

The Wasted Times

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Eagles Kick Major Hootie at AMAs!!!

Hootie and his freaking Blowfish may be extremely popular and firmly entrenched on radio station playlists across the country, but on the night of January 29th, they were the ones "Drowning" as the Eagles swept the American Music Awards by winning in each category they were nominated.

Eagles' fans got an even bigger treat when Timothy B. Schmit emerged from the audience all three times (after kissing wife, Jean) to accept the awards. Eagles aren't exactly known for their presence at awards shows (remember the whole Grammy/we're not into competition fiasco?), but Timothy did a great job,

trophies. One wonders why they weren't nominated for artist of the year.

Onstage, Timothy expressed his appreciation and accepted the awards for, "Don, Glenn, Don, Joe and the irrepressible Irving Azoff." Backstage, he commented that the other members were out of town doing other things. He also shed a ray of hope in Eagles' fan's lives by suggesting that a new Eagles' album was not out the question. "The door is not closed, so things are looking good."

Congratulations to all of the band members on their victory and good luck at the Grammys at the end of the month.



Besides proving to the world that the Eagles are still top musical contenders, the American Music Awards gave us something very important. NEW TIMMY PICTURES!!!! We're thinking of retiring that one photo we have of Tim in the velour shirt.

"Well, I'm glad I showed up tonight!"

—Timothy B. Schmit.

picking up the pointy statuettes for his bandmates.

The Eagles won favorite pop rock album for "Hell Freezes Over," favorite adult contemporary artist and favorite pop group



*Don Felder—
Out of town.....doing other things.*

Submissions Important Needed Stuff

We are always overjoyed to receive submissions from our readers for publication in the WT. Please send us any articles, reviews, commentaries, information, poems, creative work or art that you would like to see included in the newsletter. We are currently planning a "ROOTS" issue with information about the band's early days, influences, and pre-Eagle employment. We'd love to include a heap of reader submissions in that issue, so if you have anything you'd like to write up and send, please do. Thanks.

Subscriptions are available for \$16.00/year or \$8.00/6 months. If you don't live in the US, subscriptions are \$20US/year and \$10US/6 months. Check or money order should be made payable to Lisa Mielke. **Back Issues** are available for \$1.00 each plus \$1.00/per order for shipping and handling (16 issues are heavy!). **Renewals** are indicated by a smiley face on your mailing label. **Correspondence** can be sent to our return address or to IVYRAIN@aol.com or to lisanmel@wstedtms.vt.com

inside...

A little thin....but packed full of fun anyway.
The Grammy Awards....past and present.
Finally.....the results of our "How Big a Fan Are You?" poll.

From The Files

Ex-Eagle Meisner takes it to his own limit
Atlanta Journal
December 16, 1982

Randy Meisner likes spontaneity and he likes to sing—which is why he doesn't miss being a part of the Eagles.

"I'm really liking this," Meisner says of the solo tour that brings him to Atlanta tonight. "I like it because part of my frustration with the Eagles was that I wasn't able to sing enough. Now, I'm giving myself a shot at singing."

He's also giving his audiences a chance to see a basically spontaneous show, which is not what he and the other Eagles were selling—along with millions of records—in the 1970s.

"The music we're doing (he's accompanied by a five-man band) has a raw sound, more like the Rolling Stones than the Eagles," Meisner says by phone from Wichita, Kan. "Looseness—that's what I'm trying to create.

"With the Eagles, everything was so structured that if I played off one note I'd never hear the last of it."

Meisner admits, however, that such programming contributed greatly to the success of the Eagles. "Getting locked into things worked really for the Eagles," Meisner says. "If it woks well, stick with it. That was the theory."

