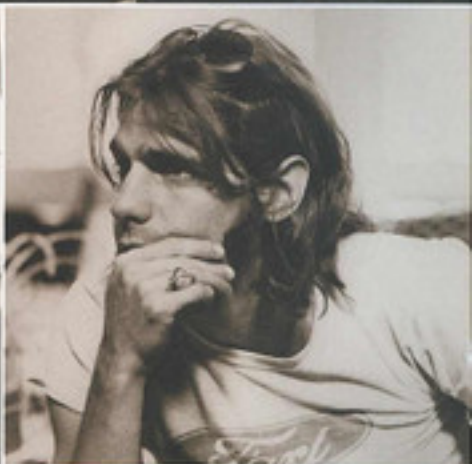




EAGLES SELECTED WORKS 1972-1999



DISC1 THE EARLY DAYS

- 1 TAKE IT EASY 3:30
- 2 HOLLYWOOD WALTZ 4:01
- 3 ALREADY GONE 4:15
- 4 DOOLIN' DALTON 3:26
- 5 MIDNIGHT FEVER 3:58
- 6 TEQUILA SUNRISE 3:52
- 7 KITCHY WOMAN 4:11
- 8 TRAIN LEAVES HERE THIS MORNING 4:07
- 9 OUTLAW MAN 3:29
- 10 PEACEFUL EASY FEELING 4:15
- 11 JAMES DEAN 3:27
- 12 SATURDAY NIGHT 3:14
- 13 ON THE BORDER 5:17

DISC2 THE BALLADS

- 1 WASTED TIME REPRISE 1:20
- 2 WASTED TIME 4:04
- 3 I CAN'T TELL YOU WHY 4:53
- 4 LYIN' EYES 4:20
- 5 PRETTY WAIDS ALL IN A ROW 3:08
- 6 DESPERADO 3:31
- 7 TRY AND LOVE AGAIN 5:48
- 8 THE BEST OF MY LOVE 4:25
- 9 NEW KID IN TOWN 5:04
- 10 LOVE WILL KEEP US ALIVE 4:02
- 11 SAD CAFE 5:23
- 12 TAKE IT TO THE LIMIT 4:47
- 13 AFTER THE THRILL IS GONE 4:48

DISC3 THE FAST LANE

- 1 ONE OF THESE NIGHTS INTRO 1:00
- 2 ONE OF THESE NIGHTS 4:48
- 3 DISCO STRANGLER 3:45
- 4 HEARTACHE TONIGHT 4:25
- 5 HOTEL CALIFORNIA 6:38
- 6 BORN TO BOOGIE 3:18
- 7 IN THE CITY 3:44
- 8 GET OVER IT 3:29
- 9 KING OF HOLLYWOOD 6:29
- 10 TOO MANY HANDS 4:41
- 11 LIFE IN THE FAST LANE 4:48
- 12 THE LONG RIM 5:41
- 13 LONG RIM LEFTOVERS 5:01
- 14 THE LAST RESORT 7:27
- 15 RANDOM VICTIMS PART 3 8:43

DISC4 THE MILLENNIUM CONCERT

- 1 HOTEL CALIFORNIA 6:57
- 2 VICTIM OF LOVE 6:01
- 3 PEACEFUL EASY FEELING 5:23
- 4 PLEASE COME HOME FOR CHRISTMAS 3:02
- 5 OL' 55 5:52
- 6 TAKE IT TO THE LIMIT 4:12
- 7 THOSE SHOES 4:12
- 8 FUNNY NEW YEAR 3:45
- 9 DIRTY LAUNDRY 3:24
- 10 FUNK 49 3:47
- 11 ALL SHE WANTS TO DO IS DANCE 5:20
- 12 THE BEST OF MY LOVE 3:05



Eagles—the Early Days: Randy Meisner, Bernie Leadon, Don Henley, and Glenn Frey



**“The proof of the poet
is that his country absorbs him
as affectionately
as he has absorbed it.”**

—Walt Whitman



**“Who can go the distance?
We’ll find out in the long run”**
—the Eagles

A Fan's Notes On Selected Works

By David Wild

Most victories are flashy and fleeting.

In our increasingly fickle pop culture, we tend to change our heroes a little like we change our t-shirts. Eagles fans were long ago forewarned about this often-cruel relentlessness of time and fashion. “They will never forget you ‘til somebody new comes along” goes one knowing line in *New Kid In Town* that artfully communicates the harsh speed with which new kids on the block can find themselves old news.

Yet every once in a great while, a group of musical artists bands together and in its moment creates a body of work that doesn't fade away like so many boys of summer, but rather resonates year after year. Some troubadours travel a road so well at precisely the right time that they become part of that road. They create a living record of their journey that continues to connect with people in a way that is deep and enduring. Ultimately these artists must be considered winners of a different sort of race, one measured in the long run.

On reflection, it seems that the Eagles were not so much musical revolutionaries as master craftsmen creating solid pieces built to last. The Eagles didn't always do things first – they just did them better than the rest. Others may have pioneered the fusion of rock & roll with country music, but nobody ever made that union sound quite so harmonious, so potent, so perfectly right.

Unlike some major acts that would follow, the Eagles' popularity can't be considered just another profitable by-product of hype. Indeed, few major groups have ever done a better job of lying low in the press and keeping their faces off the front of their

In truth, there were plenty of similar-looking cosmic cowboys riding the FM prairie, trying to rustle up a few hits, but none of them had the tunes the Eagles did.

album covers. Though a pretty attractive bunch, they managed to underplay this, effectively hiding themselves under period hairstyles, beards and mustaches. In truth, there were plenty of similar-looking cosmic cowboys riding the FM prairie, trying to rustle up a few hits, but none of them had the tunes the Eagles did. The Eagles' success clearly wasn't much about persona. Apart from the attitude of the songs, there was precious little showbiz on display. And the whole thing certainly wasn't due to the nifty videos or studio wizardry either – there really weren't videos then and in concert the Eagles always sounded almost exactly like those well-crafted records.

The Eagles were hardly purists, and as a result, the band eventually covered the musical waterfront as they wisely followed wherever their best songs took them. The song was the thing, and in the end the Eagles' songs took them far indeed. Henley and Frey are the first to admit that they weren't pioneers, but they were fans of the best parts of several different genres. In the early days, the boys used to sit around and listen intently to recordings by Al Green, Ray Charles, The Isley Brothers, The Spinners, The Ohio Players and Sly and The Family Stone. Then, they would turn around and listen to George Jones and Merle Haggard just as avidly. After that, they would crank up the Beatles and then maybe the Dillards. Those were some of the influences.

As time went on, the creative core of the Eagles increasingly seemed to become the songs of drummer/vocalist Don Henley and guitarist/vocalist Glenn Frey, though the contributions of the other band members – initially bassist/vocalist Randy Meisner and multi-instrumentalist/vocalist Bernie Leadon, later guitarist Don Felder, guitarist/vocalist Joe Walsh and bassist/vocalist Timothy B. Schmit – were all real parts of the Eagles' winning equation.

In the end, everybody brought something to the party, even if life within the Eagles didn't always feel like one big party. The contrast between the group members turned

out to be a good thing although it created difficulties when they weren't all headed in the same direction. The Eagles didn't march in lock-step, but there is a thing called 'creative friction' that really works. . . if you can live with it.

The songs the Eagles brought us were introspective and intimate enough for a solo cross-country drive when you were trying to clear your head, yet exhilarating enough to blast to your best buddies on a rowdy road trip. Whatever the context, these songs came



to represent much more than the mere sonic wallpaper of an era. This was the best sort of traveling music, not just for one band clearly on its way somewhere, but also for a few generations of fans anxious to go along for the sweet, if sometimes dark, ride.

