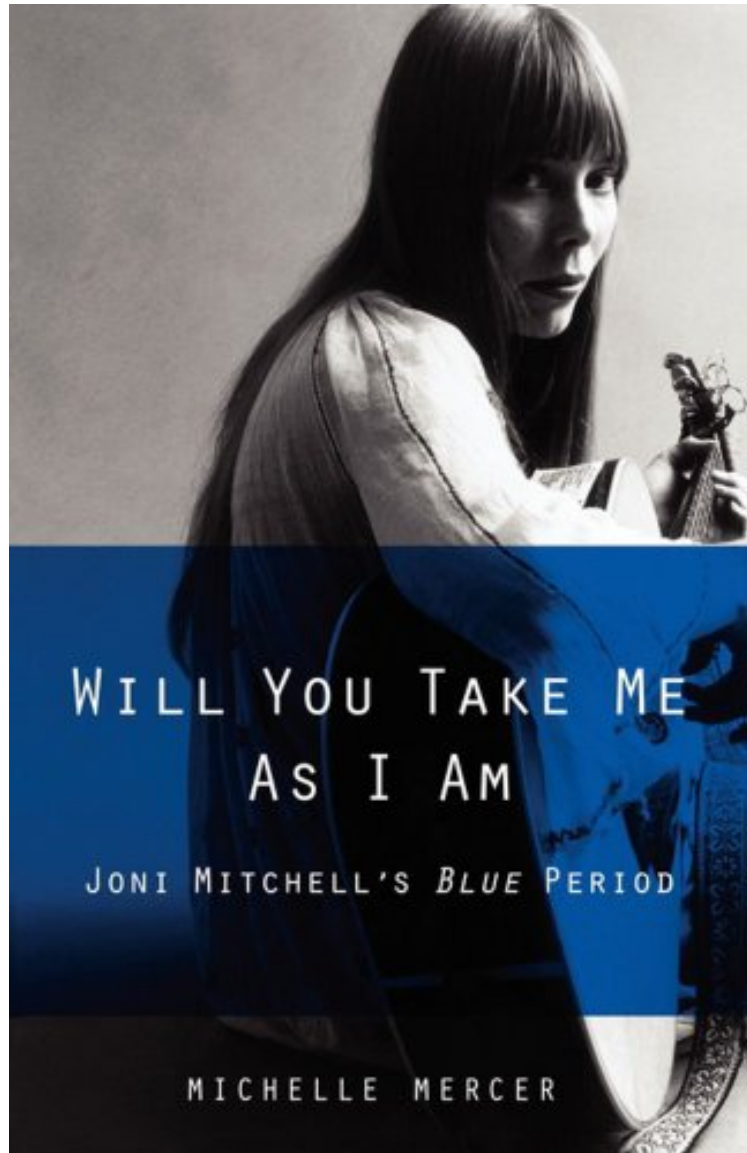


(Library ebook) Will You Take Me As I Am: Joni Mitchell's Blue Period

Will You Take Me As I Am: Joni Mitchell's Blue Period

Michelle Mercer

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Michelle Mercer : Will You Take Me As I Am: Joni Mitchell's Blue Period before purchasing it in order to gage whether or not it would be worth my time, and all praised Will You Take Me As I Am: Joni Mitchell's Blue Period:

2 of 2 people found the following review helpful. Joni tells us her story through music, poetry and art, but this book helps fill-in the blanks! By dutchw48A great fan of Joni, I loved this book! Apparently Mercer interviewed Joni and received much inside information. Joni is not renowned for giving interviews. I am now reading Katherine Monk's "JONI" (sans interview) and find some discrepancies between the two books. I daresay that Monk's book may be more accurate, but aren't there always discrepancies when discussing a mythic figure. Joni is certainly a chimera! She is also

an artist who cannot be defined by any typical genre. Joni is her own genre, and I love her. I certainly know Joni better after reading these books, but to know her intimately I listen to her music. Joni reveals herself through music and art! What better way!
5 of 5 people found the following review helpful. Songwriting Doesn't Get Better
By ScottyI loved Joni Mitchell since the seventies (when I was so much younger). Blue remains one of my favorite CDs. It stands the test of time. Songwriting doesn't get any better. This "biography" lets you glimpse into the younger Joni Mitchell, her songs, her lovers, her demons and her angels. If you can't get enough about Joni, I think you'll enjoy this book.
1 of 1 people found the following review helpful. Good info, although the writer is kind of honking ...
By Carl BakerGood info, although the writer is kind of honking her own horn a little. This is not an auto biography.

