

CAROLE KING

Title: In Concert

Label: King's X/Rhythm Safari Records

Release Date: 1994

Medium: Cassette Tape

Availability: Very Good

Venue: Eastman Theater, Rochester, NY
Proctor's Theater, Schenectady, NY
Bushnell Auditorium, Hartford, CT

Recording Date: 1994

Lineup: Carole King	- Vocals, piano, guitar	Brie Holland Darling	- Percussion, vocals
Rudy Guess	- Guitar, vocals	Linda Lawley	- Vocals
Teddy Andreades	- Keyboards, harmonica, voc.	Sherry Goffin	- Vocals
John Humphrey	- Bass	Bill Mason	- Keyboards
Jerry Angel	- Drums	Slash	- Guitar (2 cuts)
Danny Pelfrey	- Sax, flute, guitar, vocals	David Crosby&Graham Nash	- Vocals (1 cut)

Set List: Hard Rock Cafe

Jazzman

Up On The Roof

It's Too Late

Smackwater Jack

Chains

So Far Away

I Feel The Earth Move

Beautiful

You've Got A Friend

Natural Woman

Locomotion

Hold Out For Love

You've Got A Friend (Crosby&Nash)

Will You Love Me Tomorrow

Aside from being one of the sixties best songwriters, Carole King was one of the seventies most successful singer/songwriters. Her *Tapestry* album is one of the most influential records of the seventies, selling 15 million copies and yielding a slew of hit singles. This one release did more to prove that female singer/songwriters could sell as many records as their male counterparts as any other album ever released. During her long career, King has placed twenty one albums on the American pop albums chart. Three of these reached number one, three have been certified platinum in the U.S. and another eight have been certified gold.

King has also placed sixteen singles on the U.S. pop singles chart. Twelve of these cracked the top forty with four reaching the top ten. She has also had considerable success selling records in England, Australia, and Canada. King has been awarded four Grammy Awards, had three of her recordings inducted into the Grammy Hall Of Fame, and been the subject of a successful Broadway Musical and a successful film biography. She has been inducted into the Songwriters Hall Of Fame in 1987, The Long Island Music Hall Of Fame, has a star on the Hollywood Walk Of Fame, and was inducted into the Rock And Roll Hall of Fame as a songwriter in 1990 and as a performer in 2021.

She has been honored at the Kennedy Center, received the fifth Library Of Congress Gershwin Prize for Popular Song by President Barack Obama, received a Grammy Lifetime Achievement Award, and has influenced hundreds if not thousands of female artists. In 2013, King received an Honorary Doctorate of music from Berklee College Of Music. She remains active as of June, 2022.

King was born Carole Klein on February 9, 1942 in Manhattan, NYC. Her mother, Eugenia Cammer, was a school teacher while her father, Sidney N. Klein, was a firefighter for the NYC Fire Department. Her parents first met while both were attending Brooklyn College in 1936. Her mother graduated with a degree in English and Drama, then started working as a speech therapist in the NYC public school system. The two married in 1937. After briefly working as a radio announcer, Sidney began working for the fire department. Carole was born a few years later. Her younger brother, Richard, was born in 1948.

Her mother had learned how to play the piano when she was a child and had one in the house. She also had acted in high school plays. She noticed that Carole had an insatiable curiosity about music when she was only three years old and let her play with the piano, gently teaching some basic skills. She also noticed that her daughter had perfect pitch and by the age of four could identify any note on the piano by just hearing it played. At this point, Eugenia began to give her more formal lessons. She eventually taught her daughter basic music theory and piano techniques. Carole learned to read music and developed a fundamental understanding of chording and timing.

When Carole began kindergarden at the age of four, she was immediately promoted to second grade because she was advanced with both language and basic math. While growing up, her mother produced and directed school and neighborhood plays, which included Carole. She quickly became comfortable on stage. She went to James Madison High School during the fifties and formed a vocal quartet called the Co-Sines when she was just 15 years old. At this point, she adopted the stage name Carole King.

All through high school, King had been writing songs. She asked Alan Freed for advice on how she could turn professional and his answer was simple, pick up the phonebook and call some record companies. Armed with her songbook, the fifteen year old walked into the Times Square offices of ABC Paramount Records unannounced and landed a contract in 1957. Her first single, "Right Girl" backed by "Goin' Wild" was released in 1958. She followed with "Baby Sittin'" backed by "Under The Stars" later that same year. They were both released on ABC-Paramount Records and were arranged by Don Costa. King wrote all four songs.

After graduating from high school and enrolling at Queens College in 1958, she met future writing partner and husband Gerry Goffin. She also became friends with Paul Simon and Neil Sedaka. While it is often inaccurately stated that the King and Simon wrote and recorded demos together, that was not true. However, they were close friends and Simon later advised King to stay in college and get her degree. She ignored that advice after meeting Goffin and became a songwriting superstar.

The Sedaka connection is even more speculative. While Sedaka himself claims that they dated in high school, he is three years older than her and never went to James Madison High School. King denies that they dated. Sedaka's top ten hit single, "Oh! Carol" (#9-1959), was supposedly written about her. However, the lyrics of that song were written by Sedaka's songwriting partner, Howard Greenfield. The one thing that is indisputable is that Sedaka knew Gerry Goffin, and therefore King, before he wrote the song.

King and Goffin quickly fell in love and were married in a Jewish ceremony in August, 1959. At the time, King was pregnant with her first daughter, Louise, who was born March 23, 1960. The couple later had a second daughter, Sherry, who was born on March 3, 1962. To make ends meet financially, Goffin worked as an assistant chemist and King as a secretary. They wrote songs together in the evening after work. King wrote the music while Goffin wrote the lyrics.

