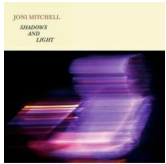


Pat Metheny and Joni Mitchell - Shadows and Light (1980)

Written by bluesever

Monday, 11 July 2011 08:29 - Last Updated Sunday, 08 March 2015 14:24

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1. *In France They Kiss On Main Street* 2. *Edith And The King Pin* 3. *Coyote* [play](#) 4. *Free Man In Paris* 5. *Goodbye Pork Pie Hat* 6. *Jaco's Solo* 7. *The High And The Mighty* 8. *Third Stone From The Sun* 9. *Dry Cleaner From Des Moines* 10. *Amelia* 11. *Hejira* 12. *Black Crow* 13. *Furry Sings The Blues*

[play](#)

14. *Raised On Robbery* 15. *Why Do Fools Fall In Love* 16. *Shadows And Lights*

Line-Up: Joni Mitchell - electric guitar, vocals Pat Metheny - lead guitar Jaco Pastorius - bass Don Alias - drums Lyle Mays - keyboards Michael Brecker - saxophone The Persuations - backing vocals

Joni Mitchell's 1970s and '80s forays into jazzier territory may have distressed her folkie faithful, but they also resulted in some uncompromising, challenging, and, yes, entertaining music. Witness this 73-minute document from her '79 tour, which finds her backed by her greatest band ever, including guitarist Pat Metheny and the extraordinary bassist Jaco Pastorius, as well as Metheny cohort Lyle Mays (keyboards), Michael Brecker (sax), and Don Alias (drums). Mitchell's The Hissing of Summer Lawns-Hejira-Mingus period is heavily favored; there are two tunes from Court and Spark, but nothing earlier. It's not perfect--the film clips edited into the live tracks (at Mitchell's direction) are an annoying distraction (Rebel Without a Cause? Huh?). But by the time Mitchell, Mays, and vocal group the Persuations finish a spine-tingling version of the title song, you'll have witnessed something special--and historic, as this was the only time this stellar crew toured together. --Sam Graham

Although this incredible live unit never recorded a proper studio album we do have this as a reminder of just what is possible. Joni the folkie briefly became Ms. Mitchell the jazz singer,

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supported by the formidable talents of Pat Metheny, Lyle Mays, Jaco Pastorius, Michael Brecker and Don Alias. Many of Mitchell's jazz flirtations are given the full treatment with musicians who understood both her and the genre. It is a staggering marriage of talents and wholly successful. There are even obligatory bonus solos from Pat and Don. They should have stayed together for at least another album.

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