Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Bill L on Tue, 30 Oct 2007 02:47:58 GMT
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Yeah, it happens, but the only way to get past it is to keep on writing.
 It's you that creates it. It doesn't come from anywhere else but you.
It's like a muscle, the more you use it the stronger it gets. Waiting
for inspiration is OK if you only want to write occasionally.

I remember a cartoon in The New Yorker magazine:

First frame, a guy is sitting at his typewriter blankly looking out the
window. Caption, "Writer's Block - Temporary"

Second frame: Same guy is standing behind a butcher shop counter with an
apron, blankly looking out the window. Caption, "Writer's Block - Permanent"

I sometimes go for a run, to get a change of environment, then when I
get an idea, I call my home answering machine. Collaborating is a good
way to keep it flowing. Lots of writers do that.

But don't sit and wait. Write, even if it seems to suck. It will get
better. And sometimes suckage is in the eye of the beholder. It might be
good.

That reminds me of something Chick Corea said: when he plays he admires
every note he creates. I guess it's easier to do that when you are
Chick, but the same thing applies for us mortals. Admire your work and
it will get better - criticize it and it will get worse. Oddly enough
that principle works with people, too. Admiration makes us better.

Mike R. wrote:
> I've been trying to finish up a piece. Almost there. About a week
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> anyone?
> MR

Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Neil on Tue, 30 Oct 2007 02:53:46 GMT

I go through it... all you can do is wait for inspiration.
(at least that's all that works for me - sure, I can always
force something out, but it's rarely good when i do that).
Sometimes when "it" hits, you find a transition, sometimes more
like a whole bridge section or that entire bass line you were
looking for or whatever.

I don't let it bother me too much anymore - doesn't mean it's
not frustrating, but don't let it eat you alive. I've got a
song right now that I can't find the right transition passage
for... it'll show up when it's ready; in the meantime:
ARRRRRGH!   lol

Neil

"Mike R." <emarenot@yahoo.com> wrote:
>
>
>I've been trying to finish up a piece. Almost there. About a week ago
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Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Kim on Tue, 30 Oct 2007 02:56:50 GMT

We've all been there...

People often, in things like love and art (are they different?) make assessments
in the same way they might make financial decisions, despite it being a different
world. Shows how much today's population is stuck in a method of thought.

We'll fail at writing a song, or fail in a relationship, and come out going
"OMG! It's never going to happen again! I've already reached the peak, and
now it's over! What am I to do?".

And yet love and art have never ever come on demand. You can buy a new IPod
whenever you like. You can't just go "Mmm, ok, this Saturday I'm going to
have eggs for breakfast, wash the dishes, pop down the street for some milk
around 11am, then around 12:30 I'll fall in love, write a hit song about
4pm, and should be back by 5:30 to shower and go to the party tonight". And
yet people build themselves up for a song or love at a certain moment, and
then come away annoyed because it didn't happen. We know it doesn't work
like this, but because we spend more time buying IPods than falling in love
in this world, we expect everything to work like that.

Love and art are creations of the inner flow of the mind's emotions... they
stem from emotions, not intellect. They are not controlled by our conscious/intelligent
mind. They feed it. The intelligent mind is actually far more effective at
BLOCKING love and creativity than it is at creating it. Indeed I would argue
it cannot ever create it, but often blocks it.

Point being that you actually already know that you can't write songs on
demand. You allude to it in your email. No point getting upset about it.
Just let it flow when it flows, and when it doesn't do something else.

Personally I have recently taken up a few other art forms, because I find
that while I love music and always will, often I have things to say and express
which don't flow in a song, or I will simply be "bored of chords" or whatever.
Let all creativity flow, rather than going "Gee I'm annoyed because right
now I feel like painting but I INSIST on writing a song instead because I'm
a songwriter damnit!". ;o)

Sometimes it's good to do what you want, not what you decided. ;o)

Cheers,
Kim.

"Mike R." <emarenot@yahoo.com> wrote:
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Subject: Sometimes the windshield, sometimes the bug.
Posted by emarenot on Tue, 30 Oct 2007 03:10:04 GMT
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Content-Transfer-Encoding: quoted-printable

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Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Sarah on Tue, 30 Oct 2007 04:21:45 GMT
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Content-Transfer-Encoding: quoted-printable

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  I've been trying to finish up a piece. Almost there. About a week =
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  <A href=3D"news:472675f4@linux">news:472675f4@linux</A>...</DIV>
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------=_NextPart_000_0016_01C81A71.B52C38E0--

Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Neil on Tue, 30 Oct 2007 04:30:25 GMT
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I'm gonna agree & disagree with your post (Seems I do that a
lot with you, don't I, Bill? lol!).