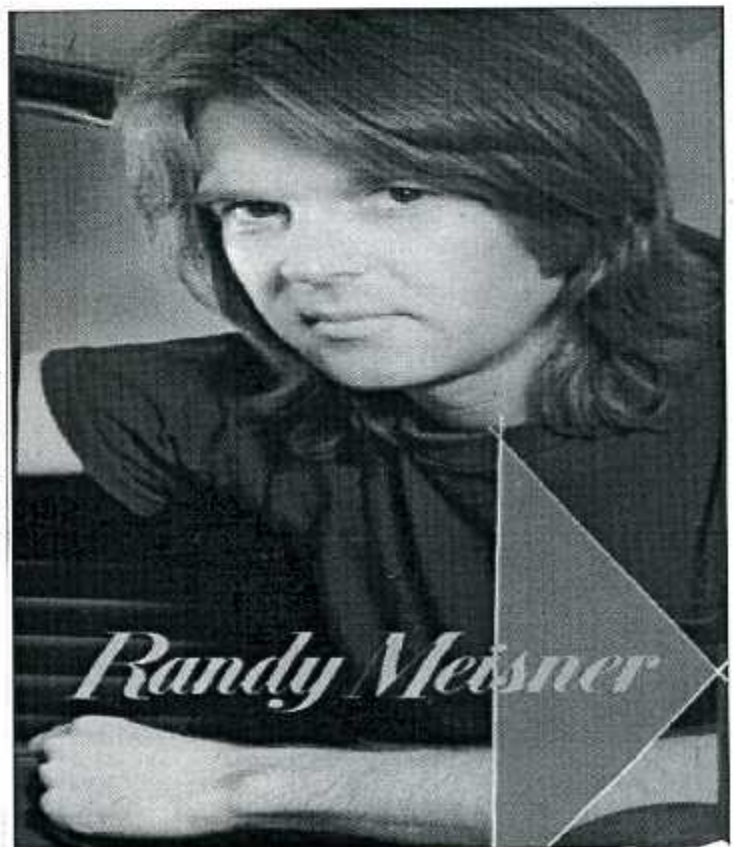
Such rigidity contributed to the breakup of the band, which was coming apart before it released its last album, "Live," in 1980. But the truth is, Meisner still hasn't escaped from the Eagles and has no choice but to sing some of the old hits.

"I just do the ones that



Sing a Song...Win an Award: Grammys Past and Present

<p>The Eagles and their music have been nominated for 4 Grammy awards this year. The awards will be presented on February 28th. Here, thanks to Terry Blaiss, is a list of all of the Grammy nominations received by either the band or individual members. Winners have been bolded.</p> <p>1972 Best New Artist 1975 Album of the Year: One of These Nights Record of the Year: Lyn' Eyes Best Pop Vocal Performance, duo, group, or chorus: Lyn' Eyes Best Album Package One of These Nights Producer of the Year Bill Szymczyk</p> <p>1977</p>	<p>Album of the Year: Hotel California Record of the Year: Hotel California Song of the Year: Hotel California Pop performance by a duo, group, or Chorus with vocal: Hotel California Best Arrangement for Vocals: New Kid in Town 1979 Rock Performance by a duo or group with vocal: Heartache Tonight 1980 Best Album of Original Score written for a Motion Picture or a TV special: Urban Cowboy Best Album Package Eagles Live 1982 Best Rock Vocal Performance, Male Dirty Laundry 1985 Record of the Year: Boys of Summer</p>	<p>Song of the Year: Boys of Summer Best Pop Vocal Performance, Male: The Heat is On Rock Vocal Performance, Male Boys of Summer Producer of the Year: Henley, Korchmar Ladanyi 1989 Album of the Year: End of the Innoc. Record of the Year: End of the Innoc. Song of the Year: End of the Innoc. Best Rock Vocal Performance, Male: The End of the Innocence 1995 Pop Performance by a duo or group with vocal: Love Will Keep Us Alive Pop Album: Hell Freezes Over Rock Performance by a duo or group with vocal: Hotel California Best Engineered Album: Hell Freezes Over</p>	
	<p>I figure are best for me," he says. "I'll do 'Take it to the Limit' and a couple of others."</p> <p>His voice trails off as he says this, as does his interest. Meisner clearly prefers the present to the past, and understandably is more interested in discussing his solo career than the now-extinct Eagles.</p> <p>"It's good to be getting out and playing instead of sitting and home and wondering what's goin on," Meisner says. "It's kind of like starting over, sure, but there's a lot of fun involved and I like that."</p>		



Learning From A Pro: Glenn Teaches Songwriting LA Times 1/10/93

The scene was usually set within the first few lines: the dark desert highway; the sad, empty smile; the new kid in town; "Start with a picture" remains as much a part of Glenn Frey's songwriting credo now as it was through all those years with the Eagles.

That's what he's saying now, here in his Beverly Hills office, in a gray sweat shirt and still tapping his jeans with the cigarette he first threatened to light at least 10 minutes ago. "I think it was very helpful for me to become a songwriter before the age of video," Frey says. "When I first learned to write songs, people's imagination was the screen against which all tunes would play out. It's important to be visual."

This isn't just some idle small talk from the man who with Don Henley led the Eagles to repeated visits to the top of the pop music charts during much of the 1970s, singing songs that often mixed delicate acoustic yearnings with a colder emotional politics. Soon enough he'll be lecturing on these mechanical and philosophical details of songwriting, drawing from his experiences with the Eagles and a continuing solo career, in a two-month course at UCLA Extension.

It's not exactly a detour from a post-Eagles career that has landed him in the top 10 twice with the songs "You Belong to the City" and "The Heat is On." Frey recently released his Strange Weather album, just finished his first national tour in several years, and is already talking of recording his next project in Nashville, in a kind of aesthetic move back toward his acoustic country-rock roots.

