

# JONI LEADS THE WAY

new notes By MIKE DALY

**JONI MITCHELL'S** 'Shadows and Light' (Asylum BB-704) is the culmination of a decade's artistic development.

Just as 'Miles of Aisles', five years earlier marked a transition from folk rock to folk-fusion, this new double live album represents Joni, the contemporary singer-composer, matching pace with leading jazz fusion groups while leading the way for other singers.

If you expected a "best of Joni Mitchell" in concert format, forget this album. But Ms Mitchell's following is more perceptive than that, and open to innovation, like the artist herself.

An added bonus is the inclusion of Pat Metheny's guitar and Lyle Mays's keyboards. This is the first time people will have heard Metheny's guitar via a multinational record corporation, his previous output being on the more restricted but increasingly ECM label.

The introductory track blends lines from the title song with a soundtrack snippet from a film about teenage turmoil (probably James Dean in 'Rebel Without A Cause').

The lines of verse are: "Every picture has its shadows / And it has its source of light / Blindness, blindness and sight . . . / Compelled by prescribed standards / Or some ideals we fight / For wrong, wrong and right".

If the language reflects Joni Mitchell's social concern as a poet, the analogy recalls her training as a painter.

But in this living-room concert the music holds equal sway with the words, and the musicians are some of the best in the business: Metheny and Mays, Jaco Pastorius (bass), Mike Brecker (reeds), Don Alias (percussion) and vocal harmonies from the Persuasions (who were support act on the US concert tour late last year).

The songs are culled mostly from the last five years' output: Shadows and Light, in France They Kiss On Main Street, Edith And The Kingpin (from 'The Hissing Of Summer Lawns'); Coyote, Amelia, Hejira, Black Crow, Furry Sings The Blues (from 'Hejira'); Dreamland (from 'Don Juan's Reckless Daughter'); Goodbye Pork Pie Hat, Dry Cleaner From Des Moines, God Must Be A Boogie Man (from 'Mingus').

Free Man In Paris ('Court Amd Spark'), the decade-old teen anthem, Woodstock, and the light-hearted do-wop teaming with the Persuasions on Why Do Fools Fall In Love complete the collection.

Highlights are: Brecker on the superb Goodbye Pork Pie Hat; Amelia (with Joni on lead guitar) leading into Metheny's solo spot; Brecker again (on soprano) on Hejira; Don Alias's percussion solo, leading into Dreamland; the up front sound of Free Man In Paris; the feeling of Furry Sings The Blues, with eerie guitar effects from Metheny; Brecker's outrageous sax on Why Do Fools Fall In Love; the moving title track; Pastorius's lead bass on God Must Be A Boogie Man and Joni's solo retrospective on Woodstock.

EXACTLY 10 years and one week ago Jimi Hendrix self-destructed. Ever since, record companies have been cashing in on his myth as much as his music.

For the devotee, and the aspiring rock guitarist, the definitive Hendrix compilation is now available: 'Jimi Hendrix Deluxe Boxed Set' (Polydor 2625 038) gathers 12 LPs (including formerly deleted or hard-to-get titles like 'Electric Ladyland', 'Loose Ends', 'Axis — Bold As Love', 'War Heroes').

All this and a maxi-single of Gloria, for those willing to part with \$60. Meanwhile, RCA declines to release the 1974 classic 'Gil Evans Plays The Music Of Jimi Hendrix'.

*Right: Joni Mitchell. Latest album a culmination of a decade's development.*



## Zavod in the studio

PIANIST Allan Zavod has a decade of US jazz experience behind him and a very interesting future ahead in the jazz crossover field.

His name has become more familiar around town after a recent series of concerts and small venue performances with his trio.

Now an album, 'What's New' (Jazznote JNLP 024) is out, reflecting his current repertoire. The usual trio is replaced on record with Maurice Sheldon (bass) and Ron Sandilands (percussion), plus Bob Venier (flugelhorn, congas) and a guest appearance by Allan's father, violinist Eddie Zavod.

The album is a mild surprise after hearing Allan Zavod in concert. His usual percussive style of self-projection is carefully restrained, allowing that classically-honed technique full scope in the studio.

Five of the seven tracks are Zavod compositions, including his flying-fingered Flying Willow, anchored by Sandilands and Sheldon. At The Drop Of A Bowler Hat (illustrated by artist Tom Fantl on the LP cover) is bluesy swing with fast right-hand runs bridged by aggressive chording and bass responses.

Crystal Mist is a Spanish-flavored, Chick Corea-style piece with subtle stops along the way. Circles is a bravura jazz-waltz and Cinders varies moods, from ballad to vamping jazz-rock, with father Eddie's violin coloring a short lyrical passage against a delicate piano background.

The two "foreign" tracks evoke a more conventional mood. The title track is a blue, relaxed ballad standard with breathy flugelhorn by Venier, while Miles Davis's Blue in Green is a stylish piano solo with an introspective and dominant introduction that, I feel, comes closest to the musical heart of Allan Zavod.

The next studio venture is rock, but here, for jazz lovers, is a fine example of contemporary piano.

ANOTHER local offering is 'Onaje's Rage' (East EAS 080), featuring members of Peter Gaudion's Blues Express regrouped around drummer Allan Browne.

With trumpeter Gaudion, are Richard Miller on tenor and soprano saxes, pianist Bob Sedergreen and Derek Capewell on acoustic bass.

The unit plans to perform in this schizoid but perfectly legitimate second personality, with the accent on modern mainstream.

And a delightful disc it is, opening with the