Joni Mitchell is one of the most celebrated artists of the last half century, and her landmark 1971 album, *Blue*, is one of her most beloved and revered works. Generations of people have come of age listening to the album, inspired by the way it clarified their own difficult emotions. Critics and musicians admire the idiosyncratic virtuosity of its compositions. *Will You Take Me As I Am* -- the first book about Joni Mitchell to include original interviews with her -- looks at *Blue* to explore the development of an extraordinary artist, the history of songwriting, and much more. In extensive conversations with Mitchell, Michelle Mercer heard firsthand about Joni's internal and external journeys as she composed the largely autobiographical albums of what Mercer calls her Blue Period, which lasted through the mid-1970s. Incorporating biography, memoir, reportage, criticism, and interviews into an illuminating narrative, Mercer moves beyond the "making of an album" genre to arrive at a new form of music writing. In 1970, Mitchell was living with Graham Nash in Laurel Canyon and had made a name for herself as a so-called folk singer notable for her soaring voice and skillful compositions. Soon, though, feeling hemmed in, she fled to the hippie cave community of Matala, Greece. Here and on further travels, her compositions were freshly inspired by the lands and people she encountered as well as by her own radically changing interior landscape. After returning home to record *Blue*, Mitchell retreated to British Columbia, eventually reemerging as the leader of a successful jazz-rock group and turning outward in her songwriting toward social commentary. Finally, a stint with Bob Dylan's Rolling Thunder Revue and a pivotal meeting with the Tibetan lama Chögyam Trungpa prompted Mitchell's return to personal songwriting, which resulted in her 1976 masterpiece album, *Hejira*. Mercer interlaces this fascinating account of Mitchell's Blue Period with meditations on topics related to her work, including the impact of landscape on music, the value of autobiographical songwriting for artist and listener, and the literary history of confessionalism. Mercer also provides rich analyses of Mitchell's creative achievements: her innovative manner of marrying lyrics to melody; her inventive, highly expressive chords that achieve her signature blend of wonder and melancholy; how she pioneered personal songwriting and, along with Bob Dylan and Leonard Cohen, brought a new literacy to the popular song. Fans will appreciate the previously unpublished photos and a coda of Mitchell's unedited commentary on the places, books, music, pastimes, and philosophies she holds dear. This utterly original book offers a unique portrait of a great musician and her remarkable work, as well as new perspectives on the art of songwriting itself.

From Publishers Weekly
Mercer (Footprints: The Life and Work of Wayne Shorter) covers the iconic folk maiden Joni Mitchell during her Blue period (roughly 1971 to '76) in what is part music criticism. The book covers the origin and meaning of *Blue*'s songs in Mitchell's own words, her childhood and how her relationships with Graham Nash, Leonard Cohen and James Taylor shaped her music. As her first husband, Chuck Mitchell, said, There are a couple Joans... the literal girl, the prairie tomboy... the historical person, the narrative writer, and the queen; and this book reveals a bit of each of them. Written from a fan's perspective, this book is partly Mercer's own diary, the way *Blue* was partly Mitchell's diary. This is Mercer's love song to Mitchell, which aims it sometimes to an audience already well-versed in Mitchell history and lore. Whether new or old fans of Joni Mitchell, readers can appreciate the extensive research, and much of the book is in Mitchell's own words, including an entire chapter on her favorite things. (Apr.) Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.
From The New Yorker
The emotional depth of Joni Mitchell's 1971 album *Blue* established a new standard for personal songwriting, attaining an artistry that Mitchell refined in a handful of influential records, culminating with *Hejira*, in 1976. Mercer attempts to explore Mitchell's formative experiences and her creative process during this period, abetted by the cooperation of the usually unforthcoming singer. There are juicy tidbits in tales of Mitchell's youth in western Canada; travels in Greece and across America; romances with Leonard Cohen, Graham Nash, James Taylor, and Sam Shepard; and a bracing encounter with the Tibetan monk Chögyam Trungpa. But Mitchell's ability to articulate the sublime frequently reduces Mercer to a kind of fan-girl gush, and Mitchell herself, open and vulnerable in her art, comes across as prickly and contentious, convinced that she's underappreciated, no matter how much praise she gets. Copyright copy; 2008 Click here to subscribe to The New Yorker "Michelle Mercer has a quick instinct for the dynamics of musical creativity, how experience feeds the lyric imagination, and how private insights go public. Her smart and deeply felt portrait gives us Mitchell's life, its defining intensities; everything that went into the making of *Blue*; but avoids going in for the explanatory kill. The sweet vibration of the work remains." -- Sven Birkerts, author of *My Sky Blue Trades: Growing Up Counter*

in a Contrary Time