Their first project together was their tongue in cheek response to "Oh! Carol". Goffin took the music from the hit single, penned new lyrics, and had King record it as "Oh! Neil" (1959), which was released later that same year on Alpine Records. The B side was "A Very Special Boy", which was their first cowritten song release. King followed with another single, "Short Mort" backed by "Queen Of The Beach" (1959) on RCA Victor. Both songs were written by the couple.

While neither single went anywhere, "Oh! Neil" did not chart, Sedaka took "Oh! Neil" to Don Kirshner, who had started Aldon Music with Al Nevins in 1958. Both Sedaka and Greenfield worked there. Kirshner was impressed with the song and signed Goffin and King to a songwriting contract with Aldon in 1960. While it is commonly reported that Goffin/King worked out of the Brill Building during this period, that was not true. The Brill Building was located near the Aldon location on Broadway but the two buildings were separate locations.

The first notable hit for Goffin/King was the immortal "Will You Still Love Me Tomorrow" (#1-1960), which topped the U.S. pop singles chart for the Shirelles in 1961. They followed with two hits for Bobby Vee, "How Many Tears" (#63-1961) and "Take Good Care Of My Baby" (#1-1961). They would go on to become one of the most prolific song writing teams of the sixties, penning over 100 hits in various styles for numerous artists.

Their songs were among the most successful compositions of the sixties. Over the next two years, they included "Some Kind Of Wonderful" (#32-1961) for the Drifters, "Halfway To Paradise" (#39-1961) for Tony Orlando, "I've Got Bonnie" (#18-1962) for Bobby Rydell, "Her Royal Majesty" (#6-1962) for James Darren, "Chains" (#17-1962) and "Don't Say Nothin' Bad (About My Baby)" (#7-1963) for The Cookies, "Keep Your Hands Off My Baby" (#12-1962) and "The Loco-Motion" (#1-1962) for Little Eva, "Go Away Little Girl" (#1-1962) for Steve Lawrence, and "Up On The Roof" (#5-1962) for the Drifters.

Through 1967, they also penned. "I Can't Stay Mad At You" (#7-1963) for Skeeter Davis, "Hey Girl" (#10-1963) for Freddie Scott, "One Fine Day" (#5-1963) for The Chiffons, "I'm Into Something Good" (#13-1964) for Hermans Hermits, "Just Once In My Life" (#9-1965) for The Righteous Brothers, "Don't Bring Me Down" (#12-1966) for The Animals, "Pleasant Valley Sunday" (#3-1967) for the Monkees, and "(You Make Me Feel Like) A Natural Woman" (#8-1967) for Aretha Franklin. They even wrote "Porpoise Song" (#62-1968) for the Monkees' movie, *Head*.

In 1962, King released a new single, "School Bells Are Ringing" backed by "I Didn't Have Any Summer Romance" (1962). It made the Billboard bubbling under chart, peaking at number 123. She then scored her first U.S. pop singles chart top forty solo single with "It Might As Well Rain Until September" (#22-1962) backed by "Nobody's Perfect". All four songs were written with her husband for Kirshner's Dimension Records. The label was specifically set up in 1962 to showcase songs written by the couple. Little Eva and the Cookies released their hit records on the label.

Two years later, King released a minor U.S. pop chart single, "He's A Bad Boy" (#94-1964), backed by "We Grew Up Together" (1964). In 1966, she released another solo single, "A Road To Nowhere" backed by "Some Of Your Loving" (1966) on Tomorrow Records. The label was set up by King, Goffin, and Al Aronowitz but never really got off the ground. In addition to the King single, which did not chart, the label only signed one other act, The Myddle Class. The five man band included bassist Charles Larkey, who would later become King's second husband.

While Goffin and King could not have been more successful as songwriters, their marriage was problematic. In 1964, Goffin fathered a child with singer Jeanie Reavis, who recorded the original version of "I'm Into Something Good". As the sixties progressed, he experimented with various drugs, including LSD and mescaline. The couple grew further apart and eventually divorced in 1968.

Afterwards, King moved to Los Angeles with her two daughters and became friends with other songwriters like James Taylor, Joni Mitchell, and lyricist Toni Stern. James and Stern were particularly important in her development as a solo songwriter. She then formed short lived rock band called The City with Larkey, drummer Jim Gordon, and guitarist Danny Kortchmar. The City released one album, *Now That Everything's Been Said* (Ode-1968), but it did not chart. One of the problems was King's reluctance to tour. After years of not performing live, she had developed stage fright.. However, the album did contain two songs that became future hits for other artists ("Hi-De-Ho" - Blood, Sweat and Tears and "You've Got A Friend" - James Taylor).

In 1970, King married Larkey. They would have two children, Molly (born December 1, 1971) and Levi (born April 23, 1974). By this point, King and Taylor had become close friends. On the later's advice, Carole started work on a new album. That album, *Writer* (#84-1971) was released in May, 1970 on Ode Records. Ten of the twelve songs were credited to Goffin/King. While it initially did not chart (it would enter the charts a year later in the wake of *Tapestry*), it was well received by critics and sold reasonably well. This time, King toured in support of the record, which helped her establish an audience. All this hard work paid off when her next release, *Tapestry*, became a huge hit.

Tapestry (#1-1971) was released on February 10, 1971 on Ode Records, one month after it was recorded. With the encouragement of Taylor and Joni Mitchell, King wrote most of the songs herself, penning lyrics for the first time in years. The album contained updated versions of three Goffin/King classics, "Will You Still Love Me Tomorrow?", "Smackwater Jack", and "(You Make Me Feel Like) A Natural Woman". Two other songs were written with songwriter Toni Stern, including "It's Too Late" (#1-1971).