The Eagles' body of work became the soundtrack for millions of lives. Fans all over the globe played Eagles music in their cars, their homes, at parties, during happy times and sad. They fell in love, broke up, got engaged, got married and started families with the band's music surrounding them. A lot of people did a lot of things to the Eagles.

Some of those things were even legal.

Perhaps this helps explain one of the most remarkable parts of the Eagles phenomenon – the fact that it's never really gone away. Yes, Virginia, the Eagles were a big band in the Seventies – okay, the biggest – but when they abdicated their lofty perch during the Eighties and early Nineties, they stayed big almost despite themselves. This seems to be thanks to undying fans support, non-stop Classic Rock radio play and – again, it all comes down to this – songs that refused to be discarded with the passage of time.

Though they enjoyed massive international success, the Eagles can be considered in a very real way to be America's band. Certainly their domestic track record as record-sellers and as a concert attraction supports this distinction. So too does their

decidedly American migratory flight pattern. Appropriately, the boys in the band were drawn to leave their assorted hometowns to chase the late Twentieth Century American Dream that drew countless hopefuls to the rocky, gold country of California.

It's an interesting storyline. It is indeed more than a little curious that the son of an automobile factory worker in Michigan, Frey, and the son of an auto parts store owner in Texas, Henley, could wind up in California together and do what they did.

There are many myths surrounding the Eagles, but the one they have tried to dispel for so long is the notion of them being the quintessential California band. The truth is they came from all over the United States — Meisner was from Nebraska, Leadon from Minneapolis, Felder from Florida, Henley from Texas and Frey from Michigan. Walsh has claimed Kansas, Ohio and other states — though no one could ever quite pinpoint where Walsh was from. I guess you could say he's a Midwesterner.

Schmit was the only California boy in the band and, being part Hispanic, added yet another rich element to the mix. Between them, they had myriad influences including bluegrass, country, latin, Dixieland jazz, big band, folk, rock, rhythm and blues, soul — it was all in there. I think it's safe to say that a healthy portion of their individual musical tastes were formed before they ever got to Southern California. Still, it is undeniable that the Los Angeles music scene had a big influence on them.

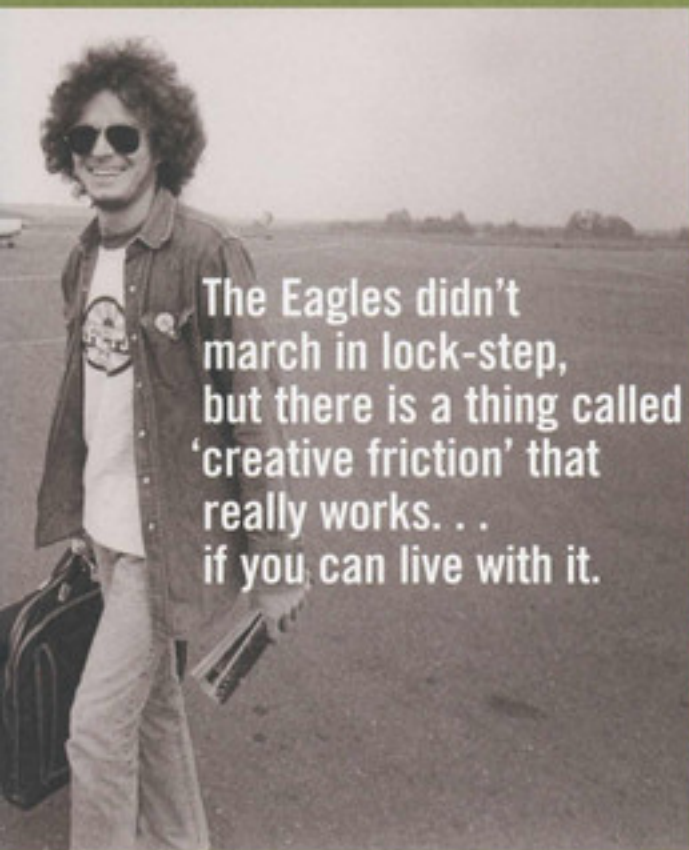
The Eagles would make the American Dream a little bigger before they were done and spread it throughout the known universe.

With each album, the band seemed to comment more eloquently on both a sense of generational freedom and its darker consequences. By the time of *Hotel California* and *The Long Run*, the Eagles were exploring, in fell swoop, the glamour of the Dream and its more nightmarish side effects. Though the Eagles vividly documented life in the fast lane, they also counted some of the casualties on the side of that road.



As Henley would later say, they were growing up and coming face to face with the harsh realities of the music business, of fortune and fame. They were losing their innocence — and they knew it. There was a certain amount of prescience on the *Desperado* album. The Eagles more or less predicted their demise there. But, as time went on, the songwriting got better, as did the production and musicianship.

The long run may not be quite over, but the record shows that to date the Eagles have already won and won big. I'm not just speaking here of May 7, 1978 — a day that will live forever in rock critic infamy — when the brotherhood of Eagles kicked the Rolling Stone staff's collective ass in a highly charged game of softball. No, the greater public record is clear that the Eagles have outlasted and outlived their naysayers. *Their Greatest Hits 1971-1975* is the single best-selling album of all time in America, selling over twenty-six million copies in the United States alone. For countless fans, *Their*



The Eagles didn't march in lock-step, but there is a thing called 'creative friction' that really works. . . if you can live with it.

Greatest Hits somehow became ours too. Yet that ten-track collection could hardly tell the entire Eagles story — it doesn't even document material from the group's widely acknowledged masterpiece, *Hotel California*, and their subsequent rough gem, *The Long Run*.

On *Selected Works* you can finally hear in one place how the West — and the rest of

~ Eagles ~

Don Felder

Don Henley

Don Frey

Bernie Taupin

Glenn Frey



Four became five: Don Felder joins the Eagles in 1974



the world – was won. Gathered together here for the first time is the best of the Eagles' recorded output – material gleaned from their six studio albums and assorted live releases.

The final CD of this collection – recorded live on New Year's Eve 1999 – documents the Eagles' Millennium concert at the Staples Center in Los Angeles and offers aural evidence that the group remains at the peak of its performing powers here at the front end of the new century. Also featured are a few previously unheard studio moments, though the same professionalism and exactitude that helped create their legacy makes the Eagles less than anxious to share every one of their previously unreleased audio morsels.

The Eagles never finished anything that they didn't use. There are no forgotten gems in the vault. Instead we get a window into the previously poorly documented lighter side of the Eagles in the studio. (Yes, they had fully functioning senses of humor).

Much was made over the years of the exacting standards with which the Eagles' later records were created, but time turns out to have been on the Eagles' side. These records were built to last and last they have. It's as if the band were heeding the words of their first hit *Take It Easy* – "We may lose/We may win, but we will never be here again."

On January 12, 1998, all seven musicians who have been members of the Eagles appeared onstage at the Waldorf-Astoria Hotel in New York City to be inducted into the Rock and Roll Hall of Fame. For the first time, all the Eagles played together – performing *Take It Easy* and *Hotel California*.

That night, Henley appeared to have put all the honors and success in perspective. "Old buildings, politicians and whores all become respectable if they stick around long enough," he said with a grin.

In the beginning there was Disneyland.

Perhaps oddly, it was at the self-proclaimed Happiest Place on Earth that the original Eagles lineup first shared a stage together as the backing band for a young songstress named Linda Ronstadt. By this time Henley and Frey were already young veterans of different regional music scenes who had headed west to make the L.A. scene and to make their names.

The pair actually met at the dawn of the Seventies at Amos Records, the small label of their respective outfits. Henley's band was Shiloh, while Frey was in Longbranch Pennywhistle, a duo with future Eagles frequent flyer J.D. Souther. "I may have seen Don and his band when they came through the offices of Amos Records on Sunset," Frey recalls. "But then I saw his band play Hoot Night at the Troubadour and I think I talked to him sometime after that."

