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Songs for Middle America

Burt Bacharach and Hal David
in the Sixties

Stephen Keneth Small

A thesis submitted for the degree of
Master of Arts
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New Zealand
April 2002
Abstract

This work describes the extent to which the songs of Burt Bacharach and Hal David, written and recorded between 1962 and 1970, reflect significant challenges to the norms of pop music in that decade. It delineates unique and consistent qualities of lyric-writing and musical composition in a sample group of the most commercially successful songs. It also seeks a connection between the challenges presented by the complexities and irregularities of the songs with the challenges presented to Middle American morals, beliefs and value systems by the events of the Sixties. The images of sophistication in the music are compared to images of sophistication in Middle American lifestyles.

The introductory chapter presents a brief biographical account of the backgrounds of Bacharach and David, and the songs to be studied along with comments from recognised performers and songwriters. Chapter One describes post-war Middle America, the consumer society and the development of suburban areas. The impact of predominant political, social and racial tensions upon Middle America is broadly described. Chapter Two establishes a musical context for the period investigated in Chapter One. Bacharach's music is discussed in the context of the prevailing popular adult musical styles of the post-war period. Chapter Three discusses the song texts of Hal David, their language, perspective, form and irregularities. Chapter Four introduces the recording as an equal part in the creative process, and establishes this as the popular mark of the "Bacharach Sound." It describes the studio recording as an essential component in Bacharach's sophisticated mix of art and commodity. The shift in emphasis in recording practises towards the creation of an independent art form is described as a Sixties phenomenon. Chapter Five describes the stylistic components of the Bacharach Sound, his background, and musical influences cited by him. Bacharach's favoured instrumentation and orchestration devices are also discussed. Chapter Six lists compositional techniques employed in the songs, focussing on those that depart from the norms of pop music. A comparison between Bacharach's earlier more conformist songs and the much less traditional works of the years 1962 – 1970 is made. Chapter Seven, the conclusion, establishes a connection between the songs and the Middle American audience that consumed them.
Acknowledgements

To Professor John Drummond and Dr. Graeme Downes, my deepest gratitude. Your direction has been challenging and inspirational, without which my work would undoubtedly have resembled a tide of meandering platitudes. To Dr. Sue Court, my sincere thanks for your guidance and support. To Vicki, Phoenix and Charlie Small, my thanks for your patience and tolerance of my absence (and interminable typing at all hours of the night). Many thanks also to Jo Downes and Chris Haig for rebuttal of my daft theories and unstinting support of my better ones. To my father Ken Small, special thanks for your interest, encouragement and support of my work.
## Contents

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter One</td>
<td>11</td>
</tr>
<tr>
<td>Chapter Two</td>
<td>11</td>
</tr>
<tr>
<td>Chapter Three</td>
<td>11</td>
</tr>
<tr>
<td>Chapter Four</td>
<td>11</td>
</tr>
<tr>
<td>Chapter Five</td>
<td>11</td>
</tr>
<tr>
<td>Chapter Six</td>
<td>11</td>
</tr>
<tr>
<td>Bibliography</td>
<td>11</td>
</tr>
</tbody>
</table>

| Appendix A                                       | 124  |
| Appendix B                                       | 124  |
| Appendix C                                       | 124  |
| Appendix D                                       | 124  |
| Appendix E                                       | 124  |
| Appendix F                                       | 124  |

- *Middle America in the Sixties*  
- *The Musical Context*  
- *The Lyrics of Hal David*  
- *Recordings and Listening Environments*  
- *The Musical Style of Burt Bacharach*  
- *Bacharach’s Use of Musical Materials*  
- *Songs for Middle America*  
- The Complete Bacharach/David Songs  
- Publishers of Source Recordings  
- Discography 1962 - 1970  
- Dionne Warwick Album Discography  
- Source Recordings and Artists  
- Song Texts
Introduction

Among songwriters there are many tune writers but just a handful of composers. He is one of the few. I have heard his music described as contemporary, today, and in other terms which say essentially the same thing. To me, I think of his melodies as the Music of the Sixties. Fifty years from today, when they play the Music of the Sixties, I am confident they will be playing Burt Bacharach.1

The lyricist Hal David wrote the above in 1968 of his collaborator of eleven years. Their partnership yielded some two hundred and ninety-eight songs, many of which are recognised as defining images of sophistication in the pop music of the Sixties, and as reflecting the lifestyles, passions and fantasies of Middle America in that decade. Dionne Warwick, the greatest exponent of Bacharach/David material, became a pop star from her recordings of more than eighty of their songs. The legacy of ensuing cover versions bears testimony to their popularity and marketplace success. In the following chapters, the songs that placed in the Top 40 of the Billboard Pop Chart (U.S.A.) between the years 1962-1970 are examined. Late twentieth-century commentators and contemporaries introduce and describe Burt Bacharach. The existence of his music amongst Sixties iconic phenomena is established, supported by analysis of the prominent songs amongst the case-study material.

In 1957 36 year-old Hal David was introduced to 29 year-old Burt Bacharach. Bacharach had already worked with Hal’s older brother Mac; they wrote the title track for the horror film The Blob. The younger David had studied journalism before becoming a writer of sketches, jokes and lyrics in the Central Pacific Entertainment Committee, an entertainment unit active during World War II. His parents had come to New York as young migrants from Europe, with no great interest in music, and it was to both brothers’ surprise that they became involved in the music business. Hal David sold his first song in 1947, and thus was an experienced lyricist when he met Burt Bacharach. David cites Oscar Hammerstein II, Irving Berlin, Sheldon Harnick, Bob Dylan, Ira Gershwin and Larry Hart as great writers, but he most admires the work of Johnny Mercer whom he considers to be truly unique.2

2 The Team That Makes Hits ASCAP TODAY, Vol.4 No.2 (August 1970); 9
The pairing of Bacharach and David produced results within the year: In December 1957 the song *The Story Of My Life* with Marty Robbins reached Pop#15, and in January 1958 *Magic Moments* with crooner Perry Como made Pop#4. The duo did not work exclusively together until 1962 when they met a young Dionne Warwick. It was then the team of Bacharach/David and Warwick made its first impact on the Pop charts with *Don't Make Me Over* in October of that year. Between 1962 and 1970 over seventy artists recorded Bacharach/David songs. Forty-one recordings charted in the Billboard Top 40 (U.S.A.) and a smaller number featured highly in the American R 'n' B and U.K. pop charts. A number of songs appear more than once because many of the Bacharach/David songs were recorded and released by different artists within the same decade (some within the same year).

Table One   Places in the Billboard pop chart.3

<table>
<thead>
<tr>
<th>Year</th>
<th>Song</th>
<th>Artist</th>
<th>Chart Placing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1962</td>
<td><em>Only Love Can Break A Heart</em></td>
<td>Gene Pitney</td>
<td>2</td>
</tr>
<tr>
<td>1962</td>
<td><em>The Man Who Shot Liberty Valance</em></td>
<td>Gene Pitney</td>
<td>4</td>
</tr>
<tr>
<td>1962</td>
<td><em>Make It Easy On Yourself</em></td>
<td>Jerry Butler</td>
<td>20</td>
</tr>
<tr>
<td>1962</td>
<td><em>Don't Make Me Over</em></td>
<td>Dionne Warwick</td>
<td>21</td>
</tr>
<tr>
<td>1963</td>
<td><em>Blue On Blue</em></td>
<td>Bobby Vinton</td>
<td>3</td>
</tr>
<tr>
<td>1963</td>
<td><em>Anyone Who Had A Heart</em></td>
<td>Dionne Warwick</td>
<td>8</td>
</tr>
<tr>
<td>1963</td>
<td><em>Wives And Lovers</em></td>
<td>Jack Jones</td>
<td>14</td>
</tr>
<tr>
<td>1963</td>
<td><em>Twenty-four Hours From Tulsa</em></td>
<td>Gene Pitney</td>
<td>17</td>
</tr>
<tr>
<td>1964</td>
<td><em>Walk On By</em></td>
<td>Dionne Warwick</td>
<td>6</td>
</tr>
<tr>
<td>1964</td>
<td><em>Wishin' And Hopin'</em></td>
<td>Dusty Springfield</td>
<td>6</td>
</tr>
<tr>
<td>1964</td>
<td><em>Reach Out For Me</em></td>
<td>Dionne Warwick</td>
<td>20</td>
</tr>
<tr>
<td>1964</td>
<td><em>You'll Never get To Heaven</em></td>
<td>Dionne Warwick</td>
<td>34</td>
</tr>
<tr>
<td>1965</td>
<td><em>What's New Pussycat?</em></td>
<td>Tom Jones</td>
<td>3</td>
</tr>
<tr>
<td>1965</td>
<td><em>What The World Needs Now</em></td>
<td>Jackie DeShannon</td>
<td>7</td>
</tr>
<tr>
<td>1965</td>
<td><em>Make It Easy On Yourself</em></td>
<td>The Walker Brothers</td>
<td>16</td>
</tr>
<tr>
<td>1965</td>
<td><em>Are You There (with another girl)</em></td>
<td>Dionne Warwick</td>
<td>39</td>
</tr>
<tr>
<td>1966</td>
<td><em>Message To Michael</em></td>
<td>Dionne Warwick</td>
<td>8</td>
</tr>
<tr>
<td>1966</td>
<td><em>Trains And Boats And Planes</em></td>
<td>Dionne Warwick</td>
<td>22</td>
</tr>
<tr>
<td>1966</td>
<td><em>I Just Don't Know What To Do</em></td>
<td>Dionne Warwick</td>
<td>26</td>
</tr>
<tr>
<td>1966</td>
<td><em>Alfie</em></td>
<td>Cher</td>
<td>32</td>
</tr>
</tbody>
</table>

3 These statistics appear on http://studentweb.tulane.edu/~mark/bacharach.
1967  I Say A Little Prayer                      Dionne Warwick        4
1967  Alfie                                         Dionne Warwick        18
1967  The Look Of Love                               Dusty Springfield    22
1967  Casino Royale                                 Herb Alpert and the Tijuana Brass 27
1967  The Windows Of The World                      Dionne Warwick        32
1968  This Guy's In Love With You                  Herb Alpert              1
1968  The Look Of Love                               Sergio Mendes and Brazil '664
1968  Do You Know The Way To San Jose               Dionne Warwick        10
1968  I Say A Little Prayer                         Aretha Franklin        10
1968  Promises, Promises                             Dionne Warwick        19
1968  Always Something There To Remind Me           Dionne Warwick        33
1969  I'll Never Fall In Love Again                 Tom Jones                6
1969  I'll Never Fall In Love Again                Dionne Warwick        6
1969  This Girl's In Love With You                  Dionne Warwick        7
1969  Walk On By                                    Isaac Hayes            30
1969  The April Fools                                Dionne Warwick        37
1970  Raindrops Keep Fallin' On My Head             B. J. Thomas             1
1970  Close To You                                  Carpenters             1
1970  One Less Bell To Answer                       The Fifth Dimension     2
1970  Everybody's Out Of Town                       B. J. Thomas            26
1970  Make It Easy On Yourself                     Dionne Warwick        37

The songs forming the basis for this study are drawn from this list. The years in which these recordings were successful do not accurately represent the years in which they were composed and published.

Prior to the Sixties it was uncommon for pop singers in America to write and record their own material. Artists would record the songs of non-performing professional songwriters, many of whom worked in Los Angeles and New York. Many of America’s most successful contemporary pop songwriters had offices in the Brill Building at 1619 Broadway, New York. The building housed songwriters, publishing companies, record companies, artists, artist management companies, radio promoters (song ‘pluggers’) and a recording studio.
Table Two  Year of composition

<table>
<thead>
<tr>
<th>Year</th>
<th>Song Title</th>
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</thead>
<tbody>
<tr>
<td>1962</td>
<td>Make It Easy On Yourself</td>
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<tr>
<td>1962</td>
<td>Don’t Make Me Over</td>
</tr>
<tr>
<td>1962</td>
<td>I Just Don’t Know What To Do With Myself</td>
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<tr>
<td>1963</td>
<td>Anyone Who Had A Heart</td>
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<tr>
<td>1963</td>
<td>Wives And Lovers</td>
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<tr>
<td>1963</td>
<td>Twenty-four Hours From Tulsa</td>
</tr>
<tr>
<td>1963</td>
<td>Wishin’ and Hopin’</td>
</tr>
<tr>
<td>1963</td>
<td>Reach Out For Me</td>
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<tr>
<td>1963</td>
<td>Message To Michael</td>
</tr>
<tr>
<td>1963</td>
<td>(They Long To Be) Close To You</td>
</tr>
<tr>
<td>1964</td>
<td>Walk On By</td>
</tr>
<tr>
<td>1964</td>
<td>You’ll Never Get To Heaven If You Break My Heart</td>
</tr>
<tr>
<td>1964</td>
<td>Trains and Boats and Planes</td>
</tr>
<tr>
<td>1964</td>
<td>(There’s) Always Something There To Remind Me</td>
</tr>
<tr>
<td>1965</td>
<td>Are You There (With Another Girl)?</td>
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<tr>
<td>1965</td>
<td>What’s New Pussycat?</td>
</tr>
<tr>
<td>1965</td>
<td>My Little Red Book</td>
</tr>
<tr>
<td>1965</td>
<td>What The World Needs Now Is Love</td>
</tr>
<tr>
<td>1966</td>
<td>Alfie</td>
</tr>
<tr>
<td>1967</td>
<td>I Say A Little Prayer</td>
</tr>
<tr>
<td>1967</td>
<td>The Look Of Love</td>
</tr>
<tr>
<td>1967</td>
<td>The Windows Of The World</td>
</tr>
<tr>
<td>1967</td>
<td>Do You Know The Way To San Jose?</td>
</tr>
<tr>
<td>1967</td>
<td>One Less Bell To Answer</td>
</tr>
<tr>
<td>1968</td>
<td>This Guy’s In Love With You</td>
</tr>
<tr>
<td>1968</td>
<td>Promises Promises</td>
</tr>
<tr>
<td>1968</td>
<td>I’ll Never Fall In Love Again</td>
</tr>
<tr>
<td>1969</td>
<td>The April Fools</td>
</tr>
<tr>
<td>1969</td>
<td>Raindrops Keep Fallin’ On My Head</td>
</tr>
</tbody>
</table>
Famous Music, one of the three original publishing companies that tenanted the building, brought Burt Bacharach and Hal David together in 1957. The other professional songwriters employed by publishers in the Brill Building were mostly much younger than Bacharach and David, between 19 and 26 years old. Carole King and Gerry Goffin, writers of *Will You Love Me Tomorrow*, Howie Greenfield and Neil Sedaka, writers of *Stupid Cupid*, Doc Pomus and Mort Schuman, writers of *Viva Las Vegas*, Barry Mann and Cynthia Weil, writers of *You've Lost That Lovin' Feeling*, Jeff Barry and Ellie Greenwich, writers of *River Deep, Mountain High*, along with Jerry Leiber and Mike Stoller the most prominent songwriting team of the rock 'n' roll era, all inhabited the Brill Building.

These teams are known for their collective appropriation of Rhythm & Blues in an effort to reform popular song style. The traditional Tin Pan Alley songs, that have since become the mainstay of the jazz 'standards' repertoire, no longer spoke to an American youth which had become immersed in the sounds of R&B courtesy of the black male vocal groups of the Fifties and early Sixties. This new style was different from that of Tin Pan Alley whose songs relied heavily upon sequences of secondary dominants, through-composed lyrics and refinements rather than choruses. The R&B sound was simpler in harmony, more repetitive in form and often featured lyrics with thinly disguised sexual references. This tradition was, in modern terminology, 'sampled' by the Brill Building writers who deliberately borrowed the musical images of a culture different from their own in order to make their music more accessible to a wider range of young record buyers.

Bacharach and David already had a successful track record in their success with Perry Como and *Magic Moments* in 1958. Their success during the Sixties matches that of their peers in the same building and others, but the difference lay in the audience reflected in the music and lyrics. While their competitors' songs were aimed at a teenage audience, the images in Bacharach and David's songs are for the most part removed from the world known as 'Pure Pop,' because, as this thesis shows, they describe situations commonly experienced by adults, in a textual and musical language familiar to adults, and offering significant and unusual sub-textual content underpinning the social and/or emotional commentary of the songs. Charlie Gillett says "A dozen top twenty hits for Scepter records when the wave of raucous British groups were sweeping across America put Bacharach second only to the Motown producers during the sixties; but where they aimed at the dancing feet of teenagers,
Bacharach and lyricist Hal David preferred more adult implications and sparing use of rhythm instruments." 

Q Magazine said “Three decades ago, even as The Beatles were tying up George Martin in knots of audiotape, taking all the drugs in the Home Counties and inventing rock, The Burt Bacharach Sound was one of the dominant pop dialects of the day. But whilst Lennon & McCartney celebrated new cultural elites and Holland/Dozier/Holland and Whitfield/Strong articulated the young urban black experience at Motown, Bacharach's music, drawn from jazz and the classics, spoke of an impossibly sophisticated adult world of sex, work, travel and tristesse.”

The audience for the songs may be considered to be those living in the suburbs, which in the Sixties were relatively new and mostly inhabited by young married couples. Robert Christgau of The Village Voice endorses Dionne Warwick’s suburban audience in a review of her 1972 album, which featured the Bacharach/David composition Hasbrook Heights (1971). Christgau said “…an ambitious, honest song about the pleasures of the suburbs, where her chosen audience resides.”

It was common for cover versions of a song to appear shortly after the ‘original’ version made its debut, with the result that several versions of one song could appear concurrently in the charts. Although Dionne Warwick was ‘the voice’ of Bacharach and David, many other artists of diverse ages, popularity, and style also made recordings of their songs. An example of this is Alfie (1966), first recorded by Cilla Black for the film of the same name. Cher’s recording featured in the American version of the film, and was released in July 1966 with Black’s following in August. Warwick’s version was not released until March 1967, with Bacharach releasing his own version in the same month. The following three songs are among the most covered of Bacharach/David.

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>(They Long To Be) Close To You</td>
<td>Richard Chamberlain</td>
<td>1963</td>
</tr>
<tr>
<td></td>
<td>Dionne Warwick</td>
<td>1965</td>
</tr>
</tbody>
</table>

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4 Charlie Gillett The Sound of the City, Souvenir Press (London, 1983); 223

5 See You Later, Elevator! - David Cavanagh in Q, July 1996

6 The Look Of Love: The Burt Bacharach Collection, Rhino Records (Rhino Entertainment Co.1998); 38 (http://www.rhinorecords.com/Features/liners/75391lin.html)

7 These statistics appear on http://studentweb.tulane.edu/~rnark/bacharach.
The Carpenters 1970 (U.S. #1)
Perry Como 1971
Barbra Streisand 1971
& Burt Bacharach 1971
Jerry Butler 1972
& Brenda Lee Eager 1972

*Always Something There To Remind Me*

<table>
<thead>
<tr>
<th>Artist</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lou Johnson</td>
<td>1964</td>
</tr>
<tr>
<td>Sandie Shaw</td>
<td>1964 (U.K. #1)</td>
</tr>
<tr>
<td>Dionne Warwick</td>
<td>1968</td>
</tr>
<tr>
<td>Jose Feliciano</td>
<td>1968</td>
</tr>
<tr>
<td>B. B. Greaves</td>
<td>1970</td>
</tr>
</tbody>
</table>

*I Just Don’t Know What To Do With Myself*

<table>
<thead>
<tr>
<th>Artist</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tommy Hunt</td>
<td>1962</td>
</tr>
<tr>
<td>Dusty Springfield</td>
<td>1964 (U.K. #3)</td>
</tr>
<tr>
<td>Dionne Warwick</td>
<td>1966</td>
</tr>
<tr>
<td>Smokey Robinson</td>
<td></td>
</tr>
<tr>
<td>&amp; The Miracles</td>
<td>1966</td>
</tr>
<tr>
<td>Gary Puckett</td>
<td>1970</td>
</tr>
<tr>
<td>Issac Hayes</td>
<td>1970</td>
</tr>
</tbody>
</table>

Burt Bacharach also developed a career as a recording artist, releasing instrumental versions of his and David’s successful songs. These recordings, particularly *Hit Maker* (1965), attained cult status in the Nineties through their exposure in the media in connection with the Sixties revival. The fascination with Bacharach in the Nineties prompted reviews of his work that subscribe to the common belief that Bacharach’s music is in some way ‘sophisticated’. Skip Heller says, “He’s Brian Wilson’s favourite songwriter. Frank Zappa praised him for the sophistication
he brought to the Top 40 in the ‘60s. It appears that melody is one of the most memorable and unique features of the songs. Critics and commentators commonly refer to Bacharach’s melodies. Bill DeMain encapsulates Bacharach’s melodic style:

A Bacharach melody is more than a series of dots and stems. It is a living, breathing thing. It pulses with staccato dabs of color, then pauses dramatically. It stirs, leaping gracefully, stretching, yearning up the scale, then worrying down. It charges forward in a vigorous gallop then suddenly comes to a demure whisper. Rousing itself from a double pianissimo hush, it builds and swells to a triple forte fullness, finally detonating in a dazzling display of emotional fireworks.

When asked about his style, and what young musicians find captivating in his music, Bacharach himself refers to melody and its importance in music, saying, “Is it the melodic content they’ve been missing? Perhaps they are learning that melody is nothing to be ashamed of. There’s nothing wrong with writing something that people can whistle.” The liner notes of Hit Maker! Burt Bacharach Plays His Hits (1965) include quotes from singers who recorded Bacharach/David songs and they agree that he substantially reformed popular songwriting in the Sixties. Gene Pitney describes Bacharach as a uniquely talented creator of songs with fresh concepts. Anthony Newley says that Bacharach revolutionised the world of commercial recording by replacing noise with creative music. Jack Jones identifies the song Wives and Lovers as typical of Bacharach’s fresh approach to music. Alec Cumming, a Bacharach biographer, says these were “subtle, gemlike pop records, or little symphonies.” Jimmy Webb identifies Bacharach as an innovator and considers him to have met the needs of a musical audience alienated by rock’n’roll:

The great innovator of popular melody in our generation...His influence was a breath of fresh air to a public that had tired of schmaltz but could not completely surrender to three-chord rock’n’roll. Bacharach punctuated his clean, classically influenced melodies with idiosyncratic accents and even introduced polyrhythms to the Top 40.

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8 Skip Heller in Pulse Magazine (October 1995) reprinted on http://studentweb.tulane.edu/~mark/Bacharach
9 The Look Of Love (1998); 2
10 Easy Man an interview with Burt Bacharach by Tony Parsons, Sunday Telegraph Magazine (16th Sept 1995)
11 Rhino Records The Very Best of Dionne Warwick, (Rhino Entertainment Company, 1998)
12 Jimmy Webb, Tunesmith Hyperion, (New York 1998); 169-170

8
Webb contends that chromaticism had been over-exploited up to the late 1940’s and that America was ready for a less florid approach. The world received simplification in the form of rock’n’roll, creating a musical vacuum for young adults. Such artists as Buddy Holly, Bill Haley and Elvis Presley captured the teenage joie de vivre with a music of which teenagers immediately took ownership. In the Fifties music and fashion together defined the first significant youth culture in history, the members of which created their own consumer culture with their disposable income. However, young adults were abandoned in a musical wilderness; too grown up for Elvis and too young to be willingly identified with the Glenn Miller set, rock’n’roll lacked the images of sophistication these twenty-somethings were attempting to create for themselves with their newly earned degrees or fledgling businesses. They were the war babies who had grown up in an America taking its first tentative steps in a culture of affluence. Bacharach, born in 1929, was himself alienated by rock’n’roll and although he claimed never to write for a specific audience, he also never once ventured into the world of electric guitars and rock music.

Instead he focused on post-teenage Middle Americans in search of a music that confirmed their status. In his music they found the blend of progressive and conservative which described their own lives; a peculiar blend of the rebellion found in the youthful exuberance of rock’n’roll, and the stability found in the harmonic traditions of the Tin Pan Alley songs. While Bacharach, tanned and fashionably dressed, jetted around the globe with all the trappings of a pop star, David was a family man who enjoyed the typical anonymity of a professional lyricist. He valued the stability of a middle-class lifestyle, as can be seen in the song Windows and Doors, a tribute to the happiness he and his wife felt in moving into their dream home. His values clearly dictated that a man should provide for his family and that creating the traditional family unit was something to aspire to. This gives an insight into the motivation and inspiration behind the topics of his songs. David’s Middle America is portrayed in these songs as the living room fantasies of a suburban world possessed by images of material wealth, a world apparently in search of love, commitment and fidelity. Perhaps Robin Platts describes the place of Bacharach and David in the Sixties best, in saying, “As the 1960s sped from “Beach Blanket Bingo” through Beatlemania to Psychedelia, Vietnam and beyond, the songs of Burt Bacharach and Hal David played on in the background. Though never credited with bringing about
any social, political or fashion revolutions, Bacharach and David’s music was as much a part of the decade as the Beatles, Stones or Dylan.” 13

In the following chapters it is shown that Bacharach and David commented on these revolutions of the Sixties and described how Middle Americans were confronting and embracing a changing world.

13 Robin Platts *Anyone Who Had A Heart: The Songs of Burt Bacharach and Hal David*, Discoveries Magazine (December 1997); 48
Chapter One

Middle America in the Sixties

Burt Bacharach began his musical studies in the early Fifties, the springtime of Middle American affluence. The songs he eventually wrote with Hal David were consumed, like most pop music, by the middle class. Although his music is not rebellious or anarchic in the same terms as the music identified as belonging to the counterculture, it does however significantly contradict the traditions of pop music but within a conservative framework. David’s lyrics in the same way do not espouse the rhetoric of protest or anti-establishment values in the manner of the counterculture, but contradict values of the middle class by subtly challenging images of marriage, fidelity and typical gender roles. Their songs display elements of traditional pop writing, but by also challenging accepted norms capture the peculiar dilemmas of the Sixties, reflecting the new conditions of an affluent, freer society and not just the simple ideology of the Fifties. This chapter describes some of the social and political events that contributed to the culture of affluence in the Sixties and the challenges it faced, a culture reflected in the work of Bacharach and David.

Theodore H. White describes a changing America, a movement toward a predominantly middle class society: “All that the census [of 1960] had to say could be made endlessly fascinating. For the figures talked not only in geographical terms as they described the coarse sprawling and contracting of the waves of population - they talked also of the kind of people Americans were becoming. Above all, said the figures of 1960, America was becoming a nation of white-collar people.”

Television producer Fred Freed identified a consensus of fundamental beliefs and values among the American people in the Sixties: “when I began doing my documentaries at nbc in 1961 we lived in a consensus society. those were the days of the cold war. there was an enemy outside, the communists, nikita krushchev, the red chinese. . . back then there was a general agreement in the united states about what was right and wrong about the country. nobody really questioned the system. . . we

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had a common set of beliefs and values. Godfrey Hodgson articulates those beliefs in the following maxims:

1. The American free enterprise system is different from the old capitalism. It is democratic. It creates abundance. It has a revolutionary potential for social justice.
2. The key to this potential is... increased production or economic growth... Social conflict over resources between classes... becomes obsolete and unnecessary.
3. Thus there is a natural harmony of interests in society. American society is getting more equal. It is in the process of abolishing, may even have abolished, social class. Capitalists are being superceded by managers. The workers are becoming members of the middle class.
4. Social problems can be solved like industrial problems: The problem is first identified; programs are designed to solve it, by government enlightened by social science...
5. The main threat to this beneficial system comes from the deluded adherents of Marxism. The United States and its allies, the Free world, must therefore expect a prolonged struggle against communism.
6. Quite apart from the threat of communism, it is the duty and destiny of the United States to bring the good tidings of the free-enterprise system to the world.

Hodgson also suggests that the Sixties can be divided into three phases which describe the social state and mood of the time: 1955 - 1963 as a period of consensus, 1963 - 1968 as a period of crisis, and 1968 - 1972 as a period of adjustment.

From Middle America's perspective, the signs of crisis were to be seen in the behaviour and values of young people: the protest movements on issues such as civil rights, the Vietnam War and university education, the emergence of the alternative culture climaxing in 1967's summer of love, and the new rock music which seemed to be far from the comfortable traditions of popular music, in sound, in performance style, and in the way young audiences reacted to it. Faced with this perceived crisis, the tendency was, as always, to reaffirm traditional beliefs and values. The over-

\[2\] Fred Freed in Godfrey Hodgson *America in Our Time*, Doubleday and Company, Inc. (New York 1976); 71 (Freed always wrote in lower case)

\[3\] Hodgson, 76

\[4\] Hodgson, 136
riding tendency throughout all three phases was to cling to consensus in order to preserve and provide stability.

It was this social group, the bearers of traditions of the middle class, who consumed Bacharach and David’s songs, for those songs generally appear to reinforce the values under threat.

After periods of crisis cultures re-invent themselves and renew their beliefs and values according to historic models. Eisenhower was the dominant political figure of Fifties America, embodying the values that Middle America sought to recapture. His vision for America and its people encapsulated the Fifties ‘Zeitgeist’ or world spirit. In accordance with the Eisenhower doctrine of progress through conservatism, America reacted to the desperation of the war by throwing itself into building a society that could reclaim the moral backbone of the past. America wished to fulfil the goal of its founding fathers in creating a perfect society where all men were equal under God. In the Fifties many Middle Americans believed they had created that perfect society. Unemployment was low, housing, incomes and assets were booming, the birth rate was booming; the American dream was rapidly becoming the American reality.

There was however grave concern that the economic hardships of the late Twenties would return. The inevitable reduction in demand for goods and services, coupled with the return of some 12 million military personnel to civilian life, threatened to create massive unemployment. The only method of ensuring the continued buoyancy of the war economy in peacetime was to maintain production and encourage spending. The Korean War provided America with a justification for its focus on production. The war against communism provided America with a moral justification for assuming the role of a global police force and protector of small nations.

The technological and social progress of the Fifties was underpinned by a renewal of conservative values in response to the moral confrontation of world war and in reaction to the perceived threat of communism, the fight against which was a focus of daily political activity. Just as America was desperately trying to recapture its political and social traditions, so the Soviet Union was loudly proclaiming itself anti-capitalist, anti-American and sought confrontation at every opportunity. This defiance of a now prosperous America served to magnify the perceived ideological gulf between the two nations and intensified the renewal of conservative values.
Young Middle Americans lived a lifestyle of affluence never thought possible by the previous generation. The introduction of credit cards made cars, houses and domestic appliances affordable to those with moderate incomes. The combination of purchasing power and the availability of mass-produced items forged a symbiotic relationship between producer and consumer. The economy flourished as a result of military spending during and after the Korean War. Unemployment was low and federal spending on health and the poor increased rapidly after a post-war low in 1948. Many Americans believed that the world was indebted to their country and that America was perceived as destined for a future of health, wealth and happiness.  

Eisenhower's high-level commission whose task was to discover goals for Americans reported back in 1960 with its results: "The paramount goal of the United States is to guard the rights of the individual, and to enlarge his opportunity." Its conclusions were similar to those of the Council of Economic Advisors whose Chairman reported that "... the ultimate purpose [of the American economy] is to produce more consumer goods. This is the goal. This is the object of everything we are working at; to produce things for consumers." The colossal investment in housing, public services, schools, automobile and domestic appliance industries and technology restored belief in America as the land of opportunity.

The number of people living in a state of poverty was dramatically reduced as social spending took effect. In 1948 there were an estimated 40 million people living in poverty, 33.6 million by 1965, and 26.3 million by 1969. In the late 1940s the move from rural to suburban areas suggests an expansion of the middle class. In 1945 the number of Americans depending on the land for their livelihood was 24.4 million, in 1970 the number was 9.7 million. This was the biggest demographic shift in U.S. history.

Research and development in American industries leapt ahead of the world (the first digital computer was developed in 1946, the first transistor in 1947), and created employment for around 50,000 research scientists and engineers in 1946. This figure swelled to around 300,000 within fifteen years, creating a demand for improved education in response to these ever-increasing opportunities in the professions. State

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5 James T. Patterson, *Grand Expectations*, Oxford University Press (New York, Oxford 1996); 31. The statistical data in this chapter was gathered from this text.

and local spending which included schools and road building was at $10 billion in 1945 and increased to $21.3 billion by 1948.

The GI Bill of Rights was introduced in 1944. This offered assistance to veterans who wished to buy a house, start a business or acquire further education. Accordingly almost 497,000 Americans (329,000 of them men) received university degrees in the academic year 1949-50 compared to 216,500 in 1940. The Bill of Rights did not create jobs but created millions of highly skilled workers who sought typical middle-class occupations.

The ownership of a car enlarged the world of Middle America, allowing greater choice in and greater control over places of work and residence, and vacation destinations. Greater numbers of women learned to drive and the “two-car family” became a status symbol. 69,500 new cars were sold in 1945, and 7.9 million in 1955. Trends in shopping were altered forever with the new vehicle boom. In 1946 there were 8 suburban shopping centres, by the end of the 1950s more than 4,000. Mobility was increased not only locally but nationwide. The drift west was accelerated, resulting in a rapid development of the coastal cities of Los Angeles and San Francisco. The warmer weather and promise of work made California particularly attractive.

