

CARLY SIMON  
*This Kind of Love*  
Track-By-Track

“When I write songs, I usually come up with the words first and then work out the melody. The words are inspired by things that happen to me or conversations that I overhear. Or I may be moved by something that I’ve seen in a film or read in a book. The songs on this album are very personal. They’re autobiographical.”— Carly Simon

1. This Kind of Love

This is a sexy song with a Brazilian samba feel. I originally wrote this with a slightly different melody. It was a rock ‘n’ roll song, which is still in there but now it’s done in a softer, gentler way. The song comes from something my boyfriend said one day in the gaze of love: “You’re the fantasy that I will never forget.” And I said, “That’s a song.” So I wrote the lyrics around what he said. So the lines are, “You’re the fantasy that I forgot to forget/You’re the musician who sings the sun down.” When I wrote it, I imagined being on the beach in Rio, with “the motions giving moonlight meaning.” I love the bridge with all its alliterations. The children’s choir at the end came in very late. They’re also on “Hola Soleil,” and we decided to try the choir here and it worked. Plus, I left the studio for a minute and [co-producer/arranger] Jimmy Webb sat down at the piano and he and Peter Calo started singing a wordless vocal. I came back in and said that we had to include that too.

2. Hold Out Your Heart

This is one of two songs about my kids. Ben called me one stormy winter day and told me he was going to go surfing at Jones Beach while it was snowing and there were high winds. I begged him not to go, but he went anyway. But by the time he got there he was afraid to go in. The song is also about his love life. I hold my heart out to my kids. The reserve is always open for them. I’m like a bank if they need me. The song is also about Sally. There have been some recent woes, but the same reserve for her exists. I’ll give her all my heart. There’s finger snapping in there that Peter did. It came very naturally. He wrote a lot of the music. He started out by playing four guitar chords and asked me if I had anything to go with it. And I said, “Of course I do,” and I ran and got my black book of lyrics.

3. People Say A Lot

This is such a personal song that’s also resonates on a larger scope. The funky style is based on a Caetano Veloso song. I wrote it in 15 minutes. I was very angry at the time. On one level it’s about people coming to me and promising to give me a lot, but eventually take a lot instead. It’s like having an assistant or personal secretary who promises a lot to get the job of assisting you and then wants to become you. It’s what happens in Hollywood all the

time, and it's also happened to me. The story of the song is based on Joseph Mankiewicz's 1950 film *All About Eve*, starring Bette Davis, Anne Baxter and George Sanders, where the assistant connives to take on the identity of her boss. There are even a few lines lifted from the film in the song. I always refer to this song as "Eve-ington's." But on a whole other level, it's like the presidential candidates making promises and not keeping them. They say a lot when they want the job. They're out on the stump promising to reduce taxes and end the war and bring the soldiers home, but then they get into office and they don't follow through.

#### 4. Island

I love this song. This is a song Ben wrote about Sally after she broke up with one of his friends. The friend was so despondent, but Sally shut off her feelings quickly. Ben wrote about her ability to be an island—how she has the arrow in her quiver to cut off feelings that she needs to when she needs to. That trait is much more like her father than me. I wasn't born with that DNA. This song is islandy and watery and fits in with the feeling of water we wanted to have on this album. Ben thought that I'd be able to sing it. At one point, I almost dropped it from the album because I was trying to sing it religiously like Ben. But when I got into the studio [co-producer/engineer] Frank Filipetti told me to just sing it the way I normally sing and that worked.

#### 5. How Could You Ever Forget

Oh, this is a wonderful song. It's one of my favorites. David Saw wrote the song "Quiet Evening" on my last album, *Into White*. It was the first song he ever wrote. David was writing this song and he came up with the first verse. He said while we were driving to the studio on Martha's Vineyard, "Before we get there, do you think you can work on this?" It was a seven-minute drive, so I pushed myself and wrote the rest of the song in that time. I wrote the melody to the bridge too. It was a true collaboration. David and I sing this together. We sing the exact same part on the second verse and break into harmony on the bridge. There's a synth part I play that's also a cop from a Veloso record, and Peter plays a mandolin that took the place of a synth line I had.

#### 6. Hola Soleil

Everybody in the band was sitting around in my kitchen one day, and one of us said, "Let's play a fast samba." It was kicked off and everyone went for it. We got by the mikes and each person contributed things. We just started playing and I had no idea what we were going to use for lyrics. So I told David and Ben to go off and come up with some. I called up my friend Jacob Brackman to come over and write some lyrics too. It's just a goofy, good-mood song about the morning. It was so much fun. Everyone contributed ideas about the music. My vocal mike was in the stairwell and I was just singing wordless vocals. It's the only song in my entire career that started like that— completely spontaneous. There was a lot of laughter that day.

