

New Eagles' release disproves popular myths

By DAVID POOLE
Staff Writer

There is a myth about music by the Eagles that contends that everything the group records comes out sounding just like their last. While this might be true of K.C. and the Sunshine Band and almost any group of the New Wave genre, it is not true of the Eagles.

In fact, most of the criticisms leveled at the Eagles and other groups in the mainstream of popular music—those who make money and don't pretend they don't like doing so—are debunked by the new Eagles release, a double album set called *Eagles Live!*

The album, recorded at Eagles concerts in Los Angeles, Santa Monica and Long Beach in 1976 and 1980, is a collection of 14 songs, all but one of which have been previously released.

But the package is more than a live version of a greatest hits album. In a way, it offers a history of the group and stands as an eloquent reply to all the hogwash the highbrows have said about the Eagles in the past several years.

First, there's the everything-they-do-sounds-just-alike myth. The only new cut on this album, a Steve Young tune called "Seven Bridges Road," is a good example of how dumb that myth is. Any person who listens to this three-and-a-half-minute exercise in vocal harmony (something a lot of "non-commercial" groups have never heard of) and says it sounds exactly like the heavily accompanied songs such as the group's "Life in the Fast Lane," or member Joe Walsh's "Life's Been Good" either needs to have his ears cleaned or have his collection of B-52's albums confiscated.

Secondly, there's the the-Eagles-don't-write-songs-with-any-meaning-and-the-lyrics-are-inane myth. Here we have to make comparisons. There are people who read heavily significant sociological implications into the grunts offered up by the latest from Bruce Springsteen. To others, a grunt is a grunt. It all depends on what you're listening for and in songs like "Wasted Time," there are lines like

*So you live from day to day,
And you dream about tomorrow,
And the hours go by like minutes,
And the shadows come by to stay.
So you take a little something,
To make them go away.
And I could have done so many things, baby,
If I could only stop my mind,
From wondering what I'd left behind,
And worrying about this wasted time.*

That's a whole lot more meaningful than grunting.

Records

Then, there's the final myth. That's the old the-Eagles-won't-try-anything-new-because-they're-afraid-their-record-sales-will-drop myth. This myth takes a two-part rebuttal.

First, why should the Eagles mess with success. The last LP, *The Long Run*, probably sold more

copies in Bismark, S. Dak., than did the latest from Ry Cooder nationwide. When you sell as many records and pack as many arenas as these guys do, it's hard to argue that they aren't doing something right. After all, an Eagles fan buys an album by the Eagles to hear Eagles music. If he wanted to hear cacophony and sheer noise, he'd buy the Talking Heads.

Secondly, the Eagles have gone through great transition in the years they've been together and today's version sounds much different from the early Eagles. On the first few LPs, this group bordered on full-fledged country-western music, and it wasn't bad country-western at that. Today...well, ladies and gentlemen, Joe Walsh does not play country-western guitar.

The group, to its credit, has moved forward and become a rock-and-roll band, but it doesn't forget the fans who like the old stuff. "Desperado" and "Take It to the Limit" (a 1976 version with the now-departed Randy Meisner singing a fantastic lead vocal) are on this album

as is "Saturday Night," a very nice ballad that only real Eagles fans probably remember.

Eagles Live contains many of the best songs off the latest albums as well. The live version of Walsh's "Life's Been Good" is more than nine minutes long and offers listeners a clinic in guitar

playing conducted by the slightly looney master himself. "Hotel California" is the opening cut of the set and songs like "Heartache Tonight" and "The Long Run" are included.

In short, *Eagles Live* is a fine live LP. The critics who pass judgment on these sort of things will hate it, mainly because it'll sell a lot of copies between now and Christmas. Fans of music that sounds like something more than a collection of random notes will enjoy the record, however, and I don't think the Eagles will mind that arrangement one bit.

Earth, Wind, & Fire

A return to its musical roots

By JAMES ALEXANDER JR.
Features Editor

Earth, Wind and Fire's long-awaited new album release is nothing short of a musical odyssey.

The 15-song, two-record set, entitled *Faces*, is the most moving and well-written collection of songs yet assembled in one package by the nine-member group.

Maurice White, the group's leader, once again heads this project, but not without a bundle of outside help which includes a helping hand from talented female keyboard artist and vocalist Brenda Russell, a number of no-name (but good) writers and a large strong-sounding orchestra.

Before the music ever begins, White sets the philosophical pace and the mood of *Faces* in a three-page liner note that describes *Faces* as the musical joining of mankind.