Henley had played with a number of bands back in his native Texas, displaying promise from the beginning. Henley's longtime friend and former bandmate Richard Bowden recalls one interesting fan Henley made during one mid-Sixties gig, where Henley's band was the opening act for Ike and Tina Turner. After the show, Bowden remembers that Ike returned to the stage and said "Hey man, that little drummer boy of yours, he can really sing. Yeah, he's gonna do just fine."

It's almost enough to make you scream "I Like Ike."

Frey, meanwhile, had established himself as a bit of a Motor City madman, even doing some work with then local Detroit rock hero Bob Seger, as well as playing in a series of bands including The Mushrooms and The Heavy Metal Kids. Asked about these early musical efforts, Frey quickly laughs, and jokes, "You could put out *The Worst of Glenn Frey: Every Record He Made in Detroit.*"

If anything Henley and Frey's two original Eagles bandmates were better-known than themselves, having worked with groups that were among the first to marry rock and country. Bassist and vocalist Randy Meisner had been a founding member of Poco and was playing in Rick Nelson's Stone Canyon Band, while Bernie Leadon, who played guitar, banjo and mandolin, had worked with Dillard & Clark and the Flying Burrito Brothers.

The Eagles came together in 1971 to back future superstar Linda Ronstadt for \$200 a week per man. Henley remembers Ronstadt as a fine boss lady and ironwoman, and he and Frey both express gratitude to the singer and her then producer/manager John Boylan. "I give a lot of credit to Boylan and Linda for helping us find our way and for landing Bernie and Randy," Frey says. "At that time Boylan had the idea of putting together a super country-rock band to back up Linda. They came to us with this idea in mind. Don and I being totally honest said, 'But we want to have our own band.' Yet rather than being miffed about it, Boylan totally understood and proceeded to help us anyway. And that was how the Eagles were born."

The band would be signed later that year to Asylum by David Geffen — a contact



The Eagles came together in 1971 to back future superstar Linda Ronstadt for \$200 a week per man

the band made through their pal and co-conspirator Jackson Browne. Before making their debut album, the group – briefly known, believe it or not, as Teen King and the Emergencies – would get their chops together during a month-long residency playing four sets a night at the Gallery Club in Aspen, Colorado. For the record, there were at least a few outbreaks of genuine, peaceful, easy feelings in the early days of the Eagles, but, as I would later be reminded, the Eagles didn't write that song.

Peaceful, Easy Feeling was penned by Jack Tempchin – another one of the Eagles' fellow travelers. That lovely and relatively lighthearted song was one of the highlights of *The Eagles*, an impressive if somewhat diffuse debut effort that staked out a good deal of the turf the band would make their own, and also included major radio hits like *Take It Easy* and *Witchy Woman*. Paradoxically, this distinctly American band would travel overseas to make their first recordings. The album was recorded at London's Olympic Studios with Glyn Johns, renowned for his work with the Rolling Stones, the Who and Led Zeppelin, among others. The sessions were difficult. Superstar producer



Johns was strong-willed and his strict methodology often clashed with the visions of the young band members. Still, they give him credit for driving them quickly through the recording projects and not allowing them to bog down in the studio.

The first album was recorded in a mere two weeks. The band wanted to spend more time in the studio, but Johns wouldn't allow it. He got them on tape, warts and all, and the Eagles left England with a decent first effort but numerous questions about their future in the studio.

Johns had tried to democratize the band, acting as mediator, referee, shrink and big brother, but before long, musical and personal tensions emerged. It has been said that the turmoil was the result of a deep concern for improvement in the quality of the



music. Frey had some very definite opinions about songwriting, as did his former partner and Eagles collaborator, J.D. Souther.

Surprisingly, Henley only had one writing credit on the first album – for co-writing *Witchy Woman*. The drummer has explained that he was hanging back a bit at first trying to learn more about songwriting from those around him who had a little more experience, including Frey.

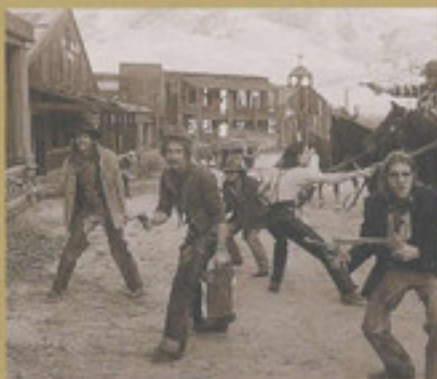
"I don't know if I was any more evolved than Don in the beginning," says Frey. "But I did have a lot of opinions," he adds with a laugh. Of his musical chemistry with Henley, Frey notes that he and Henley started writing songs together "in self-defense.



We made our first album and it had a couple well-written songs on it for sure but it was spotty. But here we were at a management company on a new label with David Geffen and Elliot Roberts and they're representing some of America's finest songwriters, like Laura Nyro. We're hanging in the same world with Neil Young, Joni Mitchell, Jackson Browne. There must have been some unspoken look that Don and I gave each other that said we'd better write some good songs or they're not going to keep us around. We'd better get better. We'd better improve. We'd better get serious."

"There must have been some unspoken look that Don and I gave each other that said 'we'd better write some good songs or they're not going to keep us around.'"

The same recording team would reunite for 1973's *Desperado* – a conceptual song cycle that displayed considerable creativity and ambition, especially for a record made in three weeks. Many would mimic the album's theme of rock musicians as outlaws,



none with comparable grace. A big leap forward artistically if not commercially, the album featured the classic title track and the lovely *Tequila Sunrise*, both products of the rapidly growing Henley-Frey songwriting partnership.

The Eagles next album – 1974's *On The Border* – represented all sorts of change. After some abortive sessions in London, which nonetheless produced *The Best Of My Love* and *You Never Cry Like A Lover*, the Eagles split with Glyn Johns. They soon hooked up with the veteran record maker who would be a key player in their success: producer Bill Szymczyk, selected in part on the recommendation of then solo artist Joe Walsh, who would later figure prominently in Eagles lore.

"I think everything got better once we got with Bill," says Frey. "Suddenly the sound of the records got better and it happened to coincide with the writing and the musicianship getting better. Bill would give us a little rope to learn and pull us back when we went too far. We learned lessons that way. I learned a lot about producing records working with Bill.



I give him high marks as an influence, and also as a coach and referee.”

Like Glyn Johns, Szymczyk acted as referee, but he did it in a more lighthearted manner. According to the lore, he got right down there and partied with the band. For better and worse, he got down in the trenches, belled up to the trough. They all loved working with Bill.

With Szymczyk behind the board and the newly added electric guitar of Don Felder – credited as a “Late Arrival” in the liner notes – things took a rockier turn. The album kicked off with the infectious *Already Gone* and included the nostalgic stomper *James Dean*, co-written by Henley and Frey with Jackson Browne and J.D. Souther. Yet it was the ladies’ choice ballad *The Best Of My Love* that would turn out to be the band’s breakthrough hit, topping the charts and becoming their first million-selling single.

As they hit their peak, Henley and Frey were nearly inseparable.

When they did their best work, they generally shared a house. Living together was what made it work. They would get up in the



morning, make some coffee and just start talking. The conversations and their lives were intertwined and that would lead to songwriting. They would talk about everything from their personal relationships with women, to their political beliefs, to their spiritual beliefs to football and baseball. They lived it and breathed it and out of that camaraderie came the songs.

Glenn Frey sees it that way. “Absolutely,” he says. “We’ll never be able to be so single-minded again. We were on a quest. That was a very good time for us – 74, 75, 76 – the bulk of our best work was written in those years and we were either living together or in Laurel Canyon five blocks from each other and, yeah, that definitely helped. We were very similar in some ways. Don kind of came out of his shell. The times when we were living together we were on such a roll it was fantastic. We’d get together and lay out some legal pads, grab a couple beers and there’d be a couple guitars and a piano in the room. It was all very spontaneous.”