"So Far Away" (#14-1971) was released as the lead single in March, 1971. Ode quickly followed up with "It's Too Late" in April, 1971. It was the first to catch on and surged up the U.S. pop singles chart. It entered the top forty in late May and made it all the way to number one, a position it held for five weeks. It generated sales of one million copies in the States during a fifteen week top forty chart run and was an international hit, peaking at number 6 in Australia and England, while topping the Canadian singles chart. The single's co A side, "I Feel The Earth Move", is equally regarded as a major hit. It was written solely by King.

The success of the singles pushed the album onto the American pop albums chart in early April. It would remain there for an astounding 302 weeks, occupying the number one position for fifteen weeks. It has been certified Diamond in the States for over 10 million records sold. It reached number 4 in England, where it generated sales of over 600,000 copies, and number 3 in Australia, where it generated sales of over 560,000 copies. It also topped the album charts in Canada and Japan. The album has generated estimated sales of 25 million copies worldwide.

Meanwhile, "So Far Away" (#14-1971) entered the U.S. pop singles top forty in early September and reached number 14 during a nine week chart run. It's co A side, "Smackwater Jack" (#14-1971) is credited with the same placement. The album is also famous for one of music's iconic singles of any generation, "You've Got A Friend" (#1-1971). It was written by King for *Tapestry* in 1970. She considers it as mystical, an almost stream of consciousness song that simply came to her all at one time. At the time that

she was recording *Tapestry*, James Taylor was recording *Mud Slide Slim and the Blue Horizon* in the same studio at the same time.

James first heard the song when King sang it during soundchecks for a November, 1970 show at the Troubadour in Los Angeles. Taylor was touring in support of Sweet Baby James and convinced King to open for him at the week long engagement. A couple of months later, the two were sharing the studio, as well as some backing musicians, when Taylor had some studio time left over and Peter Asher suggested that he take a crack at recording his version of the song. He actually recorded it first, with King sitting in on piano. King recorded her version a few days later.

Joni Mitchell sang backup on James version, which features slightly altered lyrics. He then released it as a single in May, 1971 and it entered the U.S. top forty in mid June. It wound up at number one for one week during a twelve week top forty chart run. Like “It’s Too Late”, it generated U.S. sales of over one million copies and was an international hit, reaching number 4 in England, number 2 in Canada, and number 25 in Australia.

Tapestry won two Grammy Awards, for Album Of The Year and Best Pop Vocal Performance, Female. “It’s Too Late” also a Grammy for Record Of The Year. Finally, “You’ve Got A Friend” won a Grammy for Song Of The Year, which is awarded to the songwriter. Taylor also won a Grammy for Best Male Pop Vocal Performance for his recording of the song. The album is ranked number 36 on Rolling Stone Magazine’s 500 Greatest Albums Of All Time while “It’s Too Late” is ranked number 469 on the same magazine’s 500 Greatest Songs Of All Time.

Emboldened by her Troubadour appearances, King completed a limited tour in support of *Tapestry* in 1971. It included some shows in England. She followed up with a new album, *Music* (#1-1971) in December, 1971. It continued in a similar vein as *Tapestry*. There was one redo of an old Goffin/King song, “Some Kind Of Wonderful”, three songs written with Stern, and eight songs penned by King by herself. It shipped platinum upon its release and wound up topping the American pop albums chart for three weeks in January, 1972 during a 44 week chart run. The album also topped the British pop albums chart, and peaked at number 2 in Canada.

The album generated one U.S. pop singles chart top ten, “Sweet Seasons” (#9-1972). It was written with Stern and entered the top forty in early February. It peaked at number 9 during an eight week chart run. The song also reached number 12 in Canada and number 19 in Australia. In between the release of *Tapestry* and *Music*, *Writer* made the American pop albums chart for the first time. It entered the charts in early May, 1971 and reached number 84 during a twenty seven week chart run.

By the time King released *Rhymes & Reasons* (#2-1972) in October, 1972, she was one of the best selling female artists. The album was another hit, reaching number two on the American pop albums chart during a thirty one week chart run. It also reached number 4 in England, number 3 in Japan, and topped the Canadian pop albums chart. It was certified gold in the States and yielded another top forty single, “Been To Canaan” (#24-1972). It reached number 24 on the U.S. pop singles chart during a seven week top forty chart run. The song, which was solely written by King, peaked at number 15 in Canada.

In June, 1973, King followed with *Fantasy* (#6-1973), which rose to number 6 during a thirty seven week American pop albums chart run. It was the first album in which King wrote all the songs independently. The album peaked at number 7 in Canada and number 2 in Japan. It also yielded two U.S. pop singles chart top forties.

“Believe In Humanity” (#28-1973) cracked the top forty in August and rose to number 28 during a five week top forty chart run. “Corazon” (#37-1973) followed suit in December, reaching number 37 during a two week top forty chart run. A third single, “You Light Up My Life” (#67-1973), was a minor U.S. chart success, reaching number 67. The three singles also charted in Canada, reaching numbers 44, 44, and 28 respectively. The album was certified gold in the States. King toured in support.

King’s amazing run continued with *Wrap Around Joy* (#1-1974), which was released in September, 1974. The album marked her first collaboration with lyricist Dave Palmer, who co wrote the entire album. It entered the American pop albums chart in late September and topped the chart for one week during a twenty nine week chart run. It also topped the albums chart in Canada and peaked at number 7 in Japan. It was certified gold in the States.