Construction of state housing for the poor in urban areas grew although the greatest boom was in single-family housing in new suburban developments. In 1944 there were 114,000 homes built, with 937,000 two years later, and 1.7 million in 1950. “The 1960 census revealed that Americans were leaving both the cities and countryside in increasing numbers. It also told where they were going: to the suburbs. Two thirds of the stupendous 28,000,000 growth of the nation had taken place in suburbia. From the census one had the impression of a strange new society being formed: a series of metropolitan centers growing and swelling in their suburban girdles until the girdles touched one another...”7

By 1960, 60% of American families owned their home compared to slightly fewer than 50% in 1945. The demand for houses brought private developers into a previously state-dominated sphere of mass-construction, the most renowned of whom were salesman William Levitt and his architect brother Alfred. The first ‘Levittown’ was built near Hempstead, Long Island, NY. It comprised 17,000 homes.

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7 White, 217
The Levittowns had strict rules of conduct for residents. It was forbidden to build fences and to hang washing outside at weekends. Lawns had to be mown weekly. Lewis Mumford predicted the Long Island Levittown would become a slum. Incensed at the apparent conformity it enforced, he criticised

... [the] multitude of uniform, unidentifiable houses lined up inflexibly, at uniform distances, on uniform roads, in a treeless communal waste, inhabited by people of the same class, the same income, the same age group, witnessing the same television performances, eating the same tasteless prefabricated foods, from the same freezers, conforming in every outward and inward respect to the same mold.  

Accusations of racial discrimination plagued the builders and residents of Levittowns. Owners were instructed not to let their properties to non-whites, and blacks were barred from buying or renting by direct means or simply by local government zoning. The traditional model of European middle-class culture was slow to include other races. In the 1990 census the Long Island Levittown registered a population of 400,000 residents, with only 127 African-Americans in that number. William Levitt however defended the racial policies of his creation:

As a Jew I have no room in my mind or heart for racial prejudice. But... I have come to know that if we sell one house to a Negro family, then 90 or 95 percent of our white customers will not buy into the community. That is their attitude, not ours. As a company our position is simply this: we can solve a housing problem, or we can solve a racial problem, but we cannot combine the two.  

This suggests that although Middle Americans were comfortable with African-Americans performing their popular music, they were not as comfortable with the prospect of having them as neighbours.

The extent to which Middle Americans valued stable, long-term relationships is clear. Marriages numbered 2.2 million in 1946, and by 1952 reached 3.9 million. "Suburbia is not only collectively mortgaged to the hilt, and thus a claim against the public future, but it is also a claim against all the individuals who live in it."

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8Lewis Mumford The City in History: Its Origins, Its Transformation, and Its Prospects cited in Patterson; 74
9David Halberstam The Fifties cited in Patterson; 75
Americans, so the census reported, in 1960, are among the marrying-est people in the world; they marry now more youthfully than any other civilised people in the Western World. These young marriages must be equipped and financed, not out of savings, but out of credit.' In May 1946, nine months after VJ Day (Victory in Japan), there were 233,452 births recorded. The ‘Baby Boom’ of the following years represents Middle America regaining the stability of the pre-war years through its re-creation of the nuclear family. This is associated directly with the housing boom, the drift west, the increase in professional careers (with greater financial rewards) and a society increasingly predisposed to the resurrection of traditional values after the social trauma of war. Couples have children when they feel confident about the future, and the dramatic rise in the birth rate demonstrates the level of confidence in Middle America. There were more than 4 million babies born each year from 1954 until 1964, in which year America’s population was 192 million, 76.4 million of whom had been born in the previous 18 years.

The idea of class or stratification in Sixties America was the antithesis of its democratic dogma and was considered to be un-American. Class difference was denied by inviting everyone to join the middle class; this was the thrust of advertising and industry in the Sixties. The silent majority of suburban citizens spent most of the early Sixties quietly getting on with their lives. Their existence was only ‘discovered’ in 1969 by the entity which had played a big hand in creating them and which needed them most - the media. Barbara Ehrenreich says:

The Middle Americans that the media discovered were, of course, a far larger category than the blue-collar working class. In fact, in their haste to get away from the no-longer-newsworthy blacks, hippies, radicals, and poor people, most media analysts were content to define Middle America as almost anybody but the members of those disturbing groups.11

Typically the residents of suburbia took little interest in the activities of civil rights demonstrators, anti-war activists and the hippie communities. The Vietnam War was widely viewed as a just cause, proven by the number of volunteers and by those who accepted the draft. It is also shown by the ratio of protesters to the total

10 White; 219
11 Ehrenreich; 102
population. Many of the interviewees in Paul Lyons' *Class of '66* insist they lived through the tensions largely unaware of demonstrations and political upheaval:

A 1989 Gallup Poll concluded "Although we tend to characterize the youth of the '60s as being politically and socially rebellious, large numbers of those now up to 49 years old say they did not smoke marijuana on a regular basis, or experiment with psychedelic drugs, and did not 'dress like a hippie' twenty years ago."\(^{12}\)

Only a handful are part of the 18 percent of their "dramatically diverse" generation who joined at any level the hippie counterculture. Indeed, more are part of the 30 percent of baby boomers who opposed such rebellions. But the largest proportion fit within what a Hart Associates survey indicates as the 76 percent of baby boomers born between 1947 and 1956 who say they lived through the late 1960s and early 1970s without any involvement in the various movements associated with that era.\(^{13}\)

For those Coasters who married right out of school... the Sixties never existed. They began scrimping and saving for a house, starting a family; they were not in the slightest tempted to tune in, turn on, or drop out.\(^ {14}\)

The object of the young striving, middle-class college graduate was to make enough money to pay for a home, a car, vacations and his children's education, and to purchase and consume the images of his culture. The suburban middle-class club, as separate from the workplace, was defined also by its members' acquisition of authentic cultural icons and the collection or consumption of exotic goods that enabled members to recognise others from the same club. The greatest asset of the middle class was skill and knowledge, and only this could be traded upon with any surety. Where the working class eventually bought middle-class consumer products, intellectual products were created and retained by the middle class. In *The Democratic Vista* (1958) Richard Chase challenged the benign neutrality of affluent Middle America and concluded that the withdrawal of intellectuals into materialistic domesticity was an artificial and interim state.

\(^{12}\) Paul Lyons *Class of '66 - Living in Suburban Middle America* Temple University Press (Philadelphia 1994); 103

\(^{13}\) *Portrait of a Generation* Rolling Stone April 7 1988 cited in Lyons; 120-121

\(^{14}\) Lyons; 109
Of what value is the new competence in family life if, while we have achieved it, we have surrendered control of the material development of the country? It is time to ask ourselves if a fruitful and humane life will be possible at all in an America full of the flashy and insolent wealth of a permanent war economy, brutalized slums, rampant and dehumanizing Levittowns, race hatred, cynical exploitations and waste of natural resources, government by pressure group, by executive abdication and by Congressional expediency, vulgarization and perhaps the destruction of the schools not to mention the sporadic flash and fall-out of nuclear devices. Here are enemies enough. Here is the seedbed of new ideologies.  

A similar satirical attack on middle-class complacency occurs in Paper Mache (Bacharach/David, 1969) a song aimed at the soft underbelly of Middle America. The typical middle-class lifestyle and value system represented a ‘comfort zone’ that allowed people to ignore the social climate. 

The only new ideology to emerge was that of the counterculture of the Sixties; but it was largely ignored by Middle America. There was however some discontent within the middle class itself. The traditional male concept of the role of women in middle-class society and family was beginning to be challenged. 

It was a housewife’s traditional responsibility to bear and bring up children and to maintain domestic cleanliness and order, now with the help of labour-saving machines built for this purpose. 

Women’s magazines typically featured advertisements and articles designed to keep women at home, suggesting that this was the woman’s place. Despite the glorification of housewifely duties, the ever-widening gulf between the husband who went off to his shiny office to direct others in the duties of their day, and his wife who stayed at home to clean and cook, created a class distinction in the home. Barbara Ehrenreich says, “There is a reason why America produced the most vigorous feminist movement in the world: We were one of the only countries in which the middle class (which is wealthy by world standards) customarily employed its own women as domestic servants.”  

This is not to suggest that all women fell victim to the homemaker ideal. By the late Fifties around 40 percent of the female population over the age of sixteen was

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15 Richard Chase in Morris Dickstein Gates of Eden Harvard University Press (Cambridge, Massachusetts); 64
16 Ehrenreich; 40
employed. Employers changed their hiring regulations to include married women and
greater numbers of women sought entry to the workplace in their late thirties after
seeing their last child into school. Greater numbers of middle-class girls were going to
college, gaining an education for a career path. The difficulty for women was not in
finding a job, but in entering their chosen occupation. Because so many career paths
were unavailable, secretarial, nursing and kindergarten teaching careers became the
most likely employment possibilities for educated women.

The ‘American dream’ (the lifestyle version in which the wife was
homemaker) had an impact upon men also. Although he went out to work each day to
earn the money to support his wife and family, the husband figure had never been less
in control of the household. It was the housewife and not her husband who went
shopping for all the substantial purchases for the home. The advertising machine of
television and homemaker magazines appealed directly to housewives. But if women
had spending power this did not necessarily bring them self-fulfilment. Betty Friedan
asked why “the really crucial function, the really important role that women serve as
housewives is to buy things for the house? Somehow, somewhere, someone must
have figured out that women will buy more things if they are kept in the underused,
nameless-yearning, energy-to-get-rid-of state of being housewives.”

If college-educated women felt Friedan spoke to their circumstances, the
larger numbers of high-school educated women were less sure. An interviewee of
Paul Lyons, in Class of ’66, says she was not interested in the feminist movement of
the Sixties, and that although she believed in women demanding respect she was not
prepared to voice her beliefs. On the subject of feminism she reveals her adherence to
more traditional middle class values.

I always had a mouth. There again, I wasn’t a sign carrier, burning-the-bra-type thing.
. . I still like being treated like a lady; I like a door held for me. . .

Another interviewee says much the same in response to the question of her perception
of the feminist movement:

17Betty Friedan The Feminine Mystique W. W. Norton and Co., Inc., (New York, 1963); 255
18Lyons; 176-177
This business of bra-burning and all that type of thing, I thought it was all a little ridiculous... I never considered that I was belittled because I was a woman, and even to this day I still think it's very nice to have a man open a door.19

As the middle class grew, so did the number of women accepting traditional roles, and the number challenging them. It is clear that the former significantly outnumbered the latter, while it is also clear that in general women were becoming more aware of alternatives for themselves within middle-class culture. One issue that concerned mothers, and fathers too, was the growing American involvement in Vietnam. To a generation that had experienced the Second World War and the Korean War, and the resulting peculiar mix of a sense of moral crusade and a fear of death and loss, the Vietnam War seemed a familiar if unwelcome repetition.

The issues surrounding the so-called War in Vietnam are complex and still being debated. What is evident is that the USA’s military involvement in Vietnam escalated through the Sixties. Young men drafted into the armed forces were likely to find themselves engaged in military action. Protest against this involvement also escalated through the Sixties, centred on College campuses, for young people were the most affected by the draft.

Although the protests and demonstrations against the war occupied much media time, it is clear that the majority of the members of the adult middle classes did not support them. The patriotic middle class supported the fight against communism, had a natural tendency to accept the assurances provided by political leadership, and willingly supplied its sons, expecting them to fulfil their duty to God and country. They saw the war as justifiable, and soldiers as heroes. Opposition to war would have been ‘un-American.’

Only at the end of the Sixties, when mass demonstrations by young people were to threaten the fabric of society (as at the infamous Democratic convention in Chicago in 1968), did the middle classes react, and they did so by supporting Richard Nixon’s pledge to find ‘peace with honor.’ Nixon had placed the USA on the high moral ground, successfully overcoming the self-questioning caused by the My Lai massacre and other similar atrocities, and Middle America could rest assured that the USA had ‘done the right thing.’

19Lyons; 188
In the meantime, issues at home were of more pressing concern, not the least of which was the apparent disillusion young people were expressing with the culture and values of their parents.

The internal threats to Middle America in the Sixties came from two sources. The first was the emergence of a more powerful liberal left, arguing for social responsibility, supporting civil rights, and campaigning for a more equal distribution of wealth. Lyndon Johnson’s idea of the Great Society reflected some of this. The second was the emergence of a counter-culture amongst the young, particularly the children of Middle America, as they took advantage of cheap college education and became an identifiable consumer market. Music was an important ingredient in this: for the first time, young people had their own music through which could be articulated their different view of the world. Both the liberal left and the counter-culture represented a challenge to traditional middle-class values, and that prompted a response.

It took the form of a new conservatism, a return to traditional nineteenth-century (or even older) values. Ideologically it received its definition through the so-called Moral Majority, a loose coalition of groups and factions under a strongly fundamentalist Christian and patriotic umbrella. One such group, the YAF – Young Americans for Freedom – drafted (with the guidance of right-wing commentator William Buckley) the Sharon Statement as early as 1960. The statement argued for a market economy with no government interference (reminiscent of Eisenhower), a commitment to sovereignty, confrontation with and victory over communism (seen as the greatest threat to freedom), and a foreign policy motivated only by national interest. By 1967 the preacher Billy James Hargis was articulating similar ideals in a fundamentalist framework.

I am a Christian conservative today because only conservatism in the United States espouses the philosophy of Christ...

The liberal churches today preach a social gospel. This is misnamed; it’s really a socialist gospel. Or, in the common vernacular, they preach the gospel according to Martin Luther King, instead of the gospel according to Matthew, Mark, Luke and John...

I’ve seen this country in the name of progress become a bankrupt - morally and economically - republic...
Internationalism, liberalism, welfare statism, Marxism, Fascism, communism, Nazism are nothing but an attack on man's correct relationship with God.  

Middle America paid more attention to the arguments of the Moral Majority than it did to the arguments of the liberal left, although the sequence of Presidents from Nixon to Ford to Carter to Reagan indicates that the debate was fierce through the Seventies.

But a more powerful ideological influence upon Middle America came not from the politicians but from the media, and in particular from television. While on the one hand television newscasts and documentaries brought home to people in America the realities of the Vietnam War, on the other the vast majority of television hours were devoted to a reinforcement of middle-class values. The sitcom portrayed in a positive light the traditional middle-class home, with husbands and wives and children carrying out their expected roles, subscribing to the expected values, dealing with middle-class problems (and not the problems of the poor): each episode ended happily, with crises resolved and traditional values reaffirmed in a display of sentiment. This provided enormous reassurance to middle-class Americans, for it showed them how perfectly their world could work. A similar lifestyle model was portrayed in advertising with the addition of an incitement to spend money and acquire material possessions. David Farber says, "Young people had been raised — like no previous generation — on sophisticated marketing messages that urged them to find happiness through ever changing consumer opportunities. The door separating the traditional capitalist virtues of thrift and discipline and the new consumer values of instant gratification and sensual delight had been deliberately slammed open by some of America's most creative and best-paid people."  

Television was very much an affirmation of Middle American culture — available at bargain prices. The network TV producers were vigilant in their censorship of programme content because the consumer dollar was crucial to their future. America believed what it watched, content in watching actors playing out their same suburban rituals. Current affairs or social documentary programmes were rare.

20 Billy James Hargis Political Planning for Victory over Communism cited in Unger & Unger The Times Were a Changin'; 97-98
21 David Farber The Great Age of Dreams, cited in Dickstein; xvii
From the perspective of the liberal left, television's reinforcement of the ideology of Middle America was a disaster. As James B. Twitchell remarks:

What we see in mass media is the result of manipulation of the many for the profit of the few; the last gasp of capitalism; the result of 'the culture industry' attempting to enlarge its hegemony, to establish its ideological base in the hearts and minds and pocketbooks of the mindless by creating a 'false consciousness' driven by material desire.\textsuperscript{22}

But a symbiotic relationship had been forged, perhaps unintentionally and unconsciously, between the entertainment industry and Middle America, an alliance of ideologies. It benefited both parties. Middle America's values were constantly reinforced through the media, while the media was able to survive by reinforcing those values to a market that bought the products whose advertising provided their income.

Wisely, the media and entertainment industries also bought into the alternative culture of the young, providing more anarchic music and more anarchic and morally questionable movies. But in the Sixties these were products for minority audiences. The significant majority was middle-class, over the age of twenty five, almost entirely white, living in the suburbs, and listening to the songs of Hal David and Burt Bacharach.

\textsuperscript{22}James B. Twitchell \textit{Carnival Culture} Columbia University Press (New York 1991); 204
The young adult of Middle America in the Fifties was exposed to a varied selection of pop music but searched for a specific style to identify with. The demand for a more sophisticated home entertainment is evident in the popularity of soundtrack recordings and the relaxing sound of records by the ‘crooners.’ The light-orchestra instrumental record was a popular home-entertainment item in the Sixties, as it had been in the late Fifties. These records created what would become known as easy-listening music, a genre with which Bacharach’s many instrumental records would eventually become associated.

The tradition of the American pop song is based largely in musicals. During the first half of the twentieth century the musical song became increasingly complex, and Bernstein’s *West Side Story* and *On The Town* contain examples of this complexity. Conversely the pop medium as a whole was increasingly simplified in melody and harmony, whilst the stories remained the same. The musical song tended towards overly sentimental accompaniment, sometimes unsuited to the intention of the text. The stereotype American show suggests images of a raucous band backing an equally raucous voice. There are two clear reasons for these idiosyncrasies.

1. The pit orchestra was a mixture of big band and ballet/opera orchestra. The art of military music and marching, popularised in America, had infused most popular styles with its boisterous, insistent rhythms and bright melodies. The big bands of Duke Ellington, Count Basie, Buddy Rich, Tommy Dorsey, Art Blakey and many others took great pride in their militaristic accuracy of rhythm and the melodic acrobatics of their brass and woodwind. Their influence is obvious in the work of Leonard Bernstein.

2. The voice had to compete with the band to fill the auditorium with little or no amplification. Singers without formal training tended towards a brighter, more nasal quality with increased volume because the voice was forced from the throat. A style of singing peculiar to the Musical genre developed quickly, typified by the voices of Ethel Merman, Judy Garland and her daughter Liza Minnelli. This style of singing
emerged in the Sixties with pop singers such as Shirley Bassey and Cilla Black exhibiting a tendency toward the 'show' sound.

The popularity of the musical is clearly displayed in the following chart of the Top 40 albums of the period 1946 to 1975.

**Table Three**  
**The Billboard Chart Top 40 Albums 1946-1975**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Performer/Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>My Fair Lady</td>
<td>Original Cast</td>
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<tr>
<td>2</td>
<td>South Pacific</td>
<td>Soundtrack</td>
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<tr>
<td>3</td>
<td>The Sound of Music</td>
<td>Soundtrack</td>
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<tr>
<td>4</td>
<td>The Sound of Music</td>
<td>Original Cast</td>
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<tr>
<td>5</td>
<td>West Side Story</td>
<td>Soundtrack</td>
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<tr>
<td>6</td>
<td>Oklahoma</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>7</td>
<td>Johnny's Greatest Hits</td>
<td>Johnny Mathis</td>
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<tr>
<td>8</td>
<td>Sing Along With Mitch</td>
<td>Mitch Miller</td>
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<tr>
<td>9</td>
<td>Camelot</td>
<td>Original Cast</td>
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<tr>
<td>10</td>
<td>King and I</td>
<td>Soundtrack</td>
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<tr>
<td>11</td>
<td>Greatest Hits</td>
<td>John Denver</td>
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<td>12</td>
<td>Led Zeppelin</td>
<td>Led Zeppelin</td>
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<td>13</td>
<td>Tapestry</td>
<td>Carole King</td>
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<td>14</td>
<td>Moon River and Other Great Movie Themes</td>
<td>Andy Williams</td>
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<td>15</td>
<td>Peter, Paul and Mary</td>
<td>Peter, Paul and Mary</td>
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<td>16</td>
<td>Whipped Cream and Other Delights</td>
<td>Herb Alpert's Tijuana Brass</td>
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<tr>
<td>17</td>
<td>Hymns</td>
<td>Tennessee Ernie Ford</td>
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<tr>
<td>18</td>
<td>Fiddler On The Roof</td>
<td>Original Cast</td>
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<tr>
<td>19</td>
<td>Gigi</td>
<td>Original Cast</td>
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<td>20</td>
<td>The Music Man</td>
<td>Original Cast</td>
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<td>21</td>
<td>Hello, Dolly</td>
<td>Original Cast</td>
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<tr>
<td>22</td>
<td>Film Encores Vol. 1</td>
<td>Mantovani</td>
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<tr>
<td>23</td>
<td>Dr. Zhivago</td>
<td>Soundtrack</td>
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<td>24</td>
<td>Eddie Duchin Story</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>25</td>
<td>Going Places</td>
<td>Herb Alpert and The Tijuana Brass</td>
</tr>
<tr>
<td>26</td>
<td>Sgt. Pepper’s Lonely Hearts Club Band</td>
<td>Beatles</td>
</tr>
<tr>
<td>27</td>
<td>Inside Shelley Berman</td>
<td>Shelley Berman</td>
</tr>
<tr>
<td>28</td>
<td>Temptations Greatest Hits</td>
<td>Temptations</td>
</tr>
<tr>
<td>29</td>
<td>Hair</td>
<td>Original Cast</td>
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<tr>
<td>30</td>
<td>Blood Sweat &amp; Tears</td>
<td>Blood Sweat &amp; Tears</td>
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1Joseph Csida and June Bundy Csida *American Entertainment* Billboard Publications Inc. (New York, 1978)
31. In-A-Gadda-Da-Vida
   * 32. West Side Story
   * 33. My Fair Lady
   # 34. Belafonte at Carnegie Hall
   35. From The Hungry i
   36. The Barbra Streisand Album
   * 37. Around The World in 80 Days
   * 38. South Pacific
   39. Modern Sound in Country and Western Music Vol.1
   40. Moving

* = Film or Musical soundtrack/cast recording
# = Easy Listening artist

The facade of affluence in the Fifties inevitably led to a profusion of styles that celebrated the images of sophistication, comfort and quality sought by Middle America.

The fifties perfected the art of the fake front. Paperback novels boasted wanton harlots in situations that never occurred in the text. And record albums slyly insinuated that listening to the music would teleport the bachelor babe-side by happy hour... If this was music of seduction, it paradoxically arrived at a time when rock and roll records were first lobbed on the bonfire, when literary masterworks were impounded at our nation's borders. The salacious was hopelessly confused with the seditious. We were looking for love, but it had to come in cryptic packaging... Maybe the name of an old Jackie Gleason album says it most succinctly: *Music, Martinis, and Memories.*

The reaction to the 'in-your-face' style of 'show' singing was evident in the smoother style of crooners Bing Crosby, Pat Boone, Mitch Miller, Harry Belafonte, Dean Martin, Andy Williams, Tony Orlando, and Perry Como. These men typically sang in a baritone voice with a non-intrusive accompaniment. *Magic Moments* (Bacharach/David, 1957) is such an example demonstrating a preferred style of songwriting in the late Fifties to which Burt Bacharach and Hal David conformed.

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*R J Smith from liner notes to Ultra-Lounge - Rhapsodesia Capitol Records Inc. 1996*
The crooners wore fashionable smart casual clothes and affected a carefully contrived friendly ‘guy-next-door’ persona. The image of the crooner was modelled on the stereotyped middle-class man. He had an air of sophistication but without the glitzy ‘razamatazz’ of the show singer. His accompaniment was understated; typically provided by a small jazz combo with strings.

The cousin of the crooner was the Big Band jazz singer, such as Frank Sinatra, Nat King Cole, Bobby Darin, Vic Damone, Mel Torme and Tony Bennett. Sinatra, sometimes vivacious big band singer, sometimes performer of intimate and dramatic ballads, was the perhaps the most influential of all these. Elvis Presley owed much to his explosive performances. Where the crooner represented the boy-next-door, the big-band singer was anything but, and pushed the boundaries of morally acceptable material. Only with appearances on television shows such as that of Dean Martin, did these singers become more ‘homely.’ With formal attire and clean-cut looks, they displayed a degree of respectability. Tony Bennett’s 1959 recording with the Count Basie Orchestra of With Plenty Of Money And You (Dubin-Warren) reveals this musical character.

Julie London, Dolores Gray, and April Stevens were the seductresses of the cocktail music style in the late Fifties. Theirs were songs with explicit sexual overtones in a musically sophisticated setting. Go Slow, recorded by Julie London, displays these qualities. Bacharach and David’s The Look of Love borrows from this tradition. The orchestration and arrangement devices employed in this style created works of some complexity; the harmonic invention and colouration requiring a skilled hand. The accompaniment of simple diatonic melodies with complex chromaticism was a favoured approach. The simple harmonies of Glenn Miller’s arrangement of Little Brown Jug or Pennsylvania 6500 disappeared in favour of the extended harmonies of his Moonlight Serenade or Nelson Riddle’s Mona Lisa as performed by Nat King Cole.

Doris Day’s recording of Snuggled On Your Shoulder (Lombardo/Young) is a classic middle-class reaction to the ‘noise’ of Rock: her diction is immaculate, the arrangement bears the hallmarks of the harmonic traditions of fifty years of adult popular music, and the voice is placed in the foreground of the mix to effect intimacy. This song comes from a collection called Doris Day - The Love Album, recorded in 1968 and tells us much about Middle American music in the political and moral hotbed of that year. Day was at the height of her film career and recorded this album
of favourite songs, reflecting the longevity of the Tin Pan Alley tradition first heard in the songs of George Gershwin and Cole Porter. It explains why Bacharach and David’s *Alfie* (1966) was such a success despite its dated style — in reality the Tin Pan Alley sound of the Thirties and Forties was still contemporary for the adult Middle American of the Sixties.

The Sixties listener was accustomed to the sound of inventive orchestration; symphony concerts were popular and the perception was strong that classical music represented quality. The art-music tradition was carried forward in film soundtracks also. Those who considered their tastes to be sophisticated but did not listen to classical music enjoyed the next best thing; the light music of the pop orchestra which played popular songs of the day. An example is Percy Faith’s *Theme from A Summer Place*, a Number 1 hit in 1960. In 1961 there were 36 instrumental pieces in the top 40 of the USA *Billboard* Pop charts by artists such as Bert Kaempfert & His Orchestra, Al Caiola & His Orchestra, Ferrante and Teicher, Floyd Cramer, The String-A-Longs, Jorgen Ingmann and His Guitar and Bob Moore & His Orchestra. By comparison, in 1973 there were only six instrumental Top 40 hits. The ‘instrumental’ characteristically featured electric guitar, bongos, wordless choral effects (ooh and aah), vibraphone, saxophone, marimba, xylophone and strings. These elements are particularly noticeable in the profusion of Latin American songs of the Sixties and in Bacharach’s orchestrations. In addition to this, the sound of the pop instrumental performed by the light orchestra became a popular accompaniment to advertisements and programmes on the radio and significantly the television.

The development of television as a tool of mass marketing brought with it fashion-in-action. The audience did not have to rely upon imagination because they could actually see the car, washing machine or holiday package. They could see people ‘improving’ themselves as a result of buying into the consumer culture, and they learned the musical soundtrack of success in the process. Music was a powerful advertising aid by establishing familiarity and suggesting comfort, quality and sophistication if required. Music was increasingly played in shops for the masses to make their purchases in comfort, and typically music without words became ideal for it was less intrusive. It was intended to be music to be heard but not listened to. This and the development of cheaper mass-produced radiograms contributed to the evolution of non-intrusive, non-invasive music for the shopping malls and eventually
the home - the culture of easy-listening was born. Bacharach’s many instrumental recordings of his and David’s songs would appear in these environments.

Darius Milhaud made a connection between background music in Fifties America and a creation of his late friend and colleague Erik Satie whom he credited with inventing in the Twenties a music which would be heard but not listened to: *musique d’ameublement* - furniture music. Satie intended it to lend a similar stasis to that of furniture. Milhaud commented on this in 1952,

[T]he future was to prove Satie was right: nowadays, children and housewives fill their homes with unheeded music, reading and working to the sound of the wireless. And in all public places, large stores and restaurants, the customers are drenched in an unending flood of music. In America, every cafeteria is equipped with a sufficient number of machines for each client to be able, for the modest sum of five cents, to furnish his own solitude with music.³

The songs of Bacharach and David are commonly heard in these environments, but as Tony Parsons says,

Emotionally obsessive, melodically unforgettable, this was major trauma transformed into heavenly music. Calling Bacharach and David easy listening is like calling Beethoven a deaf guy who knew a good tune when he saw one.⁴

When a piece of music is arranged differently from the original version the meaning can also be transformed. An example of this is the use of Borodin’s music in the Musical *Kismet*. The Rhythm & Blues tradition of the Fifties and Sixties relied upon ‘re-make’ versions that are distinct from the ‘cover’ version that emulates the original. The Dionne Warwick albums of the Sixties were not considered to be easy-listening records yet the Bacharach instrumental records of the same songs were. Meaning in pop music is also altered by instrumental versions. The Beatles are emphatically not an easy-listening entity, however their songs are among the most covered in the pop music repertoire. These covers include instrumental versions of their many hits. *Yesterday* is the most covered song ever, yet it would not be interpreted as an easy-listening composition. There are, however, many easy-listening

³Darius Milhaud *Notes Without Music* Dennis Dobson Ltd (London 1952); 106
⁴*Easy Man*, interview by Tony Parsons, Sunday Telegraph Magazine, London 16 September 1995
instrumental versions of *Yesterday*. Thus easy-listening is created more by the orchestration or arrangement than by the compositional content of the work.

Bacharach covered his own songs with an orchestra and a small choir with great success and therefore was an easy-listening artist in the Sixties, concurrent with being a writer of pop hits. We associate easy listening with feel-good music yet Bacharach’s music with David’s lyrics is not typically feel-good; the David texts are predominantly about emotional misfortune. This suggests the songs function on several levels, for they can be consumed and perceived in very different ways. It can also be argued that the instrumental versions were popular because listeners could add their own personal words or feelings to the music. The popularity of artists who would eventually be described as easy listening is obvious in the *Billboard* chart of most popular artists in the years 1946-1975.

Table Four  **Billboard Top 40 Artists 1946-1975**

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<td>Diana Ross and The Supremes</td>
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<td>Andy Williams</td>
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<td>Stevie Wonder</td>
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<td>Peter, Paul and Mary</td>
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<td>Mitch Miller</td>
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<td>Simon and Garfunkel</td>
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<td>Nat King Cole</td>
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<td>Neil Diamond</td>
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<td>Pat Boone</td>
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<td>Creedence Clearwater Revival</td>
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<td>Sly and The Family Stone</td>
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<td>Chicago</td>
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<td>The Mamas and the Papas</td>
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<td>Tennessee Ernie Ford</td>
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<td>31.</td>
<td>Everly Brothers</td>
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<td>Led Zeppelin</td>
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<td>Jim Croce</td>
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<td>Tom Jones</td>
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<td>Roy Orbison</td>
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<td>Herman’s Hermits</td>
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<td>38.</td>
<td>Roberta Flack</td>
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<td>39.</td>
<td>Roger Williams</td>
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<td>Ray Charles</td>
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* Csida and Csida; 421
In the late Fifties jazz was still a highly prized commodity despite the pressure from rock’n’roll and the crooners. The West Coast ‘sound’ of Chet Baker and Gerry Mulligan became popular at a time when the East Coast hard bebop of the late Forties and Fifties fell out of favour with a public whose tastes then focused on music to relax to, music with a ‘sophisticated’ edge to compliment equally sophisticated lifestyles. The frenetic high-energy post-war revelling reflected in bebop was replaced by the contentedness of affluence that required a suitable musical accompaniment, one that would be found in ‘cool’ jazz and Latin-American music. In his performances trumpeter/vocalist Chet Baker, one of the exponents of ‘cool jazz’ at best referred only obliquely to the written melody as he prioritised text and vocal timbre over melody. The delicate, sensual rhythms of bossa nova (meaning in essence new wave) evolved in Brazil in response to this more relaxed jazz style of America’s west coast. Antonio Carlos Jobim and Sergio Mendes pioneered the rise of popular Latin music that was quickly appropriated by America’s jazz fraternity to become ‘Latin-American’ with the result that many songs were reborn as Latin-American tunes. This style did not influence the teenage pop market, but did influence the adult pop market. Bacharach incorporated elements of bossa nova into works that were ultimately consumed by both teenagers and adults.

The cutting edge of contemporary pop music made rare appearances on television that was made by adults for adults. American Bandstand and The Ed Sullivan Show did feature new artists but both were under the scrutiny of network executives who in no way wanted to alienate Middle America. Television theme music is an accurate indicator of the style currently popular with the general adult public; hence television themes tend to be out-of-date for the younger viewer. The popularity of Fifties Latin-American cocktail music and big-band jazz pervades ‘TV’ themes of the Sixties. The following examples display significant trends in television music and in them can be found arrangement and orchestration techniques that appear in Bacharach’s music.

1. The Naked City Theme (Billy May) of 1962 fuses a typical Forties Glenn Miller swing with Fifties Latin to create a ‘shuffle’. The electric guitar,
synonymous with police/secret-agent/gangster themes, is the significant melody instrument. This style of guitar texture is best reflected in Monty Norman’s *James Bond 007* theme.

2. *The Man From U.N.C.L.E.* theme (Jerry Goldsmith) also features the ‘secret agent’ guitar and a rhythm track derived from the bossa nova, and samba rhythms. The xylophone plays a central role in doubling the guitar melody. Goldsmith studied with Miklos Rosza and Mario Castelnuovo-Tedesco in Hollywood.

3. The *My Three Sons* theme (Frank DeVol) is a bossa nova tune that features a swing passage as the bridge. This is a common technique of the Latin jazz arranger: the introduction of the swing rhythm at the B section gives the overall rhythm a lift in energy and suggests that the tempo has quickened. It is medium tempo and ‘homely’ which was appropriate for a 1962 programme.

