

**This interview with
CAROLE KING
was conducted by the Library of Congress
on June 4, 2018**



Carole King

Library of Congress: As you prepared to go into the studio to record “Tapestry,” was there a particular mood or feeling, or message even, that you wanted to convey with the album as a whole?

Carole King: I was simply doing what I always did in the studio when making demos. The objective was always to present a song. With Lou Adler producing, I went in with more than a dozen new and older songs I had written either alone, with Gerry Goffin, or with Toni Stern. The band comprised very talented players (some of whom I’d played with in James Taylor’s band). Everyone in the room and in the booth was striving for an authentic-sounding presentation of each song.

LOC: “Tapestry” was only, really, your second album as a solo recording artist. What did you find most surprising in making this album as an “out in the front” singer/songwriter?

CK: Before “Tapestry,” I had recorded “Now That Everything’s Been Said” as one of three members of a group we called The City. Then came “Writer,” which was technically my first solo album, and though it had a different producer, the process was very much the same as it had been on the prior album. And then, with Lou as producer, I recorded “Tapestry.” Technically “Tapestry” was my second solo album. However, despite the disparity of success, as well as different producers and band members, I’ve always thought of those three albums as sort of a trilogy.

LOC: What did Lou Adler, as producer, bring to the project?

CK: Lou Adler provided all of us with a safe, comfortable environment in the studio. Occasionally he made suggestions, but mostly he let us do what we did without getting in the way. He kept production simple and made sure that the engineer, Hank Cicalo, recorded us with a clean, warm sound. Lou always kept the studio lights dim, but that was more for him and the band. I could play comfortably in any level of light as long as I could see the piano keys and the lyrics. We often cut three tracks in a session. The whole album took three weeks to record and mix.

LOC: Is there a time of day or a particular set of factors that you find most productive as a songwriter?

CK: Not really. It depends on how quickly the song is wanted and the availability of co-writers, if any.

LOC: Once “Tapestry” was finished, did you realize that you had something special and enduring? When did it become apparent to you that the album was connecting with so many people?

CK: The connection first became apparent when “Tapestry” received multiple nominations and was then awarded four Grammys in 1972.

I had no idea “Tapestry” would connect with as many people as it has. I’m still slightly incredulous that the songs in “Tapestry” continue to reach across multiple generations and touch people throughout the world.

I’m truly honored that “Tapestry” is part of the Library of Congress and also to have been the first woman and fifth recipient of the Gershwin Prize in 2013.