The album yielded two top ten U.S. pop chart singles. “Jazzman” (#2-1974) entered the top forty in mid September and reached number 2 during a twelve week top forty chart run. “Nightingale” (#9-1975) cracked the top forty in January, 1975 and peaked at number 9 during an eight week top forty chart run. The first was a top five hit in Canada, reaching number 5.

In 1975, King turned to acting for the first time in her career. An animated television special had been developed based on the popular series of children’s books written by Maurice Sendak. They chronicled the life and times of several neighborhood friends that were featured in Sendak’s 1962 Nutshell Library books and his 1960 story, **The Sign On Rosie’s Door**. Needing an actress who could voice the part of Rosie and could sing the songs, Sendak picked King. King also wrote the music to frame Sendak’s lyrics in the accompanying soundtrack. The musical later ran on off-Broadway in NYC for 274 performances in 1980 and 1981.

The soundtrack, *Really Rosie* (#20-1975), was released in February, 1975 in connection with the animated television special. It made the American pop albums chart in March and surged up to number 20 during a fifteen week chart run. These were remarkable numbers for a children’s album. The soundtrack was recorded by King, Larkey, drummer Andy Newmark, and featured King’s daughters, Louise and Sherry, on background vocals. Louise had previously sung on King’s *Wrap Around Joy*.

In January, 1976, King returned to the pop music world with a new album, *Thoroughbred* (#3-1976). It would be her last album on Ode Records and the last produced by Lou Adler. The record was yet another hit, making the American pop albums chart upon release and reaching number 3 during a twenty one week chart run. It also peaked at number 29 in Canada and number 7 in Japan. It was certified gold in the States.

The album was recorded with a who’s who of Laurel Canyon musicians, including David Crosby, Graham Nash, Danny Kortchmar, Russ Kunkel, Leland Sklar, J.D. Souther, Taylor, Waddy Wachtel, Tom Scott and Ralph MacDonald. The one notable exception was her husband, Larkey. By this point, the two were leading separate lives and their marriage had fallen apart. They would divorce that same year.

It was also notable for the return of Gerry Goffin, who wrote four of the ten songs with King. Dave Palmer also wrote lyrics on one song with King writing the remaining five herself. One of King’s solo songs, “Only Love Is Real” (#28-1976) was her 12th U.S. pop chart top forty single. It cracked the top forty in early March and peaked at number 28 during a six week chart run. It also reached number 53 in Canada. A second single, “High Out Of Time” (#76-1976), also made the lower reaches of the U.S. pop singles top one hundred, peaking at number 76. The singer supported the album with an extensive tour.

Soon after her divorce from Larkey, King was at a party at Don Henley's house in Malibu when she met a struggling musician named Rick Evers. She was immediately under the ruggedly handsome musician's spell. They took off in his van and drove to rural Idaho, where they fell in love and decided to move. They found a remote cabin and were inseparable for the next three years. In July, 1977, King released a new studio album on her new label, Capitol's subsidiary, Avatar Records.

Simple Things (1977) prominently featured Evers, who played guitar on every track and co wrote three of the ten songs. While it immediately made the American pop albums chart and reached number 17 during a fourteen week chart run, sales were lackluster compared to her Ode releases. It also yielded another U.S. pop chart top forty single, "Hard Rock Café" (#30-1977). It cracked the top forty in late August and rose to number 30 during a five week top forty chart run. It was solely written by King and was a top thirty hit in Canada, reaching number 23. The album also peaked at number 27 in Canada and number 24 in Australia. It has been certified gold in the States.

Evers struggled with drugs and the marriage soon took a tragic turn for the worse. He became possessive and increasingly paranoid. They moved back to Laurel Canyon in early 1978 to work on King's next studio album and he became physically abusive. He struck King in the jaw without any warning and a pattern developed. He would hit her, then cry and apologize while she was lying on the ground. Despite the fact that she knew the behavior would not stop, she initially did not leave him.

Meanwhile, she continued to work on her new album, *Welcome Home* (#104-1978), which was released in May, 1978. While Evers was credited as cowriting three songs, he barely played on the record, with only a cowbell credit. Before the album was released, King found the strength to deal with Evers. At first, she refused his demands for drug money and finally left him shortly after the album was finished. While on a get away vacation with Sherry in Hawaii, Evers died from a cocaine overdose at a shooting gallery on March 21, 1978.

The new album was released a couple of months and bombed. It barely made the American pop albums chart, only reaching number 104 during a short eight week chart run. It did not chart in Canada. Some of that might have been related to the timing of Ode's first King compilation, *Her Greatest Hits* (#47-1978), which was released in April. It immediately made the American pop albums chart and rose to number 47 during a thirteen week chart run. It would become a steady seller and has been certified platinum. Meanwhile, *Welcome Home* quietly disappeared and became her first album since her debut not to be certified gold.

Like many fellow singer songwriters, King's record sales dropped dramatically at the end of the seventies. The combination of disco on one side and punk rock on the other rendered her music irrelevant and she went into an extended slump. *Touch The Sky* (#104-1979) was released in June, 1979 and did not break the American pop albums top 100, only reaching number 104 during a short nine week chart run. It also only peaked at number 62 in Canada. King was reduced to recording her version of several sixties hits she and Goffin had written for other artists on *Pearls - Songs Of Goffin and King* (#44-1980).

The album was released in mid 1980 and ironically, sold well. It reached number 44 on the American pop albums chart during a seventeen week chart stay and yielded her last top forty single, "One Fine Day" (#12-1980). It cracked the U.S. pop singles top forty in mid June and rose to number 12 during a ten week top forty chart stay. It also charted in Canada, peaking at number 66. It was her last album for Capitol.