4. *The Lawrence Welk Show* (Loesser-Calame-Welk) is a light-hearted piece for woodwind, strings and rhythm section. It exhibits the style we find in Bacharach’s arrangement of *Magic Moments* from the same year, 1958.

5. *The Bob Hope Show* (L. Robin-R. Rainger) of 1963 is a cool jazz piece for big band and voices which is clearly reminiscent of Glenn Miller’s *Pennsylvania 6500*. Again, a theme reflecting nothing of Sixties teenage pop music.

6. The *Dick Van Dyke* theme (Earle Hagen) of 1962 is another big band swing number, with the addition of surf guitar – the popular Sixties instrumental sound.

7. *Mr. Lucky* (Henry Mancini) from 1964 is a big band number with electric organ. Henry Mancini is possibly most famous for his ‘Pink Panther’ theme, also a big band tune.

8. *The Mod Squad* theme (Earle Hagen) is also big band with surf guitar except rhythmically it has more in common with Sixties rock music. It bears a distinct
resemblance to Bacharach's *Promises Promises* written the same year (1968) with its sequence of 6/8 3/4 6/8 4/4.

9. *Marcus Whelby M. D.* features two juxtaposed images: the epic brass fanfare and the comfortable assurance of the harmonica and strings. This was written in 1969 and demonstrates the brass textures and bossa nova rhythm favoured by Bacharach.

These Sixties themes reflect Fifties adult-oriented music and not Sixties pop music. This ensured that viewers would not be alienated by the music - a familiar sound for 'thirty-something' viewers was a style they would have first heard in their twenties or earlier. Clearly these themes do not reflect contemporary youth pop culture. Bacharach's reaction to the changes in pop music, his adherence to an older style of arrangement and his writing of wide-ranging melodies (in contrast to the more confined melodies of rock'n'roll) appealed greatly to the adult middle class. His reaction to the simplicity and basic sexual tones of the teenage pop record is mirrored in the text of *Desafinado* - a popular adult tune at the time and one which could be said also to represent Middle America's disillusionment with the 'demise' of the love song at the hands of teenage pop writers:

*Love is like a never ending melody*
*Poets have compared it to a symphony*
*A symphony conducted by the lighting of the moon*
*But our song of love is slightly out of tune*

*Once your kisses raised me to a fever pitch*
*Now the orchestration doesn't seem so rich*
*Seems to me you've changed the tune we used to sing*
*Like the bossa nova, love should swing.*

Bacharach carried the adult middle-class music traditions of the Fifties with him on his journey of adult-pop revolution in the Sixties. The popular music of this decade

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was well known to him from his work with Marlene Dietrich, The Ames Brothers, Vic Damone and Steve Lawrence, all performers of popular Fifties music consumed by adults. The arrangement and orchestration techniques popular at this time are evident in such Bacharach/David songs as *Alfie*, *I Say a Little Prayer*, *Wives and Lovers*, *Reach Out for Me*, *Blue on Blue*, and *The Look of Love*. The harmonic traditions of these styles are evident in all of the Bacharach/David songs. This is in sharp contrast to the harmonic language of R&B, soul and rock in the Sixties whose language reflected the traditions of Blues and gospel music.

Bacharach reformed the popular music of Middle America by mixing tradition with current practice; he placed his traditional skills in the service of creating a style to be sung in what was, for Middle America, a non-traditional fashion. He would successfully attempt a cross-pollination of traditional European American musical language with modern African-American vocal performance style. The Brill Building writers deliberately took their Tin Pan Alley skills into the Sixties but presented the world with music that spoke of something far more ‘American’, a music that had much in common with the melting pot of cultures for which America was known.
Chapter Three

The Lyrics of Hal David

David re-interpreted the young adult Middle-American dream of the Fifties to reflect the life, as he saw it, of the typical Middle-American adult in the Sixties. He subtly suggested that Utopia might be flawed. His vehicle for showing the gap between fantasy ideals and suburban realities was perhaps an unexpected genre, the love song. This chapter categorises and analyses the texts of selected songs and discusses the images of middle-class life in the Sixties that are presented in the songs. In so doing it is shown that Hal David reflected many aspects of a contemporary society in his lyrics.

Falling in and out of love is probably the most common theme in pop music. People still consume songs of falling in and out of love even after it has ceased to be an everyday activity for them. Many of the Bacharach/David three-minute tragedies portray the group for whom this was either a memory or a fantasy; young married couples. Jimmy Webb says, "Song ideas are the most intense longings of the soul and its deepest regrets."\(^1\) This is true of Hal David’s approach to describing the lives of young Middle Americans, in which he sought to describe innermost dreams, desires and disappointments.

Bacharach and David have claimed that they did not write for a specific audience. This is an understandable claim to make: since they were personally thoroughly acculturated into Middle America, they quite naturally considered the particular middle-class values they themselves espoused to be universal. Indeed, it is characteristic of middle-class culture to assume that even those who disagree with it are nonetheless middle-class people underneath. Many dismissed the counterculture of the Sixties as a natural rebellion by young people who would soon grow up and learn the ‘real values’ of society, and the fact that many of those involved in the Chicago Convention protests of 1968 later became lawyers, accountants and stockbrokers seemed to bear this out. Bacharach and David may well have considered, therefore, that their songs were for all people (or at least all English-speaking people

\(^1\) Jimmy Webb *Tunesmith* Hyperion (New York 1998);3
with access to recorded music), but in fact the songs reveal themselves to be quite specifically concerned with issues relating to Middle American life in the Sixties. Analysis of the songs illuminates a primary focus on images of commitment, fidelity and permanence in relationships, implying marriage. David presents scenarios in which these typically middle-class values are challenged; only two of the twenty-five songs uphold these values in a first-person context. This challenges the facade of happiness prevailing in the culture of affluence of the time. Adorno divides listeners into two categories; 'rhythmic' and 'emotional.' The former is comprised of youth listeners tuning in to mostly anti-romantic music, a music driven by rhythm, and particularly similar rhythms from song to song. The latter is the group in search of an emotional experience, an experience described by Adorno as follows, “when the audience at a sentimental film or sentimental music become aware of the overwhelming possibility of happiness, they dare to confess to themselves what the whole order of contemporary life ordinarily forbids them to admit, namely, that they actually have no part in happiness.”

The songs uphold middle class traditions but introduce real-life expectations through their portrayal of the potential for ‘things to go wrong.’

In addition to this, the majority of the song texts written by David are from a woman’s perspective, or are about women. David had a vision of what life in the Sixties entailed for Middle American women and sought to portray this in his songs, and the accuracy of his portrayal receives endorsement from an unexpected source. The majority of contributors to the discussion forum on the ‘House Is Not A Homepage’ Bacharach/David unofficial web site are women and many refer to the impact on them of the songs at the time.

The following are the comments of an anonymous contributor who claims that the David texts had great relevance to her own life:

One of the most frequent comments I heard fans tell Dionne was that she was singing their lives through the great lyrics of Hal David. *Walk On By* [1964] was a tune that I personally could identify with. At the time it became such a huge international hit, the love of my life had just left me... Being rejected was a frequent theme of the tunes Burt gave to Hal. *Message to Michael* [1966] was another tune I

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could groove to. I did go to New York City and left behind my high school sweetheart... I was pregnant... when *I Say A Little Prayer* hit [1967] and I used to sing that to my daughter before she was born... When *Do You Know the Way to San Jose?* hit [1968] I was just out of hospital after delivering my sweet girl and was a long way from home. All I wanted to do was to pack up... and go home to Mom and Dad. When *I'll Never Fall in Love Again* hit [1969] I was in the process of divorcing my husband... *Windows of the World* [1967] was a song I loved and could certainly identify with because I had a brother and uncle in Viet Nam.

In *What The World Needs Now (and other love lyrics)* David makes this comment about his lyrics:

Here and there in these pages you will see a lyric that seems to belie those words [of the title]. Yet I think those lyrics belong in a collection of love lyrics, because at those times I am writing of a need, a dream, or a search for something beyond our grasp. To keep reaching out and trying, in the face of adversity, must grow out of love - love for something. It doesn’t always have to be for someone.3

David’s work describes loss and longing, broken hearts, the tranquillity of togetherness, the yearning for a partner because of separation and the need for love from somebody. All the Bacharach/David songs that charted in the U.S. Billboard Top 40 (Pop chart) between 1962 and 1970 are love songs. As analysis shows, ‘love’ is discussed in terms relevant to typical Middle American lifestyles and gender roles in the Sixties.

The familiar, real-life situations in David’s texts present images which the listener can connect to in a ‘What if?’ or contrafactual process to fit his or her own life. This enables listeners to explore, identify with, and respond to the invented experience provided by the songs. It will be shown that a number of the songs are tragedies, stories of infidelity and betrayal. These enable the listener to audition infidelity scenarios, to ‘imagine the worst’ – or perhaps, for some, ‘the best’! This is a common human process, and one of the ways in which we prepare ourselves for crises, come to terms with past events, or find necessary escape from reality. Customarily, those who live in crisis situations imagine scenarios of stability, while

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3 Hal David *What The World Needs Now, and other Love Lyrics* Trident Press (New York 1969); 9
those who live in stable situations, such as the inhabitants of Middle America, imagine crisis scenarios. Songs, like other works of art, offer us images that stimulate our imaginations, draw us into fantasies, and, as Aristotle proposed in relation to the scenarios of the theatre, have a cathartic effect, enabling us to experience the dangerous in a safe environment. David's texts provide for Middle Americans a way to accustom themselves to life-possibilities without actually undergoing them: the experience is a safely vicarious one, undertaken on our behalf by the characters in the song and by the singer delivering the text.

David attempts a specific reflection of Middle-American culture in the typical real-life situations he describes. The way in which the characters in the songs react or conduct themselves verbally is also intended to be typically Middle American. He does not offer solutions or conclusions to the challenges presented by the texts, instead leaving them open to interpretation. Sheila Davis says, "There are three ways to produce a lyric with a satisfying emotional experience. You can state the meaning of the song, you can imply the meaning, or you can leave its interpretation to your listener." Davis goes on to say "Often what has not been spelled out can be made more evocative by being unstated." Dionne Warwick said the following about the 'real-life' qualities of David's writing:

His words take over your being - you become the person involved in whatever is happening in the lyric. He wants you to feel that this is you, your story, your own song about yourself. He wants you to express yourself, not him. . . They [the audience] see themselves and their own lives in these lyrics. And they've done everything to this music; they go to sleep to it, wake up to it, eat to it, make love by it, dance to it, feel with it, let themselves go with it - everything. It's like part of them; it expresses them the way they wish they could express themselves.

A striking feature of the texts is the absence of information about characters' appearance or identity; the songs are inclusive in this regard. There is only occasional use of first names as a means of building a character. Most are a personal communication using pronouns: from me to you, or her to him. There are few detailed

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4 Sheila Davis, Successful Lyric Writing, Omnibus Press (London, 1990); 18
5 Davis; 19
6 David What The World Needs Now; 1-3
references to actual towns or cities. The language is everyday speech; there are no profanities yet there are acceptable sexual allusions. There are no references to children, parents or extended family, indicating that the target audience may be married but yet to have children and may have moved away from the locations of their own childhood. David employed the image of the home or house as a permanent structure to symbolise love and marriage. He did not use the images of urban apartment living or the lifestyles of city-dwellers because it did not suit his purpose of presenting Middle American stereotypes. These are personal dramas predominantly set in a domestic environment. The association of a couple with a home suggests images of permanence and commitment. The songs can be categorised in the following way:

Songs portraying a relationship prior to significant commitment:

Reach Out For Me
What's New Pussycat?
Wishin' and Hopin'
I Say A Little Prayer
The Look of Love
Are You There (With Another Girl)?
Close To You
This Girl's in Love With You
You'll Never Get To Heaven
(They Long To Be) Close To You

Songs portraying a relationship enjoying commitment:

The April Fools

Songs portraying a threat to commitment:

Make It Easy On Yourself
Don't Make Me Over
Anyone Who Had A Heart
Twenty-Four Hours From Tulsa
Are You There (With Another Girl)?
Songs portraying a broken relationship:

I Just Don't Know What to Do With Myself
I'll Never Fall in Love Again
Promises Promises
Always Something There To Remind Me
Blue On Blue
One Less Bell To Answer
My Little Red Book
Message to Michael
Trains and Boats and Planes

Songs representing an external viewpoint:

Alfie
Wives and Lovers
What the World Needs Now
The Windows of the World
Raindrops Keep Fallin' On My Head

The first four categories describe relationships that are moving toward or away from permanence in the commitment of marriage, representing the typical middle-class belief that the foundation of a stable society is the institution of marriage. It was not acceptable in Middle America for a couple to live together with no intention of becoming husband and wife. Similarly having children out of wedlock was frowned upon by society. There were very clear conventions of courtship, engagement (the negotiation) and ultimately marriage (a binding contract with obligations). Those who chose to dismiss these social conventions were also dismissing the value systems of their parents. The fifth category represents the voice of the traditional middle class. The songs focus on adult partnerships in which permanence is desired and actively pursued (not always by both parties). David searched for "believability, simplicity and emotional impact." To achieve this he relied upon the participation of the listener in the drama of his words.

7 David What The World Needs Now; 8
Wives and Lovers (1963)

A model of the typical Sixties Middle-American adult relationship as perceived by David, one that highlights the relationship of husband and wife in the stereotyped ‘all-American’ household, is to be found in Wives and Lovers, which was an exploitation song for the film of the same name. Here we find a prescription for a young wife’s correct behaviour according to the middle-class definition of marriage.

The text of this song presents a common image of the suburban couple. The husband works in the city that is accessible only by car and he does not come home until the evening. The lunch-at-home of the urban dweller is no longer a possibility for those who have moved out to the suburbs. Hence his wife spends her day in their residential area unaware of her husband’s activities. She is possibly unfamiliar with the fashions of the city women and may wonder if girls younger than herself will be more attractive to her white-collar-dressed husband. Wives and Lovers deliberately plants a fear in the mind of the young suburban wife. It is a clear message of advice to her about the lengths to which she may have to go to maintain her husband’s desire for her. The song and phenomenon imply that the criteria upon which a professional man based his choice of a partner in marriage were founded on physical appearance rather than personality or intelligence. The possibility of her engaging him in conversation on any intellectual level to stimulate his interest is clearly out of the question. This reinforces the traditional wife’s responsibility to maintain her husband’s happiness at the expense of her own, or that keeping him is the only way to ensure her happiness.

The third person narrator refers to the wife character as “little girl” implying that she must be submissive to her husband who is the important figure. The reference to wine, music and pretty clothes suggests images of an affluent household. ‘Love’ is presented in three ways: as a reward for her submissiveness, as a physical act (her responsibility) and as represented by marriage. The image of “little girls”, of affluence, and the three types of love delineated in this song appear in most of the songs in the sample group.

Category One

The songs in this category illustrate different relationships prior to commitment. This is the negotiation phase of the process of choosing a partner-for-
life. We find dedications of love with a future perspective, that is; 'how I’m gonna
love you.’ We find an individual living in hope, pinning dreams on attracting the
interest of their intended. We also find the element of ‘doubt’ that can taint the
negotiation process as demonstrated in the following song.

Are You There With Another Girl? (1965)

Here is the conundrum of the flawed partnership, with one party cheating and
the other unable to end the relationship. They do not live in the same house (she
stands on his doorstep), but because of the promises he made it is presumably an
engagement. She is convinced that he is cheating but doesn’t wish to believe he’d
break the promises he made, and so she is prepared to stay with him because she loves
him and couldn’t say goodbye. Music (coming out of the radio) is cast as a symbol of
her emotional turmoil. It provides the background accompaniment to lovemaking, and
appears (because she has heard it) to concur with what her friends have been saying.
She is torn between what her friends and the radio ‘say,’ and her own love, trust and
faith. At the root of this is the belief that if a man is a ‘good catch’ his indiscretions
should be overlooked. It predicts a life of excusing his behaviour and of working to
keep the marriage together. Custom and tradition suggest that marriage should end his
philandering, yet in this situation it appears that she would stay with him regardless of
whether it did or not. Are You There (With Another Girl)? introduces the likelihood of
a woman’s stoic acceptance of a man’s infidelity.

Wishin’ and Hopin’ (1963)

Wishin’ and Hopin’ focuses on attracting the attention of a man. It reinforces
traditional middle-class beliefs about proper behaviour for a woman in a relationship.
Like Wives and Lovers, it prescribes a particular code of behaviour. The song says
that in order for a woman to appear attractive to a man she must adopt his interests
and must dress according to what he likes. It describes ownership and particularly his
ownership of her (which she desires), but ultimately she posses clothes and her will
posses her. She deliberately dresses and acts in such a way as to make her attractive to
a particular man, yet this is all in an effort to have him choose her – “you will be his.”
She makes the effort to alter her appearance and personality but importantly not so
that he may be hers: this is not her selection process, but his. In the Sixties a man
officially chose his partner.
An alternative reading of the song suggests that conversely it is an example of women manipulating a situation to meet their needs – that by fulfilling his dreams they may in turn fulfil their own. In this context it can be seen as upholding traditional roles and opposing Women’s Liberation.

*You’ll Never Get to Heaven if You Break My Heart* (1963)

David presents a woman who is to marry a man she suspects of being unfaithful. The song presents images of the promises made in the contract of marriage. Her threat to him implies that he will be judged in some way if he continues to be unfaithful: *if you break your promise the angels will see*. This is a secular adoption of the images of God, heaven and angels and contains no inference that in her belief or David’s, he would necessarily go to hell. This reinforces the traditional role of the wife: she will sustain the marriage regardless of his affairs, consoling herself with the belief that he will be judged somehow. This suggests that she is aware that entering into a marriage will bind her to him: that she must love, honour and obey him, for better or for worse, even if he may not.

The images of religion and characters such as angels represent David’s deliberate and subtle reinforcement of the Middle American culture of morality based upon religious faith. America’s religious fervour was bolstered in the Fifties by two significant acts: in 1954 Eisenhower added the words “one nation under God” to the Pledge of Allegiance as recited by school children across America, and in 1955 the words “In God We Trust” were added to American currency by a legislative act of Congress.8

**Category Two**

This category is conspicuously small and contains one lightweight songs of dedication and promises of fidelity. David’s aim, to ‘get under the skin’ of Middle America by re-presenting real life, required that he confront the stereotypical images of happiness in a permanent relationship. Sixties pop music increasingly tended toward honesty in the description of adult rituals and rendered the puppy-love dedication of *Magic Moments* redundant. Hal David’s focus was less on how much Middle American couples loved each other, and more on how Middle American

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8 Patterson; 328-329
women wished they could be loved. The small number of these songs compared with those portraying relationships with problems (one against eighteen) suggests that life in Middle America was more complicated and difficult than the American Dream might otherwise suggest.

The glossy façade of happiness and contentment is obvious in *Magic Moments* (1957), a story told by the male partner of a couple fondly remembering their courtship. The song has images of popular teen activities in the Fifties, suggests that all would be well in the future, and that people would recall their youth with an affectionate perspective. It tells the story of what teenagers of the Fifties would remember in the future, rather than what adults of the Fifties were currently remembering about their teenage years in the Thirties or Forties (not such a happy time). It features many instances of perfect rhyme and four-bar four-line phrases and stanzas, things David avoided in the Sixties. This was not a rebellious song, the artist Perry Como was no Bill Haley or Elvis Presley-type character but a cardigan-wearing young adult: a sophisticate, unlike the many rock’n’roll singers who modelled their look on James Dean. The text talks of football matches, penny arcades, Halloween dances and a malfunctioning vehicle (the sophisticated adult would have a vehicle in good condition).

**Category Three**

These songs about relationships under threat not only describe typical partnerships but also give a grim prediction of the future. Although a warning is issued it is not motivated by a desire to control, rather by the need to maintain the status quo. The predominant David perception of a female perspective continues and he paints men as those who hold power. The issue of adapting one’s personality to suit the male partner described in *Wishin’ and Hopin’* is raised again in *Don’t Make Me Over*.

**Don’t Make Me Over** (1962)

This is a woman’s cry for acceptance in what she perceives as a man’s world. She begs not to be ‘made over’ but knows that it could happen. She has given up the responsibility for resisting change and has given him the power to change her. She acknowledges that should he wish to do so, she would be powerless to stop him because she is at his command. She is frightened that changes will be made, having
admitted that she has faults. The male assumes the dominant role in a marriage ceremony, his bride is presented to him by a senior male member of her family, she wears white and is covered by a veil (to represent her purity) which he uncovers, he is not required to agree to 'obey' his wife, he is invited to kiss the bride and take ownership of her, and in the final act of becoming part of him she takes his name. If the couple in Don't Make Me Over were married or were planning to do so, the woman had then already given herself up to the traditional roles and power structures of the stereotyped male/female relationship in marriage.

The text of the Coda can be represented as a demand for equality in the relationship. It is perhaps an act of defiance. It might well be claimed that this is a signal of the awakening of what Friedan called the "feminine mystique." It does however have overtones of submission. Firstly, the use of "what I am" instead of "who I am" suggests that his acceptance of her role, and not personality or character, is required. This contradicts the earlier plea of "Just love me with all my faults . . . Just take me inside your arms . . ." both of which affirm her desire to be loved and supported, but not a desire to be acknowledged in a role of wife or girlfriend. "Accept me for the things I do" further complicates the issue, because these things, which are flawed by her faults, would appear to define who she is. If so, she seeks to be valued according to her actions and her role, (the two are inseparable) and not by her personality. She is devoted to him and will not leave. If she considers herself to have been 'made over' he will be none the wiser. He does not in fact have the power to change her, only she can do that, and this is what scares her. She will affect change to ensure the continuity of their relationship, and will do so in spite of her trembling at the prospect. "Don't pick on the things I say, the things I do. Just love me with all my faults, the way I love you. I'm beggin' you!" is filled with her resignation to imagined inadequacies. Middle class society, as seen in the sit-com celebrated the image of the 'perfect wife,' she would not wish to be seen as anything other. It is a woman's cry for acceptance into the world of a man whom she loves - not a demand for the man's acceptance of her world. To compound this conclusion, the recording fades out, her repeated cries etiolate, there is no resolution.

These words are spoken in absentia; they are words she wishes to say to him but cannot, and so are uttered to herself. The attempted defiant stand of self-

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9Betty Friedan The Feminine Mystique W. W. Norton & Company, Inc. (1963)
preservation is the last gasp of a woman who knows that she will become defined as a part of her husband, and wants it as much as she wishes to defy it. She is torn by conflicting desires and their possible outcomes.

**Make It Easy On Yourself (1962)**

This song explores the threat of 'breaking up' and the value of a partnership. This topic is tackled from an adult perspective and implies that the relationship had a degree of permanence. Breaking up is 'hard' for several reasons:

1. If we accept that this relationship was intended to be permanent there is an expectation from society that permanent it shall be. The loss of that permanence would indicate that one partner has not succeeded in fulfilling a role expectation.
2. The speaker's loss of self-esteem and confidence will magnify the issue of finding another partner — something which goes hand-in-hand with a break-up.
3. There will be resistance to the break-up in light of these social and personal implications: an act of self-preservation in addition to relationship-preservation. This prolongs the process, which in the case of *Make It Easy On Yourself* is inevitable. By trying to avoid a break-up it makes the inevitable split much harder.
4. There is a tendency to avoid the break-up if at all possible because it involves hurting another's feelings.

Breaking-up is a positive process for the recipient in the song. The text suggests that the relationship now preferred by the recipient is one based on physical love: "If the way I hold you can’t compare to his caress..." This also suggests that the speaker has not fulfilled a physical expectation within the relationship. "If you really love him" inclines us to sympathise with the recipient because true love may have been found. There will inevitably be hurt feelings, and it is possible the speaker is trying to hide how much the break-up will hurt. Although divorce rates were high in the Sixties, the value of a monogamous permanent relationship remained. The divorce statistics could be interpreted as Middle America's continued search for ideal partners.
Anyone Who Had A Heart (1963)

*Anyone Who Had A Heart* tells a now familiar story. It relates to the female role defined in *Wives and Lovers* and *Wishin' and Hopin'*: how can a woman deal with the knowledge or fear that her lover may be unfaithful to her. Every time he goes away she says it is over but knowing the way she loves him she always takes him back. These words are spoken in absentia, when she says “This time its good-bye, dear” she speaks to herself only. David presents a tragedy in her inability to end the relationship; she can’t live without him. Obviously the man has been away before but the listener knows not where he goes or with whom. He is presumably away with another woman. We also do not know where she is when he is away, but presume she remains at home. It is deliberately left open by David so that the audience may fill in the details. If a housewife she takes him back every time not only because she cannot live without him emotionally but also because he is the source of income while she cares for the home. She is probably unable to support the household by herself thus she cannot afford to have him leave. He knows she can’t leave him and therefore is under no obligation to live up to the promises he might have made.

Twenty-four Hours From Tulsa (1963)

*Twenty-Four Hours From Tulsa* is a male fantasy, representing an escape for the suburban husband. The vocal delivery is crucial to the listener’s interpretation of the text. Is it a song of self-pity? Is it a Dear John (Jane) song? The details are graphic for someone explaining an indiscretion to their partner, and there seems to be pleasure in the retelling of events. The opening line “Dearest darling” suggests the writing of a letter, in the process of which the pen is put down as the memory of the event takes over. This is true of Gene Pitney’s recording (1963) in which he breathlessly recalls the events of the night and does not sound distressed at the prospect of never going home again, after all he believes himself to be in love with the woman he met. Why can he never go home again? Either he is ashamed of his actions or as the text says: “I hate to do this to you, but I love somebody new. What can I do?” He is quite happy with his choice, suggesting the relationship at home was already unsteady. He has either seen an opportunity to flee an unhappy home life, or really has been swept up in the whirlwind of a motel/stranger romance. David asks “What would you do if it happened to you?” This song presents pleasurable fantasy mixed with pity and fear.
More significantly this song reflects the triangle situation, in which a third party threatens the permanence of a previously monogamous relationship. It raises the question of role expectations and whether the wife (presumed) is meeting her husband’s needs, and vice versa. We know that he travels, and that after time away from his home comforts he will expect a friendly reception upon his return. As *Wives and Lovers* instructs, a young married woman should focus on her responsibility to please her husband so that other women will not tempt him. In *Twenty-Four Hours from Tulsa* the subtext could be interpreted as suggesting the housewife has not met her responsibilities and that had she done so her husband would not have been seduced at a roadside motel. This song is as much about the role of a woman in a partnership, as it is about a man’s and as such could equally refer to the same male infidelity and unwillingness to settle down as referred to in *You’ll Never Get to Heaven, Are You There With Another Girl, My Little Red Book* and *Alfie*. If so, it serves as a warning to young women about the habits of some men and the value of trust in a relationship.

This man is close to home when the incident at the motel occurs. As the chorus tells us “I was only, Twenty-four hours from Tulsa.” Twenty-four hour’s driving equates to a large distance at 50 miles an hour, thus if the driver feels to be nearly home he must have already travelled a very long way, and for some considerable time. The development of highways occurred in the 1950s, aiding the mass migration to the west coast. The motel industry flourished proportionately to the highway system’s growth, allowing for increased comfort in interstate travel. Stopping at a motel is a typical middle-class activity, and it highlights a requirement of comfort and the willingness to pay for it.

How likely is it that he would simply decide not to go home, in favour of starting anew with nothing? Home is where the mortgage is, the bills, the family, the clean clothes, and importantly - the employer. How did the other woman happen to be there? Was she just passing through? What is the meaning of his meeting an unaccompanied woman at a motel who is seeking a companion for the night? This is a fantasy for a man who may be bored with the routine of work, wife and worry. Extra-marital liaisons are common in any community, but not in the fashion described in *Twenty-Four Hours From Tulsa*, which is a fantasy and not a reality. Dusty Springfield naturally reversed the gender imagery of this song when she recorded it in 1967, but in light of the success of Pitney’s recording four years earlier it is likely that
Springfield's version would not have been interpreted as a story of an unfaithful woman, but rather as a new version of a then well-known song.

This song ties together imagery from *Wishin' and Hopin', Are You There (With Another Girl)*, and *Anyone Who Had A Heart*. He is seduced by another woman, who seeks to fulfil his dream (fantasy) in order to fulfil her own. The jukebox triggers the physical relationship by prompting them to dance (music accompanies lovemaking). He does not truly believe he has fallen in love, but is scared by having broken the rules of his relationship at home. He possibly writes the letter in the hope that 'she' will take him back, just as she has on every previous occasion.

**Category Four**

*I Just Don't Know What To Do With Myself* (1962)

This song puts forth the idea that it is difficult for an adult to exist without a partnership and that the relationship remains binding even after break-up; reinforcing the value of commitment and permanence. It also suggests that purpose and happiness in life are dependent upon a permanent relationship. The text is non-specific in gender, as there are no allusions to typical female or male activities. The only information David provides is that the relationship broke up, the other partner has found somebody new, and the protagonist will remain single should the other's new relationship falter. Although first released by Tommy Hunt in 1962 and recorded by a greater number of men than women between 1962 and 1970, the most popular recording in America was Dionne Warwick's of 1966. Dusty Springfield also had a major hit with this song but in Britain. Despite its gender neutrality the recordings made by women were far more successful than those by men, suggesting that the sentiments proposed in the text are made more believable when proposed by a female performer (the same is true of *Message to Michael*). It is likely, given David's stereotypes, that a woman would rearrange her life to accommodate her partner and would possibly notice his absence more than he would hers.

*One Less Bell To Answer* (1967)

A domestic scene is painted in *One Less Bell To Answer*. The imagery of cooking and answering the door is a blatant reference to the role of a typical
housewife. The linked imagery of the house (as a home) reflecting stable and/or permanent relationships is a recurring theme in David’s work, which he visited in *A House Is Not A Home* (1964) and *Windows And Doors* (1966). David’s typical housewife would identify with this song, as it was her reality. There are no clues to why he left, there is only her disbelief and emptiness. The curious aspect of the text is that despite her grief, the symbols of his absence have little to do with a loving relationship and more to do with housewifely duties. In trying to convince herself she should be happy with having less to do around the house a question is raised by David: do these things create her identity and give purpose to her life? It might read as a tale of liberation shot with pangs of loneliness, but under closer scrutiny it reveals a woman whose existence is defined by her actions, by domestic chores. It is the sudden absence of the demand for these duties that pricks her sense of abandonment and possibly rejection. David also used the theme of everyday activities providing emotionally painful reminders of personal loss in *Always Something There to Remind Me* (1964).

**Promises Promises (1968)**

*Promises, Promises* presents a theme pertinent to the year it was written. The song expresses David’s idea of the repressed discontent of a typical Middle American woman who has endured false promises but finally gained her independence. Here is possibly found the conclusion to *You’ll Never Get To Heaven or Anyone Who Had A Heart*. She has seen through the lies told to her and has assumed responsibility for her own life by ‘walking out’ of the relationship. The speaker says that things she promised herself fell apart but through this process she found her heart – meaning she found her identity and self-respect. This was particularly relevant at the time because the traditional roles of women in the workplace and the home were being challenged. She says “Now I can look at myself and be proud” which she clearly could not do prior to this. The song contradicts the prescription of *Wives and Lovers* by celebrating her escape from a hierarchy in which she was oppressed. The song would encourage women in similar situations to do the same, and it differs from the suggestions of earlier songs that focus on maintaining the status quo. She has broken with tradition and Middle American marriage values, but could be seen to be adopting the Middle American value of independence and self-determination – usually reserved for men. This represents a textual conflict mirroring current social events, and could be
interpreted as David's reaction to a changing world, one remarkably different from that of 1962, when he and Bacharach and Warwick began their popular ascent. The song can be seen as a milestone in the widespread commercial success of songs reflecting the changes taking place in the world for women. In 1971 Australians Helen Reddy and Ray Burton wrote *I Am Woman*, recorded by Reddy in that year and again in 1972. It became a number one hit in America in December 1972 after its inclusion in *Stand Up And Be Counted*, a film about women's liberation.

**My Little Red Book (1965)**

If *Promises Promises* shows another side of women (not submissive but empowered), so *My Little Red* Book shows another side of men (not an independent or self-assured, but emotional, sentimental and in need of a partner). This is one of the few songs specifically from a male perspective, and although it did not reach the Top 40, it is significant because in it David paints a rare and vivid picture of men in 1965. He describes how a man may react to the break-up of a relationship in stark contrast to the way he perceived women to react. It upholds traditional images of male bravado in similar situations. Significantly this man immediately seeks to move ahead in his life and starts dating other women. He discovers his feelings of abandonment and yearning for his departed love, but only after dating all the girls whose telephone numbers he collected as a single man. His increasingly dawning realisation that she is the only woman for him doesn't prevent him from going out with successive women, because he is determined to affirm his self-image of attractiveness to the opposite sex in an effort to restore his self-confidence.

In the Sixties many men may have lived their fantasies through *Playboy* magazine, or film characters such as *Alfie* - he did everything they dreamed of. Alfie was a progressive man in that sense but the conservatism of the period eventually held sway over his antics, eventually enforcing his conformity. *My Little Red Book* can be interpreted as a reinforcement of the value of monogamy and commitment. It can also be reversed to suggest to a woman that a man will return if he makes a comparison between her and his new partners that ultimately favours her. This reflects the 'warning' in *Wives and Lovers* to the young wife; "Day after day there are girls at the office and men will always be men. Don't send him off with your hair still in curlers, you may not see him again." In *My Little Red Book* David was possibly informing women of what took place when their partners left them. A typical male would stand
to discover little from listening to this song because it reinforces a behaviour he is familiar with, and importantly the sound of the music in this song is triumphant and comic. In stark contrast to female-perspective songs on the same subject it is not tragic.