The Eagles made the leap to superstardom with their next album *One Of These Nights*, a far-ranging, impressive piece of work that spawned three top ten hits – the title track, *Lyin’ Eyes* and *Take It To The Limit*, featuring an extraordinary vocal from Randy Meisner. *One of These Nights* reflected the group’s growing eclecticism. The title track, for instance, was sleek soul music.



Not everybody was thrilled by the direction things were going, and Bernie Leadon left the group at the end of 1975. Signing on for a slightly surprising tour of duty was former James Gang leader and solo star Joe Walsh, who brought his many talents and eccentricities to the band, adding guitar firepower and his own distinctive brand of comic relief.

Interest in the band was now such that in the spring of 1976 a retrospective was released of *Their Greatest Hits 1971-1975*. The collection topped the US charts for five weeks – and has never stopped selling well.

In truth, however, the crowning achievement of the Eagles was still to come. 1977's *Hotel California* would be not only their best-selling studio album, it would prove to

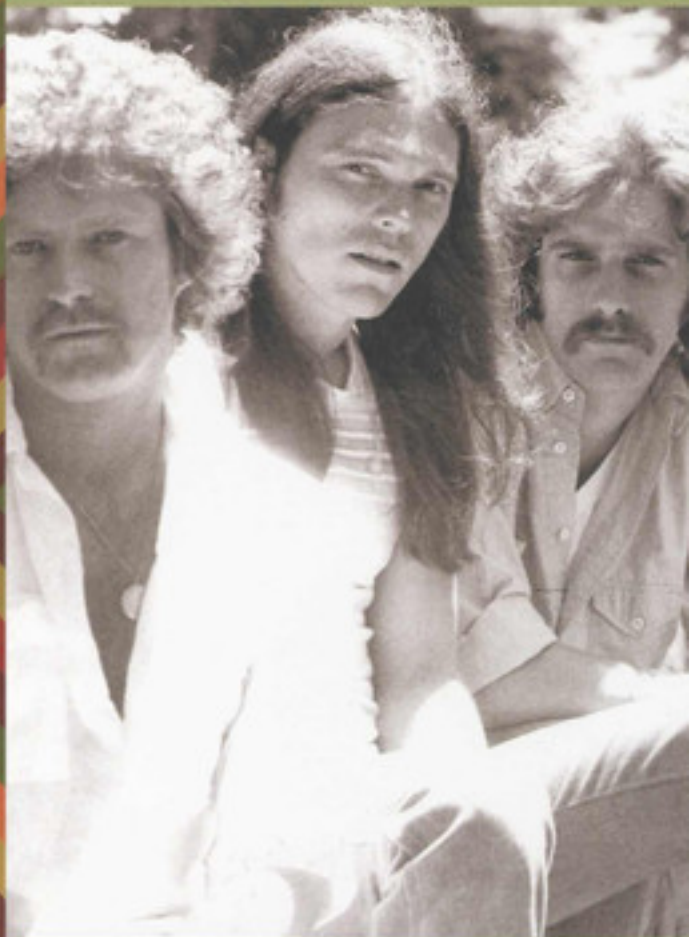


be their creative high point. A song cycle that's somehow haunting and rousing, *Motel California* was a masterpiece that worked brilliantly as a cohesive whole, yet the individual hits just kept on coming, including the atmospheric title track, *New Kid in Town* and the dead-on, edgy social commentary of *Life in the Fast Lane*. Songs like *Wasted Time* and *The Last Resort*, meanwhile, further established the band as insightful commentators on the exact sort of modern excess they were often accused of representing – “the Mercedes bends,” to quote one typically evocative phrase. The Eagles had captured the good, the bad and the ugly of life in the fast lane – since then only the speed limit has changed.

Motel California's richly deserved massive success would keep the Eagles tirelessly

touring and then, in September 1977, Randy Meisner decided that he'd had enough of life on the road. His replacement would be Timothy B. Schmit, a gifted vocalist and multi-instrumentalist who coincidentally had also replaced Meisner when he left Poco.

Perhaps inevitably, the Eagles' final studio album *The Long Run* suffered for the crime of following *Hotel California*. Heard now – long after the stories of delays, in-fighting and bad behavior have faded – it's a little hard to hear the big problem. Yes, the album seems less cohesive and revelatory in comparison to *Hotel California* –



Eagles—1977 and beyond: Timothy B. Schmit replaces Randy Meisner on bass

what doesn't? — but it contains some gems and left-field charmers. The philosophical, soulful title track has aged well, while *The Sad Café* offers a moving eulogy for the scene that gave the band life. *Heartache Tonight* offers crunchy, party rock, and new kid Schmit came up with a killer vocal for the heartbreaking, silky smooth *I Can't Tell You Why*. Created under tense conditions, *The Long Run* is nonetheless a fairly funny album, if darkly so — take another listen to *The Greeks Don't Want No Freaks* or *Teenage Jail* and laugh.

By now, however, the Eagles partnership was falling apart, though the official announcement wouldn't come until 1981 after the release of *Eagles Live*, an in-concert effort most notable for its inclusion of the band's lovely, harmony-drenched cover of Steve Young's *Seven Bridges Road*.

And that, sports fans, was basically that, or so it seemed for nearly a decade and a half. Solo careers got underway as former Eagles flew in their own directions with varying degrees of success. Occasionally there was talk of a reunion, but a true reformation



seemed unlikely at best. And then, shortly after the success of *Common Thread* – an album of country stars covering classic Eagles tracks – something remarkable happened. Hell froze over – a pre-condition that Henley once joked about – and the band undertook what they called a “resumption,” picking things up with the same band that had split so many years earlier.

The Eagles made a splendid return for an MTV special, which along with four newly



recorded tracks – the nicely pissed-off *Get Over It*, the exquisite *Learn To Be Still*, the tanelful country-rock of *The Girl From Yesterday* and the big ballad *Love Will Keep Us Alive* – constituted 1994's massive *Hell Freezes Over* collection. The reaction to the album and the subsequent tour exceeded all expectations. No one was more surprised than the band members themselves. Having been physically off the scene for fourteen years, they had made very conservative projections about where and how much they were going to play. They originally had designed an approximately eight month schedule, but after having to cancel some of the dates in 1994, the band ended up touring until the end of summer, 1996. The Eagles spent two years and eight months on tour — with a sixty-day break for major surgery for Frey. During that time, they broke all kinds of attendance and sales records and the *Hell Freezes Over* album has gone on to sell 15



Million CD's and over one million audio visual devices. Over the years, the band has tried to shrug off the overwhelming public reaction to the resumption, but it is apparent that they were deeply moved. They are finally coming to grips, it seems, with the fact that their music was – and still is – an indelible part of the coming-of-age of an entire generation, and that this, along with the blood, sweat and tears that they put into it, is the basic reason for its longevity.

And so it is that the Eagles' songs thus far have connected with fans in two centuries and are currently heading for three.

In the meantime, consider yourself welcomed to the *Selected Works*.

Such a lovely place.

David Wild is a Contributing Editor to Rolling Stone and, yes, a confessed Eagles fan.

A Producer's Notes On Selected Works

In November of 1973, Joe Walsh introduced me to the Eagles. They were looking for a new producer to record their third album, *On The Border*. We met for dinner at Chuck's Steak House next door to the Los Angeles Record Plant, which was then located on Third Street, just east of La Cienega Boulevard, and they proceeded to grill me on my approach to making records. "How many mikes did I use on the drums?" (eight or nine); "How long can I work on my guitar solo?" (as long as it takes); "Can we double our harmony parts?" (how about we triple them). I guess they liked my answers because the next week they hired me. What started as a job quickly became an adventure.