That's a fitting theme. But, the celebration of *Faces* is much more than one of mankind coming together through music. Rather, it marks the return of Earth, Wind and Fire to its true musical roots—which it temporarily moved away from in its *I Am* album effort in 1979.

Although *I Am* reached platinum and was just as well-received as past Earth, Wind and Fire studio tracks, the album

was the group's experiment with the disco-boogie sound so uncharacteristic of its success. *Faces*, however, is more closely attuned to the well-known Earth, Wind and Fire style, and it should prove to be a much better listening product.

For a little more than a month, radio listeners have been treated to the group's single release, "Let Me Talk," that leads off the new album. A traditional Earth, Wind and Fire funk-jazz piece—complete with eerie noises and innovative synthesizer movements—"Let Me Talk" is one of the few tunes on the album written by only the band members.

Records

"Let Me Talk"—although cloaked in creative spender—is still not the best selection on the disc. Better things await the listener on this album.

Two upbeat songs of note are "Sparkle" and "Song In My Heart," both of which stand out as probably the two best all-around numbers on the album.

"Sparkle" features the unbelievable Phillip Bailey and his "voice-on-high." Bailey, singing about experiences with love, is supported by the full-sounding background sound of the band and by the high-pitched backup singing of

White and other group members. The song never gets boring with all its instrumental and rhythmic changes. A great many voices and instruments are spotlighted in this one.

"Song In My Heart" follows suit. The only difference here is that the group vocals are heard, as opposed to just White or Bailey leading the way.

For those who are more into laid-back but not-quite-that-slow sounds, "Turn It Into Something Good," "Back On the Road" and the mellow "Take It To the Sky" are highly recommended.

In the ballad department, where the band remains untouched by competition, "You" and "You Went Away" are solid bets to enhance any softlight setting.

In "You," White's out-front crooning paves the way for full-sounding crescendos and one-of-a-kind harmony that clue the listener in to the group's gospel-like roots and influence. And, Bailey returns to highlight the tender love ballad "You Went Away." The least impressive aspect of the album is that much of it was written and developed by sources outside the actual Earth, Wind and Fire group.



It's hoped this isn't a sign the group has been straining to come up with material lately. The mark of any good musical group is its ability to continually produce quality music from its own stable.

Nevertheless, there are far too many positive factors about *Faces* to make the use of outside writers an important issue.

The versatility and distribution of songs make each of the four sides on the disc an album within itself. There's something for everyone on *Faces*. It may take an effort equal to moving a mountain for the group to match this performance.

Union presents Houston Ballet

The Carolina Union, in conjunction with the Friends of the College series, presents The Houston Ballet and Orchestra in performance at 8 p.m. Friday through Sunday in Reynolds Coliseum on the N.C. State campus in Raleigh. The Houston Ballet will perform Offenbach's *Papillon*.

Tickets are \$2 and are available at the Carolina Union Information Desk. Tickets are available for UNC students only.

Widely considered one of the best ballet companies in America, the Houston Ballet has been expanding its repertoire in recent years. The Houston Ballet has collected lavish new productions of *Swan Lake*, *The Sleeping Beauty*, *Cinderella*, *The Nutcracker* and *Giselle* that have thrust its reputation upward.

But the group has received its greatest acclaim for its landmark production of Offenbach's *Papillon*. Dance critic Walter Terry called the Houston Ballet's production of Offenbach's work "a triumphant reminder that we are now enjoying a golden age of dance."

—TOM MOORE

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PSALM 95
O COME, let us sing unto the LORD: let us make a joyful noise to the rock of our salvation.
2 Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.
3 For the LORD is a great God, and a great King above all gods.
4 In his hand are the deep places of the earth: the strength of the hills is his also.
5 The sea is his, and he made it: and his hands formed the dry land.
6 O come, let us worship and bow down: let us kneel before the LORD our maker.
7 For he is our God; and we are the people of his pasture, and the sheep of his hand.—
PSALM 100
MAKE a joyful noise unto the LORD, all ye lands.
2 Serve the LORD with gladness: come before his presence with singing.
3 Know ye that the LORD he is God; it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.

4 Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name.
5 For the LORD is good; his mercy is everlasting; and his truth endureth to all generations.
PSALM 23
THE LORD is my shepherd; I shall not want.
2 He maketh me to lie down in green pastures: he leadeth me beside the still waters.
3 He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.
4 Yes, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.
5 Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
6 Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the LORD for ever.

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