_A Message to Michael (1963)_

David describes how a woman values a man for who he is and not for his actions. This in contrast to the images of previous songs in which the woman appears to be valued or recognised for the actions she performs, and not who she is. “And even though his dreams of fame fell through, to me he will always be a star... rich or poor I will always love him so.” His attractiveness is untainted by his lack of success in his search for fame; she is attracted to his character alone. This is in contrast to _Wives and Lovers_ and _Wishin’ and Hopin’_ in which respectively the woman is advised to focus on her physical image as if this her ‘strongest suit,’ and to indulge in the activities he enjoys and to dress according to his preferences. David is commenting on the different criteria employed by men and women in the process of selecting a partner. _A Message to Michael_ suggests that while men go off on adventures, women stay at home and wait patiently, always loving and remaining true.

_Trains and Boats and Planes (1964)_

_Trains And Boats And Planes_ addresses physical images of sophistication at another level. David explores the European mystique so envied by America. Intercontinental travel was a Sixties boom because of advances in aircraft design. Flying became increasingly affordable and began its dominance over travel by sea, the reduction of time spent travelling to the vacation destination became highly prized. Clothing fashions were influenced by air-hostess uniforms and accessories. Travel to Europe was a rapidly expanding industry in the sixties because during the Fifties it was too expensive, passenger aircraft were not suited to the distances, and much of Europe was being repaired and rebuilt after the ravages of bombing in the Second World War.

What the song represents in terms of typical middle class attitudes is this: “Stick to your own kind, the boy-next-door you won’t give you these problems.” This song would definitely deter a girl from pursuing a romance with a foreigner on the
grounds that he might leave and never return. It also says that the exotic, whilst enriching and exciting is not permanent and not ‘who we are.’ In addition to this is the image of ‘home’ being wherever the relationship partner is, as opposed to a fixed geographical location. As travel increased during the Sixties, so the concept of ‘home’ was altered. It was now common for young people to leave their home-town and create a new life for themselves a long way from parents. *Trains and Boats and Planes* describes the difficulty (and sometimes impossibility) of long distance relationships, a theme encountered frequently in subsequent pop music generations.

**Category Five**

*Alfie (1966)*

In *Alfie* we once more find David writing about the pressure to conform to a life of monogamy and commitment. The lyrics were written to a strict brief for the film of the same name and so had to reflect the traits of a character invented by the writer. The film was a comment on the so-called Swinging Sixties in London and presented the lead character as a typical young man enjoying his single life but ultimately looking for a stable relationship. This tells us that although society was forgiving of a young man’s behaviour, there would come a time when he was expected to settle down. This song suggests that those who lead a promiscuous lifestyle are non-believers. It does say however that there is hope for the non-believer, that by believing in, or discovering true love he can be saved: “something even non-believers can believe in.” The text is set to a dated jazz-ballad style that reflects tradition, permanence and conservative values, exactly as do the words of the David text. David is saying to women that in spite of playboy antics, most males genuinely want to settle down, and also that they ought to. David is sending a message to both men and women; from his perception of women’s values he writes “Without true love we just exist, Alfie. Until you find the love you’ve missed, you’re nothing, Alfie.” This says that, in David’s view, women believe that in a life without love, actions are insignificant.

This song proved to an accurate contemporary social document. The student demonstrators and activists would eventually settle down, start a family and follow the voting trends of their parents after the political furore of the late Sixties was over.
David was 45 years old and well aware of the timeless inevitability of this passage from youth to adult.

*What The World Needs Now (1965)*

Although published in 1965, the text of *What the World Needs Now* was begun in 1963, the year John F. Kennedy and Medgar Evers were assassinated, and Martin Luther King made his famous “I have a dream...” speech. The Civil Rights campaign met with bloodshed in the southern states, while the conflict in Vietnam escalated by the day. In the previous two years the Berlin Wall had been erected and the Bay of Pigs fiasco had brought America to the brink of nuclear war with the Soviet Union. When writing the text David searched for physical images of man’s life on earth and struggled with the juxtaposition of love and the tools and devices of modern life. After well over a year he re-wrote the text using images of nature to reflect love and God.

Things like planes and trains and cars are man-made, and things like mountains and rivers and valleys are created by someone or something we call God. There was now a oneness of idea and language instead of conflict.¹⁰

By 1965 Middle America was moving towards doubting the wisdom of its involvement in yet another nation’s problems. It would not be until 1968 that public opinion would change dramatically. Anti-war protests were not widespread or large but the gathering momentum was a springboard for launching *What the World Needs Now* into the moral sub-conscious of Middle America. David was reflecting a very real public concern for the state of the nation and the world. In its way it is a protest song from a middle-class perspective of the time. It identifies that behind the facade of affluence, Americans were aware of the social and political tremors surrounding them. The appeal to God for ‘love’ connects with Middle America’s religious values, introducing a context of Christian love as a temper for the gathering cloud of war (although soldiers fought for God and country). Finally, love is an image of a united community, something many Americans were trying to achieve.

¹⁰David, *What The World Needs Now*; 17
The Windows of the World (1967)

This is a potent protest song. It clearly expresses an inevitable cycle of destruction in mankind and in 1967 came at a time when the middle class was beginning to question America’s involvement in Vietnam. Like What the World Needs Now it is a non-violent, easily digested protest song designed and created for the middle class. It quietly bespeaks a nation’s concerns without danger of creating friction and once again refers to religion with angel tears, which suggests that God also is watching. David says:

There are many message songs being written. More and more of them are violent. I tend to take a gentler approach in my protest. I have a feeling that in the final analysis, the gentler approach will reach more people. At least it reaches me.11

The adult middle class distanced itself from the anti-war marches and protests. It was morally wrong to openly defy the government, and to pledge non-allegiance to the flag was begging the damnation of the God in whom Middle America trusted. The Windows of the World and What the World Needs Now are not included among the retrospective collections of protest songs of the Sixties, yet they were equally potent, eloquent and possibly spoke to a much larger population than the large number of more alternative protest songs did. It is possible that they served a similar purpose also, in that they gave Middle America a vehicle for expressing doubt and dissatisfaction with the current administration. It also gave Middle America a safe means of confronting its responses to a growing social and moral crisis.

Raindrops Keep Fallin’ On My Head (1969)

Here David articulates what he perceives as a typical response to the challenges faced by everyday people. He suggests that people endure challenges or conflict in the belief that there will be an eventual resolution. “There’s one thing I know. The blues they send to meet me won’t defeat me. It won’t be long till happiness steps up to greet me.” David also suggests that accepting one’s situation is expected, and that complaining is an inappropriate response; “Raindrops keep fallin’ on my head, but that doesn’t mean my eyes will soon be turnin’ red. Cryin’s not for me ‘cause I’m never gonna stop the rain by complainin’.” David uses a language befitting

11David, What The World Needs Now; 29
the characters in the movie, making frequent use of abbreviations and deliberately incorrect grammar; "...so I just did me some talkin' to the sun."

These Hal David texts describe the lives of Middle Americans in the Sixties. On the one hand they reflect the values of stability, fidelity, home-making, trustworthiness and companionship so fundamental to the traditional outlook of the social group. On the other hand they raise the threats of instability, infidelity, loss of self-esteem, loneliness and abandonment that Middle America could easily imagine and which they needed to be able to address safely, especially at a time when there significant undercurrents threatening social order.

The texts present domestic crises in personal terms. Often the perspective is a woman’s one, that of the suburban housewife. Although of course this is David’s image of that role, and at times appears to modern chauvinistic, there is evidence across the range of songs of his understanding of the complex stresses bearing upon Middle American women in the Sixties. Meaningful relationships occur within the context of marriage (Alfie, One Less Bell To Answer). In marriage, women are notionally subservient to men, but there are deeper currents (Wishin’ and Hopin’, Promises Promises). To gain a partner a woman can deliberately work to meet his expectations, but she must be aware that other women can manipulate him as easily as she can (Wives and Lovers). Her best course is to emphasise her subordinate position, stay at home and cook and look pretty (Wives and Lovers, Wishin’ and Hopin’). Men, on the other hand, are naturally philanderers: they will take every opportunity to seek other partners (Are You There With Another Girl, You’ll Never Get to Heaven, Anyone Who Had A Heart, My Little Red Book). The fact that they travel away from home makes them susceptible (Twenty-four Hours From Tulsa). Distance does not make the heart grow fonder (Trains and Boats and Planes, Twenty-four Hours From Tulsa). When men have affairs they feel guilty (Twenty-four Hours From Tulsa, My Little Red Book). Indeed, their philandering is no way for them to meet their real needs, for they need the security of women as much as women need the security of men (My Little Red Book, Alfie).

These scenarios are presented in familiar language and refer to familiar situations, so instantly appealed to the Middle American audience for which they were intended. Here ‘real’ lives, and life-like fantasies, were both presented for consideration. The absence of names allowed personal identification with characters,
who themselves articulated the fears and dreams of Middle America. Often texts are questioning, wondering, seeking alternatives and answers. Usually no resolution is offered in the text for the mini-crisis presented, for it is the process of exploring the crisis that is important. Indeed, these are texts for frequent re-hearing as popular songs, and Bacharach’s task was to take them into a new dimension of experience, a musical one.
Chapter Four

Recordings and Listening Environments

The pop song presents a drive for clarity of communication through laconic simplicity. The achievement of this could be defined as eloquence in the art of songwriting. Burt Bacharach and Hal David were successful because they eloquently communicated common stories in their pop songs. This eloquence partly lies in the quality of the medium in which the song is presented to the public, the recording; also important is the environment in which the recording is consumed.

Two approaches to recording can be identified in the period from 1945 onwards. In the late Forties the prime function of radio was to broadcast live performances for listeners gathered around a set. Live recording was, as it remains, deliberately aimed at capturing a unique event. At this time, the commercial recordings (that is, recordings made for mass manufacture and sale) that were made attempted to recreate the peculiar characteristics of a live performance. A different approach began to be taken in the early Fifties: the recording studio began to be seen as a place in which music could be created, in a integration between compositional technique and recording process. In 1951 Patti Page made one of the first multi-track recordings with *Tennessee Waltz* in which she created a four-part vocal arrangement by singing all the lines herself: clearly this could not be repeated in a live performance. The demand from white audiences for Black music such as R&B also meant the creation of recordings in the studio which were not recreations of live performances but were an expression of independent musical design, identity and culture. Such recordings sought not to take the listener into a live concert performance situation, but to create an intimate experience for the home consumer.

Rock’n’roll in the mid Fifties sought a simple approach, referred to as “home cooking” by songwriter Jimmy Webb.1 This philosophy of simplicity would be abandoned in the late Sixties with the rise of acid rock, recaptured in the Seventies by the punk movement, rejected in the Eighties by the stadium rock acts and New Romantic movement, and reclaimed in the Nineties by the New Punk bands. Thus the

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1 Jimmy Webb *Tunesmith* Hyperion (New York, 1998); 168
‘simple’ approach can be seen as one that emphasises immediacy, reality, challenge, and rawness – received by some as refreshing and by others as shocking, while the more mediated approach to recording focuses on dreams, desires and fantasies – received by some as artificial and dishonest and by others as seductively pleasurable.

The songs of Bacharach and David partake of both approaches. The vocal delivery, especially by Dionne Warwick, has an immediacy and grittiness that carries an edge of reality; the musical backing and the recording processes are more mediated.

The recordings were made initially at Bell Sound and later at A&R Studios, both in New York. Bacharach and engineers Eddie Smith and Phil Ramone went to great lengths in placing the instruments and voices within the stereo spectrum in an effort to maximise the spatial effect for the listener. The orchestra invariably comprised eight violins, two violas and two cellos, brass, percussion, guitar, bass, drums, electric piano, organ and often two pianos. Bacharach also had two backing vocalist groups; one white and one black, and strove for perfection in the studio, sometimes recording up to fifteen takes of a song before he was satisfied. Notwithstanding this perfectionist approach in the ‘track-laying’ phase of the recording, he would at times splice two separate performances together in the mixing and mastering phase. This was clearly in an effort to create a definitive recording, an activity that appears to have taken precedence over a similar drive for perfection and definition in Warwick’s live performances. After all, her concerts would be a ‘limited edition’ souvenir of the studio recording.

Bacharach also shared a pop music recording philosophy with young songwriters of fashionable youth-oriented music. In the recording process Bacharach knowingly created works that would not be recreated in live performance. The live performance could not match the emotional intensity of the studio recording because of the juxtaposition of familiar music with unfamiliar surroundings – it is much easier for the listener to relive personal experiences while playing the record at home. This was part of a growing trend in the Sixties, evident in the studio work of The Beatles’ Sergeant Pepper’s Lonely Hearts Club Band (The Beatles at this time ceased performing entirely, opting to pursue a career in the studio instead) and The Beach Boys’ Pet Sounds, both of which were deliberately crafted in the studio to provide a total listening experience in the home, and similarly were not intended for live
performance. Like Bacharach’s records, these of The Beatles and The Beach Boys were considered to be sophisticated in both studio and songwriting techniques.

The Bacharach/David songs have been widely described as ‘sophisticated’. On the surface, sophistication is portrayed in instrumentation. The use of orchestral instruments in pop recordings lends an air of sophistication: it suggests a level of quality because the existence of this sound necessarily requires the input of formally educated musicians and composer/arrangers, both of which are expected to cost more money than less educated musicians.

More significantly the use of orchestral instruments presents a broadened palette for the communication of meaning that testifies to a level of educated planning and resourcefulness. In simple terms: it is clear to the listener that this music was not formed from ‘jamming’ (group improvisation undertaken in pursuit of serendipitous outcomes) but that the music had been crafted by a skilled composer. Bacharach arranged the majority of songs for rhythm section and a small orchestra with backing vocalists and followed the tradition of mixing Tin Pan Alley arrangement and harmony knowledge with R&B performance style, established by Brill Building writers before him (Leiber and Stoller had done exactly this in the mid-to-late Fifties with great success). While it is true that in the Sixties it was not uncommon to see an artist perform ‘live’ with this type of accompaniment, it was more in keeping with Bacharach’s determination to make records of vibrant colour, rhythm and extensive dramatic scale in the pursuit of a uniquely intimate listening experience that he chose this instrumentation, and not for concert spectacles.

If the Bacharach/David songs had meaning to listeners in Middle America in the Sixties, the environment in which they were heard must also be examined. Bacharach composed music with his ideal ‘auditorium’ in mind; the domestic living room. The listener has control of the experience and tailors the environment to effect the required stimulation: the arrangement of the artefacts that describe life and lifestyle, the positioning of the speakers and the volume of the music. An exact type of entertainment can be selected on the basis of the specific experience desired. If the material confronts an unpleasant personal issue the experience can be terminated. The way into the heart and mind of the armchair listener was through positive affirmation of the middle-class culture of music appreciation. Bacharach did this by creating recordings of orchestral instruments and voice, intended for playing on stereophonic reproduction devices in the living room. The target consumer would have to possess
these things, thus identifying the middle class as the target market. Once the recording has been purchased the consumer takes ownership of not only the ‘physical’ recording, but also its content, musical and emotional. This enables the listener to interpret the songs as a portrayal of his/her own circumstances.

Bacharach considered his songs to be miniature movies, home movies in my interpretation; an attempt at imitating the dramatic scale of a film in a domestic pop song. Bacharach says:

> When I was doing songs with Dionne, I was thinking in terms of miniature movies, you know? Three-and-a-half minute movies, with peak moments and not one intensity level the whole way through.²

The listener either ‘runs’ their own movie-like re-enactment of events in their life, or contrafactually auditions a new experience; one suggested by the song. This is the fundamental premise of the Bacharach/David miniature movie in song – it need not be true, only sufficiently vivid to be imagined, and that vividness is amplified by the direct connection with real-life. The story ‘hits the mark’ only if it is believable. Hal David knew this to true: “In writing I search for believability, simplicity, and emotional impact.”³ These criteria must exert their influence over the listener from the very start of the song, because there simply isn’t time to develop a plot. As Jimmy Webb says: “Songwriters work for the most part in a milieu that might be described as “technological haiku”…We must accomplish our aims and tell our entire story in a time frame of three minutes (plus or minus).”⁴ That influence is amplified by surroundings, and in the case of Bacharach and David’s socio-domestic commentaries the living room plays an important role in the communication of meaning in the song: it makes it believable. Because the Bacharach/David songs predominantly focus on domestic scenery they require a domestic performance environment with all its typical accessories to reinforce the ‘normal life’ qualities of the song. It must be remembered that the David texts are not fantastic, but represent everyday occurrences. This is typical of the trend of the most successful television programmes being those that

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²The Look of Love Liner Notes (1998); 6
³David; 8
⁴Webb; 37
portray 'normal' life. In the Sixties the general public took pleasure in artistic performance in the environment in which 'the stage' was the television or radio. The most popular television and radio programmes were those that portrayed 'normal' life. Even the fantasy world of science fiction programmes and films sought to include images of home, marriage and conservative values (in *Star Trek* episodes from the Sixties, the Captain Kirk character played by actor William Shatner is a typical Middle American male who displays a tendency toward traditional values, for which he was respected and admired by his crew).

Much of the typical Fifties adult-oriented music was marketed as lounge-room entertainment with lounging themes in the artwork and titles. One successful and typical creator of such music was Percy Faith, the Canadian arranger whose career blossomed in late Fifties America. The following sleeve notes from the LP *Percy Faith and his Orchestra - Adventure in the Sun* (1957) are an example of the intention of record producers in the Fifties; they wanted people to stay at home and listen to records.

Once more the gifted Percy Faith turns his attention to the music of other lands and other climates, in a series of dazzling arrangements as bright and refreshing as the sunny atmosphere they suggest. In many of his other Coronet [a division of CBS] collections, the arranger-conductor has presented melodies with a high romantic content, and this group is no exception, apart from the fact that their lively tempos and catchy tunes seem to conjure up the daylight hours rather than those of moonlight. Many of them are from Latin latitudes, and the Faith magic with such music is well known indeed.

Here, as a matter of fact, is a collection that is almost a musical travelogue. The first number, *Tropical Merengue*, might be either from Haiti or the Dominican Republic; *Bluebell* is almost inevitably Scotland, and *Bubbling Over* is of Swedish derivation. Then there are such other pleasurable moments as *Italiano!* and *Bahama Lullaby*, whose titles speak for themselves, and *The Bandit*, a dramatic theme from a South American motion-picture. These, together with other toe-tickling tunes in the collection, offer a splendid adventure in the sun, without the necessity for leaving home.5

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5 Percy Faith – *Adventure in the Sun* (Coronet Records, USA, 1957)
Faith’s eventual orchestral (‘instrumental’) covers of well-known songs of the Sixties captured the American Dream for the residents of suburbia. Faith’s Theme from A Summer Place is an example of the music he describes in the following quote from Forever Young, a compilation of Faith’s hits of the Sixties: “My aim is to satisfy the millions of devotees of that pleasant American institution - the quiet evening at home: easy chair, slippers, and good music.” Faith’s appropriation of national folk styles made him popular among people looking for an escape that reflected their lives - not ‘glitzy’ or ‘swanky,’ but nonetheless sophisticated. His skilful arrangements are journeys of feeling or ‘vibe’ but with the absence of text, have no word-painting properties and thus give a two dimensional experience - this is the epitome of ‘wallpaper’ music and is an easy listen. Bacharach’s composition, arrangement and production style draws on the same stylistic influences as Percy Faith, yet Faith’s potential for stimulating emotional release is limited; not because of the absence of lyrics, but because of the slim likelihood of his audience having been to, or knowing anything about Haiti, the Dominican Republic or Sweden. The domestic ‘armchair traveller’ however had come of age, with ever-increasing numbers of recordings marketed as intended for enjoyment in the home. Exotic musical works have been with us throughout the history of western art music, but the creators of this exotic pop music in the Fifties and Sixties wanted people to stay home to enjoy it, in fact its success relied upon that very thing.

Adult lounge-room listening trends had a significant impact upon the recording industry of the Sixties with Bacharach’s (not Warwick’s) contemporaries enjoying success equal to his. In establishing the identities of Bacharach’s contemporaries it is important to look for similar images of musical sophistication. The Billboard charts show that recordings of adult-oriented music were competitive in the face of a rapidly expanding youth pop market. The Top 40 albums of 1946-75, demonstrated in Chapter Three, highlight the popularity of adult music above teenage music as reflected in sales of records, and in individual years from 1962-69 the competitive force of adult music is clear (the Baby Boomers were now young adults). The Crystals had a number one hit in 1962 with He’s a Rebel, Little Eva with The Locomotion, and Chubby Checker with The Twist; all records that have survived as ‘quality’ examples of early sixties pop music. In their company was clarinettist Acker

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6 Percy Faith, Forever Young (CBS) compilation sleeve notes.
Bilk with his performance of *Stranger on the Shore*, and David Rose and His Orchestra with *The Stripper*. In 1963 sharing the number two position with The Ronettes *Be My Baby* was Andy Williams with *Can't Get Used to Losing You*. 1964 is the year of The Beatles' conquest of America with their six #1 hits and yet amongst them (and The Beach Boys, The Supremes, The Shangri-Las, The Animals and The 4 Seasons) is Louis Armstrong & The All Stars with *Hello, Dolly!*, and Dean Martin's *Everybody Loves Somebody*. 1965 saw few adult artists in the Top Ten although a proliferation in the remaining thirty spots, but in 1966 it was Frank Sinatra's time again with *Strangers in the Night* at number one and *That's Life* at number four, and the following year (with daughter Nancy) *Something Stupid* also at number one. Paul Mauriat & His Orchestra went to number one in 1968 with *Love is Blue (L'Amour Est Bleu)*, as did Henry Mancini & His Orchestra in 1969 with *Love Theme from "Romeo and Juliet"*. The musical interests and purchasing power of the Middle-American adult are demonstrated in this evidence. This same group was highly likely to include consumers of Bacharach's music.

Whilst the teenage-pop singer performed in auditoria and sports arenas, the adult-pop singer performed in the opulent theatres of casinos in a continuation of the cabaret traditions of the Fifties, a tradition which remains to this day. The Fifties big band singers found here an oasis in the desert of rock'n roll; the last bastion of 'sharp' suits, glittering gowns and songs of lust, temptation, broken hearts and love, all for adults. The sophisticated style of arrangement and orchestration adopted by Bacharach, learned during his tours with Marlene Dietrich, can also be found in songs recorded by Mel Torme, Bobby Darin, Dean Martin, Frank Sinatra, Wayne Newton, Peggy Lee, Tony Bennett, Dinah Washington and Vic Damone. The songs written in the Sixties for these artists were near replicas of those from the late Forties; while the recording technology improved, the music remained the same. There are two generic ensembles: the big band - trumpets, trombones, saxophones, rhythm section; and big band with strings section which was more versatile, particularly for musicals or films. A comparison of the accompaniment for Peggy Lee's *The Boy From Ipanema* with Doris Day's *Snuggled On Your Shoulder* demonstrates the difference.

Revealed is a music contemporary to Bacharach's, one that outwardly displays a maturity or sophistication enjoyed by an adult audience. It employs chromatic melodies, extended tonal harmony reflecting Gershwin and Ravel, exacting syncopation, vocal 'acrobatics', and a high degree of formal technique in the
composition - all of which could be a description of Bacharach’s music. What we do not find is a significant musical subtext in these creations - they exhibit all the characteristics of the Fifties ‘fake front’: the commodification of this music resulted in the creation of prescribed formulae to which a song must adhere to meet the criteria of its stylistic category. Generic orchestration and instrumentation, harmonic progressions, vocal performance styles, subject matter and recording techniques result in a music which can sound the same after listening to a variety of artists from one of several decades, a music which naturally befitted the commodification and industrialisation processes - satisfaction was guaranteed. The consumer of a Frank Sinatra or Dean Martin recording from the Sixties will be sure to enjoy the Robbie Williams 2001 recording of songs made popular by those artists because, despite the forty year gap, the arrangements, orchestration and vocal performances are true to the traditional method of interpreting these songs, some of which were written years even before Sinatra and Martin recorded them. Pop music of the Sixties does not offer the same guarantee. Bacharach offered a reflection of this tradition but used it to challenge his audience, rather than to appease.

Where this music differs, despite the similarities to Bacharach’s outward style, is in its emotive content. The larger-than-life personae of the singers tended to reflect the subject of their songs because the glitzy and outrageous sound of the music was not synonymous with suburban living, having more in common with fast-paced urban living. It allowed a harmless escape for the Middle American who fantasised about living an opulent lifestyle of parties, diamonds and romance - harmless because it simply wasn’t attainable. The stories were not of everyday people’s lives and did not have the earthily potent familiarity of the Bacharach songs that inspired the listener to think “this really could happen to me.”

The sound of a typical Bacharach song presents an image of sophistication through its musical language, rhythms, phrasing, melodies and feature of orchestral instruments. The Hal David texts re-enact everyday stories of everyday people, and as such are instantly familiar to the listener. Bacharach augmented this familiarity by setting the texts in a musical language equally familiar to the audience. He gave his music a contemporary sound by refining the popular bossa nova rhythm in pop music. This was reinforced by the cult of domesticity fixed in the recordings. The purpose of the recording process was to define the song, and not to create a souvenir of a live performance. Therefore the place for the consumption of the music was inevitably the
domestic living room – these were not records to be played at nightclubs. Because the stories were familiar, the ideal place to re-create them was at home where the image of household items reinforced lifestyles and triggered memories, and enabled a controlled and safe experience.

While the relationship between performance environment, musical style and textual setting tells us much of Bacharach and David’s mission, it is the specific relationship between music and text, the expressive content, that reveals a deeper level of compositional skill and artistry.
Chapter Five

The Musical Style of Burt Bacharach

Emotionally obsessive, melodically unforgettable,
this was major trauma transformed
into heavenly music.¹

Bacharach’s music embodies a middle class ethos of conservatism linked with progress. His music upholds the traditions of harmony and style found in adult-oriented song and instrumental music of the Fifties, whilst integrating contemporary Latin rhythms and the popular R&B vocal textures of the Sixties. This fusion of old and new, of conservative and progressive, created some of the images of sophistication for which his music is admired.

Bacharach built upon the techniques learned during a formal music training in Western art music. He studied the piano for many years but while realising he lacked the determination to be a concert performer, he discovered a fascination with composition and sought to understand the techniques employed by the composers he encountered. Ravel’s *Daphnis et Chloe* was a great influence:

I thought it was very beautiful and very different from the kind of classical music I’d been listening to... Beethoven, Strauss, the heavier kind of sounds. Suddenly I was hearing something that was really lyrical and beautiful. That turned my head around.²

Bacharach borrowed a harmonic language that reflects the ‘Impressionist’ soundscapes associated with Debussy, Ravel and Satie. Bacharach mimics images of parallel harmonies from Ravel’s *Daphnis et Chloe*, *Pictures at an Exhibition* (*Promenade*) and Debussy’s *La cathédrale engloutie* in his arrangement of *And So Goodbye My Love* for his instrumental album *Hit Maker!* (1965).

The style of pianoforte writing in these works, specifically the parallel chordal movement, is mirrored in the piano textures of Bacharach, who used a doubled-piano

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¹ Easy Man interview with Burt Bacharach by Tony Parsons, Sunday Telegraph Magazine (16th Sept 1995)
² Rhino Records: *The Look Of Love* (1998); 3
technique to thicken the middle ground of the arrangement. This was accomplished by writing the chordal parts in unison at the octave. Bacharach accentuated this in the recording studio by using two pianos with one played an octave higher than the other, and in the case of *What's New Pussycat* (1965) he used five pianos on one recording. The ‘locked hands’ style can also be found in the work of jazz pianists George Shearing, Ralph Sharon, Bill Evans, Herbie Hancock and Dave Brubeck. Significantly however, this style of piano writing is also evident in the ‘pop’ piano style of Arthur Ferrante and Louis Teicher, a piano-duo act formed by two former students of the Julliard School of Music. Other pianists exhibiting this technique, and who moved from a classical background into light music, were Horst Jankowski (schooled at the Berlin Conservatory), Peter Nero, Carmen Cavallero, Percy Faith, and Liberace. Bacharach performed in a similar medium to these artists when working with Marlene Dietrich and in his own solo performances.

After completing high-school Bacharach studied Western classical music at McGill University, Montreal and it was during this time that he made his first foray into songwriting. He continued his studies at the Mannes School of Music in New York under such noted teachers as Henry Cowell and Bohuslav Martinu, and had occasion to study with Darius Milhaud:

...I did learn a very important thing from him, which was at a time where we were all - in the class - writing very dissonant music, and sort of ashamed to write something that was a melodic or sentimental [sic] in any way. One section of the work that I wrote was quite melodic, and I was almost embarrassed to play it in class. And he was very pleased with it. He said ‘Never be ashamed to write something that people can whistle, or remember, or hook on to, or latch on to.’ And that was a very, very important thing that he showed to me.³

Bacharach’s adoption of the processes of classical technique resulted in what is for many the enigmatic quality of his music. His ability to reconcile the styles and influences of great composers with the Tin Pan Alley composers of the twentieth century accounts for the hybridisation of classical and jazz in Bacharach’s compositions of the Sixties. One notable influence was the sound of the big-band.

³ *The Team That Makes Hits* ASCAP Today, Vol. 4 No. 2 August 1970; 6-8
I heard Dizzie Gillespie’s big band at one of those clubs [52nd Street, Manhattan], and Jesus, I’d never heard anything like that. Miles in front of what everybody else was playing. Hearing them, it was like a window opening.4

This influence is most evident in the arrangement of *Wives and Lovers* (1963) and *Promises Promises* (1968). Bacharach considered making a career in jazz but felt his inability to improvise to his satisfaction would be a hindrance to his success. It should be noted that, born in 1929, he grew up during the burgeoning of big bands, Be-bop and Latin-jazz in America.

Bacharach was musical director for Marlene Dietrich’s cabaret shows from 1958 to 1964. For forty years a star of stage and screen, Dietrich returned at this time to the singing career she had established during the Second World War. She was popular in South America and it was on concert tours to Brazil that Bacharach was introduced to the third big influence upon him: contemporary popular Latin music. He absorbed the influences of such artists as Antonio Carlos Jobim and Dori Caymmi. His teacher Darius Milhaud had already spent two years in Brazil from 1917 and was “intrigued and fascinated by the rhythms of this popular music. There was an imperceptible pause in the syncopation, a careless catch of the breath...”5 What Milhaud heard was the foundation of the music Bacharach would hear in Brazil forty years later, of which he remarked:

> The biggest influence in pop music for me could have been the Brazilian people, they were wonderful. When I was conducting for Dietrich years and years ago, I was listening to people like [Antonio Carlos] Jobim and Milton Nascimento. I always loved hearing Brazilian music.6

A ‘chain’ of personal relationships surrounds Bacharach and his connection with Brazilian music: Milhaud, who also taught jazz pianist Dave Brubeck, was credited by American composer Aaron Copland with introducing jazz into Western Art Music with *La creation du monde* (1923). Bacharach introduced Brazilian, jazz and Classical textures into pop music, with particular emphasis on the parallel harmonies of Ravel,

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4 Rhino Records: *The Look Of Love*; 3
5 Darius Milhaud *Notes Without Music* Dennis Dobson Ltd (London 1952); 63
6 Rhino Records *The Look Of Love*; 25
which are also evident in *La création du monde*. Bacharach borrowed the Brazilian *baiao* rhythm, the basis of the bossa nova, and included it in many of his arrangements. This was not new to American pop because Leiber and Stoller had previously made frequent use of the same. It is a common-time rhythm identified by a dotted crotchet followed by a quaver and a minim, and is typically performed by bass and bass drum in unison.

**Table Five Songs featuring the *baiao* rhythm.**

*Alfie* (1966)
*Always Something There to Remind Me* (1964)
*Are You There (With Another Girl)?* (1965)
*The April Fools* (1969)
*(They Long To Be)Close To You* (1963)
*Do You Know The Way To San Jose?* (1967)
*I Just Don't Know What To Do With Myself* (1962)
*I Say A Little Prayer* (1967)
*I'll Never Fall in Love Again* (1968)
*The Look Of Love* (1967)
*Message to Michael* (1963)
*Promises Promises* (1968)
*Reach Out For Me* (1963)
*Trains and Boats and Planes* (1964)
*Twenty-four Hours From Tulsa* (1963)
*Walk On By* (1964)
*The Windows Of The World* (1967)
*You'll Never Get to Heaven (if you break my heart)* (1964)

At the time of visiting Brazil with Dietrich, Bacharach was already working with Hal David and soon would meet Dionne Warwick. It is hardly surprising that Latin American influences appear in his compositions at this time. This was a period of musical awakening for Bacharach and he admits that a strange dichotomy was created by this combination of old and new:
It was a very different kind of musical experience. It was a real kind of paradox to be writing R&B songs for The Shirelles, Chuck Jackson, and Dionne and conducting around the world for Marlene in a very old traditional style.7

The early Bacharach/David songs, such as Magic Moments (1957), conformed to a format prescribed by publishers, who would not take risks with ‘alternative’ styles for fear of alienating the record-buying public. Hence the idiosyncrasies of what became the typical Bacharach arrangement were initially rejected by the industry.