The band expressed to me their desire to sound more like a rock & roll band while still keeping their vocal identity. The first track we recorded was *Already Gone*, drums, bass, and two guitars turned up to ten. Rock mission accomplished! The album took only 23 days to record over a one month period. Near the end of the sessions, Don Felder joined the original line up of Glenn Frey,



Don Henley, Randy Meisner, and Bernie Leadon. Now we had three guitars. Cool.

In December of 1974, we gathered in Miami to record the next album, *One Of These Nights*. The songs the band had written had a darker, edgier tone to them, and the band had an almost bunker mentality, "us against the world" attitude. The success of *On The Border* had raised the bar and increased the pressure to top themselves. Recording in Miami and Los Angeles took 76 days over five months, and they did indeed top themselves.

Sometime after *One Of These Nights*, Bernie Leadon decided he didn't like the direction this train was going, so he got off. He was replaced by Joe Walsh, a move I initially was opposed to for fear it would jeopardize Joe's solo career. I was wrong. Not only did the Felder/Walsh guitar tandem take the Eagles sound up another notch, but Joe's next solo album, (*But Seriously, Folks!*) was his biggest ever.

With this new, guitar-driven lineup, we returned to the studio in April, 1976 to record *Hotel California*. By now, the band's reputation for perfectionism was well-deserved. The album took 87 days over seven months to record. With three number one singles, and a Grammy® award, it was worth every minute.

But Grammy®-sized success beget Grammy®-sized pressure. The next one off the train was Randy Meisner who was replaced by Timothy B. Schmit, another bass player who played low, sang high and came from the band Poco, just as Randy had.



On March 1, 1978, work was started on the next album, *The Long Run*. Initially, this was to be a double album, so the first few months were spent cutting track after track with few, if any, lyrics. After recording dozens of tracks, the band took the summer to tour and write words. When we returned to the studio in the fall, the "top yourself" pressure was at an all-time high, resulting in a nit-pick marathon. Finally, after spending 206 LONG days over an eighteen month span, the record (now a single disc)

was finished on September 1, 1979. It's my favorite Eagles album.

The last project I worked on with the band was *Eagles Live*. The tension within the band had been building for months and it boiled over on July 31, 1980. We had recorded three shows at the Santa Monica Civic Auditorium and all had gone well. The last show of the tour (and the last gig the band would play together for 14 years), took place at the Long Beach Arena. It was here that some members of the band showed me the fine art of turning acoustic guitars into kindling wood. That night will forever be known as "long night at Wrong Beach".

Throughout the seven years we worked together, the band called me "Coach." As they say in sports, "A coach can't win without great athletes." I had great athletes! And I'm happy to say I'm still friends with all seven of them. Thanks for the ride, guys!

Bill Szymczyk, September, 2000

“But you can never leave...”

An Artist's Notes

When the Eagles disbanded in 1980, it was with a whisper, not a bang. We did not go out in a blaze of glory. There was no “Farewell Tour,” no “Final Concert,” à la “The Last Waltz.” It was more like we were put on stretchers and removed from the slopes of Mt. Moolah before we succumbed to the elements. Sleep-deprived and lyric-depleted, we were in every way exhausted. Our five-year climb to the top of the rock pile, and the four ensuing years spent trying to stay there, had taken a heavy toll on all of us. More tired than angry, more spent than last week’s paycheck, we could soldier on no more. A year later, when asked how he felt at the time of the breakup, Don Henley said it was “a horrible relief.” He’s always had a way with words. For myself, I longed to return to sea level for a while. Having breathed the rarified air of the highest altitudes, I came to

understand that no one can, or should, stay on the very top for very long. Like climbing Mt. Everest, it’s nearly impossible and, more importantly, you could die trying. So I went to Hawaii to recuperate from a nine-year fame and fortune bender. I remember being convinced at the time that the Eagles were over. I was sure I had strummed my last strum and oohed my last ooh in the aviary. I was positive my time as an Eagle had ended. I could not have been more wrong.

While the band did break up in 1980, our music continued without us. In the early



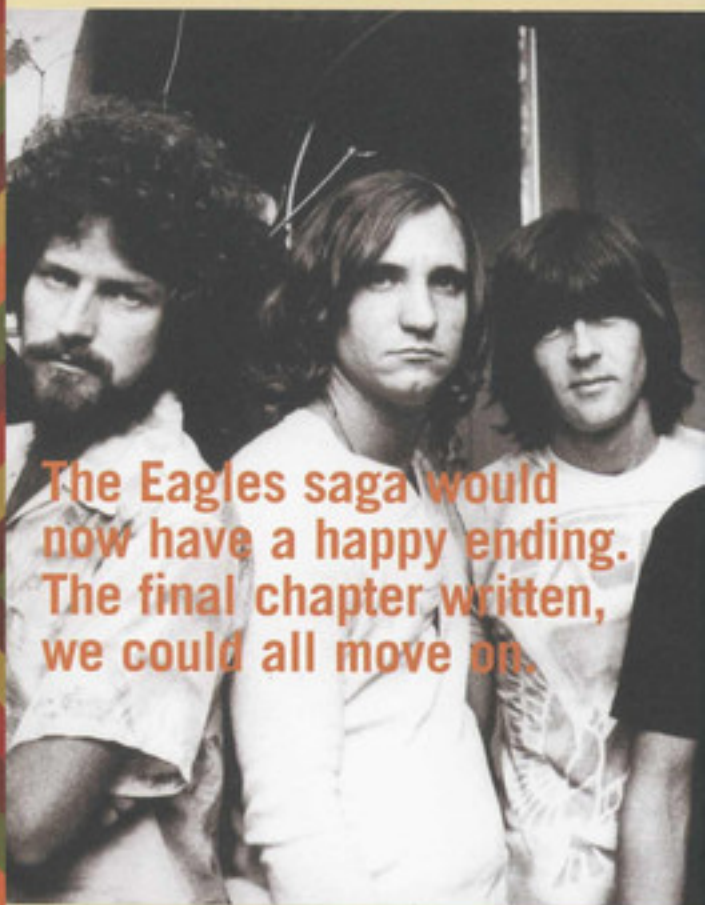
'80's, "Classic Rock" radio stations started popping up all across the country. They played our songs constantly. Meanwhile, MTV was in its infancy and looking for videos of any kind to fill its 24-hour-a-day format. They found the live *Hotel California* film shot in Washington, D.C. by Vicki Hochberg, and they also dug up staged performances of *The Long Run* and *I Can't Tell You Why*, and put them in their rotation. It seemed like we were everywhere. It was becoming increasingly apparent to me that no matter



where I went or what I did, for the rest of my life I would always be an Eagle. The band was not going away.

During my early solo days, I bristled at the two questions that seemed to be asked every time I turned around: "Why did you guys break up?" and "When are you getting back together?" My short form answer was something like: "It's none of your business" and "Never." As the 1980's wore on, my response to these oft-asked questions changed some. It was more like, "There were many reasons for the breakup – too many to get into

right now. But even if I were to explore this subject in depth, I doubt that you would understand. As far as us getting back together, well, the stars would have to line up just right...but I've learned to never say never." By the early '90's, the same questions were still being asked, but my answers changed yet again. I remember saying to someone, "I don't want to get into the negative stuff; it was only a small part of a much bigger



The Eagles saga would now have a happy ending. The final chapter written, we could all move on.

adventure. Most of the time, we had a lot of fun." The words came out of me like an idle guitar chord. The almost sentimental thought surprised me. Another surprise at the time was the success of the LP, *Common Thread: The Songs of the Eagles* (Eagles songs recorded by country artists). It was becoming evident to me that a lot of people in "The Great Out-There" still couldn't get enough of those songs, going back now more than twenty years. The stars were lining up. Just before Christmas, 1993, the Eagles agreed to appear together in Travis Tritt's *Take It Easy* video. It was an enjoyable day. The setup couldn't have been more perfect. We spent the day shooting pool, drinking beer and jamming. It was a good hang with old friends. The stars were now completely aligned.