In 1982, King moved to Atlantic Records and debuted with *One To One* (#119-1982). It was released in early 1982 and did not sell well. It only reached number 119 on the American pop albums chart during an eleven week chart stay. It contained her last U.S. pop singles chart single, "One To One" (#45-1982). It peaked at number 45 in the States and number 20 in Canada. King hit rock bottom with her follow up studio album, *Speeding Time* (1983). It did not chart and would be her last album for six years. On a personal note, she married for the fourth time in 1982 to Rick Sorenson. They would divorce in 1989.

Over those years, King focused on other projects. She toured through 1984 and appeared in three movies, *Murphy's Romance* (1985), *Russkies* (1987), and *Hider In The House* (1989). She also did two minor television roles. In 1988, she starred in the off-Broadway production of *A Minor Incident*. She finally returned to pop music in 1989. She signed with Capitol Records and released *City Streets* (#111). It managed to sneak into the American pop albums chart in early May and reached number 111 during a respectable sixteen week chart run. It featured Eric Clapton on two tracks. The album also charted in Canada, reaching number 66.

King's songwriting legacy with Goffin began to be recognized for the first time in the late eighties. In 1987, they were inducted into the Songwriters Hall Of Fame. The following year, they won the National Academy of Songwriters Lifetime Achievement Award. In 1990, they were inducted into the Rock And Roll Hall Of Fame in the non performer category. King was individually recognized as a songwriter in 2002 when she won the Johnny Mercer Award by the Songwriters Hall Of Fame. Two years later, Goffin and her were awarded the Grammy Trustees Award. Between 1998 and 2002, three of King's recordings were inducted into the Grammy Hall Of Fame. These included the album *Tapestry* and the songs "You've Got A Friend" and "It's Too Late".

In March, 1993, she followed with *Color Of Your Dreams* (1993) on her own independent label, Kings X Records. . It did not chart but included her Grammy nominated song, "Now and Forever", which was featured in the film *A League Of Their Own*. On March 1, 1994, she released her first live album, *In Concert* (#160-1994). It sold relatively well, reaching number 160 on the American pop albums chart during a three week chart stay. She also returned to the stage in 1994, playing the role of Mrs. Johnstone in the Broadway production of *Blood Brothers*.

King was featured on two compilations in 1994. Epic/Sony's *A Natural Woman: The Ode Collection (1968-1976)* was released on September 13, 1994. It charted in England, reaching number 31. *Time Gone By* (1994), was released that same year on Kings X Records. Two years later, King released an archival live album, *The Carnegie Hall Concert: June 18, 1971* on Epic/Sony. It hit the record shelves on October 29, 1996 and was recorded during his supporting tour for *Tapestry*.

King did not release another studio album until 2001. *Love Makes The World* (#158-2001) was released on September 25, 2001 on her new label, Rockingale Records. It was distributed by Koch Records and made the bottom levels of the American pop albums chart, reaching number 158. Surprisingly, it charted in England, peaking at number 86. It was her first studio album to chart in that country since *Rhymes and Reasons* in 1972.

Between 2002 and 2005, King played the role of Sophis Bloom on the *Gilmore Girls* during three episodes. She reprised that role on the 2016 Netflix revival *Gilmore Girls: A Year in the Life*.

In July, 2004, the singer launched her successful *Living Room Tour* at the Auditorium Theatre in Chicago. It was documented on a new live album, *The Living Room Tour* (#17-2005), which was released

on July 12, 2005. It captured songs from three shows and was heavily advertised and sold in Starbucks. Subsequently, it was her most successful album in years. It reached number 17 on the American pop albums chart and has generated sales of 330,000 copies in the States to date. It features stripped down performances of nearly all her solo hits, performed with Rudy Guess and Gary Burr accompanying her on vocals, guitar and bass. Her daughters Louise and Sherry are featured on vocals.

The tour included 19 shows in the U.S. in 2004, 26 shows in North America in 2005, 8 shows in Australia/New Zealand in 2006, five shows in Japan in 2007, four shows in North America in 2008, and eight shows in Japan in 2008. In November, 2007, King and James Taylor played a show at the Troubadour in West Hollywood to celebrate the club's 50th anniversary. It was recorded and released as *Live at the Troubadour* (#4-2010) on May 4, 2010. It was a hit, reaching number 4 on the American pop albums chart during a 34 week chart run. It has been certified gold in the States. It also peaked at number 16 in Canada and number 33 in England.

The album was released in the middle of Taylor and King's *Troubadour Reunion Tour*. It celebrated the 40th anniversary of their famous November, 1970 show at the famed Los Angeles club. The tour began on March 27, 2010 and included 57 shows through July 20 of the same year. It included stops in Australia, New Zealand, Japan, and North America. The touring band included Danny Kortchmar, Leland Sklar, and Russ Kunkel, who backed Taylor and King in 1970. They had also backed the two singers on the recent live set.

On November 1, 2011, King released her first Holiday album. *A Holiday Carole* (#52-2011) did well on both the American pop albums chart, where it reached number 52, and the U.S. Holiday Albums Chart, where it peaked at number 8. On April 10, 2012, she published her autobiography, **A Natural Woman: A Memoir**. It entered the New York Times Best Seller list at number 6. Two weeks later, she released *The Legendary Demos* (#56-2012). It included 13 unreleased demos recorded between 1962 and 1971. Shortly after it's release, King announced that she was taking an extended break from music. It remains her last American pop chart album.