All those so-called abnormalities seemed perfectly normal to me. . . In the beginning, the A&R guys, who were like first lieutenants, would say, ‘You can’t dance to it’ or ‘That bar of three needs to be changed to a bar of four’ and because I wanted to get the stuff recorded, I listened and ended up ruining some good songs. I’ve always believed if it’s a good tune people will find a way to move to it.8

Melody is a fundamental means of communication in a pop song, and in many cases it assumes dominance over lyrics; listeners are often able to hum the tune but not know the words. In the words of Jimmy Webb; “The key to writing interesting – even brilliant – melody is to lead the ear in a path which is both pleasant and to some degree unexpected.”9 Webb labels Bacharach “the great innovator of popular melody in our generation” and goes on to describe Bacharach’s melodic style as “one of unexpected or innovative skips, combined with surprising and uplifting changes of key and well-considered variations on key phrases.”10 The unique melodic qualities in Bacharach’s music are distinctive. In most cases he wrote the vocal melody before the harmonic structure and did so away from the piano, believing that natural piano handshapes and positions were too seductive in the creative process.

The manipulation of melody with motivic development and variation is an underlying cohesive force in his music, as we shall see in the following chapter. He

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7 Rhino Records The Look Of Love; 4
8 Rhino Records The Look Of Love; 5
9 Jimmy Webb Tunesmith; 168
10 Jimmy Webb Tunesmith; 169-170
makes frequent use of large-interval leaps within melodies and also demonstrates a predilection for the expansiveness of the Lydian scale, as found in Ravel's *Daphnis et Chloe* which Bacharach so admired. Although there are few examples of true Lydian harmony in Bacharach's work, there are many instances of a raised fourth in the melodies, signifying a Lydian 'flavour.' This is frequently accompanied by the use of chord II (major) suspended over a tonic root, as in the chorus of *Anyone Who Had A Heart* and *In The Land Of Make Believe*. This device is rare in pop music of this decade. The British pop composer Tony Hatch is the only other significant exponent of this melodic style and could well be considered to have emulated Bacharach in this regard. The symphonies of Jean Sibelius, however, were popular at this time and are notable for their idiosyncratic Lydian touches. It is also likely that Bacharach would have been exposed to the works of Benjamin Britten and Richard Strauss during his university studies, along with those of Darius Milhaud, for whom the Lydian scale was a popular melodic device.

Bacharach's composition and studio techniques were novel in Middle America, and are representative of a collective drive for innovation in popular music in the Sixties. Examples of this are commonly taken from the rock music genre of this decade, but the same trend can be witnessed in the works of jazz and pop composers. Jazz musicians of the Sixties increasingly explored modal devices, following the lead of innovator Miles Davis, whose *Kind of Blue* album (1962) was considered a landmark example of modal composition. Jazz pianist Dave Brubeck studied with Milhaud at Mills College in 1946, and also approached his compositional style of the early Sixties in an innovative fashion. He, like Bacharach, explored the use of uneven metre in many works. This initially earned him a mixed response in the Fifties, but again like Bacharach, his works grew in popularity as the Sixties progressed and have become recognised as groundbreaking. *Take Five* (1960), the most popular composition performed by the Dave Brubeck Quartet, was written by its saxophonist, Paul Desmond, and is in 5/4 time. This was highly unusual, yet its success rivalled the sales of 'hit' pop records.
### Table Six  Selected Works of Dave Brubeck in Unusual Metre

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Metre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1960</td>
<td>Blue Rondo A La Turk</td>
<td>9/8</td>
</tr>
<tr>
<td></td>
<td>Kathy’s Waltz</td>
<td>4/4</td>
</tr>
<tr>
<td></td>
<td>Pick Up Sticks</td>
<td>6/4</td>
</tr>
<tr>
<td>1961</td>
<td>Far More Blue</td>
<td>5/4</td>
</tr>
<tr>
<td></td>
<td>Unsquare Dance</td>
<td>7/4</td>
</tr>
<tr>
<td>1962</td>
<td>Castilian Blues</td>
<td>5/4</td>
</tr>
<tr>
<td></td>
<td>Countdown</td>
<td>5/4</td>
</tr>
<tr>
<td></td>
<td>Three’s A Crowd</td>
<td>7/4</td>
</tr>
</tbody>
</table>

The Sixties was also decade of the bossa nova ‘explosion’ in America. Many Brazilian, Cuban and Mexican musicians rose to fame from their performances of the then new Latin-American style. Sergio Mendes, Antonio Carlos Jobim, Perez Prado, Trini Lopez, and Astrud Gilberto were leading exponents of this music development. European American musicians benefited greatly from this style also, notably Stan Getz with his multi-platinum selling recording of the Jobim composition Desafinado. The impact of bossa nova was felt in the pop music of the Sixties, albeit in a diluted form of this and other Brazilian rhythms. The bossa nova and samba rhythms also found their way into rock music, notably with Mexican guitarist Carlos Santana.

The bossa nova quickly became a cultural convention through its use in film and television as the background to domestic scenery or scenes in which sophisticated people gathered. Television advertising endeavoured to portray the modern home, with its labour-saving devices, as sophisticated. The Latin sound in this context represented middle-class culture and cultural sophistication, and it was in this context that Bacharach himself used the bossa nova rhythm. The bossa nova rhythm as an established and accepted signifier for comfort, leisure, pleasure and luxury, became an important part of Bacharach’s presentation of music for the homes of Middle America, a soundscape for David’s domestic dramas. The association of the bossa nova sound may offer an explanation for the appeal of Bacharach’s music in instrumental arrangements, where the domestic drama is absent but the image of cultural sophistication remains.
In terms of complexity of sound, Bacharach’s nearest contemporaries in pop music were Brian Wilson of The Beach Boys, and The Beatles’ Lennon and McCartney with producer George Martin. With the album *Pet Sounds* (1966), Wilson sought to change radically the ‘band’ recording process by attempting to record a wide range of instruments (including woodwind, horn section, French Horn, percussionists, organ and piano) simultaneously, but with an unconventional approach to arrangement – nothing was scored. His music is regarded, like Bacharach’s, as orchestral pop (Wilson overdubbed a string section on most of the tracks on *Pet Sounds*). He instructed percussionists and drummers to play unconventional instruments such as empty Coca-Cola cans and water bottles. On *You Still Believe In Me*, the second track, the piano strings were plucked with a variety of items including paper clips, hairpins and bobby pins to achieve a unique sound. In some cases the drums and bass were overdubbed after the piano or guitar had been recorded; this was unusual because the accepted method is to record the drums (the time-keeper) first. A bass line in *Don’t Talk (Put Your Head On My Shoulder)* is played in such a way as to resemble the beating of a heart.

On this album Wilson sought to move away from the surf culture-inspired lyrics of *Surfin’ USA, Surfin’ Safari, Help Me Rhonda*, and *Barbara Ann*. Like those of later Beatles songs, the lyrics tend toward reflections of personal feelings rather than the boy-meets-girl scenarios of previous albums. The songs of *Pet Sounds* reflect a quest for peace, more adult themes in the many love lyrics, and confront, in much the same way as Hal David, the possibility that not all was perfect in the Sixties suburban culture with which Wilson identified.

The compositional approach also shows a departure from the traditionally consonant Beach Boys sound, and includes peculiar juxtapositions of harmony within the songs. The backing vocals at times adopt a harmony entirely different from that of the orchestra, while the bass in one instance plays a tone out of step with the guitar and organ. These elements are deliberately exposed by the orchestration, making them a feature of the arrangement, implying that they were intended, and not played or composed in error. The Beach Boys and The Beatles closely followed each other’s progress, to the extent that *Pet Sounds* can be described as Brian Wilson’s reaction to The Beatles’ *Rubber Soul* (1965). It appears however that The Beatles in ‘Sergeant Pepper’ surpassed any advances or innovations made in the studio by the Beach Boys.
The Beatles released their 'concept' album *Sergeant Pepper's Lonely Hearts Club Band* in 1967 to critical acclaim. The music is more complex, the lyrics more introspective and multi-levelled, and the recording techniques more adventurous than *Pet Sounds* and arguably most other records of the time. Nonetheless, both groups held each other's work in high esteem and both are viewed as landmark studio entities of the decade. Significantly neither album was intended for live performance and as such they were not recorded as souvenirs of live performance. The recording process was elevated to an art form with these records, and established precedents in production techniques and values that are emulated in rock music even now. The number of hours spent on 'Sergeant Pepper' reflects the change in emphasis of the recording process from the early Sixties to the mid Sixties; The Beatles spent five hundred and eighty minutes recording their first album *Please Please Me* (1962), but seven hundred hours making *Sergeant Pepper's Lonely Hearts Club Band* in 1967.

Burt Bacharach as a record producer was very much a part of this trend but can be seen to have embarked on it as early as 1962, in *Don't Make Me Over*. Engineer Phil Ramone remarks on his days at A&R Studios, when Bacharach was a client, testifying to the preparedness of arrangers and performers alike.

In those days, we used to do three-hour sessions, and half an hour overtime was considered a sin. In three hours you were supposed to cut at least four songs, so an album, on average, would take two days at the most... As an engineer I was constantly looking at the clock and you had to be able to get a balance in an amazingly short time. If you couldn't balance a rhythm section and pull up a good level on the horns within five minutes you were not considered good enough to work with the pros.\(^\text{11}\)

It has been established in Chapter Four that Bacharach deliberately produced records that reflect a studio process, and not live performance. What he began in the early Sixties and what Wilson and The Beatles practiced later in the decade, was an approach that saw the studio as a compositional tool. Sophisticated recording and sound-processing techniques meant that a wide range of instrumental sounds could be used, and balanced in 'unreal' ways; studio sound-processing became as much a part of the compositional process as thinking up a melody.

\(^{11}\) Phil Ramone interviewed in *Good Vibrations* Sanctuary Publishing Ltd (London, 1999); 59
The use of orchestral instruments in the recordings represents the search for a greater sonic palette, and also the appropriation of a 'higher' musical language. Western art-music elements did not prematurely age these records, but rather cast the songwriters as innovative and erudite. Wilson came to this process ill equipped (from a formal training perspective) but eager to experiment and learn. Bacharach and George Martin were both formally trained and used their traditional skills in the pursuit of innovation. Where Martin was more adventurous than Bacharach in orchestration, Bacharach's innovation was in arrangement and melody, subtly shrouded in his more traditional orchestration style.

The Brill Building songwriters of the early Sixties bridged the gap between white and black music by writing specifically for popular black singers of the time. Their music couples typical R&B harmonic progressions and pentatonic melodies with the orchestral images common to the Tin Pan Alley arrangement tradition and the vocal arrangement style of Doo-wop. The result was known as 'Brill Building R&B' and was emulated by Bacharach. There is a distinction between R&B as perceived or defined by the music industry and R&B as defined by the compositional content. Bacharach mysteriously claims to have been writing songs in an R&B style\textsuperscript{12}, suggesting that in his music he believed there to be some compositional or lyrical content that was part of the R&B tradition. Yet the chord progressions, tonalities and melodies of Bacharach are without question a product of the Tin Pan Alley and Western art music traditions and not of R&B, which belongs to the traditions of Blues and gospel music.

It may be that the association of white songwriters and black performers in the pop genre was loosely termed R&B., and it is to this that Bacharach was referring. Bacharach wrote for a succession of black artists including Chuck Jackson, Lou Johnson, The Shirelles, Gene McDaniels, Tommy Hunt, The Drifters, and Brook Benton.

Dionne Warwick's vocal interpretations are the only significant R&B image in her Bacharach recordings; in both \textit{Don't Make Me Over} (1962) and \textit{Anyone Who Had A Heart} (1963) her stylistic background is clearly heard in her gospel-tinged performance of the coda. Successive recordings had a more significant impact in the Billboard pop chart than in the chart for R&B. Considering the massive popularity of

\textsuperscript{12} See page five of this chapter.
R&B amongst white teenagers, it is possible that this white audience increasingly recognised Warwick as a pop artist as distinct from an R&B one. There are notable cases, however, where a song fared better in the R&B chart than the Pop chart; most remarkable is the 1967 recording of *Alfie* which, in terms of its harmony, is the most Tin Pan Alley-like song of all. The perception of Warwick's recordings as R&B is largely a reflection of her individual vocal style and her skin colour, and is not a reflection of Bacharach's compositional style. Musically, R&B is distinguished by a predominance of primary chords and pentatonic melodies, both largely absent in Bacharach's work.

### Table Seven  
**Dionne Warwick's Billboard Pop and R&B chart results.**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Pop</th>
<th>R&amp;B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1962</td>
<td><em>Don't Make Me Over</em></td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td>1963</td>
<td><em>Anyone Who Had A Heart</em></td>
<td>8</td>
<td>-</td>
</tr>
<tr>
<td>1964</td>
<td><em>Walk On By</em></td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><em>Reach Out For Me</em></td>
<td>20</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><em>You'll Never Get To Heaven</em></td>
<td>34</td>
<td>-</td>
</tr>
<tr>
<td>1965</td>
<td><em>Are You There With Another Girl?</em></td>
<td>39</td>
<td>35</td>
</tr>
<tr>
<td>1966</td>
<td><em>Message To Michael</em></td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td><em>Trains and Boats and Planes</em></td>
<td>22</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><em>I Just Don't Know What To Do With Myself</em></td>
<td>26</td>
<td>20</td>
</tr>
<tr>
<td>1967</td>
<td><em>I Say A Little Prayer</em></td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td><em>Alfie</em></td>
<td>18</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td><em>The Windows Of The World</em></td>
<td>32</td>
<td>27</td>
</tr>
<tr>
<td>1968</td>
<td><em>Do You Know the Way To San Jose?</em></td>
<td>10</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td><em>Promises Promises</em></td>
<td>19</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td><em>Always Something There To Remind Me</em></td>
<td>33</td>
<td>-</td>
</tr>
<tr>
<td>1969</td>
<td><em>I'll Never Fall In Love Again</em></td>
<td>6</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td><em>This Girl's In Love With You</em></td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td><em>The April Fools</em></td>
<td>37</td>
<td>-</td>
</tr>
<tr>
<td>1970</td>
<td><em>Make It Easy On Yourself</em></td>
<td>37</td>
<td>-</td>
</tr>
</tbody>
</table>

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Pop music instrumentation in the late Fifties centred on electric guitars and drums. The revolution started by Bill Haley, the Big Bopper, Ritchie Valens, Buddy Holly, Elvis Presley and Chuck Berry had persuaded the youth of America’s middle and working classes that the sound of rock’n’roll spoke on their behalf. The aggressive guitars and driving rhythms of this style seemed to embody the energy and determination of adolescence and provided an outlet for reaction against the squeaky-clean conservatism of affluent Fifties society. It also borrowed substantially from the blues and R&B tradition, significantly in the songs of Leiber and Stoller. The path which Bacharach trod appealed to an audience which had been dispossessed by rock’n’roll but wasn’t yet ready to buy into the music of ‘grown-ups’. The style of drumming which he required can best be compared to the ‘backbeat’ style of British drummers in the early Sixties, the pop variation being a double strike of the snare on beat two in each bar (an example of this is Dusty Springfield’s 1963 recording of the Hawker-Raymonds song: *I Only Want To Be With You*). The layering of this against Latin-American percussion grooves resulted in a rhythm considerably more sophisticated than the swing-style of drumming in *Rock Around The Clock* (Bill Haley and his Comets) or the straight-ahead rock style of *The Twist* from Chubby Checker.

Bacharach adopted the instrumentation of the Fifties pop orchestra for most of his compositions; woodwind, brass and strings were accommodated in a small ensemble backed by rhythm section and vocal chorus. In the most intimate he used only piano, bass, drums and strings. While the Brill Building writers increasingly moved away from the sonorities of the orchestra during the Sixties, Bacharach clung to the traditional orchestral sound in pop music but imported the bossa nova rhythm and R&B-styled vocal timbre as his answer to the progressive sound treatments of his Brill Building colleagues. Significantly the works of these other writers are not associated with the domestic environment in the way Bacharach’s is.

It is apparent that Bacharach’s arrangement and orchestration were perceived as definitive because most of the recordings made by other artists still use Bacharach’s original arrangement and orchestration. This was at odds with the R&B tradition in which artists could be seen covering recently released songs but in a unique and original style. It was common for two or more versions of one song to appear in the charts simultaneously. Dusty Springfield’s recordings of some ten of Bacharach and David’s songs display Bacharach’s original treatment, and not that of an arranger hired for the session. An almost identical arrangement is evident in the
recordings of *Anyone Who Had A Heart* by Dionne Warwick, Dusty Springfield and Cilla Black. The same is true of Black, Warwick and Cher’s recordings of *Alfie*.

The arrangement of *Walk On By* (1964) features a medium-tempo bossa nova in the rhythm section and percussion, with inflections from a doubled piano part. The strings and brass weave around the vocal line, embellishing the melody with ornamentation. The electric guitar ‘chops’ chords in a counter-rhythm mimicking a drummer’s cross-stick, while the strings effect a chordal movement that builds through the chorus. The vibraphone (with tremolo) enhances the flat 7th chord at “Walk on by”. The strings soar above the vocal in the second verse, answering it and then return to their chordal part of the previous chorus. While these elements are consistent with most contemporary instrumentation, where Bacharach created a new ‘sound’ (a major factor in the ‘Bacharach Sound’) was in his use of brass instruments. *Walk On By* features a definitive brass hook; a doubled solo trumpet interjects between the vocal lines of the chorus.

Theme or incidental music for popular television sit-coms or dramas designed for Middle American audiences in the Seventies commonly featured a brass instrument such as trumpet or flugelhorn in their instrumentation, and this reflects the way Bacharach had created a defining sound in Sixties adult pop music.

**Table Eight  Television themes reflecting Bacharach’s orchestration style.**

<table>
<thead>
<tr>
<th>Year</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1969</td>
<td><em>Room 222</em></td>
</tr>
<tr>
<td></td>
<td><em>Marcus Welby M.D.</em></td>
</tr>
<tr>
<td>1972</td>
<td><em>The Streets of San Francisco</em></td>
</tr>
<tr>
<td></td>
<td><em>M.A.S.H.</em></td>
</tr>
<tr>
<td></td>
<td><em>The Waltons</em></td>
</tr>
<tr>
<td>1973</td>
<td><em>Kojak</em></td>
</tr>
<tr>
<td>1974</td>
<td><em>Little House on the Prairie</em></td>
</tr>
<tr>
<td>1975</td>
<td><em>S.W.A.T</em></td>
</tr>
<tr>
<td></td>
<td><em>Barney Miller</em></td>
</tr>
<tr>
<td>1976</td>
<td><em>Quincy M.E.</em></td>
</tr>
<tr>
<td></td>
<td><em>Charlie’s Angels</em></td>
</tr>
<tr>
<td>1977</td>
<td><em>The Love Boat</em></td>
</tr>
<tr>
<td>1978</td>
<td><em>Dallas</em></td>
</tr>
<tr>
<td></td>
<td><em>Taxi</em></td>
</tr>
</tbody>
</table>

80
Contributing to this style was Herb Alpert and The Tijuana Brass, who used it as a reflection of the Mariachi tradition. The popular image of Mexican folk music is one of guitars and two trumpets, utilised in the Tijuana Brass style. Brass instruments are associated with stately, regal, and sophisticated (in an aristocratic sense) environments or rituals. Bacharach’s use of brass for solo melodic strains somehow contributes a comforting and homely sensation. He occasionally chose the mellow sound of flugelhorn over the typically strident tones of the trumpet, and the same with euphonium over the trombone. Bacharach rarely used brass in an ensemble capacity other than in his orchestration of *Wives and Lovers*, which adopts a big band style; his preferred chordal instruments were strings and the piano. Brass, woodwind and guitar were predominantly solo or descant instruments. Trumpet with Harman mute, for example, is used to quirky effect as a non-melodic device in *Trains And Boats And Planes*. Each of the following Top 40 songs has a distinctive brass or woodwind figure:

Table Nine  Distinctive brass and woodwind figures.

1. *Anyone Who Had A Heart* - Tenor saxophone solo in instrumental section.
3. *I Just Don’t Know What To Do With Myself* - Flugelhorn solo in the introduction.
4. *I Say A Little Prayer* - Trumpet solo in the introduction.
5. *Do You Know The Way To San Jose?* - Trumpet answering phrase in the second verse.
   Trumpet solo at instrumental section at modulation.
6. *Always Something There To Remind Me* - Muted trumpet solo in introduction.
   Answering phrase in the chorus'.
7. *This Girl’s In Love With You* - Flute descant in first verse.
   Muted trombone solo in instrumental section, and fade out.
   Trumpets duo and solo in instrumental section.
   Brass section in fade out.
10. *I’ll Never Fall In Love Again* - Flute and Flugelhorn unison solo in introduction.
Bacharach pioneered the use of doubled trumpet. He also used brass to imitate the voice and sometimes used the voice to imitate brass instruments. The popular instrument for a parody of the human voice, particularly in a romantic setting, is the saxophone. Bacharach made what was for him a rare choice of the alto saxophone for the instrumental section of *The Look Of Love*, recorded by Dusty Springfield, and produced by Phil Ramone, for the movie of the same name in 1967. The tenor saxophone solo in *Anyone Who Had A Heart* adds a rather suggestive perspective to the text of the chorus. The intention is to communicate desolation, achieved by a combination of the Phrygian melody and the reverb-washed saxophone, creating the sound of an empty room. It also communicates an alluring quality in the female character of the song, and suggests that the central thread of abandonment is felt both emotionally and sexually. The image of the saxophone, the notes it plays and the melodic content of the vocal part provide an important musical subtext.

The essential idiomatic factor separating Bacharach from his contemporaries is his command of music as a force to create a new or unexpected interpretation of the text. It was in this process that Bacharach highlighted the emotional sophistication of the David texts. Jimmy Webb says “Each syllable and note should be scrutinized to ensure that the melody and lyric are moving in the same “direction,” both in a literal, objective sense and in the broader emotional context.” Webb goes on to quote Leonard Bernstein; “A composer setting words to music seeks those notes which he considers most condign to the semantic values of the words he is setting.” The success of the Bacharach/David songs can be attributed to a marriage of music and text, the majority of their most memorable songs displaying deliberate musical ploys.

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14 Jimmy Webb *Tunesmith*, 178
in the creation of musical subtext. The listener creates a unique personal interpretation of the subtext, the subject of which is inspired by the music and is firmly rooted in personal life experiences or fantasies. The listener who returns to the recording time after time, has absorbed and decoded the subtext. From this point on there is a desire to relive the emotions of the experience evoked by the song; each successive listening re-ignites the addictive 'gut' feeling.

The elements of Bacharach's work discussed here are collectively known as 'The Bacharach Sound.' It is widely perceived that this sound is a product of instrumentation and orchestration. Bill DeMain, an authority on Bacharach's career, describes the sound in the following way:

Burt the arranger paints colourful sound pictures teeming with sophisticated harmonies and textures. Guitars chink. Timpani boom. Piccolos toot. Flugelhorns flirt with string sections. Airy saxophones hover over burbling marimbas. Female choruses chase lead vocals through vibrant and hilly terrain. This arrangement style elevates already masterfully written songs into something greater, a new style – what becomes known, first in England and America, then around the world, as the Bacharach Sound.15

Curiously Bacharach's two most commercially successful songs are least indicative of these features and display few of DeMain's colourful criteria. They are Raindrops Keep Fallin' On My Head, and Close To You. Recordings of both reached the number one position in the Billboard chart of 1970, giving the appearance that Bacharach in particular was at the peak of his career. Raindrops was written for the film Butch Cassidy and the Sundance Kid which starred Robert Redford, the enduring image of whom riding a bicycle has much to do with Raindrops' success. Although produced by Bacharach this record was designed to suit the film and as with Alfie and Wives and Lovers bears little relationship to the qualities of orchestration found in the songs not written for movies. Close To You was written in 1963 and recorded by Richard Chamberlain, then famous for his starring role in the television series Dr. Kildare. The record was a commercial failure. Dionne Warwick recorded the song in 1964 and it was similarly unsuccessful. The recording that made this song a chart hit was released in 1970 by The Carpenters, a new pop act signed to Herb Alpert's A&M

15 The Look of Love; 2
records who captured a new sound with their lush backing vocal arrangements and orchestration, and not least through the vocal skills of Karen Carpenter. However, the recording had more impact on the development and recognition of ‘The Carpenters Sound’ than any other.

This suggests that, while orchestration and production techniques are important, the true qualities of the ‘Bacharach Sound’ reside less in them than in the musical notes and phrases, and their relationship to the David texts. Bacharach’s compositions did not rely on production or orchestration techniques in order to be commercially successful, but became successes because of their compositional sophistication. The critical relationship between text and music, in which lies the real musical ‘sophistication’, is exposed in the analyses in the following chapter.
Chapter Six

Bacharach’s Use of Musical Materials

In 1941 Adorno described the “fundamental characteristic” of popular music (Tin Pan Alley) in the following way; “The whole structure of popular music is standardized, even where the attempt is made to circumvent standardization.” Adorno claims that popular music was so regulated and rigidly structured that a lack of variation had become an accepted norm, and accordingly that variation was not essential for a satisfying listening experience. He suggests the audience was so familiar with this predictable style of composition, that a new song would be approached with an accurately preconceived idea of its content and structure. The crux of Adorno’s theory is that pop music is simple and formulaic. Burt Bacharach initially complied with the ‘formula’ of the commercially successful pop song but from 1962 onwards challenged it using specific compositional techniques.

In order to paint Bacharach as an innovative composer of the Sixties, a comparison with his earlier, less progressive songs is appropriate. The most significant of these is Magic Moments (1957), a hit for Perry Como in 1958 that displays Bacharach’s then conservative approach to songwriting that reflects something of the attitude described by Adorno. This song illuminates an earlier compositional style, from a time in Bacharach’s career when he was required to forego his instincts, and instead write to an accepted formula.

Magic Moments (1957)

I’ll never forget the way that we kissed the night of the hayride
The way that we hugged to try to keep warm while taking a sleigh ride

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2 The Look Of Love Liner Notes (Rhino Records1998); 5

85
Magic moments, mem'ries we've been sharing,
Magic moments, when two hearts are caring.
Time can't erase the mem'ry of
These magic moments filled with love

The telephone calls that tied up the line for hours and hours,
The Saturday dance I got up the nerve to send you some flowers

Magic moments, mem'ries we've been sharing,
Magic moments, when two hearts are caring.
Time can't erase the mem'ry of
These magic moments filled with love

The way that we cheered whenever our team was scoring a touchdown,
The time that the floor fell out of my car when I put the clutch down
The penny arcade, the games that we played, the fun and the prizes,
The Halloween hop when ev'ryone came in funny disguises

Magic moments filled with love

While teenage pop music in the Fifties frequently challenged the permanence of teen romance, it was uncommon for a song to portray the breakdown of a marriage. In a 1957 survey of 236 popular teen songs published in four music magazines issued June 1955, 196 were classified as love songs of which 92 (47%) were about “The Downward Course of Love” or being “All Alone,” with only one example referring to marriage. The remaining 53% focused on the fantasy or reality of an enjoyable relationship. Magic Moments (1957) is clearly a song about an adult relationship and in its musical style reflects a past era of pop music, not the rock’n’roll-teen pop of the Fifties. In this adult couple’s fond recollection of their teenage courtship the language is free of slang and focuses on establishing a predictable rhyme scheme in its equal four-line phrases. The chorus suggests that “the memories of these magic moments

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3 These lyrics are taken from the Perry Como recording (1958) as it appears on the look of love – The Burt Bacharach Collection, (Warner Music International – 9548396242, 2001). They differ from those printed in Hal David What The World Needs Now... (1970), which is the primary source for lyrics in this thesis.

4 Donald Horton The Dialogue of Courtship in Popular Song, an article appearing in On Record, Ed. Simon Frith and Andrew Goodwin, Routledge (London, 1990); 23
filled with love” cannot be erased by time and therefore will go on forever. The text seems to embody the permanence of the relationship (presumably a marriage), indicating that it too has lasted a long time and will also go on forever. This is very much in keeping with the respect frequently paid to marriage in the Tin Pan Alley tradition, in which it was rarely challenged in anything but a comedic context.

The song is characterised by periodic phrasing and functional cadential harmony. The chorus goes twice through D major (I), F#m, G, A7 followed by D, D7, G, Gm6 at “Time can’t erase the mem’ries of these,” and the first phrase once more with Em7 substituting G, but contracted into three bars from the original four. The verse also follows an often-used progression (I – vi – IV – V7). Bacharach does not deviate from these during the song, the two sections comprising the entire composition. The modulation up a semitone (during the first restatement of the introduction) would normally be an opportunity to advance the storyline, but in this song it does not serve the text, rendering it a perfunctory gesture. In the absence of a bridge, the I – I7 – IV – iv6 progression suggests a modulation to the sub-dominant, while not actually performing that function. The harmonic language performs little else than the function of securing the tonicity of D, a necessary backdrop to the emotional security implied by the text.

The instrumentation consists of double bass, drums, guitar, bassoon and choir. Bacharach mirrors the fun memories of penny-arcades, hayrides and dances in the buoyant rhythms and comical bassoon scales. The Perry Como recording (1958, Joe Reisman-arranger) opens with an unequivocally cheerful whistled introduction of the verse material. The combination of walking bass and whistling is perhaps suggestive of one taking a ‘stroll’ through happy memories. The drums feature a lightly articulated shuffle played with brushes, with an absence of crash cymbals and tomtoms. A semi-acoustic guitar provides the main chordal part in a syncopated rhythm that remains unvaried throughout the song. Each beat is divided in compound time with the guitar playing a staccato chord on the third of every three quavers. This rhythm deliberately compliments the shuffle played on the drums and accentuates the shape of the vocal melody in the verses. Another guitar part features a five-note melody drawn from the verse vocal melody, which acts as an answering phrase to the vocal in the chorus. The most significant instrumentation device is the choir (the Ray Charles Singers), which joins the lead vocal in the chorus, in a four-part arrangement. The choir also performs the first and third lines of the final verse, in a dialogue with
Perry Como who sings the second and fourth lines. It lends a conservative, older sound to the recording, suitable for reflecting a couple who in the late Fifties are remembering their youth.

The melodic material is dominated by the interval of a minor seventh. The first, second and fourth lines of the chorus, and the entire verse range from \(b\) up to \(a\), while the third line of the chorus ranges from \(d\) down to \(e\). The verses are a sequential repetition of a cell, which undergoes no development except transposition and minor pitch alterations to accommodate the 3-2-1 melodic cadence at the end of the phrase. The chorus follows a similar topography to the verse, both describing a downward motion within the same range of notes. While *Magic Moments* has a motivic integrity expected from the Tin Pan Alley tradition, it (like tonality) ensures comprehensibility but is not placed in the service of articulating narrative and drama. In *Magic Moments* this would have been inappropriate (if not impossible) because of the text, but other songs such as *Blue On Blue* (1963) provide opportunities for dramatic representation of the text in the music.

**Blue On Blue (1963)**

Blue on blue, heartache on heartache  
Blue on blue, now that we are through.  
Blue on blue, heartache on heartache,  
And I find I can't get over losing you  

I walk along the streets we used to walk.  
Two by two, lovers pass, and as they're passing by  
I could die 'cause you're not here with me.  
Now the trees are bare, there's sadness in the air,  
And I'm as blue as I can be.  

Chorus  

Night after lonely nights we meet in dreams  
As I run to your side and wait with open arms...  
Open arms that now are closed to me.  
Through a vale of tears your vision disappears,  
And I'm as blue as I can be.  

Chorus
Although written in 1963, the same year as *Anyone Who Had A Heart* and other more adventurous works, *Blue On Blue* is instead typical of the songs written by Bacharach and David in the late Fifties. The text clearly gives plenty of scope for a musical treatment to underpin the drama and emotional turmoil in its words, yet Bacharach set the song in a major key. The tonality is fixed, the harmony again functional and cadential (IV – ii – V – I), but in contradiction to the images of instability in the text ("I find I can’t get over losing you"), suggests emotional stability. The motivic elements in *Magic Moments* and *Blue on Blue* are in three cells with a tailpiece, but on completely different subjects, suggesting that Bacharach was more preoccupied with propagating a standardised melodic template than with expressing the text.

For Adorno ‘complication’ in popular music does not function in the same way as in serious music; it does not express anything outside the expected norms of a pop song, and those complications are perceived by the listener only as a “parodistic distortion of the simple.”\(^5\) This may be true of the popular songs of 1941, but it is not the case with most of Bacharach’s compositions from 1962 onwards. Almost without exception he strove to ‘complicate’ his music with techniques specifically reflecting the content of the David texts, and challenging the expected norms of the popular song. From *Don’t Make Me Over* (1962) onwards, Bacharach severed his ties with much of the Tin Pan Alley tradition displayed in *Magic Moments*.

*Anyone Who Had A Heart* (1963) may be considered to be the ‘locus classicus’ of the Bacharach opus. This with *Don’t Make Me Over* (1962) and *Walk On By* (1964) are considered by Bacharach to be significant compositions and potent examples of his style: “The first one was *Don’t Make Me Over*, which was a pretty interesting way to start with a new artist [Dionne Warwick]. That certainly wasn’t your normal song. And soon after that *Anyone Who Had A Heart* and *Walk On By*. We really hit the motherlode with those two songs, those two records. I thought that we had a breakthrough with those.”\(^6\) Alec Cumming concurs, saying “These two breakthroughs, noir masterpieces both, complex, modern, and unspeakably lonely represent pretty much the best that music has to offer.”\(^7\) *Don’t Make Me Over* was Dionne Warwick’s first chart hit, in 1962. This song appealed to both black and white

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5 Adorno in Frith and Goodwin; 305  
7 *The Look Of Love* (2001)
audiences, evident in its success in both Pop and R&B charts, and was the first ‘true’ Bacharach arrangement to meet with the approval of publisher and record company despite its irregularities of rhythm and harmony. The setting displays Bacharach’s penchant for writing successions of five bar phrases, highly unusual for pop music of the Sixties. However, *Anyone Who Had A Heart* is a more definitive example of ‘The Bacharach Sound’ and is accordingly examined first.