As most of you reading this probably know, the Eagles reunited in 1994 to record and film

the *Nell Freezes Over* project and then proceeded to tour the world for almost two and a half years. What you might not know is that our plan was to tour for only six months. We stayed together for an additional two years because we were having...gulp – dare I say it – FUN!!

Granted, there was beaucoup cabbage involved but the main ingredient was fun – plus the fact that we were playing and singing better than we ever did in the '70's.



On August 4, 1996, in Edinburgh, Scotland, we played our last concert. As tired as we were after six weeks on the road in Europe, it was still a great show. No one left the stage unhappy or pissed off. There was no dark cloud hanging over the band. We shook hands, hugged and congratulated each other on a job well done. There was no talk about the future; we all knew we needed a break. For me, it was very satisfying. We had pulled off what some called the biggest reunion ever and we succeeded beyond our wildest expectations. Everyone was pleased. The Eagles saga would now have a happy end-

ing. The final chapter written, we could all move on.

Well, not exactly. The Millennium was just around the corner and as early as 1998, our manager, Irving Azoff, began prepping us for a possible New Year's Eve concert in Los Angeles. You remember the Millennium and the accompanying Y2K scare, don't you? The world was supposed to come to a screeching halt and everyone's money would be lost in some computer black hole. There would be no water or power – and NO CABLE! I've yet to hear an apology, public or private, from a single one of the Y2K alarmists admitting their "Chicken Little" mistakes. I still wonder what they're going to do with all the canned tuna and toilet paper they amassed.

New Year's Eve 1999 was a unique time for musicians all over the world. Everybody

had a gig. When the Eagles began rehearsing right after Thanksgiving, we all agreed we wanted to change our set list. We decided to work up songs we had seldom, if ever, played in concert. *Those Shoes*, *Of 55, Please Come Home For Christmas* and *Funky New Year* were all added to the set. We changed the arrangement for *The Best Of My Love*, reworked the jam on *Funk 49* and revived *Take It To The Limit* with yours truly singing lead.

Five weeks later, after two warm-up shows in Las Vegas, we set our sights on Los Angeles. What troubled me most before that New Year's concert, besides the world possibly coming to an abrupt standstill, was the threat of terrorism. One of those "gutter-ific," television tabloid shows listed our Millennium concert at Staples Center as one of the top five sites for terrorism. Thanks a lot.

In my humble opinion, December 31, 1999 was the best 24 hours of live television ever. Afflicted as I was with bomb squad paranoia and screeching-halt syndrome, I turned on CNN that morning to see how the world was doing. I believe the first image I saw on the screen was of these beautiful dancers, live from Thailand. CNN then proceeded to show New Year's celebrations from around the globe – time zone by time zone, country by country, continent by continent. I think I watched for about four hours – and it wasn't even football! When midnight chinged "snafu-free" in Moscow, I figured so much for the screeching-halt theory. I showered and headed for sound check.

It rained the whole time during my drive to Staples Center. It was as if Los Angeles was cleaning up for her big night. I walked into the arena and suddenly realized the Eagles were going to be the house band for the last and biggest party in town. I was overcome with emotion. I thought about luck and love, fame and failure. I thought about what our songs had meant to people throughout the years. I thought about the journey I had been on with my friends and how our friendships had survived and defined that journey. I felt deeply grateful.

The Eagles have always been a "Big-Show" band. Whenever we have had an important concert, we have, with few exceptions, risen to the occasion and responded with an inspired performance. For New Year's '99, we did truly save the best for last. The band has evolved and nowhere is that more evident than onstage. We now have a much greater appreciation of each other's talents. We share a keener awareness of one another onstage and we have a deeper grasp of what our music is all about. In perhaps our final hour, we had our finest hour. If there had to be a last show for the Eagles, I'd want that one to be it. Now, I'm not saying that was our last show. I know better. The stars could be doing a number again right now and, as always, I'd be the last one to know. There might even be some totally cool unwritten songs floating around in the cosmos that might want to zoom in on a Henley/Frey songwriting session. We had the last part of a millennium to get our act down, and a whole new thousand years just opened up. You never know how things can go...I'll just keep my eyes on the stars....

- Glenn Frey Los Angeles, October, 2000

XVII



TAKE IT EASY

Written by Jackson Browne and Glenn Frey

©1972 Sackow-Ten Music (ASCAP)

Lead vocal: Glenn Frey

Lead guitar and Banjo: Bernie Leadon

Recorded at Olympic Sound Studios, London 1972

Produced by Glyn Johns

HOLLYWOOD WALTZ

Written by Bernie Leadon, Tommy Leadon, Don Henley and Glenn Frey

©1971 Cas County Music/Red Dead Music (BMI)/Ary Story Music (ASCAP)

Lead vocal: Don Henley

Mandolin and Steel: Bernie Leadon

Harmonium: Glenn Frey

Synthesizer: Abby Cadutti

Recorded at The Record Plant, Los Angeles and Criteria Studios, Miami 1974-75

Mixed at Criteria

Produced by Bill Szymczyk

ALREADY GONE

Written by Jack Tempchin and Rob Strandlund

©1972 Justice Music/WB Music Corp. (ASCAP) All rights administered by WB Music Corp.

Lead vocal: Glenn Frey

Solo guitars: Glenn Frey and Don Felder

Recorded at The Record Plant, Los Angeles 1974

Produced by Bill Szymczyk

DOOLIN' DALTON

Written by Glenn Frey, J.D. Souther, Don Henley and Jackson Browne

©1973 Red Dead Music (BMI)

Lead vocals: Don Henley and Glenn Frey

Recorded at Island Studios, London 1973

Produced by Glyn Johns

MIDNIGHT FLYER

Written by Paul Craft

©1972 Berry Ten Music, Inc. (BMI)

Lead vocal: Randy Meisner

Slide: Glenn Frey

Recorded at The Record Plant, Los Angeles 1974

Produced by Bill Szymczyk

TEQUILA SUNRISE

Written by Don Henley and Glenn Frey

©1973 Cas County Music/Red Dead Music (BMI)

Lead vocal: Glenn Frey

Guitar solo: Bernie Leadon

Recorded at Island Studios, London 1973

Produced by Glyn Johns

WITCHY WOMAN

Written by Don Henley and Bernie Leadon

©1972 Cas County Music (BMI)/Ary Story Music (ASCAP)

Lead vocal: Don Henley

Recorded at Olympic Sound Studios, London 1972

Produced by Glyn Johns

TRAIN LEAVES HERE THIS MORNING

Written by Gene Clark and Bernie Leadon

©1968 Frey Music, Inc. (ASCAP)

Lead vocal: Bernie Leadon

Recorded at Olympic Sound Studios, London 1972

Produced by Glyn Johns

OUTLAW MAN

Written by David Blue

©1973 WB Music Corp. (ASCAP)

Lead vocal: Glenn Frey

Lead guitar: Bernie Leadon

Electric piano: Jim Ed Norman

Recorded at Island Studios, London 1973

Produced by Glyn Johns

PEACEFUL EASY FEELING

Written by Jack Tempchin

©1972 Jay Bird Music/WB Music Corp. (ASCAP)