In December, 2012, King received a star on the Hollywood Walk Of Fame. Three months later, she was awarded a Grammy Lifetime Achievement Award. She returned to touring in 2013, completing an Australian tour in February, 2013. She also performed in Boston with Taylor to help victims of the Boston Marathon bombing in April of the same year. On May 22, 2013, she received the Library Of Congress Gershwin Prize for Popular Song from President O'Bama during a White House ceremony. She was the first female composer to win the award. She also received an Honorary Doctorate of Music from Berklee College Of Music.

On November 21, 2013, a new Broadway musical called *Beautiful: The Carole King Musical*, premiered in NYC. It is based on her life story up to *Tapestry* and includes many of her songs. The musical ran on Broadway until October 27, 2019 with 2,418 regular performances and 60 previews. It also ran in London between early 2015 and August, 2017. Touring companies have toured the States, England, and Australia. A second U.S. tour began in 2018. In 2020, a third British tour began on January 11, 2020 but closed early due to the COVID-19 pandemic. To make up for the missing dates, the tour started once again on February 28, 2022.

King won the MusiCares Person of the Year in 2014. On December 6, 2015, King was honored as a Kennedy Center Honoree. In 2016, King headlined at the *British Summer Time Festival* held in Hyde Park, London on July 3, 2016 and played all of *Tapestry* live for the first time. The performance was broadcast on

UK SkyArts TV in October, 2016 and documented on *Tapestry: Live In Hyde Park*, which was released on September 15, 2017. In October, 2018, King released a new version of “One”, updating the lyrics to reflect the current state of affairs in the United States.

In 2019, a new legacy live recording called *Live At Montreux 1973* was released on both CD and DVD. Like many artists, King laid low during the COVID-19 pandemic. On October 30, 2021, King was inducted into the Rock And Roll Hall Of Fame by Taylor Swift. Swift and Jennifer Hudson performed covers of her songs at the ceremony before King performed “You’ve Got A Friend” In January 2022, a documentary about her partnership with James Taylor called *Just Call Out My Name* ran on HBOMax. She also co-wrote the only original song from the new movie RESPECT with Jennifer Hudson and Jamie Hartman. The song, “Here I Am (Singing My Way Home)”, is a favorite to be nominated for an Academy Award.

King has continued to maintain a home in Idaho since moving there in 1977. In the later stages of her career, the singer has been politically active. She has supported a number of Democratic candidates, including John Kerry, Hillary Clinton, and Joe Biden. She has also worked with various environmental groups and Women’s related causes. In March, 2022, she testified before Congress on wildfires and their link to climate change and logging.

Carole King is featured on several compilations. Epic's 1999 set, *Her Greatest Hits: Songs of Long Ago*, is a 14 track set drawn from her early to mid seventies catalog. The album also includes two live cuts from the Carnegie Hall set. A more comprehensive collection is Epic's 1994 release, *A Natural Woman: The Ode Collection (1968-1976)*. This 36 track compilation includes *Tapestry* in its entirety. Sony's 2000 set, *Super Hits*, includes 10 tracks. The same label's 2001 release, *Natural Woman: The Very Best of Carole King*, contains 22 tracks. Ode’s 2010 set, *The Essential Carole King*, contains 18 of her own tracks plus 15 tracks of songs by other artists singing her songs. Finally, Sony/Legacy’s 2017 set, *The Real ... Carole King (The Ultimate Collection)*, includes 49 tracks.

King has also released six live albums. Priority Records' 1994 set, *Carole King: In Concert*, includes 15 tracks recorded during King's 1994 concert tour. Sony’s *Carnegie Hall Concert: June 18, 1971* (1996) includes 17 songs recorded when *Tapestry* was topping the charts. It features an unplugged like performance, with King singing six songs alone at a piano and then performing the remainder only accompanied by a bassist, guitarist, and string quartet. James Taylor also makes a guest appearance. Two of the tracks from this show also show up the 1999 Epic reissue of *Her Greatest Hits: Songs of Long Ago*.

Rockingale’s 2005 release, *The Living Room Tour*, contains 21 stripped down songs recorded at three venues. Rockingale’s 2017 set, *Live In Hyde Park*, includes 21 tracks recorded in 2016. Eagle’s 2019 release, *Live At Montreux 1973*, contains an 18 track DVD and CD recorded in 1973. Finally, Hear Music’s 2010 set, *Live At The Troubadour*, includes 15 tracks recorded in 2007.

My first live recording I have of King is *Carole King: In Concert*. The fifteen song set was recorded at three venues in 1994. It was also filmed for a television special and video. The set is exceptionally well recorded and well performed. King is accompanied by a crack nine piece band. The group is supplemented by Slash on guitar, who plays on “Hold Out For Love” and “Locomotion”. David Crosby and Graham Nash also guest star during an encore version of “You’ve Got A Friend”, which is also presented earlier during an audience participation sequence.

King’s backup band is very versatile. When needed, they can flat out rock (“Chains”, “Locomotion”, “Hard Rock Cafe”, “Hold Out For Love”). During these songs, guitarist Rudy Guess stands out. The group

can also hit the mellow groove that some of King's songs require ("Up On The Roof", "So Far Away", "Will You Love Me Tomorrow", "It's Too Late", and "You've Got A Friend"). There are also times when King's songs requires either a jazz feel ("Beautiful", "I Feel The Earth Move"), a soul feel ("Natural Woman"), or a roots rock feel ("Smackwater Jack"). The band pulls all this off with ease, a credit to their overall musicianship. They absolutely light up the stage on a solo laden version of "Jazzman", followed by the jazz influenced "It's Too Late". These are the two best performances on the album.

