

REEVES

Legacy of a Misspent Youth

2

Studio 3/4/2018

- 1 0021 Evil Ways • 3:39
- 2 0022 Let It Be • 3:39
- 3 0023 Love is Blue • 2:31
- 4 0024 Magnificent Seven • 3:49
- 5 0025 Come Monday • 3:01
- 6 0026 25 or 6 to 4 • 3:27
- 7 0027 If • 2:38
- 8 0028 Rhiannon • 4:16
- 9 0029 I'll Have to Say I Love You in a Song • 2:36
- 10 0030 Make Me Smile • 2:47
- 11 0031 Arthur's Theme • 3:47
- 12 0032 Layla • 5:18
- 13 0033 Canon in D • 3:01
- 14 0034 Fun Fun Fun • 2:06
- 15 0035 Here Comes the Sun • 2:58
- 16 0036 All Time High • 2:41
- 17 0037 Runaway • 2:16
- 18 0038 A Hard Day's Night • 2:20
- 19 0039 Last Date • 3:20
- 20 0040 Questions 67 and 68 • 4:37

Explanations, Excuses, Apologies, Etc.

I don't play live much any more - the fingers tend to forget and the fine motor skills aren't what they were fifty years ago. Also, I'm fighting a little arthritis in my left hand. Besides I have numerous other ways to embarrass myself.

With my digital studio I can play each track over and over again until I mostly get it right, then further edit it, fix it, and modify it a zillion different ways. When you're playing live everything is cast in stone.

Despite a huge variety of instruments available, most of my songs are piano based with full orchestra - band - whatever accompaniment. They are all instrumentals with "Mr. Steinway" usually handling the "vocals." I'm still a pianist at heart. I wouldn't inflict my vocals even on the North Korean butterball doughboy. Geneva would be after me the next day for heinous war crimes.

Over the years I have occasionally played in real studios with real bands on real songs - just for demos as I've never joined the union. Translation, my cohorts and I worked cheap. Or maybe not so cheap - one of our studio bass players ended up married to a star's ex-wife. Never did know if the bass player was why she was an ex-wife.

Reeves

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