Lead vocal: Glenn Frey

Lead guitar: Bernie Leadon

Recorded at Olympic Sound Studios, London 1972

Produced by Glyn Johns

JAMES DEAN

Written by Jackson Browne, Glenn Frey, J.D. Souther and Don Henley

©1974 Eagle Song Music 000497

Lead vocal: Glenn Frey

Solo guitars: Bernie Leadon and Glenn Frey

Recorded at The Record Plant, Los Angeles 1974

Produced by Bill Szymczyk

SATURDAY NIGHT

Written by Randy Meisner, Don Henley, Glenn Frey and Bernie Leadon

©1974 Cox County Music/Wal Cloud Music 09910/And Sky Music/Notable Music 0432497

Lead vocal: Don Henley

Mandolin: Bernie Leadon

Piano: Jim Ed Norman

Recorded at The Record Plant, Los Angeles 1974

Produced by Bill Szymczyk

ON THE BORDER

Written by Don Henley, Bernie Leadon and Glenn Frey

©1974 Cox County Music/Wal Cloud Music 09910/And Sky Music 000497

Lead vocal: Don Henley

Recorded at The Record Plant, Los Angeles 1974

Produced by Bill Szymczyk

WASTED TIME REPRISÉ

Written by Don Henley, Glenn Frey, and Jim Ed Norman
 ©1976 Cass County Music/Red Cloud Music (ASCAP/Sony-Green Peak Music (ASCAP))
 Strings arranged and conducted by Jim Ed Norman
 Recorded at The Record Plant, Los Angeles
 Mixed at Criteria Studios, Miami 1976
 Produced by Bill Szymczyk

WASTED TIME

Written by Don Henley and Glenn Frey
 ©1976 Cass County Music/Red Cloud Music (ASCAP)
 Lead vocal: Don Henley
 Piano: Glenn Frey
 Organ: Joe Walsh
 Guitar: Don Felder
 Strings arranged and conducted by Jim Ed Norman
 Recorded at The Record Plant, Los Angeles and Criteria Studios, Miami 1976
 Mixed at Criteria
 Produced by Bill Szymczyk

I CAN'T TELL YOU WHY

Written by Timothy B. Schmit, Don Henley and Glenn Frey
 ©1976 Cass County Music/Red Cloud Music (ASCAP/Decca Music (ASCAP))
 Lead vocal: Timothy B. Schmit
 Guitar solo: Glenn Frey
 Recorded at Bayshore Recording Studio, Coconut Grove 1978-79
 Produced by Bill Szymczyk

LYIN' EYES

Written by Don Henley and Glenn Frey
 ©1976 Cass County Music/Red Cloud Music (ASCAP)
 Lead vocal: Glenn Frey
 Lead guitar: Bernie Leadon
 Piano: Jim Ed Norman
 Recorded at The Record Plant, Los Angeles and Criteria Studios, Miami 1976
 Mixed at Criteria
 Produced by Bill Szymczyk

PRETTY MAIDS ALL IN A ROW

Written by Joe Walsh and Joe Vitale
 ©1976 Blue & Fuller Music (ASCAP)/Mercury Records/ASCAP Music (ASCAP)
 Lead vocal: Joe Walsh
 Piano: Joe Walsh
 Synthesizers: Joe Walsh and Glenn Frey
 Recorded at The Record Plant, Los Angeles and Criteria Studios, Miami 1976
 Mixed at Criteria
 Produced by Bill Szymczyk

DESPERADO

Written by Don Henley and Glenn Frey
 ©1976 Cass County Music/Red Cloud Music (ASCAP)
 Lead vocal: Don Henley
 Piano: Glenn Frey
 Strings arranged and conducted by Jim Ed Norman
 Recorded at Island Studios, London 1973
 Produced by Glyn Johns

TRY AND LOVE AGAIN

Written by Randy Meisner
 ©1976 Newkirk Music (ASCAP)
 Lead vocal: Randy Meisner
 Lead guitar: Glenn Frey
 Electric guitar: Joe Walsh
 Recorded at The Record Plant, Los Angeles and Criteria Studios, Miami 1976
 Mixed at Criteria
 Produced by Bill Szymczyk

THE BEST OF MY LOVE

Written by Don Henley, Glenn Frey and J.D. Souther
 ©1974 Cass County Music/Red Cloud Music (ASCAP/Wackford Music (ASCAP))
 Lead vocal: Don Henley
 Pedal steel: Bernie Leadon
 Recorded at Olympic Studios, London 1974
 Produced by Glyn Johns
 Mixed at The Record Plant, Los Angeles by Bill Szymczyk

NEW KID IN TOWN

Written by J.D. Souther, Don Henley and Glenn Frey
 ©1976 EMI Wackford Music Inc. (ASCAP)
 Lead vocal: Glenn Frey
 Guitar solo: Randy Meisner
 Electric guitars: Don Felder
 Electric piano and organ: Joe Walsh
 Recorded at The Record Plant, Los Angeles and Criteria Studios, Miami 1976
 Mixed at Criteria
 Produced by Bill Szymczyk

LOVE WILL KEEP US ALIVE

Written by Pete Yule, Jim Capaldi and Paul Carrack
©1974 J&M Music Songs, Inc./Warner Bros./Capitol Music Publishing Corp. ©1980 Polygram Records Music (P&S)
Lead vocal: Timothy B. Schmit
Slide guitar: Don Felder
Keyboards: Jay Oliver
Recorded at The Village Recorder, Los Angeles 1994
Produced by the Eagles with Elliot Scheiner and Rob Jacobs

THE SAD CAFÉ

Written by Don Henley, Glenn Frey, Joe Walsh and J.D. Souther
©1977 Cass County Music/Red Cloud Music ©1982 New & Fisher Music/EMI/Asylum Music, Inc. (ASCAP)
Lead vocal: Don Henley
Guitar solo: Don Felder
Alto Saxophone: David Sanborn
Recorded at Bayshore Recording Studio, Coconut Grove 1978-79
Produced by Bill Szymczyk

TAKE IT TO THE LIMIT

Written by Randy Meisner, Don Henley and Glenn Frey
©1977 Cass County Music/Red Cloud Music ©1982 Redwax Music (ASCAP)
Lead vocal: Randy Meisner
Piano: Jim Ed Norman
Strings arranged and conducted by Jim Ed Norman
Recorded at Criteria Studios, Miami and The Record Plant, Los Angeles 1975
Mixed at Criteria
Produced by Bill Szymczyk

AFTER THE THRILL IS GONE

Written by Don Henley and Glenn Frey
©1977 Cass County Music/Red Cloud Music ©1980
Lead vocals: Glenn Frey and Don Henley
Lead guitar: Don Felder
Recorded at Criteria Studios, Miami and The Record Plant, Los Angeles 1975
Mixed at Criteria
Produced by Bill Szymczyk

ONE OF THESE NIGHTS (INTRO)

©1970 Cass County Music/Red Cloud Music (BMI)
Produced by Bill Szymczyk

ONE OF THESE NIGHTS

Written by Don Henley and Glenn Frey

©1970 Cass County Music/Red Cloud Music (BMI)

Lead vocal: Don Henley

Piano: Glenn Frey

Lead guitar: Don Felder

Recorded at Criteria Studios, Miami and The Record Plant, Los Angeles 1974-75

Mixed at Criteria

Produced by Bill Szymczyk

DISCO STRANGLER

Written by Don Felder, Don Henley and Glenn Frey

©1978 Cass County Music/Red Cloud Music (BMI)/Fingers Music (ASCAP)

Lead vocal: Don Henley

Recorded at Bayshore Recording Studio, Coconut Grove 1978-79

Produced by Bill Szymczyk

HEARTACHE TONIGHT

Written by Don Henley, Glenn Frey, Bob Seger and J.D. Souther

©1978 Cass County Music/Red Cloud Music (BMI)/Blackwood Music, Inc. (BMI)/Sear Publishing (ASCAP)