**Anyone Who Had A Heart (1963)**

Anyone who ever loved  
Could look at me  
And know that I love you.  
Anyone who ever dreamed  
Could look at me and  
Know I dream of you.  
Knowing I love you so,

Anyone who had a heart  
Would take me in his arms  
And love me too.  
You couldn’t really have a heart  
And hurt me like you hurt me,  
And be so untrue.  
What am I to do?

Every time you go away  
I always say  
This time it’s good-bye, dear.  
Loving you the way I do  
I take you back.  
Without you I’d die, dear.  
Knowing I love you so,

Chorus

Anyone who had a heart  
Would love me too.  
Anyone who had a heart  
Would surely take me in his arms
Bacharach composed the verse melodic cell before David began work on the text. His choice of an irregular metre was in response to the success of *Don't Make Me Over* (1962). Bacharach says "I didn't realize how complex it was until I went to write it out, and I saw that it was changing bars... It just felt natural too me. Once I got a vehicle like Dionne, I could stretch it out a little bit more, take more chances, noodle with the voice less. Once you have a couple of successes, with a song like *Anyone Who Had A Heart*, where its changing time signatures so much, you're certainly more encouraged to keep doing it. There's no reason not to!" 8

The song has no introduction so that the first chord of A minor can only be assumed to be the tonic, though the lack of any preceding harmonic information admits some uncertainty. The $E^{\text{maj}7}$ that follows being diatonically consistent with A minor goes some way to affirming the initial assumption of A minor as tonic. The Bb that follows throws those assumptions into doubt, suggesting D minor or F major perhaps. The return to A minor on the downbeat of the next phrase cements A minor as tonic but forces the audience to accept a Phrygian modality, unusual in pop music because of its inherent morbidity and unusual harmonic implications. Inasmuch as a tonality is established, the Phrygian mode remains unstable, as the audience would expect this foreign modality to resolve to a more familiar and stable diatonic major or minor mode.

The *sotto voce* delivery of the repeated single note e of the vocal melody lends an image of prayer or chant – a monologue. The use of apostrophe as the mode of address further cements this. Although the text does not reveal the nature of the crisis at this point, it will subsequently reveal unrequited love, with the morbidity of the Phygian mode underpinning ‘her’ emotional abandonment.

The rhythmic irregularities are alarming also. The opening statement is set in a bar of 9/8, followed by three bars of 6/8, essentially a 4½ - bar phrase. Avoiding periodic structure reinforces the unease created by insecure modality and the speaker’s state of mind, as portrayed in the text. The ensuing 4 bars repeat with the same melody and harmony. Bacharach then extends the Bb chord at the words

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8 Rhino Records *The Very Best of Dionne Warwick* (1998) Liner Notes
“knowing I love you so” setting in motion a II-V-I resolution to the Ab major of the chorus. Tension is maintained up until the last moment however, as the triple appoggiatura (F over Eb) that occurs at “love” obscures the tonal destination via a false relation with the eventual tonic.

The chorus’s four-bar phrases and conventional cadential (IV-V-I) affirmation of Ab major discharges the modal and metrical tensions accumulated in the verse. Clearly Bacharach is using Ab to symbolise the utopian, just world in which she receives the love and emotional reciprocation she deserves (“Anyone who had a heart would take me in his arms and love me too”), in direct opposition to A minor, the reality of her situation, where these are absent.

The text of the second half of the chorus takes the form of a more direct accusation (“You couldn’t really have a heart and hurt me . . . and be so untrue”) and drags us back to the reality of situation. The chorus’s periodic phrasing is ultimately disrupted by a one bar appendage setting the question, “what am I to do” (to resolve the situation). Harmonised by a C7 chord this would suggest a resolution to F but the music’s precipitous return to A minor suggests such a resolution is not imminent.

The modulation to Ab is no mere effect of colouration but is essential to the drama of the song inasmuch as Bacharach ensures that we perceive it as symbolising her Utopian world. The two worlds are represented in two opposing tonal (modal) centres. Clearly such radical tonal symbolism is not a hallmark of Bacharach’s earlier Tin Pan Alley-inspired songs discussed earlier in this chapter.

The instrumentation of the two sections articulates the opposition of the two worlds also: the piano, bass and drums accompany the verse with interjections of electric guitar (with tremolo). Importantly, the drummer plays quavers on the hi-hat throughout the verse and does not provide a backbeat on the snare, rendering the meter uncertain, especially in the opening bar. The chorus however features a strong backbeat, which stabilises the rhythm of the vocal within a clearly defined metre, whereas before with the absence of the backbeat the vocal metre was ambiguous. It is joined by strings and wordless choir, which, with their “heavenly” connotations, enhance the utopian imagery of the text, and replaces the verse’s stark emptiness with a richer texture.

On a motivic level, we find an analogous articulation of the opposing worlds of reality and utopia. The repeated note e is certainly a feature of the verse, but of
equal significance is the cluster of falling seconds at the end of the phrase which I have labelled “x”.

A minor and the repeated note e become, via the text, associated with her misery and abandonment. At the end of the phrase the melody attempts to escape the grip of A minor and e by leaping to a, then g. The descending seconds are the agents that return the melody to the gloom of the tonic A minor and the original reiterated e. In the chorus Bacharach constructs his melody almost exclusively from the inverted x motive to articulate the opposing utopian world to which she aspires. The contrast between the prime and inverted forms of x mirrors the opposition displayed in all the other parameters between the verse and chorus. Likewise the melodic topography of the verse and chorus are utterly opposed, the verse characterised by an arch shape (e-g-f-e) at bar 4, the chorus a much broader inverted arch (from the initial C down to Db before gradually reascending through Ab and Bb to the original C).

The verse is repeated again after the second chorus but with a tenor saxophone replacing the voice, and playing the vocal melody. The instrumentation is an attempt at reflecting another level of her mood through the popular association of the sound of the saxophone with sexual desire. The voice rejoins at “Knowing I love you so” and leads into another chorus, which merges with the coda in an overlapping phrase. The ‘dovetail’ effect takes place at “...hurt me and be so untrue” in which “...true” falls on the first beat of the coda.

The coda is better termed a peroration and represents a confluence of these motivic elements, presenting three falling seconds followed by three rising seconds.

This supports the text and tonality, both of which simultaneously present reality and the utopian, just world: her imagined world of happiness is repeatedly
interrupted with a reminder of her reality ("why won't you"), just as F major repeatedly interrupts Aflat major. Through the text and motivic conflict, the voice takes on a tone of accusation ("Why won't you?"), throwing the responsibility for her misery at him, which differs from the chorus ending ("What am I to do?"). Gone is the imploring pleading voice of the verses, replaced by a strident tone that suggests shouting more than talking. She appears to be angered by the injustice of her abandonment, however the coda fades out after successive repeats, supporting the textual implication that the situation is not about to be resolved.

The peroration comprises seven bars divided into four plus three bars. Bacharach places a 7/8 bar at the end of each round in an effort to resolve the syncopation of the previous three bars. Bacharach heightens the urgency of the melody by repeating the semiquaver rhythm of the chorus within two bars of its initial statement; in the chorus it only appears once in each four-bar phrase. The tension and lack of resolution in the music and the text, is heightened by rhythmic manipulation and ultimately by the fade-out of the recording. Bacharach also offers no resolution to the rhythmic tension built up in the song. The peroration alters the address from a rhetorical question to an accusation by shifting the first line one quaver beyond the bar-line so that the word “Anyone” falls on the second quaver of a compound beat, making the word “had” fall on a stronger downbeat. This changes the meaning of the line from an imploring plead to a more confrontational attack, galvanised by the substitution of “what am I to do?” with the more acidic “why won’t you?” The residual tonal conflict (symbolising the vacillating behaviour of the protagonist), in conjunction with the textual conflict and accompanying motivic display are contributing factors doubtless responsible for Cumming’s assertion that the song is a ‘noir masterpiece’.
Anyone who ever dreamed
Could look at me
And know I dream of you
David allowed this to pass because the musical phrasing seemed to cover the textual blemish. Here is an essential Bacharach trait; he commonly forfeits natural stresses in the text in order to pursue a pre-determined motivic design. Even in the songs for which the text was written first, Bacharach imposes motivic gestures upon words that do not always fit. As Jimmy Webb implies, this type of ‘technically incorrect’ word setting would not have been tolerated in the Tin Pan Alley/Broadway Show tradition. Webb describes the Broadway show as having “its own discrete and highly complex rules, mores and customs” in relationship to lyric writing and word setting, and to the extent that a submitted work containing “a preponderance of false rhymes... would have been returned with no comment whatsoever, if not thrown in the shredder.” Sheila Davis says, “Regardless of which one came first, the words or the music, they should fuse emotion to emotion, phrase to phrase, and accent to accent.” We may assume that this reaction would similarly apply to a flawed word-setting. Bacharach’s pay-off, however, is a motivic integrity that generally disguises the unusual word setting. This is a significant characteristic of the Bacharach Sound, for it illuminates exactly what the priorities of the composer were in relation to his purpose of setting a text to music. Aspects of texture and instrumentation, popularly defined as the main components of the Bacharach Sound were very much a result of the tonal, melodic and textual implications in the compositional process. It appears in many cases that the music was given priority over the text.

Anyone Who Had A Heart reveals five threads of explicit compositional technique that are in some way expressive of the dramatic concerns in the text. Together these account for the unique sound of this song and what set it apart from its competitors in 1963. These musical threads appear as ‘stylistic fingerprints’ and provide compelling evidence that Burt Bacharach worked to a clear plan in composition. The revealed techniques are:

1. Irregular Metre
2. Irregular Phrase Length
3. Unnatural Word Setting
4. Tonal Symbolism
5. Lydian Flavour

9 David: 79
10 Webb: 59-60
11 Davis: 119
The Lydian flavour fingerprint represents an unusual practice in pop music. The Lydian mode is better represented in the works of the so-called Impressionist and Nationalist composers of the late-nineteenth and early-twentieth centuries, such as Debussy's La Mer, or the symphonies of Sibelius. The harmonic implications are such that it is difficult to accommodate this mode in any sort of blues-derived pop style, and particularly R&B. The raised fourth of the Lydian scale impairs the use of chords IV, V\(^7\) and ii, which are fundamental to the accepted R&B language, rendering Bacharach's R&B even further distinct from Brill Building and traditional R&B. The Lydian flavour in Anyone Who Had A Heart appears frequently in the chorus accompaniment, but most significantly in verse one at "love you," "dream of you," "love you so," and in the same places in verse two, denoting a connection with images of love, sadness, and emptiness.

Two additional compositional threads exist in other songs, making a total of seven stylistic fingerprints. As is shown in the following table these exist to a greater or lesser degree in every song in the sample group. The songs are not necessarily formulaic, but the frequency of occurrence testifies to a favoured style of composition. The plan is not simple, but highly complex and sophisticated, especially when compared to Magic Moments and Blue on Blue. The commercially successful songs represent the most eloquent interaction of the eight elements, with less successful songs exhibiting the same fingerprints but in a less cohesive fashion. The remaining common compositional elements seen as stylistic fingerprints in the songs are:

6. Recurrent Latin-Inspired Syncopation
7. Arch-shaped Melodies and Structures

The following table demonstrates the high incidence of these eight fingerprints in the song sample group. There are too many examples to discuss in detail within this thesis but the more captivating ones will be shown. In the case of arch-shaped melodies and structures the incidence is low but this is one of the most highly developed techniques in the few songs that use it and as such is worthy of investigation.
Irregular Metre and Phrase Length

The succession in Anyone Who had a Heart of 6/8 bars interrupted by a 7/8 bar in the peroration is typical of Bacharach’s rhythmic tactics, and represents two of the stylistic fingerprints. Bacharach’s use of five-bar phrases has the greatest impact in Always Something There To Remind Me, Do You Know The Way To San Jose?, Trains and Boats and Planes, Raindrops Keep Fallin’ On My Head and Don’t Make Me Over. Bacharach uses this tactic to create rhythmic instability, unusual because periodic phrasing is far more common in pop music. The high incidence of irregular numbers of bars, particularly in the songs for which the music was written first, demonstrates Bacharach’s priority of musical statement over textual statement. In many songs this technique destabilises any predictable rhythms or phrases but because melodic integrity and balance is prioritised, any irregularities of phrasing or metre are rendered largely inconspicuous. The predictable order of periodic phrasing is overruled in favour of a far more elastic rhythmic disposition, augmented in many cases by the relaxed sophistication of the bossa nova rhythm.

Unnatural Word Setting and Motivic Narrative

The conventions of ‘correct’ word setting are ancient, having evolved in the early Western art music tradition. Sheila Davis’ criterion of “emotion to emotion, phrase to phrase, accent to accent” represents the concept of ‘technically correct’ setting. Davis’ basic premise is that in order to ensure clear communication of the text, the strong words (nouns, verbs and accented syllables) should fall on strong beats. In popular music these conventions are most evident in the songs of Broadway Shows. The natural stresses of speech are optimised in these songs so that the audience is able to understand the words on the first hearing (in the auditorium). The Tin Pan Alley tradition reflected in Magic Moments is intimately connected with Broadway Shows, and Hollywood films.

The textual style and predictable word setting of Magic Moments demonstrates the relationship of adult-oriented pop music to the Broadway Musical in the Fifties. David’s writing in the Sixties is very different from this ‘four-square’ style, as can be seen in the uneven lengths of line and number of lines per phrase or stanza in his later texts. Bacharach’s flouting of the conventions of word setting represents a radical departure from the norms of pop songwriting in the early Sixties.
<table>
<thead>
<tr>
<th>Title</th>
<th>Irregular Metre</th>
<th>Irregular Phrasing</th>
<th>Unusual Word Setting</th>
<th>Tonal Conflict</th>
<th>Lydian Flavour</th>
<th>Anticipatory Rhythm</th>
<th>Arch Shapes</th>
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Bacharach says, "At the time, I didn’t really appreciate his [David’s] lyrics as much as I do now. I was more interested in how the words sounded on different notes, instead of what their actual meaning was." In the fifteen examples of unusual word setting, Bacharach wrote the music first in eight cases, David the words first in two, the words and music were written concurrently in a further four, leaving one unknown. These are the most obvious examples of this fingerprint, but Bacharach takes an unusual approach in most songs. This suggests that in their most successful singles in America during the Sixties, Bacharach dominated the creative process.

Bacharach searched for variation, deliberately avoiding customary word setting techniques, even when the texts presented an opportunity to be set in a straightforward manner. What becomes apparent is a motivic plan for the communication of conflicts in the text while disrupting the natural metre of the words. The motivic display takes the form of a narrative that, just as with tonality, phrasing, melodic topography, metre and phrasing, articulates the text. The development of motivic material and the linkage of phrases contribute significantly to the dramatic purpose of many of the songs. If the natural flow of the text were interrupted without significant recompense the result would simply be an unfocused communication. Any efforts on David’s part to fill the text with emotive display would be thwarted in this eventuality, however Bacharach’s substitution of textual order with melodic development and motivic integrity reinforces the dramatic content. Bacharach seeks to tell the story with his melodies as much as David does with his words. The following are examples of Bacharach’s idiosyncratic (and sometimes technically flawed) word setting style, in which it appears he sacrificed the scansion of the words in order to preserve the integrity of his musical ideas. I have composed an alternative to the original in each case, in an effort to demonstrate the result had Bacharach followed the textual implications rather than his motivic concerns.

12 Look of Love (2001)
13 Cited case by case in David (1970)
1. You’ll Never Get To Heaven (if you break my heart) (1964)

The music was written first.

“Mother told me always to follow the golden rule”

“Follow” is split into two words, making it nonsensical. “Follow” should appear as one word with the two syllables on a quaver each. The natural speech rhythm of “follow” is short-long, whereas Bacharach makes it clumsy by setting it as long-short. Had he repeated the short-long rhythm of “always” at “follow” the resulting rhythm would have appeared more predictable. He deliberately avoids repetition of the mini-arch in “always to”, instead opting for variation in the form of melodic inversion and rhythmic reversion of the arch, culminating in three distinct cells. Bacharach exhibits a desire for constant motivic variation, distorting the word setting in order to avoid rhythmic predictability.

“So remember if you’re untrue”

The rhythm appears as so-re-member, whereas “remember” should be continuous. The nonsense word “so-re” is the result. The text is made to fit a pre-determined rhythmic ploy common to Bacharach’s style: the Anticipatory rhythm discussed later in this chapter. Here it appears as †††††††
"Though I don't believe what I hear"

"Believe" is split into two words, with "be" joining the end of "don't" making the word "don't-be" and "leave-what." This is a repeat of the opening motif melodic, with the ensuing text now forced to fit.

2. *(They Long To Be) Close To You (1963)*

The music was written first.

"So they sprinkled moondust in your hair of
gold and starlight in your eyes of blue"

"Gold and starlight" are run together by the insistent crotchet-quaver rhythm of the 12/8 Metre. The equal emphasis on "hair", "gold" and "starlight" results in the nonsense line "So they sprinkled moondust in your hair of golden starlight in your eyes of blue." The phrase might work more convincingly if "gold" is de-emphasised, rendering "and" anacrusic to "starlight".

103
3. *Wishin’ and Hopin’* (1963)

The music and text were written concurrently.

"Plannin’ and dreamin’ each night of his charms, 
that won’t get you into his arms"

The text is confused on delivery because of the gap between “dreamin’” and “night of...” David clearly intended us to hear “Each night plannin’ and dreamin’ of his charms – that won’t get you into his arms!” However, it sounds as “his charms that won’t get you into his arms” – nonsense. “That” appears as a pronoun in David’s text, but Bacharach, by putting it on the end of the weakest beat of the bar, turns it into a conjunctive. The emphasis needs to fall on “that” so we know it is a pronoun referring to the action of planning and dreaming, and not to the charms of the man in question. Here the preservation of motivic integrity is once again with the anacrusic rhythm of “each night of his charms” repeated at “that won’t get you into his arms.” This is the pay-off for the unusual word setting.
The music was written first.

David’s text again gives way to Bacharach’s melodic priority. The first verse was effective in the meeting of text and melody.

“Trains and boats and planes are passing by...
They mean a trip to Paris or Rome –
To someone else, but not for me”

However, Bacharach’s repeat of the melody does not coalesce with the text in the second verse. It should sound as David wrote it:

“We were so in love, and high above
We had a star to wish upon –
Wish, and dreams come true”

It reads incorrectly as “We had a star to wish upon wish,” the established motivic rhythm is perpetuated at the expense of textual integrity.
5. *Message To Michael* (1963)

The music was written first.

"It's a year since he was here"

One might expect a typical Tin Pan Alley composer to place the emphasis on "year" and not "Its" which could easily have been accomplished by placing a crotchet rest at the start of the bar and making "It's a" both quavers on beat two, with "year" on the stronger beat three. Bacharach however wished to retain the melody from the first verse and again sacrificed the textual metre to accomplish this. The three-note *baião* figure of the start of the vocal line is the motivic basis for the verse, the peroration and importantly the coda where it is repeated many times. It is also the basis of the part played by the rhythm section of the orchestra. Bacharach was clearly exploiting this figure in this song, and would not have wished to upset the continuity essential to its culmination in the coda by altering the rhythm once to accommodate the text.

Bacharach’s melodies display motivic variation techniques common to the concise melodies of so many memorable pop tunes. Bacharach’s music also features motivic
narrative and linkage techniques, which are uncommon in pop music. The emphasis on motivic integrity is at the core of another of Bacharach’s successes; his instrumental records. The albums released by ‘Burt Bacharach’ (the recording artist) are largely ‘instrumental’ featuring mostly his well-known compositions, with a greatly reduced textual content from the original recordings. These albums did not have the chart success in America of Dionne Warwick’s records, but were very popular in Great Britain. The easy translation from song to instrumental proves the existence of a melodic integrity that does not rely upon textual communication in order to be memorable. Sheila Davis identifies the essential factor of song-to-successful instrumental translation as melodic and harmonic activity. Davis points to songs in which textual development is sometimes the only variation in multiple musical repetitions, and says that these songs do not make successful instrumentals as a result. Many of Bacharach’s most motivically detailed compositions where also successful instrumentals, as exemplified in the following songs:

1. *Do You Know The Way To San Jose? (1967)*

Bacharach states the motivic basis for the song in the first few phrases, the introduction providing thematic material for the B section. The notes of the title refrain are manipulated to serve the A section, characterised by a descending perfect fifth, and a monotone repeated note. The motivic content of the A section underpins textual images of returning home by repeatedly reinforcing the cadential harmony (I-IV-I-V-I). There are three elements which I have labelled x, y and z.

\[ \text{Diagram of motivic elements} \]

14 Davis; 27
The most potent development of thematic material comes in the B section, which combines a tonal, textual, rhythmic and motivic departure from the reassurance of the A section in which the descending five-note run derived from the introduction is retrograde inverted, fragmented, and inverted with fragmentation. The motif undergoes developing variation until it resembles the ‘x’ motif prior to the reiteration of the A section. The motivic development reflects the transformation from images of hopeful contemplation to images of disillusionment, and back again, in the text, and in the process of reinventing itself brings the narrative around to resolving the lack of expectation by returning home.

In the coda Bacharach merges the two motivic structures, using the descending figure of the introduction as a foil to the five-bar phrase expectation elicited by the recall of the verse melody. The four-bar phrase, almost unknown in the song so far, resolves any residual rhythmic tension. The combination of the two motivic worlds articulates (in miniature) the opposition of lifestyles in San Jose and Los Angeles, as described by the text.

Do you know the way to San-Jo-se?
2. *Trains and Boats and Planes* (1964)

The A section is based on a three-note saw-tooth shape \((e-\text{c}#-d-\text{c}#-e)\) and a four-note descending scale, the repeat of which in the second verse dislocates the natural speech rhythms of the text, as mentioned previously. Bacharach consecutively repeats the saw-tooth figure two and a half times establishing the central motivic characteristic of the song. A rising four-note scale ensues, followed by two descending four-note scales. For all the attempts at rising from the three-note figure, the scale brings us back each time. The short phrases and step-wise movement within a small range of notes (and *sotto voce* delivery) functions in a similar fashion to *Anyone Who Had A Heart*, assisting the apostrophe mode of address in preparation for the surge of emotion that follows.

In the B section Bacharach uses a descending five-note scale, the changing placement of which deliberately disrupts clarification and stability of the motivic design, emphasising a similar lack of clarification and closure in the text ("I'm waiting here, but where are you?"). The first five notes of the B section are a transposition of "... by, they mean a trip", from the A section. The descending scale first appears as the completion of this first phrase ("You are from another part of the world"). An anacrusis is added at the first repetition ("You had to go back a while and then") with the last two notes repeated. The phrase (with previous alterations) is repeated at "You said you soon would return again". This repeats at "I'm waiting here like I promised to," with the last two notes repeated a further four times ("I'm waiting here, but where are you?"). The repetition of this descending scale is sympathetic to the narration of events concerning the lover's departure and failure to return ("You
did this, you said that, I’m doing this, I’m feeling that”). The modulation to A Dorian and the plagal cadences within, along with the motivic design, works with the text to reinforce images of “another part of the world”.

In these two examples it is clear that Bacharach’s melodic and motivic design assumes a narrative quality, articulating conflicts and opposing worlds, as a musical subtext. The same can be seen in aspects of tonality.

**Tonal Conflict**

Adorno says, “Most of important of all, the harmonic cornerstones of each hit...must beat out the standard scheme. This scheme emphasizes the most primitive harmonic facts no matter what has harmonically intervened. Complications have no consequences. This inexorable device guarantees that regardless of what aberrations occur, the hit will lead back to the same familiar experience, and nothing fundamentally novel will be introduced.” 15 Once again, Bacharach’s approach to harmony identifies a departure from traditional pop norms. The unexpected interventions and aberrations become the harmonic cornerstones in each hit, reinforcing the conflicts inherent in the texts, and assisting in articulating dramatic narrative.

A distinct mark of musical sophistication is Bacharach’s use of tonality as a subtextual device in a way not commonly associated with songs like *Magic Moments* or *Blue on Blue*. In *Anyone Who Had A Heart* he communicates the inner struggle of the

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15 Adorno in Frith and Goodwin; 302
protagonist, via conflicting tonalities to articulate the Utopian and 'real' concerns of the text. Similar techniques can be seen at work in many other songs.

1. *Don't Make Me Over* (1962)

Like *Anyone Who Had A Heart*, this song presents two possible futures, one in which she is accepted for who ("what") she is, and another in which she will be forced to change herself to better suit her partner. C major is repeatedly affirmed during the song, the IV – V – I cadence articulating tonal security which is analogous to the emotional security she has felt up to this point. The interruption by E minor and B minor suggests a world of insecurity and change. The harmony in this song underpins the emotional content of the text.

C major is established in the perfect cadence that ends the introduction. It is followed by E minor (chord iii), which could possibly be perceived as a substitute for I. The following B minor is the dominant to E minor (Aeolian), with the f# in the melody contradicting C major. The move to B minor underpins the character's fear of being cut adrift (suggested by the text), Bacharach then steps directly to F major, beginning a IV-V-I reaffirmation of C major.

The peroration is prefaced by an elaborated version of the IV-V-I cadence, which has dominated much of the rest of the song (I lb IV Idim(c) Ic vi IV V I), reinforcing C major and the place she would prefer to be. The harmony alternates between a bar each of C major and its relative minor, creating a 'see-saw' effect (similar to *Anyone Who Had A Heart*), which by its very oscillation seems to suggest the conflicting worlds she is contemplating. On the surface this is quite conventional, but the tonal conflict of the earlier E minor intrusions renders this C-Am oscillation significant.

2. *I Say A Little Prayer* (1966)

Here the tonal relationships are simple but serve to identify an unexpected conclusion from the song. It is generally perceived as 'her' tribute to a beloved partner, but there is no indication whatsoever in the text that they are 'together' at all. In fact the text says, "answer my prayer, say you love me too." This raises suspicion of the protagonist's dramatic testimony to future love and fidelity. The tonal relationships clinch the deal: her almost obsessive behaviour during her working day (the verse) is set in G minor, with her declaration of love (the chorus) in Bflat major. Bacharach gives a subtle treatment to the chorus, avoiding the tonic in all but a swift
passing chord obscured by the metrical confusion. The lack of cadential closure renders the ultimate tonicity of Gm or Bb inconclusive. This reinforces the two worlds in the text. It is not until the coda when she enunciates the content of her prayer (begging him to say he loves her) that Bacharach affirms the tonic of B-flat major, reflecting the aspirations of her heart ("say you love me too"), and not her reality. This suggests that he has actually never said these words, and cements Bb in the tonal scheme of the song as reflecting images of utopian fantasy.

Syncopation and Polymetre

Although polymetre and particularly syncopation are a common ingredient of pop music, Bacharach puts them at the service of articulating rhythmic instability as a subtext to emotional instability in the text. The growing interest in 'Latin' music in the Sixties, and particularly Brazilian rhythms, had a profound impact upon American pop music. What had previously been described as syncopation was elevated to a greater form in which melodies and accompaniment could be described as existing simultaneously on two distinct rhythmic or metric planes - polymetre. This is the essence of the Cuban jazz style, which is at times radically polymetric: the upright bass may have its downbeat a quaver prior to the rest of the rhythm section for the duration of the song, in which the piano will at times play in 3/8 or 6/8 against the 4/4 of the drum kit. The bass drum may synchronise at one moment with the upright bass, and then move to catch the accents of the piano or vocal. The rhythmic interplay is heard in a vertical sense while it is played from a horizontal perspective – the players seeking to delineate their part within the whole. This may be compared to the same textural elements in a four or five-part fugue. There may be no one player who actually marks time within the ensemble, but a pulse is sensed from the melding of the constituent parts.

Latin-inspired rhythms represent a substantial component of the popular perception of the Bacharach Sound. In many cases they are simply an image of fashionable sophistication but in a few exceptions portray a narrative quality. Bacharach uses this rhythmic idiosyncrasy to lull the listener into a false sense of stability. With many Latin and pop songs the metre is set and is expected to continue, but Bacharach frequently disrupts metre, causing instability and reinforcing images of conflict in the David texts. The essential rhythmic device of Jobim's *Desafinado* is an example of the popular Latin style of the period.
Where melodies in teen-pop music tended to be on the beat, such as in *Will You Love Me Tomorrow* (Goffin and King), Bacharach created a more sophisticated melodic style in his bossa nova-influenced music with the use of syncopation and occasional polymetre. The most overt example of this technique is *Promises Promises* (1968) in which the conflict between 3/4 and 6/8, popularised by Bernstein in *America* from *West Side Story*, is further complicated by the introduction of 4/4 and 5/4. *Anyone Who Had A Heart* features a conflict between simple triple and compound duple in the peroration with “take me in his arms and always love me, why won’t you,” suggesting 3/4 amidst bars of 6/8. This reinforces the opposition articulated by the tonal and textual conflict in the same section. Bacharach’s most favoured syncopated figure is best described as a multiple crotchet (or similar) rhythm displaced by half a beat from the pulse of the song (it may begin anywhere in a bar). I have named these Anticipatory Rhythms:

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\|\|\|\| or \|\|\|\|\|\|\|\|
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The combination of anticipatory rhythms (syncopation), polymetre and polyrhythm in a narrative role is evident in the following songs.

1. **Walk On By** (1964)

The accompaniment to the words “walk on by” performs a syncopated rhythmic gesture that amounts to 3/8, 3/8, 2/8 within a bar of 4/4. The rhythmic instability emphasises her vacillation between the ‘brave-faced’ utopian world of the chorus where she is coping (“If you see me walking down the street and I start to cry . . . Walk on by”) and her ‘broken and blue’ reality in the verses where she is not coping (“each time in private I break down and cry”).
2. *Do You Know The Way To San Jose?* (1967)

The head motif in the A section is largely non-syncopated, taking into consideration the five-bar phrase pattern. Conversely the melodic rhythm of the B section is heavily syncopated which supports the image of the unstable or unpredictable lifestyle in Los Angeles in opposition to the more relaxed and predictable lifestyle in San Jose, as David’s text describes.

3. *I Say A Little Prayer* (1966)

Once again, the A section is largely non-syncopated while the B section is heavily syncopated, underpinning the textual conflict between the utopian verse in which she assumes his reciprocation of her love ("while riding I think of us, dear"), and the reality of her situation in the B section in which she speaks only of the future ("Oh, how I’ll love you"). Her excited contemplation of future romance is strengthened by a similarly agitated (through syncopation) articulation of melodic concerns.

**Arch-shaped Melodies and Structures**

The most unusual and deeply hidden musical fingerprint is the use of arch-shaped (sometimes palindromic) melodies and structures. This compositional tactic creates a level of cohesiveness above that of the motivic integrity previously mentioned. The true palindrome is "a word verse or sentence that reads the same backwards as forwards" \(^\text{16}\) which would be restricting in the context of a pop song but the essence of it as a structural principle is clear in Bacharach’s work. Certainly it is not unusual to encounter melodies that go up and return back down again in pop music, or any music for that matter, but the manner and frequency with which palindromic-type material occurs suggests another stylistic preoccupation.

*Trains and Boats and Planes* (1964) displays the most comprehensive gathering of palindromic effects. The first comes in bar three of the vocal melody ("mean a trip to Paris or Rome") with the notes *d-e-f#-g-f#-e-d*. The second, and almost doubly palindromic (sawtooth-shaped) phrase occurs at bar eight ("...and the boats and planes took you away, away from me") with the notes *c#-b-a-b-c#-d-e-d-c#-b-a-b-c#*. The third occurs in a succession of motifs and phrases from bar one ("Trains and boats and planes") to bar seven ("me, the trains and"): the *e-c#-d-c#* motif appears

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\(^\text{16}\) Shorter Oxford English Dictionary (revised ed. 1978)
three times (interrupted by an inverted transposition of the same), followed by the original once more, albeit with minor variation – the effect is A-B-A. The fourth exists in the number of bars in the first verse, which, when divided into phrases equals 5-2-5. A fifth arch-shape can be found in the harmony accompanying the third shape (bars one to seven): the chords of A-D-A. Finally, a sixth shape exists in the structure of the whole song, reading A-A-B-A-A, which in itself is structurally typical of many songs but because of the interaction of this with the other arch-shapes it takes on a new significance.

This device also occurs clearly in (There's) Always Something There To Remind Me (1964). The first five bars of vocal melody exhibit the arch shape, with the apex at the downbeat of bar three. The text says, “I walk along the city streets you used to walk along with me,” which in itself has a palindromic essence in the repeat of “walk along.” The sawtooth shape appears in the chorus where the title words appear.

In addition to the palindromic element, this oscillation between intervals of a rising fourth or descending fifth in both melody and harmony reveals another frequently occurring departure-and-return figure. There are many examples of this feature, which although less technically complex than others, nonetheless supports the more detailed gesture of the arch shape.

Having forsaken periodic phrasing and cadential procedures (of Magic Moments and Blue on Blue), the essential tenet of pop music, Bacharach replaces these cornerstones of musical comprehensibility with elaborate symmetries at different levels, which at the same time ameliorates the otherwise disruptive irregular phrases.

The depth and consistency of progressive compositional technique is sufficient to suggest that the Bacharach Sound truly exists more in the musical notes than in the conservative instrumentation and orchestration styles popularly referred to. Where these err on the side of generic in the decade concerned (Bacharach’s records share much with Percy Faith, Russ Garcia, Mantovani and contemporaries), the compositional techniques are specific, distinctive and unique.

