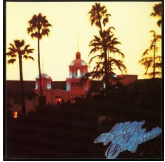


Eagles - Hotel California (1976)

Written by bluesever

Friday, 04 June 2010 16:50 - Last Updated Tuesday, 30 January 2018 16:54

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01. *Hotel California* (Don Felder/Don Henley/Glenn Frey) – 6:29
02. *New Kid In Town* (J.D.Souther/Don Henley/Glenn Frey) – 5:04
03. *Life In The Fast Lane* (Joe Walsh/Don Henley/Glenn Frey) – 4:45
04. *Wasted Time* (Don Henley/Glenn Frey) – 4:54
05. *Wasted Time (Reprise) (instrumental)* (Don Henley/Glenn Frey/Jim Ed Norman) – 1:22
06. *Victim Of Love* (Don Felder/J.D.Souther/Don Henley/Glenn Frey) – 4:09
07. *Pretty Maids All In A Row* (Joe Walsh/Joe Vitale) – 3:58
08. *Try And Love Again* (Randy Meisner) – 5:09
09. *The Last Resort* (Don Henley/Glenn Frey) – 7:25

Personnel:

- Don Felder – lead guitar (01,06), electric guitar (02), guitar (04), pedal steel guitar (09)
- Glenn Frey – clavinet (03), piano (04), synthesizers (07), lead guitar (08), lead vocals (02)
- Don Henley – drums, percussion (01), synthesizers (09), lead vocals (01,03,04,06,09)
- Randy Meisner – bass, guitarone (02), lead vocals (08)
- Joe Walsh – lead guitar (01,03), electric piano (02), organ (02,04), slide guitar (06), synthesizers (07,09), Gretsch guitar (08), lead vocals (07)
- +
- Jim Ed Norman - strings arranged and conducted (05)

The Eagles took 18 months between their fourth and fifth albums, reportedly spending eight months in the studio recording *Hotel California*. The album was also their first to be made without Bernie Leadon, who had given the band much of its country flavor, and with rock guitarist Joe Walsh. As a result, the album marks a major leap for the Eagles from their earlier work, as well as a stylistic shift toward mainstream rock. An even more important aspect, however, is the emergence of Don Henley as the band's dominant voice, both as a singer and a lyricist. On the six songs to which he contributes, Henley sketches a thematic statement that begins by using California as a metaphor for a dark, surreal world of dissipation; comments on

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the ephemeral nature of success and the attraction of excess; branches out into romantic disappointment; and finally sketches a broad, pessimistic history of America that borders on nihilism. Of course, the lyrics kick in some time after one has appreciated the album's music, which marks a peak in the Eagles' playing. Early on, the group couldn't rock convincingly, but the rhythm section of Henley and Meisner has finally solidified, and the electric guitar work of Don Felder and Joe Walsh has arena-rock heft. In the early part of their career, the Eagles never seemed to get a sound big enough for their ambitions; after changes in producer and personnel, as well as a noticeable growth in creativity, Hotel California unveiled what seemed almost like a whole new band. It was a band that could be bombastic, but also one that made music worthy of the later tag of "classic rock," music appropriate for the arenas and stadiums the band was playing. The result was the Eagles' biggest-selling regular album release, and one of the most successful rock albums ever. ---William Ruhlmann, AllMusic Review

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