I'll agree with the part about keep on writing/trying, going
back to the bit you're "stuck" on or writing something
different or some combination of that, but I don't think
just "doing it" is the solution in & of itself... I think
that just tends to make you force something out that fits...
That's easy - anyone ca do that, really. The point is to try &
find the PERFECT part that fits; which is something that tends
to find you more than you finding it.

So, yeah don't just not do ANYTHING musical while you wait for something to show up inspiration-wise, work on some other stuff, make some progress in other tunes, etc., but don't force the one you're obsessing about - find the "right" music for the part you're trying to complete... it's out there somewhere!

Neil

Bill L <bill@billlorentzen.com> wrote:
>Yeah, it happens, but the only way to get past it is to keep on writing.

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Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Kim on Tue, 30 Oct 2007 04:44:10 GMT
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Neil,

I'm going to agree and disagree with you here. ;o) Well, actually, I'm going
to suggest that you, in fact, disagree with yourself. ;o)

"The point is to try & find the PERFECT part that fits"

I have issues here with the word "try" in that I think you mean to consciously
intellectually try. I think that real high quality music flows. You can't
push it. The more you push, the more you use formulas, known patterns, etc.
This basically removes the soul. Patterns are important to know, especially
in learning, but a really really good musician has the patterns burned into
their subconscious in such a way that they no longer consciously use them.
They simply allow their emotions to flow through a pre-built matrix of musical
knowledge and come out on the instrument. Am I making any sense?

"don't force the one you're obsessing about - find the "right" music for

the part you're trying to complete... it's out there somewhere!"

"Don't force" is the magic idea here. To me "try" clashes with "don't force".
I think given art is about expression of emotions, words like "try" "force"
and even "find" kinda clash with it, because they are conscious processes.

I think we may be on a similar page and perhaps I'm just focussing on the
semantics of the wording, but I thought I'd throw it out there anyhow. ;o)

....it's a slow day at work. ;o)

Cheers,
Kim.

"Neil" <IOU@OIU.com> wrote:
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Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Sarah on Tue, 30 Oct 2007 04:51:17 GMT
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Bloody 'ell! I can't believe I sent another empty reply!=20

OK, I'll try again now. Ahem . . . I was about to say . . .

I don't know if this will be of any help at all, but I almost never try =
to write a song, key word (as Kim also suggested) being "try." I just =
don't think effort and creativity go well together. I know it sounds =
corny or airy-fairy or something, but I think it's best to just sit down =
and play your instrument, clear your head, and let the music that is =
truly you come out.

Sometimes it's that moment when you jam out something and go "Whoa . . . =
what was that again . . . ?" And that becomes the seed from which the =
rest of it grows. Sometimes, more rarely, I'll just start playing a new =
song pretty much in its entirety as though my "guardian angel" has taken =
over and I'm just listening. Sometimes I don't get a whole song, just a =
riff, or a melody, or maybe a chord progression. I just add it to the =
pile and jam on it later. I've put songs together from two or three =
partial bits.

For me, none of this happens until I've been jamming mindlessly and =
unihibitedly for at least an hour or more, preferably in the wee hours.

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------=_NextPart_000_002B_01C81A75.D58247C0--

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Posted by Neil on Tue, 30 Oct 2007 05:39:12 GMT
View Forum Message <> Reply to Message

Ok, so, let's postulate - should I have used the
word "endeavour" instead of "try"? The former suggests a more
adventurous, deeper attempt, and maybe you interpret the latter
as more strictly that of "effort alone"?

Anyway, when I say "try" I did mean to go back, give it a shot,
see what happens... when I do this, sometimes I work at it for
five minutes, and sometime I work at for several hours (as was
the case with the weekend before I had to go in for that finger
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to use that hand in playing for a couple months - no dice).
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what's the word in the balance? What's the word that's the
mid-ground between "try" & "leaving yourself open to it"???

Neil

"Kim" <hiddensounds@hotmail.com> wrote:
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>Neil,
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>I'm going to agree and disagree with you here. ;o) Well, actually, I'm going
>to suggest that you, in fact, disagree with yourself. ;o)
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>"The point is to try & find the PERFECT part that fits"
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>This basically removes the soul. Patterns are important to know, especially
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Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Kim on Tue, 30 Oct 2007 06:06:20 GMT

Yeh, I think we're on the same page. Your middle paragraph pretty much sounds
like my experience of it. You express it as feeling like stuff flows from
the universe and out through you, and hence you are a conduit for the flow
from elsewhere. I currently tend to think that rather than "the universe"
being the source, your subconscious, or moreso your sub-subconscious...
your "lizard brain" if you like, is kinda the source, but the general concept
and state of mind is the same.