Carole King's piano work is prominent throughout the set, making her a valued contributor to the overall sound. While King is not considered a great singer in the classical sense, she knows how to sing her own songs as well as anybody. She is able to alter her phrasing to express emotional depths that other singers would have trouble duplicating. And, she knows her limitations.

King liberally uses her trio of female backup singers, including her daughter, to help her pull off difficult songs like "Natural Woman", "So Far Away", "Will You Love Me Tomorrow", and "I Feel The Earth Move". All in all, *Carole King: In Concert* is a fine album that also serves as an excellent greatest hits package. It is pristinely recorded and has enough variety to impress even a hardened fan. The songs are enhanced in a live setting, given more solos and punch than their corresponding studio counterparts. It would be a valued addition to any live collection although purists may prefer the Carnegie set. *Carole King: In Concert* is available at your favorite retail music chain.

Title: Live At Bushnell, CT 1993

Label: Wolfgang's Vault

Release Date: 2013

Medium: CD

Availability: Very Good (Stream)

Venue: Bushnell Auditorium, Hartford, CT

Recording Date: September 15, 1993

Lineup: Carole King - Vocals, piano
Sherry Goffin - Vocals
Bill Mason - Keyboards
Rudy Guess - Guitar, vocals
Jerry Angel - Drums
Slash - Guitar (Two tracks)

Teddy Andreadis - Keys, harmonica, vocals
John Humphrey - Bass
Brie Howard Darling - Percussion, vocals
Danny Pelfrey - Guitar, sax, flute, vocals
Linda Lawley - Vocals

Set List: The Hard Rock Café
Up On The Roof

Smackwater Jack
It It's Over
So Far Away
Colour Of Your Dreams
Beautiful
Do You Feel Love
(You Make Me Feel Like) A Natural Woman
Now And Forever
Hold Out For Love
Will You Still Love Me Tomorrow

Unresolved Sexual Tension
Send My Baby Back To Me/One Fine Day/
Go Away Little Girl
Don't Bring Me Down/Don't Go Away Girl
Jazzman
It's Too Late
Way Over Yonder
Chains
I Feel The Earth Move
Been To Canaan
You've Got A Friend
The Loco-Motion

This remarkable Wolfgang's Vault set was recorded at a single show in Hartford, CT one year before her first official live album. For this tour, King was accompanied by a nine piece backup band. At this particular show, Slash showed up and played guitar on two tracks, "Hold Out For Love" and "The Locomotion". The setlist is drawn from throughout King's career. As you would expect, there is a heavy dose of material from *Tapestry* and her then current album, *Colour Of Your Dreams*, with nine tracks from the former and four tracks from the later.

In addition, there are two tracks from *Pearls – Songs Of Goffin and King*, one track from *Rhymes & Reasons*, one track from *Wrap Around Joy*, one track from *Simple Things*, one track from *Writer*, and King's version of "If It's Over, which she cowrote with Mariah Carey in 1991. There are also two medleys comprised of songs she wrote in the sixties and Sherry Goffin written song called "URST (Unresolved Sexual Tension)", which is a feature lead vocal spot for her daughter Sherry. Recording quality is excellent.

By 1993, Carole King was no longer a commercial force in terms of record sales. She had not released a new album since *City Streets* in 1989 and it had barely charted. Her then new album, *Colour Of Your Dreams*, did not even chart, despite being supported by a tour that yielded this recording. With all that having been said, King was still a commercial force in regard to live appearances. As such, this particular tour was well documented, with three recordings available on Wolfgang's Vault. This one is the most notable, in part because of the guest appearance of Slash as well as the Voices of Jubilation choir.

The set begins on a high note with a rocking version of "Hard Rock Café", which features a guitar solo from Rudy Guess, followed by great versions of "Up On The Roof" and "Smackwater Jack". King has a few problems with pitch but by time she sings "If It's Over", which she cowrote with Mariah Carey, everything is hitting on eight cylinders. "So Far Away" is as plaintive as ever, with a lovely flute solo by Danny Pelfrey. The first new song, "Colour Of Your Dreams", has a REM feel with a dominant mandolin feel. "Beautiful" is sung with all the gusto and optimism that you would want.

Another new song, "Do You Feel Love", has a bluesy feel with bass and drum work by John Humphrey and Jerry Angel anchored by the lush keyboards of Andreadis and Mason. It also features the background vocals of Sherry Goffin, Linda Lawley, and Brie Howard Darling, who create a full sound that works perfectly with King's natural vocals. There is also a nice organ solo and some closing guitar fireworks.

King's version of "(You Make Me Feel Like A) Natural Woman" has always worked nearly as well as Aretha's iconic rendering. There is a vulnerable and rough quality to King's version that speaks to any listener. Once again, the backup vocals are outstanding. King follows with the title track from the movie, *A League Of Our Own*. "Now And Forever" is terrific, with lyrics that evoke the movie. She then brings out Slash for another new track, "Hold Out For Love". It also features the choir, The Voices Of Jubilation. The song is an uptempo rocker, with a driving beat augmented by the percussion work of Brie Howard Darling.

Slash joins mid way through and pulls off one of his standard guitar solos, with high clean piercing notes and nimble fingerwork. The song also includes a short audience interaction sequence and lots more of Slash's guitar work. A plaintive version of "Will You Still Love Me Tomorrow" follows which features some of King's best vocal moments, as well as tight closing coda by her background singers. King then turns the stage over to her daughter, Sherry Goffin, who sings one of her compositions called "URST (Unresolved Sexual Tension)". The song is given a funky treatment highlighted by Guess' wah wah guitar work and driving rhythms. Goffin nails the fast paced lyrics like a true pro.

