

Liner Notes to “I Don’t Wanna Stop”

I gave this record several names before settling on “I Don’t Wanna Stop”. It’s the name of a song on the record that best says how I feel these day which brings me to this rabbit hole of trying to remember details of making this record. Ya see...after returning from the 2019 UK tour, I was facing major spine surgery which I had in January of 2020 followed a month later by major hand surgery in February. Those two things really put an abrupt end to doing anything and just to cap it off, the covid event happened. It was a slow recovery from those surgeries and since venues worldwide were shut from covid, I started the writing partnership with Dave as well as kicked writing on my own into high gear having written around a hundred songs since covid landed on us. As the months of covid went by, my back began to let me know it would be OK if I didn’t tour any more putting pressure on it that it didn’t like. That and the fact that I was entering the second half of my seventies, I began to think in terms of “being retired”.

While playing live for people is one of my favorite things to do in life, having another great love of my life to fall back on made for an easy transition to make in my life. Up until then, my recording experiences all involved people who twisted the knobs and pushed faders up and down doing all that stuff for me. With covid, no one was doing anything like that leaving me to my own devices which was to launch into home recording. One of my friends warned me that doing that would quickly undermine my songwriting due to the unending task of learning the recording process and having the proper equipment to at least begin to try to do it myself. Necessity being the father of invention, I did what I had to do and started pushing buttons and plugging in cords and screaming a lot at my computer. With going on three years of experience behind me, I’m making some pretty good recordings of these songs I’ve been writing.

Because the foundation of each song is the guitar/vocal or piano/vocal I did after writing each song so I'd remember how it went. I was songs so fast, that I couldn't take time to set up the equipment properly for each new song so instead, I often recorded the guitar/vocal or piano/vocal on the same track making it hard later not having those basic parts separate.

Somewhere along that path, I came up with the plan to do a series of albums containing as many of the songs I'd written. I was really proud of my five-disc, boxed-set called 'Fifty Years' and could feel a multi-volume set the songs I'd been writing coming on. It's turning into a 6-7 or 8 volume set with this being the first release followed by a duet's album with some of my very favorite girl singers joining me followed by volumes with the other songs. Trouble is...I keep writing as I'm assembling the parts to already written songs and getting lost in the production of the new ones that come along. Hey it's not easy being me :-)

I've heard parts in my head forever but till now have never learned how play them myself in favor of getting "real" musicians to play 'em. With covid putting an end to live studio recording, it came down to me learning how to play my own parts, engineer those parts and assemble them into a mixed song. It's for those reasons that I originally named the multi-volume project "The Way They Were Written" with each individual volume having a name.

These songs represent SO many parts of my life and have a feel to 'em overall that I don't think any of my previous albums have. Most of the difference is due to what I learned writing with Dave Greaves and the DADGAD tuning I had tried to learn years ago but didn't. Dave guided me thru that learning curve not so much as teaching me what he knows but just imparting his knowledge from his heart and soul to mine kinda like ya transfer data from one computer to another. Ya have to have an interface that bridges the gap between computers. The interface Dave and I

used was love. It works perfectly on all human body types, speaks in a Universal language and is a free download from the Universe.

I'm really attracted to the big-bottom-end, drone-ish sound of the DADGAD tuning which is the same as the drop-D tuning but different. There is something about the melancholy sound of the cords...something that must be part of my DNA, cause the affect it has on me is that deep. I've probably written 30-40 songs in that tuning in the last couple years so when several of the songs on this record kinda sound alike, you'll know why.

Here's to the gifts of my Earthly and Heavenly Muses that have offered these songs to me to bring to life.

I dedicate all these songs to you David Robert Greaves for your love and knowledge and for being my dearest of friends in life. This record and these songs would not have happened without you.

I also dedicate this record to the following three people:
My very dear Memphis friend Wayne Crook.
My very dear Sacramento friend Cory Fite.
My very dear Perth Scotland friend Fiona (Woody) McNamara.

The song "Gone" was inspired by Fiona and Cory both of whom fell prey to Alzheimer's.

Finally I dedicate this album to my wife Sharon for her abiding support of who I am and what I do and to all my wonderful friends and fans worldwide who are part of the reason I write these songs. Each one of you is somewhere in these songs.

W/love