And of course it is the nature of "flow" that you allow it, rather than causing
it. You might need to learn to become a tap, but once you are one, you don't
force water through yourself, you just release the pressure. :o)

I probably prattled on a little too much about language semantics in my last
post. No need to do so again. ;o)

Cheers,
Kim.

"Neil" <OIUOIU@OIU.com> wrote:
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Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Neil on Tue, 30 Oct 2007 06:13:58 GMT

I love these kind of conversations - i think you can learn so
much from these.

Anyway, Miss Sarah, I think if you read my prior response to
Kimmers, you'll find I'm somewhere between you & Bill - well,
maybe on the far apex of the same triangle, anyway - wherein
Bill is of the mind that if you just work at it & hammer it out,
it'll come, and you are of the polar opposite to him, wherein
you feel that if you just "let it flow", it'll happen. I feel
there has to be a combination of that in that I DO feel that
the music is all "out there" floating around, as it were, but
the effort has to be put forth to reach out & grab it....
there's a certain "zone" in any endeavor, and in music, it's
the combination of being open to it and letting it flow, and
also putting forth the effort to articulate it & "grab" the
right stuff. THAT'S when the best stuff comes out/comes
through... when you're in the zone mentally/spiritually, AND
when you're making the attempt to harness it just right.
There's a million-bazillion things that COULD fit - it's up to
you to find the perfect thing that DOES fit.

I'm not really going there wuith your orgasm analogy, but if
you think about it, a similar argument could be made   lol!

Neil

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>sent another=20

>. I was=20
>about to say . . .</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>I don't know if this will be of any =
>help at all,=20
>but I almost never try to write a song, key word (as Kim also suggested)
=
>being=20

>know it sounds corny or airy-fairy or something, but I think it's best =
>to just=20
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><DIV><FONT face=3DArial size=3D2>Sometimes it's that moment when you jam
=
>out=20
>something and go "Whoa . . . what was that again . . . ?" And that =
>becomes the=20

>just=20
>start playing a new song pretty much in its entirety as though my =
>"guardian=20

>get a=20
>whole song, just a riff, or a melody, or maybe a chord =

>from two=20
>or three partial bits.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>For me, none of this happens until I've
=
>been=20
>jamming mindlessly and unihibitedly for at least an hour or more, =
>preferably in=20
>the wee hours.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>There are some exceptions, like the =
>time I dreamt a=20

>there, I=20
>just had to add two lyric verses and polish up the arrangement. That =
>song is=20
>"Underneath It All" on the Wayward CD.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>I have had that sensation you describe
=
>that I'll=20
>never be able to write any more songs, but I first started feeling that
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>way at=20
>about age 19, and I've come up with dozens of songs since then, maybe =
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>hundreds.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>Just relax and make some noise and let
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>bit=20
>like "trying" to have an orgasm, instead of just surrendering to it and
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><DIV><FONT face=3DArial size=3D2>S</FONT></DIV>

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>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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> href=3D"mailto:emarenot@yahoo.com">emarenot@yahoo.com</A>> wrote in =
>message=20
> <A href=3D"news:472675f4@linux">news:472675f4@linux</A>...</DIV>
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Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Kim on Tue, 30 Oct 2007 06:32:34 GMT
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"Neil" <OIUOIU@OIU.com> wrote:

>I'm not really going there wuith your orgasm analogy, but if
>you think about it, a similar argument could be made   lol!

Now, how can I put this without... err... mmm...

I would put forward that if you take the "Chick" quotes from earlier about
appreciating every note...   take into account Sarah's idea about noodling
about on an instrument in the wee hours and eventually something just flows...
  take into account the comments many have made about the idea that songs
come from somewhere other than the conscious intelligent mind, and that the
mind is just a conduit used to give it physical form...

....well you can fill in the blanks. ;o)

Cheers,
Kim.

Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Neil on Tue, 30 Oct 2007 06:44:31 GMT
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Yeah, but I think it's at a higher level than your "lizard
brain", because all that really does is supply the most basic
of functions & instincts - sustainability of life (breathing,
for example) fight or flight, etc, etc... also, if it were at
that low of a level, we'd be able to tap into it all the time,
at will, because that part of the brain never stops working...
but we can't, can we? Nope, it's at a higher level, and THAT'S
why we feel it as a more spiritual thing - that's why it moves
us. It's active in a part of the brain that we don't use all
the time, or is latent in most capacities - that's what I think
anyway... all the experts that say "well, we only use ten
percent of out brain, etc, etc" - maybe we do, normally, but
have they ever actively tested this theory on someone like Dave
Brubeck while he was composing a new piece of music?

Never thought of that one, didya?   ;)

I think this is the same place in which scientific breakthroughs
occur; that finding "the zone" in a certain sport like Tom
Brady does with regard to his passing accuracy happens... it's
the same place that Alan Holdsworth found "his" tone, the same
place that Ulrich Roth found his "sky guitar", the same place
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at the same time (see, you knew I'd had to reference that one
again, huh? lol). Anyway, this is just my laymans' theory, but
it's obviously not something that happens every day to
everyone, so I think there's some validity to it.

Being open to it, PLUS the effort applied, is what allows it to
happen.

Neil

"Kim" <hiddensounds@hotmail.com> wrote:
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>Yeh, I think we're on the same page. Your middle paragraph pretty much sounds
>like my experience of it. You express it as feeling like stuff flows from
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>and state of mind is the same.
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>>>>just "doing it" is the solution in & of itself... I think
>>>>that just tends to make you force something out that fits...
>>>>That's easy - anyone ca do that, really. The point is to try &
>>>>find the PERFECT part that fits; which is something that tends
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>>>>>> anyone?
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Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Kim on Tue, 30 Oct 2007 07:32:38 GMT
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Neil,

Like yourself, I find this interesting. I don't for a moment wish to suggest your thoughts on this are wrong, as my mind constantly changes on things like this anyhow, and the most important stuff we seem to agree on anyhow, like "well, it kinda comes from somewhere else"... and I think the most important thing while creating is not so much to ask to understand it, but to accept it and let it flow, but...

My current theory is that this "spiritual" experience is related to and kinda comes from the primal brain, though music creation clearly requires more than just a lizard. ;o) This is my actual current theory.

Basically, I divide the mind into three parts. My "instinctive" sense of this is more accurate than what I can express, but my basic theory is that "Lizard brain" controls "Creative brain" which controls "Logic brain". We've all heard left brain/right brain stuff. They don't talk much about Lizard brain stuff. This is, however, where you fall in love, be it with a song, or a person. It makes you scared, happy, enthusiastic, etc. There's another level underneath which makes your heart beat and stuff, but let's just assume for a moment that that kinda takes care of itself...

Now when I put forward the "order of control" above, it should also be clear that, to pull me up on my own terms, "control" is the wrong word. What is probably more accurate is that a message begins in Lizard brain. Let's say it's just an emotional state, call it elation for the moment. So Lizard brain says "elation" and creative brain says "Ab6 staccato crotchets at 132BPM on piano" at which point logic brain goes "I'll need to move my hand to there" etc. You then hear the sound of these chords coming out. Lizard brain goes "Yeh, ya know, that makes me feel a little calmer" and creative brain goes "OK keep the F as the sixth and just drop the whole Ab chord to a G" and logic brain goes "That's a G7"... yada yada.

The hard part, and the part that makes it seem rather spiritual, is, in my current mindset, that these three brain departments don't actually usually function in this way, and when they do you feel kinda "weird and in touch". For example, and we've all done this, sometimes you write a song directed by logic brain, where logic brain says "In the past I've enjoyed Bb minor" and plays it. Then lizard brain goes "I didn't feel like hearing that" and logic brain goes "Mmm... that's not quite what I wanted, but I'm going to run with it anyhow. What would go well after that? Mmm. What kind of things have worked previously and how could I alter that to make something else". Here logic brain is driving and lizard brain is just sitting there tapping its fingers going "Yeh, I'm not real impressed...".

But I think if you can get Lizard brain to control creative brain which in turn uses logic brain to actually execute the process, logic brain actually discovers "Hey, this is great!" as does creative brain, and you end up not

so much with a dominant controlling section of the brain where "logic rules" but more a balanced feeling of "Wow. I feel really in touch, with both myself, and the music".

Now one could easily incorporate some kind of spiritual element in here as well. I would presume that any spiritual influence would have to somehow influence the mind anyhow, so there's nothing saying that you can't fit it in to my above theory...

....but that, currently, is how I'm looking at music making...

....and love making... ;o)

Cheers,
Kim.