Songs with this many irregularities would theoretically stand little chance of commercial success, because the common perception of successful pop songwriting is that it must conform to contemporary trends in order to be identifiable. Where Bacharach was pressured into following trends in the early part of his career, he conformed to his own individual style after 1962 and at least until 1970 where the research material for this work is concluded.
The assumed relationship between the songs of Bacharach and David in the Sixties and their Middle American audience is discussed in the final chapter, *Songs for Middle America*. 
Chapter Seven

Songs for Middle America

Our investigation of the successful Bacharach and David songs has revealed that they are significant contemporary documents. In Chapter One we explored the background to life in Middle America following the Second World War, including social and political factors contributing to the culture of ‘The Sixties.’ Statistics and evidence of the lifestyle habits of Middle Americans illustrated the gap between their culture and that known as the counterculture. Social and moral challenges to Middle Americans were examined, revealing Middle American culture to have undergone a huge transformation during the Sixties, borne out in the changes in attitudes to war, sex, religion and gender roles.

In Chapter Two we explored the musical context of the Sixties, and its relationship to adults in that decade. The adult-music traditions and artists of the Fifties were examined and showed a continuing influence and popularity in the Sixties. The popularity of easy-listening music and the Broadway Musical was discussed, and was shown to have been competitive with more contemporary styles throughout the Sixties. It was also shown that Bacharach’s compositions and recordings had much in common with easy-listening music and Musicals.

In Chapter Three we explored the lyrics of Hal David and found them to generally describe relationships between young adult couples. The majority of song texts focussed on relationships experiencing some kind of threat to their stability. The majority are from a woman’s perspective, or at least David’s perception of such, and suggest that over time women in the Sixties were increasingly aware of negative stereotyping and questioned their roles in relationships. David was revealed as respectful of the traditions of lyric-writing in America while taking a contemporary approach to his work in the Sixties; largely abandoning the ‘four-square’ style of his earlier works.

In Chapter Four we explored the changes to the pop music recording industry after the Second World War, and discussed the developing trend of music created in the recording studio not as a souvenir of a ‘live’ performance, but rather as a reflection of musical composition enhanced by studio processes and technology.
Bacharach’s works are shown to be a part of this trend, but also offering a more challenging or multi-levelled experience. The popular listening environments were outlined and compared with the domestic listening environment favoured by Bacharach. The popularity and commercial success in the Sixties of music created for home consumption (and not live performance) was examined. Bacharach was described as sharing a favoured instrumentation with artists of the ‘Instrumental’ genre such as Percy Faith.

In Chapter Five we explored Bacharach’s musical education and background, discussing the various styles that make up his musical character and his innovative approach to brass writing and use of the bossa nova rhythm. The images of R&B in his music were identified and related to the trends followed by his colleagues in the Brill Building. We were introduced to the Bacharach Sound and established that the sound itself was a product of instrumentation and orchestration but that this was not all. Bacharach’s creation of musical subtext was identified as the major contributor to the Bacharach Sound and accordingly the success of the songs.

In Chapter Six we explored and identified the stylistic fingerprints of the songs, focusing on those that demonstrate these traits most clearly. The frequency of occurrence of these fingerprints illustrates continuity of style and, in the case of motivic and harmonic practices, the skills of a formally trained composer. It was established that Bacharach deliberately infused his compositions with irregularities of rhythm, metre, phrasing, word-setting, tonality, harmony, melody and structure.

From these investigations we can draw important conclusions:

1. To some extent, the songs conform to the Tin Pan Alley style of the Fifties:

The audience for adult-oriented pop music in the Sixties had certain expectations, or criteria to be fulfilled. It responded to the tradition of harmonic practise belonging to the Tin Pan Alley style; diatonic works that used colourful progressions within a stated key, with rare use of modes. It also responded to textual practises common to the Tin Pan Alley tradition, favouring predictable rhyme schemes, few colloquialisms and negligible use of slang (unless in a comedic context). There was also an expected clarity of phrasing and structure with verse, chorus and bridge (middle eight) sections clearly defined by phrasing, harmony and melodic shape. Magic Moments adheres to these precepts.
A particular instrumentation was favoured, one reflecting a mixture of the big band format and film score orchestra, resulting in a rhythm section of piano, bass, guitar, drums and percussion, with woodwind, strings, brass and choir. The instrumentation of the songs remains consistent with this, the common style of the Tin Pan Alley tradition.

The music could be at times dramatic and emotive, at other times light-hearted and cheerful. Percy Faith's many albums of instrumentals met all of these expectations, erring however on the side of the light-hearted and cheerful nature. Bacharach and David's *Magic Moments* (1957), *Only Love Can Break a Heart* (1962) and *Blue On Blue* (1963) fit this description of adult-oriented pop music, their early successful compositions seemingly tailor-made for Middle American musical tastes. The texts of these earlier songs are uncomplicated and although not always about light-hearted and cheerful subjects, the musical arrangements mostly offer hope and a positive aura to the misgivings in the text. *Blue On Blue* (1963) is such an example, in which the text of the chorus says:

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Blue on blue, heartache to heartache
Blue on blue, now that we are though.
Blue on blue, heartache to heartache
And I find I can't get over losing you
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However sad the text, the accompanying music is in a major key and the last line of the chorus text is set against of progression of IV – ii – V7[^3] – I. The harmony is purely functional and not expressive of the text.

With respect to singing; the accepted style was one of clear diction, accurate pitch, controlled vibrato, a neutral 'American' accent, and conformity with the timbral niceties perfected by the likes of Doris Day, Perry Como, Peggy Lee, Tony Bennett or Frank Sinatra. With the exception of Aretha Franklin, the performers of the commercially successful Bacharach/David compositions sang in a style complimenting this traditional formula.

However, while *Magic Moments* and other early compositions generally conformed to the Tin Pan Alley tradition of adult popular songwriting, later songs moved away from this.
2. There are significant differences between the songs and the Tin Pan Alley tradition of adult popular song:

The audience was unlikely to have made a connection between Perry Como’s *Magic Moments* of 1958 and the hit records of the Sixties for two reasons: firstly, in the late Fifties Bacharach and David were little-known (albeit successful) songwriters, and secondly *Magic Moments* has stylistically very little in common with subsequent songs. All the Bacharach/David recordings that reached the Billboard Top 40 between 1962 and 1970 have features in common with only two of the accepted criteria: instrumentation and vocal style. The later songs display more demanding texts, innovative musical procedures, and innovative studio/arranging techniques. While Bacharach made similar choices of instruments throughout this period, his choices of harmony, melody, meter, phrasing, structure and emotive display changed dramatically. Similarly, David changed his lyric-writing style, searching for more challenging topics and a suitably different language, form and rhyme structure to communicate more complex issues. The development in compositional style from *Magic Moments* in 1957 to *Don’t Make Me Over* in 1962 is dramatic and demonstrates a fundamental change of approach from Bacharach and David. The musical challenges put to the Middle American audience by the songs consist of the following:

- Irregular meter
- Tonal Ambiguity/Complexity
- Angular Melodies
- Irregular Phrase Lengths
- Unusual Word Setting
- Structural Ambiguity

The challenges presented in David’s texts consist of the following:

- Marriage is not necessarily a permanent state
- Women may have to compete for the love of a man
- Men are naturally philanderers
- Distance does not make the heart grow fonder
When men have affairs they feel guilty
Men need the security of women as much as women need it of men

David deliberately undermined the institutions valued and perpetuated by the middle class. He suggested that many women were unhappy in their traditional roles, and took a female voice in many of the songs. He gave the impression that settling down after getting married would not necessarily be a happy experience for either party. He dealt openly with subjects considered taboo by other Middle American entertainment media and offered no solutions to the crises invoked in his texts.

Bacharach reacted against conservative methods of pop composition, instead adopting techniques that had more in common with contemporary Western art music than pop music. He deliberately exploited the compositional features that in the late Fifties had been rejected by record companies and publishers. The songs contain a multitude of irregularities that have not been seen in Pure Pop music since, and which were highly unusual in pop music of the Sixties.

3. There are a number of elements within this mix that make up the Bacharach Sound:

The perception of continuity or permanence in Bacharach's style in the Sixties resulted in its designation as the Bacharach Sound. This is recognised by its distinctive instrumentation and orchestration style, but of greater importance are the elements listed as musical fingerprints in Chapter Six. The principle factor in the permanence of the Bacharach Sound was the bossa nova inflection in so many of the songs. The bossa nova was a fashionable rhythmic style in adult popular music and its continued representation in the Bacharach Sound, despite the maturing of other compositional elements, prolonged its appeal to the Middle American adult audience. The popularity of the Bacharach Sound was further enhanced by the release of instrumental versions of the hit records by the artist "Burt Bacharach", and it was from these records that Bacharach gained the sort of fame usually enjoyed only by recording artists and seldom by songwriters. Having fewer vocal attractions, these records exposed the irregularities of the arrangement and composition, and were phenomenally successful. Hitmaker! (1965) the most notable of these, was a commercial success in Britain also, and has achieved cult status in recent years.
Given that the songs include elements that are traditional and elements that are innovative and challenging, how do we explain their appeal to the Middle American listeners who gave them so much attention? The explanation lies in the fact that the culture of Middle America in the Sixties contained both traditional and challenging new elements. The Bacharach/David songs are highly unusual within the context of pop music but their success is a reflection of Middle American culture: Middle America purchased the Bacharach/David songs because they appealed to its view of itself and the world in which it existed, making the songs an important cultural document of the Sixties. Middle Class culture is naturally one that values traditions and prefers the security of continuity. The traditional elements in the Bacharach/David songs reflect this aspect of the culture of their audiences. But Middle America in the Sixties was also trying to deal with enormous challenges.

The Vietnam War presented a significant challenge to morals, beliefs and identity in America. In spite of the heavily censored reports on the television and in the newspapers about the war, America was nonetheless increasingly traumatised by the events. The assassinations of John F Kennedy, Martin Luther King, Malcolm X, Medgar Evers and Robert Kennedy, and the violent and bloody clashes of civilians and police at the freedom rides and marches, and eventually at the Chicago Convention of 1968, had a lasting impact on Middle America. The introduction of the contraceptive pill and Playboy magazine provided the various conservative Christian-based pressure groups with ammunition for their war against ‘immoral’ behaviour. These and the moral and emotional confrontation of the Cold War, the Space Race, the Bay of Pigs scare, and the racial tensions in the South resulted in Middle America seeking and finding a music which reflected these uncertainties and challenges.

The songs, so many of which discuss broken relationships, infidelity, abandonment, estrangement, and emotional isolation, provided Middle America with a means of reconciling traditional values and beliefs with a rapidly changing social order. They gave Middle Americans a means of auditioning crises in a safe environment.

It is clear that in the Fifties some of Bacharach’s more adventurous music was considered too outrageous for the record-buying public, yet by the Sixties it proved to be a stimulating and engaging style of composition. David’s texts itemise the challenges to social expectations, and consider the tensions now becoming evident and public. Bacharach’s music reflects irregularity in loss of routine; in challenges to
emotional and moral security; and threatening of familiar customs. Things 'going wrong' in Bacharach's music in the same way as they were 'going wrong' in society represent irregularity, but Bacharach reassures the listener that the irregularity is tolerable. Although a crisis is propounded, the challenge is not going to lead to disaster or chaos. Bacharach's music also accepts and promotes difference – it is stylistically more tolerant. This reflects the way in which Middle Americans had, in the Sixties, to begin to recognise a wider range of acceptable behaviours and attitudes. The images of sophistication in the Bacharach/David songs mirror the images of sophistication in Middle American lifestyles, and spoke to the consciousness of a culture redefining itself in a world of dramatic change, challenge and choice. Morris Dickstein says,

...the core of the sixties was not the shifting fashions, or glib antinomian slogans by gurus anointed by the media, or any strictly political worldview, but the changes in consciousness that lay behind the public spectacle of the times. This deeper revolution in feelings and mores is also where the sixties have proved to be most long-lasting. For better or worse, the moral lives of Americans went though a sea of change. It was not simply a time when the young grew long hair and took to the streets but also when others dramatically reoriented their lives, with consequences that can still be felt.”

The popular musics of the Sixties and Seventies upon which commentators have focussed, predominantly rock music, epitomise the sharp end of the social and cultural changes that were occurring at that time. What the Bacharach/David songs show us is that at the blunt end, in the Levittowns and the other suburbs, a less violent but no less important process of change was occurring, one which history may yet show was more significant for the long-term development of Western culture.

1 Morris Dickstein, Gates of Eden, Harvard University Press (Cambridge, Massachusetts, 1977, 1997); xiii
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Appendix A

The Complete Bacharach/David Songs 1957 - 1973

(Source: The Hitmaker Archive - http://listen.to/burt)

<table>
<thead>
<tr>
<th>24 Hours From Tulsa</th>
<th>Across The River, Round The Bend</th>
</tr>
</thead>
<tbody>
<tr>
<td>After The Fox</td>
<td>Alfie</td>
</tr>
<tr>
<td>All Kinds Of People</td>
<td>All The Way To Paradise</td>
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<td>Along Came Joe</td>
<td>Always Something There To Remind Me</td>
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<td>And So Goodbye My Love</td>
<td>And This Is Mine</td>
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<td>Anonymous Phone Call</td>
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<td>Another Tear Falls</td>
<td>Any Old Time Of The Day</td>
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<td>The April Fools</td>
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<tr>
<td>Are You Lonely</td>
<td>Are You There (With Another Girl)</td>
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<td>As Long As There's An Apple Tree</td>
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<td>The Balance Of Nature</td>
<td>Be Aware</td>
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<tr>
<td>Be True To Yourself</td>
<td>Beads And Boots And A Green And Yellow Blanket</td>
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<td>The Beginning Of Loneliness</td>
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<td>Blue Guitar</td>
<td>Blue On Blue</td>
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<td>The Boss Is Not Here</td>
<td>A Bottomless Cup</td>
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<td>Boys Were Made For Girls</td>
<td>The Breaking Point</td>
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<td>Building Walls</td>
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<td>Casino Royale (Theme)</td>
<td>Check Out Time</td>
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<td>Christmas Day</td>
<td>(They Long To Be) Close To You</td>
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<tr>
<td>Come And Get Me</td>
<td>Come Touch The Sun</td>
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<td>Comme Moi</td>
<td>Country Music Holiday</td>
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<tr>
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<td>Cryin' Sobbin' Wailin'</td>
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Dance Mamma Dance Pappa Dance
Do I Have To Say More
Don't Count The Days
Don't Envy Me
Don't Make Me Over
Dream Sweet Dreamer

Everybody Knows The Way To Bethlehem
Everybody's Out Of Town
Everything Is Nothing Without You

A Fact Can Be A Beautiful Thing
Fender Mender
For All Time
Forever Yours I Remain
(There Goes) The Forgotten Man

Go With Love
Grapes Of Roth

Half As Big As Life
Hasbrook Heights
Here I Am
Hideaway Heart
A House Is Not A Home
How Does A Man Become A Puppet
Humble Pie

I Come To You
I Could Make You Mine
I Cry More
I Forgot What It Was Like
I Just Have To Breathe
I Looked For You
I Say A Little Prayer
I See You For The First Time
I Took My Strength From You

Dinah
Do You Know The Way To San Jose
Don't Do Anything Dangerous
Don't Go Breaking My Heart
Don't Say I Didn't Tell You So

Faker Faker
Fool Killer
Forever My Love
Forgive Me (For Giving You Such A Bad Time)
From Rocking Horse To Rocking Chair

Gotta Get A Girl
The Green Grass Starts To Grow

The Hangman
He Who Loves
Here Where There Is Love
Hot Food
How Can I Hurt You
How Many Days Of Sadness
The Hurting Kind

I Could Kick Myself
I Cry Alone
I Fell In Love With Your Picture
I Just Don't Know What To Do With Myself
I Leave You All My Love
I Might Frighten Her Away
I See Things Differently Now
I Smiled Yesterday
I Wake Up Crying
I'd Still Be A Fool
If I Ever Make You Cry
If You Can Learn How To Cry
I'll Kiss You Goodnight In The Morning
I'll Never Forget "What's Her Name"
In Between The Heartaches
In Times Like These
It Doesn't Matter Anymore
It's Love That Really Counts

Joanie's Forever

Knowing When To Leave

(In The) Land Of Make Believe
The Last Time I Saw My Heart
Let Me Go To Him
Let The Music Play
(The Man Who Shot) Liberty Valance
Lisa
Living Together, Growing Together Living Without Love
London Life
Loneliness Remembers (What Happiness Forgets)
Long After Tonight Is All Over
Long Ago Tomorrow
Look In My Eyes, Maria
Looking Back Over My Shoulder
Looking With My Eyes (Seeing With My Heart)
Lorna Doone
Lost Little Girl
Love In A Goldfish Bowl
The Love Of A Boy
Loving Is A Way Of Living

Made In Paris
Magic Potion
Make Room For The Joy
Me Japanese Boy I Love You

If I Could Go Back
If I Never Get To Love You
If You Never Say Love You
I'll Never Fall In Love Again
I'm A Better Man (For Having Loved You)
In The Right Kind Of Light
Is There Another Way To Love You
It Seemed So Right Last Night
It's Wonderful To Be Young

Juanita's Place

Loneliness Or Happiness
Long Ago Last Summer
Long Day Short Night
The Look Of Love
The Lost Horizon
Love Bank
Love Lessons
Love Was Here Before The Stars
Loyal, Resourceful And Cooperative
Magic Moments
Make It Easy On Yourself
Making a Movie in Sevalio
Message To Martha/Michael
The Mission Bell By The Wishin' Well
Moon Man
Move Over And Make Room For Me
My Little Red Book

The Net (Theme Song)
Nikki

Odds And Ends
On My Way
One Really Big Change
Only The Strong, Only The Brave
Open Your Heart
Overture

Paper Mache
Peggy's In The Pantry
Please Let Go
Presents From The Past
Promises Promises

Question Me An Answer

Rain From The Skies
Reach Out For Me
The Right To Love You

Sad Sack
Saturday Sunshine
The Secret Of Staying Young
Send My Picture To Scranton PA
She Likes Basketball
Sittin' In The Tree House
Somebody Else's Sweetheart
A Stork Of Luck
The Story Of My Life
Sunny Weather Lover

Moon Guitar
The Morning Mail
My Heart Is A Ball Of String
My Rock And Foundation

The Night That Heaven Fell
No One Remembers My Name

On A Bicycle Built for Joy
One Less Bell To Answer
Only Love Can Break a Heart
Oooh My Love
Our Little Secret

Paradise Island
Phone Calls
Please Make Him Love Me
Promise Her Anything

Raindrops Keep Fallin' On My Head
Reflections
Rome Will Never Leave You

Saturday Night In Tijuana
Say Goodbye
Send Me No Flowers
Share The Joy
Sing For The Children
So Long Johnny
Something Big
Story Behind My Tears
Suddenly Last Summer
Take A Broken Heart
Ten Times Forever More
That's Not The Answer
They Don't Give Medals (To Yesterday's Heroes)
They're Gonna Love It
Third From The Left
This Girl's/Guy's In Love With You
Three Important Things
Tick Tock Goes The Clock
Too Late To Worry
Trial By Jury
Try To See It My Way
Two Against The World
Two Hour Honeymoon

Underneath The Overpass

W.E.E.P.
Walk On By
Walking Backwards Down The Road
Warm And Tender
The Way I Feel About You
The Very First Person I Met (In California)
What Am I Doing Here
What's New Pussycat
Where Knowledge Ends (Faith Begins)
Where Would I Go
Who Is Gonna Love Me
Who's Been Sleeping In My Bed
Window Wishing
Windows Of Heaven
The Wine Is Young
Wishin' And Hopin'
Wives And Lovers

You Can't Buy Happiness
<table>
<thead>
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<td>You're The Dream</td>
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Appendix B

Publishers of source recordings

*Alfie*
© Famous Music Corporation/BMG Music Publishing Ltd.

*(There's) Always Something There To Remind Me*
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*Don't Make Me Over*
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*I Just Don't Know What To Do With Myself*
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My Little Red Book
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This Guy's In Love With You
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Twenty-four Hours From Tulsa
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Walk On By
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What The World Needs Now Is Love
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What's New Pussycat?
© EMI United Partnership Ltd.

The Windows Of The World
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Wishin' and Hopin'
© Warner Chappell Music Ltd.

Wives And Lovers
© Famous Music Corporation/BMG Music Publishing Ltd.

You'll Never Get To Heaven If You Break My Heart
© Warner Chappell Music Ltd.
Appendix C

Discography 1962 - 1970

This discography is an edited version of that compiled by Alec Cumming in December 1995 appearing on the “A House Is Not A Homepage” website, reconciled with that appearing in Discoveries Magazine, December 1997. Many of these recordings are now rare, and it is highly likely, given the volume of songs composed, that there are a number missing from this list. The BB categorisation refers to the date the song first appeared on the Billboard charts and not the release date.

1962

Another Tear Falls (From the movie RING-A-DING RHYTHM)
Gene McDaniels,
Liberty 55405, 2/62

(The Man Who Shot) Liberty Valance
Gene Pitney,
Musicor 1020 (pop #4) 4/62

Make It Easy On Yourself
Jerry Butler,
Vee-Jay 451 (pop #20) 7/62 (BB 8/18/62)

The Love Of A Boy
Timi Yuro,
Liberty 55469, 8/62

Don't You Believe It
Andy Williams,
Columbia 42523 (pop #39) 9/62
Only Love Can Break A Heart
Gene Pitney,
Musicor 1022 (pop #2), 9/62

I Just Don't Know What To Do With Myself
Tommy Hunt,
Scepter 1236, 9/62

It's Love That Really Counts (In the Long Run)
The Shirelles,
Scepter 1237, 9/62

Keep Away From Other Girls
Helen Shapiro,
Columbia [UK] 4908, 10/62

Don't Make Me Over b/w I Smiled Yesterday
Dionne Warwick,
Scepter 1239 (#21 pop, #5 RnB) 10/62 (BB 1/5/63)

Anonymous Phone Call
Bobby Vee,
Liberty 55521, 12/62

Don't Make Me Over
Andy Williams,
Columbia, 1962

It's Wonderful To Be Young
Cliff Richard,
Dot 16399, 1962
Forgive Me (For Giving You Such A Bad Time)
Babs Tino,
Kapp 472, 1962

WONDERFUL TO BE YOUNG
(Soundtrack LP)
Dot DLP-25474, 1962

1963
Call Off The Wedding (Without A Groom There Can't Be A Bride)
b/w Keep Away From Other Girls,
Babs Tino,
Kapp 498, 1/63

This Empty Place b/w Wishin' And Hopin'
Dionne Warwick,
Scepter 1247, 3/63

PRESENTING DIONNE WARWICK (LP)
Dionne Warwick,
Scepter 508, early 1963

Let The Music Play
The Drifters,
Atlantic 2182, 3/63

Move It On The Backbeat b/w A Felicidade
Burt & The Backbeats,
Big Top 3087, early 1963
Blue On Blue
Bobby Vinton,
Epic 9593 (#3) 5/63 (BB 6/1/63)

Be True To Yourself
Bobby Vee (with the Johnny Mann singers),
Liberty 55581 (Pop #34) 6/63 (BB 7/20/63)

True Love Never Runs Smooth
Gene Pitney,
Musicor 1032 (#21), 6/63 (BB 8/3/63)

The Breaking Point
Chuck Jackson,
Wand LP 654, 1963

Saturday Sunshine b/w And So Goodbye My Love
Burt Bacharach,
Kapp 532, 7/63

Make The Music Play b/w Please Make Him Love Me
Dionne Warwick,
Scepter 1253 (pop #81) 7/63

If I Never Get To Love You
Lou Johnson,
Big Top 3115

Blue Guitar b/w (They Long To Be) Close To You
Richard Chamberlain,
MGM, 13170, 9/63
**Wives And Lovers**  
Jack Jones,  
Kapp 551 (pop #14), 10/63 (BB 11/30/63)

**Reach Out For Me b/w Magic Potion**  
Lou Johnson,  
Big Top 3153 (Pop #74) 10/63

**Twenty Four Hours From Tulsa**  
Gene Pitney,  
Musicor 1034 (#17) 10/63 (BB 11/16/63)

**Look In My Eyes, Maria**  
Jay & The Americans,  
United Artists 669, 11/63

**Anyone Who Had A Heart b/w Love Of A Boy**  
Dionne Warwick,  
Scepter 1262, (pop #8) 11/63 (BB 1/4/64)

**Who's Been Sleeping In My Bed?**  
Linda Scott,  
Congress 204, 12/63

**In The Land Of Make Believe**  
The Drifters,  
Atlantic 2216, 1963

**Be True To Yourself**  
Bobby Vee  
Liberty 55581, 1963
1964

ANYONE WHO HAD A HEART (LP)
Dionne Warwick,
Scepter 517, 1964

To Wait For Love
Jay & The Americans,
United Artists 693, 1/64

Walk On By b/w Any Old Time Of The Day
Dionne Warwick,
Scepter 1274 (pop #6) 4/64 (BB 5/9/64)

From Rocking Horse to Rocking Chair
Paul Anka
(RCA; 1964)

Wishin' And Hopin'
Dusty Springfield,
Philips 40207 (pop #6), 6/64 (BB 7/11/64)

I Cry Alone
Maxine Brown,
Wand 158, 7/64

A House Is Not A Home
Brook Benton,
Mercury 7203 (Pop #75) 7/64

I Just Don't Know What To Do With Myself
Dusty Springfield,
Philips UK 1348, (UK #3) 7/64
"Anyone Who Had A Heart"
Cilla Black,
Capitol UK

"You'll Never Get To Heaven (If You Break My Heart) b/w A House Is Not A Home"
Dionne Warwick,
Scepter 1282 (pop #34), 7/64 (BB 9/19/64)

"Me Japanese Boy I Love You"
Bobby Goldsboro,
United Artists 742, 7/64

"Message to Martha"
Jerry Butler
(Veejay, 1964)

"To Wait For Love b/w Accept It"
Tony Orlando,
Epic 9715, 8/64

"(There's) Always Something There To Remind Me b/w Magic Potion (Instrumental)"
Lou Johnson,
Big Hill 552 (pop #49), 8/64

"Long After Tonight Is All Over"
Irma Thomas,
Imperial (orig. unissued), 8/64

"Here Comes the Forgotten Man"
Jimmy Radcliffe,
Musicor, 1964
ICry Alone
Ruby & The Romantics,
Kapp 615, 9/64

Kentucky Bluebird (Send A Message To Martha) b/w The Last One To Be Loved
Lou Johnson,
Big Hill 553, 10/64

Reach Out For Me b/w How Many Days Of Sadness
Dionne Warwick,
Scepter 1285 (pop #20) 10/64 (BB 11/7/64)

MAKE WAY FOR DIONNE WARWICK (LP)
Dionne Warwick,
Scepter 523, 1964

Forever Yours I Remain (from MR. LONELY LP)
Bobby Vinton,
Epic, 11/64

The Bell That Couldn't Jingle
Bobby Vinton,
Epic 9741, 11/64

Rome Will Never Leave You (From the TV Show "Dr. Kildare")
Richard Chamberlain,
MGM 13285, 11/64

There Goes The Forgotten Man
Gene McDaniels,
Liberty 55752, 11/64
(There's) Always Something There To Remind Me
Sandie Shaw,
Reprise 0320, (Pop #51, UK #1), 11/64

Message To Martha
Adam Faith,
Amy [UK], 11/64

Love is Here Before the Stars
Brian Foley,
Kapp, 1964

Send Me No Flowers (from the movie SEND ME NO FLOWERS)
Doris Day,
Columbia 43153, 12/64

A HOUSE IS NOT A HOME
(Soundtrack LP),
Ava AS-50-ST, 1964

1965

THE SENSITIVE SOUND OF DIONNE WARWICK (LP)
Dionne Warwick,
Scepter 528, 1965

Live Again
Irma Thomas,
Imperial, 1/65

Fool Killer
Gene Pitney,
Musicor LP 3043, 2/65
Don't Say I Didn't Tell You So (b-side of "Who Can I Turn To?")
Dionne Warwick,
Scepter, 3/65

Is There Another Way To Love You?
Dionne Warwick,
Scepter 1294 – B-side to You Can Have Him, 1965

Don't Go Breaking My Heart b/w Trains And Boats And Planes
Burt Bacharach,
Kapp 657 (UK #4 for "Trains...") 3/65

What The World Needs Now Is Love
Jackie DeShannon,
Imperial 66110 (pop #7) 4/65 (BB 6/19/65)

Look In My Eyes, Maria
Cliff Richard,
Columbia [UK] EP 8405, 5/65

Trains And Boats And Planes
Billy J. Kramer & The Dakotas,
Imperial 66115, 6/65

What's New Pussycat? (From the movie "What's New Pussycat?")
Tom Jones,
Parrot 9765 (pop #3) 6/65 (BB 7/3/65)

To Wait For Love
Tom Jones
Parrot 9737, 1965
*Here I Am* (From the movie "What's New Pussycat?"), b/w *(They Long To Be) Close To You*

Dionne Warwick,
Scepter 12104, 6/65

**WHAT'S NEW PUSSYCAT**
(Soundtrack LP),
United Artists 5117 or United Artists 5128, 1965

*My Little Red Book* (From the movie "What's New Pussycat?")