## 7. In My Dreams

What a beautiful melody this is. I had the lyrics for a long time—a year and a half or two years. The lyric was much longer than what appears here. It's a song of dreams into death: "Sometime I'll only dream and I'm not scared of that/I move through farther galaxies, wear other hats." There are some far-out images like "Trip on a wink, an inkling of a shadow fill" that I don't even know what they mean. Those make for the best kind of lyrics when you dip into that special salad of the unconscious where words and ideas go back and forth. I gave these lyrics to Jimmy and Peter and asked them to write a beautiful melody—and they did. I love the original piano part Jimmy played to make sure the words fit, so we kept a ghost of that that you can hear if you listen carefully.

## 8. When We're Together

This is such a sunny song by Sally that she recorded on her first album, *Tomboy Bride*. The song on her album was produced by Donald Fagen and Walter Becker. I wonder how Sally knew how to write a bossa nova. She tells me that she picked up a guitar and played some bass lines and then came up with a melody. I've always loved this song which I feel is so mysteriously sophisticated. I had a major meltdown in the studio just before I recorded it and I left, walking the streets of New York, crying. I had heard some really bad news. I went back to this place where we were staying in Greenwich Village, and my boyfriend told me that everyone in the studio was freaked out about me leaving. They were worried. So I went back to the studio and the band got this song right away and I got it right away. The song is a natural.

## 9. So Many People to Love

I recorded this last year in Los Angeles. Carole Bayer Sager and I wrote a bunch of songs together. We asked Wade Robson, who is a fantastic dancer and singer, to help finish this song. Then we decided to produce it at his house. Wade told me how to sing every single note. I wanted him to. Wade was a student of Michael Jackson, so he taught me how to sing it in that sultry, Michael Jackson vibe. We wanted the r&b sound. I love this song and the lines, "What's an angel gonna do when she needs some lovin' too/I'm just askin'." I had just seen Wim Wender's film *Wings of Desire*, which is the inspiration for this song. I was thinking about the angels and how they could listen to all the whispering voices of sad people in the subways and the library in Berlin and how they desired to help. So they touched the shoulders of people and they felt something and their spirits were lifted.

## 10. They Just Want You to Be There

This is also about my kids and basically has the same message as "Hold Out Your Heart"—"You know I know you know I know it's clear/A thousand percent for you I'm here." I was thinking about when they were small and how strong the attachment of a mother is to her children. It's unconditional love. This is one of the last songs I wrote for the album. I wrote the lyrics and

melody at the same time, which is unusual for me. I remember where I was—sitting in the guesthouse while my kitchen was being renovated in the main house. I started with a C# minor chord, to F# minor on my guitar—and I wrote the words while I was singing it.

#### 11. Last Samba

I was hoping Jimmy would write a song for the album, especially since he had worked with [Brazilian songwriter] Antonio Carlos Jobim. I loved what Jimmy came up with. It's so beautiful. It was a tough choice of whether to end the album with this. It could have been a perfect end, but, then again, the album isn't all sambas.

#### 12. Sangre Dolce

This is actually a true story. I was in Central Park and I saw this woman with a baby and I commented that it was so beautiful. The woman broke down in tears and told me that it wasn't her baby, that she was taking care of it for someone who lived on the Upper East Side. This woman said that her own baby was in Buenos Aires and that she was working in New York to make enough money to send back to her family. That was the only way she could take care of her own baby. So I wrote this song imagining her life. Because it's about Buenos Aires and not Rio, there's a flavor of tango in the tune.

#### 13. Too Soon to Say Goodbye

This is my tribute to my friend [humorist/columnist] Art Buchwald. His health was poor and he asked me to write a song with this title, which is the same title of his book that's a collection of eulogies. I said I would, but I kept putting it off. Finally, in the midst of being of being sick one day, I dragged myself out of bed. I wrote it and recorded it in my house, so you can hear how hoarse my voice is. Ben wants me to rerecord it in good voice, but I'm more interested in having that feeling that was captured that day. I wrote it thinking of how wonderful Art was—so entertaining, so cheerful. The only thing I added was New Orleans-styled drum beats. Art only had a cassette recorder, so I made him a cassette. He listened to the song every day and cried. I'm going to dedicate this album to Art [who died in January 2007] and Jobim.