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Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by rick on Tue, 30 Oct 2007 08:52:52 GMT
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yup, i just pick up one of the guitars (they're all different) and
start playing...anything just random chords, notes until something
happens...or not. if the guitar has no talent or ideas i'll move to
the piano and see if it's any smarter...musical.

On 30 Oct 2007 16:32:34 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>
>"Neil" <OIUOIU@OIU.com> wrote:
>
>>I'm not really going there wuith your orgasm analogy, but if
>>you think about it, a similar argument could be made   lol!
>
>Now, how can I put this without... err... mmm...
>
>I would put forward that if you take the "Chick" quotes from earlier about
>appreciating every note...   take into account Sarah's idea about noodling
>about on an instrument in the wee hours and eventually something just flows...
> take into account the comments many have made about the idea that songs
>come from somewhere other than the conscious intelligent mind, and that the
>mind is just a conduit used to give it physical form...
>
>...well you can fill in the blanks. ;o)
>
>Cheers,
>Kim.

Subject: Re: Sometimes the windshield, sometimes the bug.
Posted by Sarah on Tue, 30 Oct 2007 09:13:04 GMT
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I love this kind of conversation, too. I think for many of us, creativity
is how we get close to what people like to call God.

Neil, I agree with everything you said, and I think I gave the impression
that my songs, like the ones on the Wayward CD or elsewhere, just "flowed
out of me" effortlessly from God-knows-where (and maybe she does). Au
contraire, there's always a lot of work involved once that "flow" gets
going.

Considering that most of my arrangements are insanely contrapuntal (is that
a word?), I guess it's pretty obvious that a lot of analysis and conscious
organisation of the notes went into them. I feel I should clarify my "let
it flow/guardian angel" theory:

The initial ideas, the "inspiration," the exciting sense of a song coming
into being -- THAT'S what flows in from the cosmic jet stream of music out
there. But you're right . . . once you've recognized that entity, then
comes the real work: the structure, the melody(s), the
harmony/counterpoint, the rhythms, the instrumentation, the density and
detail of the arrangment. I myself like a lot of detail in the arrangement,
sometimes to the point where I want every part to be interesting unto itself

and yet tied together in harmony and/counterpoint with every other part throughout the song. I'm fairly obsessive about this, to the point where I can say that in the final arrangment, nothing is unintentional, save for improvised solos, expressive lead vocal things, and the occasional drum fill. If there's dissonance, missing beats, extra beats, etc., . . . It's cuz I wanted them there.

But all this detail work bordering on OCD is still based upon and devoted to "giving birth," if you will, to a completely formed entity, with a name, a personality, and a purpose -- the entity that originally appeared to me in its raw form while jamming with the universe and "letting it flow." All the work after I "reach out and grab it," as you put it, is an attempt to put it into a physical form that I will want to listen to. (I write what I want to hear. I've found people don't respond as well if I try to write what I think they want to hear.)

So to summarize, yeah, open up, jam away, go with the "flow," but then you have to recognize when you've got something. "Reach out and grab it," and then turn what you're "hearing in your head" into something that can be played/sung in the shared atmosphere. (This is the work part.)

So yeah, this takes some thinking, some trial and error, and occasionally letting go for a while and coming back to it.

OK, enough about me, let's talk about my music!

:)

Sarah Jane

"Neil" <OIUOIU@OIU.com> wrote in message news:4726bd96$1@linux...
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> I love these kind of conversations - i think you can learn so
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> Anyway, Miss Sarah, I think if you read my prior response to
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> it'll come, and you are of the polar opposite to him, wherein
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> there has to be a combination of that in that I DO feel that
> the music is all "out there" floating around, as it were, but
> the effort has to be put forth to reach out & grab it....
> there's a certain "zone" in any endeavor, and in music, it's
> the combination of being open to it and letting it flow, and
> also putting forth the effort to articulate it & "grab" the

> right stuff. THAT'S when the best stuff comes out/comes
> through... when you're in the zone mentally/spiritually, AND
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>>to leap out of bed and play it. It was all there, I just had to add two
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>>I have had that sensation you describe that I'll never be able to write
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Posted by steve the artguy on Tue, 30 Oct 2007 23:36:49 GMT
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Can a process like this can produce a song of some sort in almost any situation?
Maybe. This is the first time I've tried it.