Manfred Mann,
United Artists LP 5117, 7/65

*What's New Pussycat* b/w *My Little Red Book*
Burt Bacharach,
Kapp 685, 7/65

**HIT MAKER, THE MAN! BURT BACHARACH & HIS SONGS**
(LP, reissued as "Burt Bacharach Plays His Hits!")

Burt Bacharach,
Kapp 1447, 1965

*A Lifetime Of Loneliness*
Jackie DeShannon,
Imperial 66132 (pop #66), 9/65

*Looking With My Eyes* b/w *Only The Strong, Only The Brave*
Dionne Warwick,
Scepter 12111, 9/65

*Make It Easy On Yourself*
The Walker Brothers,
Smash 2000 (pop #16), 10/65, (BB 11/13/65)
*Are You There (With Another Girl) b/w If I Ever Make You Cry*
Dionne Warwick,
Scepter 12122 (#39) 12/65 (BB 1/22/66)

*HERE I AM (LP)*
Dionne Warwick,
Scepter 531, 12/65

*Trains and Boats and Planes*
Anita Harris
Pye 7N 15868, 1965

*London Life*
Anita Harris
Pye 7N 15971, 1965

**1966**

*Made In Paris, (From the Movie MADE IN PARIS)*
Trini Lopez,
Reprise 0435, 1/66

*Promise Her Anything (From the Movie PROMISE HER ANYTHING)*
Tom Jones,
Parrot 9809, 2/66

*Message To Michael b/w Here Where There Is Love*
Dionne Warwick,
Scepter 12133 (#8 pop, #5 R&B) 3/66 (BB 4/23/66)

**DIONNE WARWICK IN PARIS (LP)**
Dionne Warwick,
Scepter 534, 3/66
My Little Red Book
Love,
Elektra 45603, 4/66

Come And Get Me
Jackie DeShannon,
Imperial 66171 (Pop #83) 4/66

Trains And Boats And Planes b/w Don't Go Breaking My Heart
Dionne Warwick,
Scepter 12153 (#22) 6/66 (BB 7/16/66)

Alfie
(From the movie ALFIE - U.S. version only)
Cher,
Imperial 66192 (#32), 7/66 (BB 8/20/66)

Windows And Doors b/w So Long Johnny
Jackie DeShannon,
Imperial 66196 (Pop #108) 7/66

Alfie
Cilla Black,
Capitol 5674, (Pop #95, UK pop #9), 8/66

After The Fox (From the movie AFTER THE FOX)
Peter Sellers & The Hollies,
United Artists 50079, 9/66
AFTER THE FOX
(Soundtrack LP),
United Artists 5148, 1966
I Just Don't Know What To Do With Myself b/w In Between The Heartaches
Dionne Warwick,
Scepter 12167 (#26 pop, #20 RnB ) 9/66 (BB 10/22/66)

Another Tear Falls
The Walker Brothers,
Smash 2063, 10/66

I Just Don't Know What To Do with Myself
Smokey Robinson & the Miracles,

Nikki b/w Juanita's Place
Burt Bacharach,
Liberty 55934, 12/66

Another Night b/w Go With Love
Dionne Warwick,
Scepter 12181, 12/66

HERE WHERE THERE IS LOVE (LP)
Dionne Warwick,
Scepter 555, 12/66

Take A Broken Heart b/w They Don't Give Medals
Rick Nelson,
Decca 32055, 1966

ON THE FLIP SIDE
(Soundtrack LP)
Decca DL7-4836, 1966
PROMISE HER ANYTHING
(Soundtrack LP)
Kapp KS-3476, 1966

1967

Only Love Can Break a Heart
Margaret Whiting,
(pop #96), 1967

Alfie b/w The Beginning Of Loneliness
Dionne Warwick,
Scepter 12187 (#18, #5 RnB) 3/67 (BB 5/27/67)

ON STAGE AND IN THE MOVIES (LP)
Dionne Warwick,
Scepter 559, 1967

Alfie b/w Bond Street
Burt Bacharach,
A&M 845, 3/67

Casino Royale (From the movie CASINO ROYALE)
Herb Alpert & The Tijuana Brass,
A&M 850 (Pop #27) 4/67 (BB 4/29/67)

CASINO ROYALE
(Soundtrack LP),
Colgems 5005, 1967

The Windows Of The World b/w Walk Little Dolly
Dionne Warwick,
Scepter 12196 (#32), 7/67 (BB 8/26/67)
THE WINDOWS OF THE WORLD (LP)
Dionne Warwick,
Scepter 563, 1967

The Look Of Love
Dusty Springfield,
Philips 40465, (pop #22) 7/67 (BB 10/14/67)

I Say A Little Prayer
Dionne Warwick,
Scepter 12203, (pop #4) 10/67 (BB 11/4/64)

DIONNE WARWICK'S GOLDEN HITS, Part One
Dionne Warwick,
Scepter 565, 1967

Reach Out For Me b/w The Look Of Love
Burt Bacharach,
A&M 888, 12/67

REACH OUT (LP)
Burt Bacharach,
A&M 413, 1967

One Less Bell To Answer
Keely Smith,
Atlantic 45-2429, 1967

Alfie
Dee Dee Warwick,
Mercury 72710, 1967
What The World Needs Now
Tom Jones,
Parrot XPAS 71039 (Album), 1967

I Wake Up Crying
Tom Jones,
Parrot PAS 71019 (Album), 1967

1968

VALLEY OF THE DOLLS (LP)
Dionne Warwick,
Scepter 568, 1968

Do You Know The Way To San Jose b/w Let Me Be Lonely
Dionne Warwick,
Scepter 12216, (a-side pop #10, #23 RnB, b-side #71, June) 4/68 (BB 4/27/68)

The Look Of Love
Sergio Mendes & Brazil '66,
A&M 924, (pop #4), 5/68 (BB 6/1/68)

This Guy's In Love With You
Herb Alpert,
A&M 929, (pop #1), 5/68

Message To Michael b/w Are You There (With Another Girl?)
Burt Bacharach,
A&M 931, 5/68

(There's) Always Something There To Remind Me b/w Who Is Gonna Love Me?,
Dionne Warwick,
Scepter 12226, (pop #33), 8/68
I Say A Little Prayer
Aretha Franklin,
Atlantic 2546, (pop #10, R&B #3), 8/68

To Wait For Love
Herb Alpert,
A&M 964, (pop #51), 8/68

Promises, Promises b/w Whoever You Are, I Love You
Dionne Warwick,
Scepter 12231, (pop #19), 10/68 (BB 11/23/68)

PROMISES, PROMISES (LP)
Dionne Warwick,
Scepter 571, 1968

PROMISES, PROMISES
(Original Cast LP),
United Artists 9902, 1969

PROMISES PROMISES
(Studio Cast LP),
Fontana SFL-13192, 1968

The Bell That Couldn't Jingle b/w What The World Needs Now Is Love
Burt Bacharach,
A&M 1004, 12/68

Me Japanese Boy, I Love You
Harper's Bizzare
Warner Bros WS 1739 (Album), 1968
1969

This Girl's In Love With You b/w Dream Sweet Dreamer
Dionne Warwick,
Scepter 12241, (pop & R&B #7), 1/69 (BB 2/8/69)

The April Fools
Dionne Warwick,
Scepter 12249, 5/69

DIONNE WARWICK'S GREATEST MOTION PICTURE HITS
Dionne Warwick,
Scepter 575, 1969

I'll Never Fall In Love Again b/w Pacific Coast Highway
Burt Bacharach,
A&M 1064, 5/69

MAKE IT EASY ON YOURSELF (LP)
Burt Bacharach,
A&M 4188, 1969

Odds And Ends b/w As Long As There's An Apple Tree
Dionne Warwick,
Scepter 12256, 7/69

I'm A Better Man
Englebert Humperdinck,
Parrot 40040, 8/69

In The Land Of Make Believe
Dusty Springfield,
Atlantic 2673, (pop #113) 9/69
Walk On By
Isaac Hayes
(pop #30), 1969

Love Was Here Before The Stars
Englebert Humperdinck,
Parrot LP 71026, 1969

Raindrops Keep Falling On My Head
B.J. Thomas,
Scepter 12265 (pop #1), 11/69

BUTCH CASSIDY & THE SUNDANCE KID
(Soundtrack LP),
A&M 4227, 1969

Come Touch The Sun b/w Raindrops Keep Fallin' On My Head
Burt Bacharach,
A&M 1153, 12/69

I'll Never Fall In Love Again b/w What The World Needs Now is Love
Dionne Warwick,
Scepter 12273, (pop #6, RnB #17) 12/69

DIONNE WARWICK'S GOLDEN HITS, Part Two (LP),
Dionne Warwick,
Scepter 577, 1969

THE APRIL FOOLS
(Soundtrack LP)
Columbia OS-3340, 1969
1970

**I'LL NEVER FALL IN LOVE AGAIN (LP)**
Dionne Warwick,
Scepter 581, 1970

*(There's) Always Something There To Remind Me*
B.B. Greaves,
Atco 6726, 1970

*Let Me Go To Him b/w Loneliness Remembers (What Happiness Forgets)*,
Dionne Warwick,
Scepter 12276, (pop #32), 3/70 (BB 5/9/70)

*Everybody's Out Of Town*
B.J. Thomas,
Scepter 12277, 3/70

*I Just Don't Know What to Do with Myself*
Gary Puckett and the Union Gap
Columbia 45249 (pop #61)

*(They Long To Be) Close To You*
The Carpenters,
A&M 1183 (pop #1), 6/70

*Send My Picture To Scranton*
PA, B.J. Thomas,
Scepter 12283, 7/70

*Paper Mache b/w The Wine Is Young*
Dionne Warwick,
Scepter 12285, 7/70
(Any Day Now) b/w A House Is Not A Home
Burt Bacharach,
A&M 1222, 9/70

One Less Bell To Answer
The 5th Dimension,
Bell 940, (pop #2), 10/70

Don't Make Me Over
Brenda and the Tabulations,
(pop #77),

VERY DIONNE (LP)
Dionne Warwick,
Scepter 587, 1970

Make It Easy On Yourself b/w Knowing When To Leave
Dionne Warwick,
Scepter 12294, (pop #37) 10/70, 1970 (BB 10/31/70)

The Green Grass Starts To Grow b/w They Don’t Give Medals (To Yesterday's Heroes),
Dionne Warwick,
Scepter 12300, 11/70

Raindrops Keep Fallin’ On My Head
Odds and Ends
Alfie
Johnny Mathis
Columbia CS 1005 (Album), 1970
Raindrops Keep Fallin' On My Head

This Guy's In Love With You

B.J. Thomas,

Scepter 580 (Album), 1970
Appendix D

Dionne Warwick Album Discography

Further albums featuring Bacharach/David songs

Source: Robin Platts *Anyone who had a heart: The Songs of Burt Bacharach and Hal David*,

Discoveries Magazine, (1997); 53-54

1963

*Presenting Dionne Warwick*

(Scepter 508)

It’s Love That Really Counts

The Love Of A Boy

*Anyone Who Had A Heart*

(Scepter 517)

Anyone Who Had A Heart

I Could Make You Mine

Please Make Him Love Me

1964

*Make Way For Dionne Warwick*

(Scepter 523)

I Smiled Yesterday

In The Land Of Make Believe

The Last One To Be Loved

Reach Out For Me

(They Long To Be) Close To You

Walk On By

Wishin’ and Hopin’

You’ll Never Get To Heaven (If You Break My Heart)
1965

*The Sensitive Sound of Dionne Warwick*

(Scepter 528)

How Many Days Of Sadness
Is There Another Way To Love You
Wives And Lovers
Don’t Say I Didn’t tell You So
Only The Strong, Only The Brave
Forever My Love
That’s Not The Answer

1966

*Here I Am*

(Scepter 531)

Are You There (With Another Girl)
Don’t Go Breaking My Heart
How Can I Hurt You
If I Ever Make You Cry
In Between The Heartaches
Long Day, Short Night
Window Wishing

1967

*Here Where There Is Love*

(Scepter 555)

Go With Love
Here Where There Is Love
Trains And Boats And Planes
What The World Needs Now Is Love
The Windows Of The World
(Scepter 563)
Another Night
The Beginning Of Loneliness
(There’s) Always Something There To Remind Me
Walk Little Dolly
The Windows Of The World

1968
Valley Of The Dolls
(Scepter 568)
As Long As There’s An Apple Tree
Do You Know The Way To San Jose
Let Me Be Lonely
Where Would I Go
Walking Backwards Down The Road

1969
Promises Promises
(Scepter 571)
Promises Promises
This Girl’s In Love With You
Who Is Gonna Love Me
Whoever You Are, I Love You
Wanting Things

1970
I’ll Never Fall In Love Again
(Scepter 581)
The Wine Is Young
I’ll Never Fall In Love Again
Raindrops Keep Fallin’ On My Head
Loneliness Remembers What Happiness Forgets
Paper Mache
Knowing When To Leave
Let Me Go To Him

*Very Dionne*
(Scepter 587)
Check Out Time
The Green Grass Starts To Grow
Make It Easy On Yourself
They Don’t Give Medals To Yesterday’s Heroes
Walk The Way You Talk
Appendix E

Source Recordings and Artists

*Alfie*
Dionne Warwick, 1967

*(There’s) Always Something There To Remind Me*
Sandie Shaw, 1964

*Anyone Who Had A Heart*
Dionne Warwick, 1963

*Are You There (With Another Girl)?*
Dionne Warwick, 1965

*The April Fools*
Dionne Warwick, 1969

*Blue On Blue*
Bobby Vinton, 1963

*(They Long To Be) Close To You*
The Carpenters, 1970

*Do You Know The Way To San Jose?*
Dionne Warwick, 1968

*Don’t Make Me Over*
Dionne Warwick, 1962

*I Just Don’t Know What To Do With Myself*
Dionne Warwick, 1966

*I Say A Little Prayer*
Dionne Warwick, 1967
I'll Never Fall In Love Again
Dionne Warwick, 1969

The Look Of Love
Dusty Springfield, 1967

Magic Moments
Perry Como, 1958

Make It Easy On Yourself
Jerry Butler, 1962

Message To Michael
Dionne Warwick, 1966

My Little Red Book
Manfred Mann, 1965

One Less Bell To Answer
The 5th Dimension, 1970

Promises Promises
Dionne Warwick, 1968

Raindrops Keep Fallin' On My Head
B. J. Thomas, 1969

Reach Out For Me
Dionne Warwick, 1964

This Guy's In Love With You
Herb Alpert, 1968

Trains and Boats and Planes
Dionne Warwick, 1966
Twenty-four Hours From Tulsa
Gene Pitney, 1963

Walk On By
Dionne Warwick, 1964

What The World Needs Now Is Love
Jackie DeShannon, 1965

What's New Pussycat?
Tom Jones, 1965

The Windows Of The World
Dionne Warwick, 1967

Wishin' and Hopin'
Dusty Springfield, 1964

Wives And Lovers
Jack Jones, 1963

You'll Never Get To Heaven If You Break My Heart
Dionne Warwick, 1964
Appendix F

Song Texts

Note: these lyrics are reprinted with the kind permission of Casa David, Hal David’s publishing company. Each appears in David; *What The World Needs Now and other love lyrics*, Trident Press (New York, 1970).

*Alfie*

What’s it all about, Alfie?
Is it just for the moment we live?
What’s it all about
When you sort it out, Alfie?
Are we meant to take more than we give,
Or are we meant to be kind?

And if only fools are kind, Alfie,
Then I guess it is wise to be cruel.
And if life belongs only to the strong, Alfie,
What will you lend on an old golden rule?

As sure as I believe there’s a heaven above, Alfie,
I know there’s something much more. . .
Something even nonbelievers can believe in.

I believe in love, Alfie.
Without true love we just exist, Alfie.
Until you find the love you’ve missed,
You’re nothing, Alfie.
When you walk let your heart lead the way,
And you’ll find love any day, Alfie, Alfie.

© 1966 Famous Music Corporation
(There's) Always Something There To Remind Me

I walk along the city streets
You used to walk along with me,
And every step I take recalls
How much in love we used to be.
Oh, how can I forget you –
When there's always something there to remind me?
Always something there to remind me!
I was born to love you,
And I will never be free.
You'll always be a part of me.

When shadows fall I pass the small café
Where we would dance at night,
And I can't help recalling how it felt
To kiss and hold you tight.
Oh, how can I forget you –
When there's always something there to remind me?
Always something there to remind me!
I was born to love you,
And I will never be free.
You'll always be a part of me.

If you should find you miss
the sweet and tender love we used to share
Just come back to the places
Where we used to go, and I'll be there.
Oh, how can I forget you –
When there's always something there to remind me?
Always something there to remind me!

© 1963 Anne-Rachel Music Corporation, Blue Seas Music, Inc., and Jac Music Co., Inc.
Anyone who ever loved
Could look at me
And know that I love you.
Anyone who ever dreamed
Could look at me and
Know I dream of you.
Knowing I love you so,

Anyone who had a heart
Would take me in his arms
And love me too.
You couldn’t really have a heart
And hurt me like you hurt me,
And be so untrue.
What am I to do?

Every time you go away
I always say
This time it’s goodbye, dear.
Loving you the way I do
I take you back.
Without you I’d die, dear.
Knowing I love you so,

Anyone who had a heart
Would take me in his arms
And love me too.
You couldn’t really have a heart
And hurt me like you hurt me,
And be so untrue.
What am I to do?

Anyone who had a heart
Would love me too
Anyone who had a heart
Would surely take me in his arms
And always love me.
Why won’t you?

© 1963 U.S. Songs, Inc.
Are You There (With Another Girl)?

I hear the music coming out of your radio. . .
Are you there with another girl instead of me?
I hear your laughter and there's something I've got to know. . .
Are you there with another girl instead of me?
Oh, I'm standing on your doorstep and I don't know what to do.
Should I ring your doorbell or just walk away?
My friends all say that you were never true.

Hiding in the shadows
I see two silhouettes in back of your window shade. . .
Are you there with another girl when I am gone?
I can't believe you'd break the promises that you made. . .
If you're there with another girl I can't go on.
Oh, I only know I love you and I couldn't say goodbye,
So if there's another I don't want to know.
If you should go, oh, I would surely die.

Love requires faith, I've got a lot of faith. . .
But I hear the music coming out of your radio!

© 1965 Blue Seas Music, Inc./Jac Music Co., Inc.
The April Fools

In an April dream,
Once you came to me.
When you smiled I looked into your eyes
And I knew I'd be loving you.
And then you touched my hand
And I learned April dreams can come true.

Are we just April fools,
who can't see all the danger around us?
If we're just April fools
I don't care
True love has found us now.

Little did we know,
Where the road would lead.
Here we are
A million miles away from the past
Travelling so fast.
Now there's no turning back
If our sweet April dream doesn't last

Are we just April fools,
who can't see all the danger around us?
If we're just April fools
I don't care
We'll find our way somehow.

No need to be afraid,
True love has found us now.

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Blue On Blue

Blue on blue, heartache on heartache
Blue on blue, now that we are through.
Blue on blue, heartache on heartache,
And I find I can’t get over losing you

I walk along the streets we used to walk.
Two by two, lovers pass, and as they’re passing by
I could die ‘cause you’re not here with me.
Now the trees are bare, there’s sadness in the air,
And I’m as blue as I can be.

Blue on blue, heartache on heartache
Blue on blue, now that we are through.
Blue on blue, heartache on heartache,
And I find I can’t get over losing you

Night after lonely nights we meet in dreams
As I run to your side and wait with open arms...
Open arms that now are closed to me.
Through a vale of tears your vision disappears,
And I’m as blue as I can be.

Blue on blue, heartache on heartache
Blue on blue, now that we are through.
Blue on blue, heartache on heartache,
And I find I can’t get over losing you

© 1962 Windswept Pacific Music Ltd./Universal/MCA Music Ltd.
(They Long To Be) Close To You

Why do birds suddenly appear
Every time you are near?
Just like me,
They long to be close to you.

Why do stars fall down from the sky
Every time you walk by?
Just like me,
They long to be close to you.

On the day that you were born
The angels got together
And decided to create a dream come true.
So they sprinkled moondust in your hair of gold
And starlight in your eyes of blue.

That is why all the boys in town
Follow you all aroun’.
Just like me,
They long to be close to you.

© 1963 U.S. Songs, Inc.
Do You Know The Way To San Jose?

Do you know the way to San Jose?
I've been away so long I may go wrong and lose my way.
Do you know the way to San Jose?
I'm going back to find some peace of mind in San Jose.

L.A. is a great big freeway.
Put a hundred down and buy a car;
In a week or so they'll make you a star.
Weeks turn into years, how quick they pass;
And all the stars that never were
Are parking cars and pumping gas.

You can really breathe in San Jose.
They've got a lot of space – there'll be a place where I can stay.
I was born and raised in San Jose.
I'm going back to find some peace of mind in San Jose.

Fame and fortune is a magnet
It can pull you far away from home –
With a dream in your heart you're never alone.
Dreams turn into dust and blow away,
And there you are without a friend;
You pack your car and ride away.

I've got a lot of friends in San Jose,
Do you know the way to San Jose?

Can't wait to get back to San Jose.

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Don't Make Me Over

Don't make me over now that I'd do anything for you –
Don't make me over now that you know how I adore you!
Don't pick on the things I say, things I do.
Just love me with all my faults the way that I love you.
I'm beggin' you!

Don't make me over now that I can't make it without you.
Don't make me over – I wouldn't change one thing about you.
Just take me inside your arms and hold me tight,
And always be by my side if I am wrong or right –
I'm beggin' you, so . . .

Don't make me over, don't make me over
Now that you've got me at your command.
Accept me for what I am, accept me for the things I do,
Accept me for what I am, accept me for the things I do.
"I Just Don't Know What To Do With Myself"

I just don't know what to do with myself,
Don't know just what to do with myself.
I'm so used to doin' everything with you,
Plannin' everything for two.
And now that we're through

I just don't know what to do with my time.
I'm so lonesome for you it's a crime.
Goin' to the movies only makes me sad,
Parties make me feel as bad.
When I'm not with you
I just don't know what to do.

Like a summer rose needs the sun and the rain
I need your sweet love to ease all the pain.

I just don't know what to do with myself,
Don't know just what to do with myself.
Baby, if your new love ever turns you down,
Come back – I will be around, just waitin' for you.
I don't know what else to do.
I just don't know what to do with myself.

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I Say A Little Prayer

The moment I wake up
Before I put on my makeup
I say a little prayer for you.
While combing my hair now
And wondering what dress to wear now
I say a little prayer for you –

Forever, forever you'll stay in my heart,
And I will love you forever and ever.
We never will part.
Oh, how I'll love you!
Together, together, that's how it must be,
To live without you would only mean heartbreak for me.

I run for the bus dear
When riding I think of us dear
I say a little prayer for you.
At work I just take time
And all thru my coffee-break time
I say a little prayer for you –

Forever, forever you'll stay in my heart,
And I will love you forever and ever.
We never will part.
Oh, how I'll love you!
Together, together, that's how it must be,
To live without you would only mean heartbreak for me.

My darling believe me,
For me there is no one but you.
Please love me too, I'm in love with you.
Answer my prayer –
Say you love me too.

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**I'll Never Fall In Love Again**

What do you get when you fall in love,
A guy with a pin to burst your bubble,
That's what you get for all your trouble,
I'll never fall in love again.
I'll never fall in love again.

What do you get when you kiss a guy (girl),
You get enough germs to catch pneumonia,
After you do, he'll (she'll) never phone you;
I'll never fall in love again.
I'll never fall in love again.

Don't tell me what it's all about,
'Cause I've been there and I'm glad I'm out;
Out of those chains, those chains that bind you,
That is why I'm here to remind you.

What do you get when you fall in love,
You only get lies, pain and sorrow,
So for at least until tomorrow,
I'll never fall in love again.
I'll never fall in love again.

What do you get when you give your heart,
You get it all broken up and battered,
That's what you get, a heart that's shattered;
I'll never fall in love again.
I'll never fall in love again.

What do you get when you need a guy (girl),
You get enough tears to fill an ocean,
That's what you get for your devotion,
I'll never fall in love again.
I'll never fall in love again.

Don't tell me what it's all about,
'Cause I've been there and I'm glad I'm out;
Out of those chains, those chains that bind you,
That is why I'm here to remind you.

What do you get when you fall in love,
You only get lies, pain and sorrow,
So for at least until tomorrow,
I'll never fall in love again.
I'll never fall in love again.

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The Look Of Love

The look of love is in your eyes
A look your smile can’t disguise...
The look of love.
It’s saying so much more than just words could ever say,
And what my heart has heard, well it takes my breath away. Oh!

I can hardly wait to hold you, feel my arms around you.
How long I have waited,
Waited just to love you.
Now that I have found you, you’ve got

The look of love – it’s on your face,
A look that time can’t erase.
Be mine tonight.
Let this be just the start of so many nights like this,
Let’s take a lover’s vow and then seal it with a kiss. Oh!

I can hardly wait to hold you, feel my arms around you.
How long I have waited,
Waited just to love you.
Now that I have found you,
Don’t ever go...
Don’t ever go... I love you so.

© 1967 Colgems Music Corp.
Magic Moments

I'll never forget the way that we kissed the night of the hayride
The way that we hugged to try to keep warm while taking a sleigh ride...

Magic moments, mem'ries we've been sharing,
Magic moments, when two hearts are caring,
Time can't erase the mem'ry of
These magic moments filled with love.

The telephone calls that tied up the line for hours and hours,
The Saturday dance I got up the nerve to send you some flowers

Magic moments, mem'ries we've been sharing,
Magic moments, when two hearts are caring,
Time can't erase the mem'ry of
These magic moments filled with love.

The way that we cheered whenever our team was scoring a touchdown,
The time that the floor fell out of my car when I put the clutch down

Magic moments, mem'ries we've been sharing,
Magic moments, when two hearts are caring,
Time can't erase the mem'ry of
These magic moments filled with love.

The penny arcade, the games that we played, the fun and the prizes,
The Halloween hop when ev'ryone came in funny disguises

Magic moments, mem'ries we've been sharing,
Magic moments, when two hearts are caring,
Time can't erase the mem'ry of
These magic moments filled with love

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Make It Easy On Yourself

If you really love her and there's nothing I can do,
Don't try to spare my feelings, just tell me that we're through, and

Make it easy on yourself, make it easy on yourself,
'Cause breaking up is so very hard to do. And

If the way I hold you can't compare to her caress,
No words of consolation will make me miss you less.
My darling, if this is good-bye,
I just know I'm gonna cry.
So run to her before you start cryin' too, and

Make it easy on yourself, make it easy on yourself,
'Cause breaking up is so very hard to do.

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A Message To Michael

Spread your wings for New Orleans,
Kentucky bluebird; fly away and take
A message to Michael, message to Michael;
He sings each night in some café.
In his search to find wealth and fame,
I hear Michael has gone and changed his name.

It's a year since he was here.
Kentucky bluebird; fly away and take
A message to Michael, message to Michael;
Tell him I miss him more each day.
As his train pulled out down the track,
Michael promised he'd soon be coming back.

Oh, tell him how my heart just breaks in two
Since he journeyed far.
And even though his dreams fame fell through,
To me he will always be a star.

Spread your wings for New Orleans,
Kentucky bluebird; fly away and take
A message to Michael, message to Michael;
Ask him to start for home today.
When you find him, please let him know –
Rich or poor, I will always love him so.

Fly away, Kentucky bluebird,
Fly away, Kentucky bluebird,
Fly away, fly away.

© 1963 U.S.Songs, Inc.
One Less Bell To Answer

One less bell to answer,
One less egg to fry,
One less man to pick up after –
I should be happy but all I do is cry . . .
Cry, no more laughter.
Oh, why did he go?
I only know that since he left
My life’s so empty.

Though I try to forget, it just can’t be done.
Each time the doorbell rings I still run.
I don’t know how in the world to stop thinking of him,
‘Cause I still love him so.
I end each day the way I start out –
Cryin’ my heart out.

One less bell to answer,
One less egg to fry,
One less man to pick after –
No more laughter, no more love. . . .
Since he went away.

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Promises Promises

Promises, Promises,
I'm all through with promises, promises now!
I don't know how I got the nerve to walk out.
If I shout, remember I feel free.
Now I can look at myself and be proud,
I'm laughing out loud! Oh,

Promises, promises,
This is where those promises, promises end!
I won't pretend that what was wrong can be right.
Ev'ry night I'll sleep now, no more lies.
Things that I promised myself fell apart,
But I found my heart. Oh!

Promises, their kind of promises can just destroy your life. Oh,
Promises, those kind of promises take all the joy from life. Oh,
Promises, promises, my kind of promises
Can lead to joy and hope and love, yes, love.

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Raindrops keep fallin’ on my head,
And just like the guy whose
Feet are too big for his bed,
Nothin’ seems to fit.
Those raindrops are fallin’ on my head.
They keep fallin’; so I just

Did me some talkin’ to the sun
And I said I didn’t like
The way he got things done.
Sleepin’ on the job.
Those raindrops are fallin’ on my head.
They keep fallin’!

But there’s one thing I know,
The blues they send to meet me
Won’t defeat me.
It won’t be long till
Happiness steps up to greet me.

Raindrops keep fallin’ on my head,
But that doesn’t mean
My eyes will soon be turning red.
Cryin’s not for me ‘cause I’m
Never gonna stop the rain by complainin’.
Because I’m free nothin’s worryin’ me.

Reach Out For Me

When you go through a day,
And the things that people say
They make you feel so small.
They make you feel that your heart will just never stop achin’.
And when you just can’t accept the abuse you are takin’, darlin’

Reach out for me.
Don’t you worry, I’ll see you through.
You just have to reach for me.
I’ll be there and I’ll comfort you,
Comfort you and love you.
How I’m gonna love you!

When good friends prove untrue,
And the things they do to you
They make you feel so bad.
They make you feel that you haven’t a reason for livin’.
So, when you feel you could throw in the towel and just give in, darlin’.

Reach out for me.
Don’t you worry, I’ll see you through.
You just have to reach for me.
I’ll be there and I’ll comfort you,
Comfort you and love you.
How I’m gonna love you!

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This Guy's In Love With You

You see this guy,
This guy's in love with you.
Yes, I'm in love.
Who looks at you the way I do?
When you smile,
I can tell
We know each other very well.

How can I show you
I'm glad I got to know you,
'Cause I've heard some talk.
They say you think I'm fine.
This guy's in love,
And what I'd do to make you mine.

Tell me now,
Is it so?
Don't let me be the last to know.
My hands are shaking.
Don't let my heart keep breaking,

'Cause I need your love.
I want your love.
Say you're in the love,
In love with this guy.
If not, I'll just die.

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Trains and boats and planes are passing by. . .
They mean a trip to Paris or Rome –
To someone else, but not for me.
The trains and the boats and planes
Took you away, away from me.

We were so in love, and high above
We had a star to wish upon –
Wish, and dreams come true, but not for me.
The trains and the boats and planes
Took you away, away from me.

You are from another part of the world.
You had to go back a while and then
You said you soon would return again.
I'm waiting here like I promised too –
I'm waiting here, but where are you?

Trains and boats and planes
Took you away,
But every time I see them I pray.
And if my prayers can cross the sea,
The trains and the boats and planes
Will bring you back,
Back home to me.

© 1964 U.S. Songs, Inc. Warner Chappell Music Ltd.
Dearest darlin',
I had to write to say that I won’t be home anymore,
‘Cause something happened to me
While I was drivin' home and I’m not the same anymore.

Oh, I was only
Twenty-four hours from Tulsa
Only one day away from your arms.
I saw a welcoming light
And I stopped to rest for the night,

And that is when I saw her.
As I pulled in outside of the small motel she was there.
And so I walked up to her,
Asked where I could get something to drink,
And she showed me where.

Oh, I was only
Twenty-four hours from Tulsa,
Only one day away from your arms.
She took me to the café,
I asked her if she would stay,
She said okay.

Oh, I was only
Twenty-four hours from Tulsa,
Only one day away from your arms.
The juke box started to play,
And nighttime turned into day
As we were dancin’ closely.
All of a sudden I lost control
As I held her charms and I caressed her, kissed her,
Told her I would die before I would let her
Out of my arms.

Oh, I was only
Twenty-four hours from Tulsa
Only one day away from your arms.
I hate to do this to you,
But I love somebody new.
What can I do?
And I can never, never, never
Go home again.

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Walk On By

If you see me walkin' down the street, and
I start to cry each time we meet,
Walk on by, walk on by.
Make believe that you don't see the tears;
Just let me grieve in private, 'cause each time I see you
I break down and cry.
Walk on by, don't stop,
Walk on by, don't stop.

I just can't get over losin' you.
And so if I seem broken and blue,
Walk on by, walk on by.
Foolish pride, that's all that I have left,
So let me hide
The tears and the sadness you gave me
When you said goodbye.
Walk on by, don't stop,
Walk on by, don't stop.

Walk on by, don't stop.
Make believe you never see the tears I cry.

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"What The World Needs Now Is Love"

What the world need now
Is love, sweet love.
It's the only thing
That there's just too little of.
What the world needs now
Is love, sweet love -
No, not just for some
But for everyone.

Lord, we don't need another mountain;
There are mountains and hillsides enough to climb.
There are oceans and rivers enough to cross,
Enough to last 'til the end of time.

What the world need now
Is love, sweet love.
It's the only thing
That there's just too little of.
What the world needs now
Is love, sweet love -
No, not just for some
But for everyone.

Lord, we don't need another meadow;
There are cornfields and wheatfields enough to grow.
There are sunbeams and moonbeams enough to shine.
Oh, listen Lord, if you want to know!

What the world need now
Is love, sweet love.
It's the only thing
That there's just too little of.
What the world needs now
Is love, sweet love -
No, not just for some
But for everyone.

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What's New Pussycat?

What's new pussycat? Whoa - - -
What's new pussycat? Whoa- - -oh!

Pussycat, pussycat, I’ve got flowers
And lots of hours to spend with you,
So go and powder your cute little pussycat nose.
Pussycat, pussycat, I love you – yes I do,
You and your pussycat nose.

What’s new pussycat? Whoa - - -
What’s new pussycat? Whoa- - -oh!

Pussycat, pussycat, you’re so thrilling,
And I’m so willing to care for you,
So go and make up your big little pussycat eyes.
Pussycat, pussycat, I love you – yes I do,
You and your pussycat eyes.

What’s new pussycat? Whoa - - -
What’s new pussycat? Whoa- - -oh!

Pussycat, pussycat, you’re delicious,
And if my wishes can all come true,
I’ll soon be kissing your sweet little pussycat lips.
Pussycat, pussycat, I love you – yes I do,
You and your pussycat lips whoa - - -
You and your pussycat eyes whoa - - -
You and your pussycat nose whoa - - -!

© 1965 United Artists Music Co., Inc.
**The Windows Of The World**

The windows of the world are covered with rain . . .
Where is the sunshine we once knew?
Everybody knows when little children play
They need a sunny day to grow straight and tall.
Let the sun shine through.

The windows of the world are covered with rain . . .
When will all those black skies turn to blue?
Everybody knows when boys grow into men
They start to wonder when their country will call.
Let the sun shine through.

The windows of the world are covered with rain . . .
What is the whole world coming too?
Everybody knows when men cannot be friends
There quarrel often ends where some have to die.
Let the sun shine through.

The windows of the world are covered with rain . . .
There must be something we can do!
Everybody knows whenever rain appears
It's really angel tears. How long must they cry?
Let the sun shine through.

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Wishin' and Hopin'

Wishin' and hopin' and thinkin' and prayin',
Plannin' and dreamin' each night of his charms —
That won't get you into his arms.
So if you're looking to find love you can share,
All you gotta do is
Hold him, and kiss him, and
Love him and show him that you care.

Show him that you care just for him,
Do the things he likes to do.
Wear your hair just for him, 'cause —
You won't get him
Thinkin' and a prayin'
Wishin' and a hopin' 'cause

Wishin' and hopin' and thinkin' and prayin',
Plannin' and dreamin' his kisses will start —
That won't get you into his heart.
So if you're thinking of how great true love is,
All you gotta do is
Hold him ad kiss him and
Squeeze him and love him, just do it!
And after you do
You will be his, you will be his,
You will be his.

© 1963 Jonathan Music Co., Inc.
Wives And Lovers

Hey! Little girl comb your hair, fix your makeup,
Soon he will open the door.
Don’t think because there’s a ring on your finger
You needn’t try anymore.

For wives should always be lovers too,
Run to his arms the moment he comes home to you.
I’m warning you.

Day after day there are girls at the office,
And men will always be men.
Don’t send him off with your hair still in curlers,
You may not see him again.

For wives should always be lovers too
Run to his arms the moment he comes home to you.
He’s almost here.

Hey! Little girl better wear something pretty,
Something you’d wear to go to the city.
And dim all the lights, pour the wine,
Start the music, time to get ready for love.
Its time to get ready, time to get ready, time
To get ready for love.

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You'll Never Get To Heaven (If You Break My Heart)

Mother told me always to follow the golden rule,
And she said it's really a sin to be mean and cruel.
So remember, if you're untrue,
Angels up in heaven are looking at you.

You'll never get to heaven if you break my heart,
So be very careful not to make us part.
You won't get to heaven if you break my heart, oh no.

I've been hearing rumours about how you play aroun',
Though I don't believe what I hear still it gets me down.
If you ever should say good-bye,
It would be so awful the angels would cry.

You'll never get to heaven if you break my heart,
So be very careful not to make us part.
You won't get to heaven if you break my heart, oh no.

I can hardly wait for the day when we say I do,
It's a day I've dreamed of so long, now it's coming true.
You will promise to cherish me –
If you break your promise the angels will see!

You'll never get to heaven if you break my heart,
So be very careful not to make us part.
You won't get to heaven if you break my heart, oh no.

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