The weekly songwriting class emerged after Frey appeared as a guest speaker at a pair of other UCLA Extension music classes last year. He enjoyed that interaction with students, he says. And since his wife was pregnant with their second baby, and planned to stay near her Los Angeles doctors, Frey accepted an invitation to lead his own course.

"I know you can't teach creativity, and you can't show somebody how to summon inspiration," he says, finally lighting that cigarette. "But I think there's a lot to be talked about, and a lot of things to have in your mind, so you're ready when the time comes."

Although such major filmmakers as Martin Scorsese and Spike Lee have sometimes returned to the classroom to teach, the participation of a pop figure of Frey's credentials in a continuing classroom situation is rare, says Ronnie Rubin, director of the UCLA Extension's entertainment and performing arts department.

"He was very concerned about having a manageable-sized group, and he wanted people who were seriously committed to writing songs so that his time would be well-spent," Rubin says. "People have to sit and write, so he can give feedback. And he can only do that with a limited

number of students. He wants to have an impact on their lives."

The class is limited to 20 students, Frey says, though there have been some tentative discussions about having the singer-songwriter also lead a larger one-day seminar. "Songwriting is intimate, and I think it will help to have the size of the class small," Frey says. "Everyone will get some individual attention from me."

Frey says the direction of the class will depend in part on his students, whether they are musicians, vocalists, or strictly lyricists. He'll be in the midst of writing songs for the Nashville album by the time the class starts, and will probably bring in some of those compositions for discussion as they develop.

"It's a pretty unpredictable set of circumstances" that lead to the creation of a song says Frey, whether it begins with a particular chord or a phrase, as did "Life in the Fast Lane."

This all comes more than two decades after Frey's own abbreviated academic career at a community college outside Detroit. "I majored in lunchroom, parking lot and folk club. We used to just sit around and go: 'The chicks are so much better lookin' at Michigan State. I couldn't get in.'"

But he did get some valuable, if informal, instruction back then from Bob Seger, who first encouraged the 18 year old future Eagle to develop his own songwriting. Otherwise, Seger warned, Frey would be doomed to play Rolling Stones, Beach Boys and Mitch Ryder songs in bar bands his whole miserable career.

"He was really the first person I met who was really a songwriter," Frey says of Seger, whom he hopes to have visit one of the class meetings. "He was already writing songs and making records and was having local hits in the Great Lakes area."

"One thing he told me was 'You can never say the title of your song enough in your song.' Not that I've used it all the time, but it's just something to think about, to exploit a title if it's good."

As it is, Frey is expecting the class to "be like group therapy" where students will openly discuss one another's works in progress, writing methods, potential topics and such less tangible elements as "what makes the right atmosphere for creative ideas?"

Given Frey's upcoming Nashville recordings--this after spending more than a year delicately piecing together the elements of the slick production of Strange Weather--the songwriter suggests he may decide to emphasize some basic song ingredients, rather than promote a dependence on the newest electronic production tools.

"I could sit here with a guitar right now and play you 'Lyn' Eyes,' just on the acoustic guitar, without any of the band or the background vocals or any of the production. And you would still see the possibility of this being a good piece of material to record."

"It's important to have production in the back of your mind, but I don't think it's paramount. A good song will sound good if you just sit down and play

it on the piano or guitar."

That was true enough when he arrived on the Los Angeles folk-rock scene of 1970, when his growing interests in the country-flavored sound had him mingling with the future members of the Eagles, Linda Ronstadt, Neil Young, Gram Parsons and the Flying Burrito Brothers, Poco, Jackson Browne and JD Souther. In those days, Browne was a neighbor in the hills of Echo Park, in the midst of writing such songs as "Jamaica, Say You Will" and "Doctor My Eyes" for his debut album, as well as "Take it Easy."

"I heard these songs start from just a verse and a chorus," Frey remembers. "And I couldn't believe how religiously he worked on these songs and got up every morning and played through the three or four songs he was working on for three or four hours. Then he'd break and go to lunch, have a meeting, and then come back and be working on them again and again. I began to see there was a lot of perspiration involved, and it didn't just come out of him instantly."

The songs that Frey soon began writing with Henley and others for the Eagles during the 1970s have now often been acknowledged as important influences on the contemporary country-pop artists now dominating the sales charts. Even so, a recent project planned for the Eagles to reunite in the studio for a few new tracks for an Eagles boxed retrospective was scrapped last year.

"No, I don't think that's going to happen now," Frey says. "We've just all gone into too many different directions, and we've sort of gone on with our lives. And I think it's very difficult to get back to that place."

He adds: "I've always thought the songs that I've written have been sort of a reflection of a place and time I've been in my life. To me some of the early Eagles songs sound young, but I don't think I could go back, just like I don't think I could have written the song "Strange Weather" six years ago either."



An apple for the teacher?