-steve

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Posted by steve the artguy on Tue, 30 Oct 2007 23:38:16 GMT
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>>> the effort has to be put forth to reach out & grab it....
>>> there's a certain "zone" in any endeavor, and in music, it's
>>> the combination of being open to it and letting it flow, and
>>> also putting forth the effort to articulate it & "grab" the
>>> right stuff. THAT'S when the best stuff comes out/comes
>>> through... when you're in the zone mentally/spiritually, AND
>>> when you're making the attempt to harness it just right.
>>> There's a million-bazillion things that COULD fit - it's up to
>>> you to find the perfect thing that DOES fit.
>>>
>>> I'm not really going there wuith your orgasm analogy, but if
>>> you think about it, a similar argument could be made   lol!
>>>
>>> Neil
>>>
>>>
>>> "Sarah" <sarahjane@sarahtonin.com> wrote:
>>>>
>>>>
>>>>Bloody 'ell! I can't believe I sent another empty reply!=20
>>>>
>>>>OK, I'll try again now. Ahem . . . I was about to say . . .
>>>>
>>>>I don't know if this will be of any help at all, but I almost never try
>>> =
>>>>to write a song, key word (as Kim also suggested) being "try." I just
>>=
>>>>don't think effort and creativity go well together. I know it sounds

>=
>>>>corny or airy-fairy or something, but I think it's best to just sit down
>>> =
>>>>and play your instrument, clear your head, and let the music that is
=
>>>>truly you come out.
>>>>
>>>>Sometimes it's that moment when you jam out something and go "Whoa .

Subject: Re: Sometimes the windshield, sometimes the bug. & a puzzle
Posted by Neil on Wed, 31 Oct 2007 00:58:21 GMT
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"steve the artguy" <artguy@somethingorother.net> wrote:
>We did it again last week and I tried a different approach. I interviewed
>him about some ordinary thing in his life -- how he felt about it, stories
>about it, facts about it. "It" turned out to be his swimming pool.

Is it big enough for a coelecanth to swim about comfortably?

:)

Subject: Re: Sometimes the windshield, sometimes the bug. & a puzzle
Posted by steve the artguy on Wed, 31 Oct 2007 01:18:33 GMT
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"Neil" <OIU@OIU.com> wrote:
>
>"steve the artguy" <artguy@somethingorother.net> wrote:
>>We did it again last week and I tried a different approach. I interviewed
>>him about some ordinary thing in his life -- how he felt about it, stories
>>about it, facts about it. "It" turned out to be his swimming pool.
>
>
>Is it big enough for a coelecanth to swim about comfortably?
>
>:)

I honestly haven't seen the pool....but I suspect that it is, indeed, big
enough for a prehistoric fish frolic.

man, for a guy with a bum finger, you sure type a lot!

;)

Subject: Re: Sometimes the windshield, sometimes the bug. & a puzzle
Posted by Neil on Wed, 31 Oct 2007 01:25:09 GMT

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"steve the artguy" <artguy@somethingorother.net> wrote:
>
>"Neil" <OIU@OIU.com> wrote:
>>
>>"steve the artguy" <artguy@somethingorother.net> wrote:
>>>We did it again last week and I tried a different approach. I interviewed
>>>him about some ordinary thing in his life -- how he felt about it, stories
>>>about it, facts about it. "It" turned out to be his swimming pool.
>>
>>
>>Is it big enough for a coelecanth to swim about comfortably?
>>
>>:)
>
>
>
>I honestly haven't seen the pool....but I suspect that it is, indeed, big
>enough for a prehistoric fish frolic.
>
>man, for a guy with a bum finger, you sure type a lot!
>

I'm adapting pretty well, huh? lol It's kinda hard to keep it
up & out of the way, but I'm hunting & pecking along pretty
good.

Neil

Subject: Re: Sometimes the windshield, sometimes the bug. & a puzzle
Posted by dc[3] on Wed, 31 Oct 2007 23:46:38 GMT

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"steve the artguy" <artguy@somethingorother.net> wrote:

>A friend of mine wanted to do some "Communal Song Writing" a while back.
>I've never been able to do that -- writing is too personal. Or so I thought.

>Can a process like this can produce a song of some sort in almost any situation?

>Maybe. This is the first time I've tried it.

Did it once at a party in H-wood. It ended up rather obscene
as I remember...

This sounds so attractive and I would love to do more of it,
but after reading what happened with the group that wrote
the Tuesday Night Music Club CD with Cheryl Crow it makes me
really nervous.   That situation got really acrimonious and some
even blame the decline and death of Kevin Gilbert on it.

It depends on the quality of the people you are writing with
and that is not always known in advance.

Still it sounds so cool...

DC