Carole then goes back briefly into her sixties songwriting catalog for solid versions of “Send My Baby Back To Me”, “One Fine Morning”, and “Go Away Little Girl”. She then sings a ballsy version of “Don’t Bring Me Down”, turning the last verse to Teddy Andreadis, who then knocks out an explosive version of “Don’t Go Away Girl”. The entire band then blows the roof off the theater during an outstanding version of “Jazzman”. This one has it all, terrific sax work from Pelfrey, and great solos by King (piano), Mason (organ), Humphrey (bass), Guess (guitar), Darling (percussion), and Angel (drums). It is the highlight of the set.

King nails the grief and frustration inherent in “It’s Too Late”, which includes yet another terrific sax solo from Pelfrey and more tasty guitar work from Guess. That sets the mood perfectly for a gospel like rendering of “Way Over Yonder”, which again features Pelfrey’s remarkable sax work. One of the background singers also matches King note for note during the song’s closing call and response verses.

King evokes the blues during a sassy version of “Chains”, which features the harmonica work of Andreadis, along with the guitar work of Guess. She then tackles one of her more jazz rock compositions, “I Feel The Earth Move”, which features a great piano solo and more nice guitar work from Guess. She then goes unplugged, pulling solo goose bump raising solo performances of “Canaan”, which includes an aborted start, and “You’ve Got A Friend”. The later has one of the best audiences sing alongs on any live recording. The set then ends with an abridged version of “Loco-Motion”, which once again features Slash on guitar.

There is literally nothing bad I can say about this remarkable set of music. While King is pitchy at times, the overall performance is spectacular and one of the best pure live recordings I own. It used to be available for purchase from Wolfgang’s Vault but you can stream it, and therefore record it, if you are enterprising enough. Highly recommend.

Title: Live At The Troubadour

Label: Hear Music

Release Date: 2010

Medium: CD

Availability: Very Good

Venue: Troubadour, Los Angeles, CA

Recording Date: November, 2007

Lineup: Carole King - Vocals, piano
Leland Sklar - Bass
Russ Kunkel - Drums

James Taylor - Vocals, guitar
Danny Kortchmar - Guitar

Set List: Blossom
So Far Away
Machine Gun Kelly
Carolina In My Mind
It’s Too Late
Smackwater Jack
Something In The Way She Moves
Will You Love Me Tomorrow

Country Road
Fire And Rain
Sweet Baby James
I Feel The Earth Move
You’ve Got A Friend
Up On The Roof
You Can Close Your Eyes

Carole King and James Taylor have been very close friends since the late sixties, when King moved to Laurel Canyon, Los Angeles. It was Taylor who encouraged her to begin her solo career and write songs by herself. He also coaxed her back on stage in November, 1970 to open for him at a series of shows at the Troubadour in Los Angeles. At the time, King suffered by crippling stage fright but the shows went so well that she soon became an incredible live performer.

The initial 1970 shows included the exceptional backup band of Danny Kortchmar, Leland Sklar, and Russ Kunkel. It is fitting that King and Taylor got all three of them to back them at this special show, which was held in November, 2007 to celebrate the 50th year anniversary of the famous club. In 2010, the two would celebrate the 40th anniversary of their 1970 performance with a world tour.

Given the presence of two of music's best pure songwriters and performers, and considering that you could not put together a better backing band, it was inevitable that this would be one of the best live recordings ever released. The two singers are on fire, infusing each of their songs with enough emotion and energy to set them on fire. They sound great on every song, nailing their lead vocals and harmonies like they are in a studio. The five musicians are able to create an incredibly full sound and for the first time I truly appreciated how well King can play piano. Her piano work livens every song and her solos are a classic hybrid of pop and jazz.

Of course, Taylor is no slouch on guitar and he forms the perfect team with Kortchmar, who can play anything. Every single song has a highlight, whether it is King and Taylor trading verses at the end of "Will You Love Me Tomorrow", then perfectly blending together again for the final chorus. "It's Too Late" features Taylor on backup harmonies and includes one of the best piano solos you will ever hear, along with terrific guitar work from Kortchmar. While Taylor does add backup vocals on most of King's songs, she returns the favor on "Sweet Baby James", sings a verse of "You've Got A Friend", adds a new verse in the same song, and harmonizes with Taylor and sings solo verses on "Up On The Roof". And, Kortchmar's guitar work on "Machine Gun Kelly", a song that he wrote, is beyond good.

The set has some songs that just feature the two singers performing without the band, but the group pieces like "Machine Gun Kelly", "Smackwater Jack", and "I Feel The Earth Move" showcase the rocking side of the five players. Kortchmar nails every solo and Kunkel and Sklar are the perfect rhythm section, with nuanced work that ranges from quiet to bombastic. Kunkel particularly stands out on songs like "Smackwater Jack", "Machine Gun Kelly", and "Country Roads", with his distinctive drum fills.

The set does include two relatively unknown Taylor pieces that bookend the show. "Blossom" was one of the album tracks on *Sweet Baby James* while "You Can Close Your Eyes" was the B side of "You've Got A Friend" and appeared on *Mud Slide Slim and the Blue Horizon*. Taylor originally wrote the song for his one time girlfriend, Joni Mitchell and its theme of farewell make it a perfect way to end any show.

In the end, you will have to look far for a more enjoyable live recording. Taylor and King are masters at their craft and have had the good sense to surround themselves with only the best side musicians. While the set may be a luxury other than definitive, it is unique and deserves a place in any live collection.