Mark.

The album is among the finer recent examples of what can be accomplished when the best elements of various forms are fused into a total sound. With the exception of two songs — one by John McLaughlin and the other by Frank Zappa — the material is original and quite adequate for Good God's purpose. Here the musicians are the showcase - not the music.

One interesting discovery was that after hearing Good God perform live, the immediate impulse was to keep the record volume low, feeling that the group's live thunder was far beyond reason. But this is a mistake. Crank up the volume and let the music blow out. It makes more sense that way.