Lead vocal: Glenn Frey

Side guitar: Joe Walsh

Recorded at Bayshore Recording Studio, Coconut Grove 1978-79

Produced by Bill Szymczyk

HOTEL CALIFORNIA

Written by Don Felder, Don Henley and Glenn Frey

©1970 Cass County Music/Red Cloud Music (BMI)/Fingers Music (ASCAP)

Lead vocal: Don Henley

Guitar solos: Don Felder and Joe Walsh

Percussion: Don Henley

Recorded at Criteria Studios, Miami and The Record Plant, Los Angeles 1976

Mixed at Criteria

Produced by Bill Szymczyk

BORN TO BOOGIE

Out-take from 'The Long Run' sessions

©2000 Red Cloud Music/Cass County Music (BMI)/New & Fuller Music/Red Cloud Music/Fingers Music (ASCAP)

Lead vocal: Glenn Frey

Recorded at Bayshore Recording Studio, Coconut Grove 1978

Produced by Bill Szymczyk

IN THE CITY

Written by Joe Walsh and Barry DeVorzon

©1978 New & Fuller Music (ASCAP)/Mercury Music/Red Cloud Music (BMI)

Lead vocal: Joe Walsh

Side guitar: Joe Walsh

Recorded at Bayshore Recording Studio, Coconut Grove 1978-79

Produced by Bill Szymczyk

GET OVER IT

Written by Don Henley and Glenn Frey

©1994 Black Canyon Music (administered by Warner-Bros./Sear Publishing Corp.)/Red Cloud Music (BMI)

Lead vocal: Don Henley

Drums: Don Henley and Scott Crago

1st guitar solo: Glenn Frey

Slide solo: Joe Walsh

Last solo: Don Felder

Recorded at The Village Recorders, Los Angeles 1994

Produced by the Eagles with Rob Jacobs

KING OF HOLLYWOOD

Written by Don Henley and Glenn Frey

©1977 Cass County Music/Red Cloud Music (BMI)

Lead vocals: Don Henley and Glenn Frey

1st guitar solo: Glenn Frey

2nd guitar solo: Don Felder

End guitar solo: Joe Walsh

Recorded at Bayshore Recording Studio, Coconut Grove 1978-79

Produced by Bill Szymczyk

TOO MANY HANDS

Written by Randy Meisner and Don Felder

©1978 Redwood Music/Fingers Music (ASCAP)

Lead guitars: Don Felder and Glenn Frey

Tabla: Don Henley

Recorded at Criteria Studios, Miami and The Record Plant, Los Angeles 1975

Mixed at Criteria

Produced by Bill Szymczyk

LIFE IN THE FAST LANE

Written by Joe Walsh, Don Henley and Glenn Frey

©1976 Cass County Music/Red Cloud Music (ASCAP) & Fuller Music (ASCAP)

Lead vocal: Don Henley

Lead guitar: Joe Walsh

Clavinet: Glenn Frey

Recorded at Criteria Studios, Miami and The Record Plant, Los Angeles 1976

Mixed at Criteria

Produced by Bill Szymczyk

THE LONG RUN

Written by Don Henley and Glenn Frey

©1979 Cass County Music/Red Cloud Music (ASCAP)

Lead vocal: Don Henley

Slide guitar: Joe Walsh

Organ: Don Felder

Recorded at Bayshore Recording Studio, Coconut Grove 1978-79

Produced by Bill Szymczyk

LONG RUN LEFTOVERS

©2002 Red Cloud Music/Cass County Music (ASCAP) & Fuller Music/Red Cloud Music (ASCAP)

We originally thought that The Long Run would be a double album.

We recorded many experimental tracks with no lyrics.

Here they are edited together as one crazy piece, by Bill "The Big Lopper" Szymczyk.

Recorded at Bayshore Recording Studio, Coconut Grove 1978-79

Produced by Bill Szymczyk

THE LAST RESORT

Written by Don Henley and Glenn Frey

©1976 Cass County Music/Red Cloud Music (ASCAP)

Lead vocal: Don Henley

Piano: Glenn Frey

Synthesizers: Joe Walsh and Don Henley

Steel guitar: Don Felder

Recorded at Criteria Studios, Miami and The Record Plant, Los Angeles 1976

Mixed at Criteria

Produced by Bill Szymczyk

RANDOM VICTIMS PART 3

©2002 Red Cloud Music/Cass County Music/Head in the Clouds Music, Inc. (ASCAP)

Joe & Fuller Music/Red Cloud Music (ASCAP)

The evil Bill Szymczyk always ran a separate two-track machine during our recording sessions. Besides blackmail, his other motivation was to preserve for all time some of the most idiotic things we ever did in a recording studio. Here are some gems from Bill's "Soul Pole" collection.

HOTEL CALIFORNIA**VICTIM OF LOVE**

Written by Don Felder, Don Henley, John David Souther & Glenn Frey
 ©1975 Fingers Music/EMI April Music, Inc./ASCAP/Cape County Music/Rat Cloud Music (BMI)

PEACEFUL EASY FEELING**PLEASE COME HOME FOR CHRISTMAS**

Written by Charles Brown & Gene Redd
 ©1967 Inwood Pot Kew Music Inc./The Music Co., Inc. (BMI)

OL' 55

Written by Tom Waits
 ©1977 10th Year Music, Inc. (ASCAP)

TAKE IT TO THE LIMIT**THOSE SHOES**

Written by Don Henley, Glenn Frey & Don Felder
 ©1975 Cape County Music/Rat Cloud Music (BMI)/Fingers Music (ASCAP)

FUNKY NEW YEAR

Written by Don Henley/Glenn Frey
 ©1978 Cape County Music/Rat Cloud Music (BMI)

DIRTY LAUNDRY

Written by Don Henley & Danny Kortchmar
 ©1987 Wind Creek Music (BMI) Administered by Warner Securities Publishing Corp./WB Music Corp. (ASCAP)

FUNK 49

Written by Joe Walsh, James Fox & Dale Peters
 ©1970 Homebase Music Co./Universal Dutchess Music Corp. (BMI) All rights administered by Universal Music Corp.

ALL SHE WANTS TO DO IS DANCE

Written by Danny Kortchmar
 ©1974 WB Music Corp. (ASCAP)

THE BEST OF MY LOVE

Produced By The Eagles and Elliot Scheiner with Jay Oliver and Mike Harlow

The Band:

Glenn Frey - Guitar, Keyboards, Vocals
 Don Henley - Drums, Percussion, Guitar, Vocals
 Joe Walsh - Guitar, Organ, Vocals
 Timothy B. Schmit - Bass, Vocals
 Don Felder - Guitar, Vocals

Joined In Concert By:

Scott Crogo - Drums, Percussion
 John Corey - Keyboards, Guitar and Vocals
 Timothy Drury - Keyboards, Guitar and Vocals
 Al Garm - Saxophone, Clarinet, Violin
 Jay Oliver - Keyboards
 Gary Grimm - Additional Keyboards and Percussion on "Those Shoes"
 Jeremy Janeczko - Percussion on "The Best Of My Love"

Mixed by Elliot Scheiner at the Dog House, Los Angeles
 Engineers: Elliot Scheiner, Mike Harlow, Jay Oliver and Jeremy Janeczko
 Live Recording by Le Mobile - Engineer: Guy Charbonneau
 Assistant Engineers: Charles Bouis and Dave Natale
 Mastered by Ted Jensen at Sterling Sound, New York
 Eagles Manager: Irving Azoff
 Special Thanks To: Tim Lohewcke and everyone at Staples Center, Los Angeles

Art Direction and Design: Jeri Heiden for SMOG

CD Photography: Karen Valentine, Atsushi Tsunoda/Comso & Action-Photonica
 Booklet Photography: Henry Dill, Norman Seef, Jeffrey Mayer, Ron Kach

