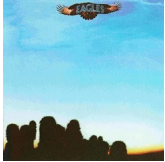


Eagles - Eagles (1972)

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Sobota, 05 Czerwiec 2010 11:28 - Zmieniony Wtorek, 30 Styczeń 2018 09:40

Eagles - Eagles (1972)



01. *Take It Easy* (Jackson Browne, Glenn Frey) – 3:29
02. *Witchy Woman* (Don Henley, Bernie Leadon) – 4:09
03. *Chug All Night* (Glenn Frey) – 3:13
04. *Most Of Us Are Sad* (Frey) – 3:33
05. *Nightingale* (Jackson Browne) – 4:04
06. *Train Leaves Here This Morning* (Gene Clark, Bernie Leadon) – 4:07
07. *Take The Devil* (Randy Meisner) – 3:59
08. *Earlybird* (Bernie Leadon, Randy Meisner) – 2:59
09. *Peaceful Easy Feeling* (Jack Tempchin) – 4:16
10. *Tryin'* (Randy Meisner) – 2:52

Personnel:

- Glenn Frey – lead guitar, slide guitar, harmonica, keyboards, lead vocals (01,03,09)
- Don Henley – drums, guitar, lead vocals (02,05)
- Bernie Leadon – lead guitar, mandolin, banjo, lead vocals (06,08)
- Randy Meisner – bass, guitar, lead vocals (04,07,10)

Balance is the key element of the Eagles' self-titled debut album, a collection that contains elements of rock & roll, folk, and country, overlaid by vocal harmonies alternately suggestive of doo wop, the Beach Boys, and the Everly Brothers. If the group kicks up its heels on rockers like "Chug All Night," "Nightingale," and "Tryin'," it is equally convincing on ballads like "Most of Us Are Sad" and "Train Leaves Here This Morning." The album is also balanced among its members, who trade off on lead vocal chores and divide the songwriting such that Glenn Frey, Bernie Leadon, and Randy Meisner all get three writing or co-writing credits. (Fourth member Don Henley, with only one co-writing credit and two lead vocals, falls a little behind, while Jackson Browne, Gene Clark, and Jack Tempchin also figure in the writing credits.) The album's overall balance is worth keeping in mind because it produced three Top 40 hit singles (all of which turned up on the massively popular Eagles: Their Greatest Hits 1971-1975) that do

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not reflect that balance. "Take It Easy" and "Peaceful Easy Feeling" are similar-sounding mid-tempo folk-rock tunes sung by Frey that express the same sort of laid-back philosophy, as indicated by the word "easy" in both titles, while "Witchy Woman," a Henley vocal and co-composition, initiates the band's career-long examination of supernaturally evil females. These are the songs one remembers from Eagles, and they look forward to the eventual dominance of the band by Frey and Henley. But the complete album from which they come belongs as much to Leadon's country-steeped playing and singing and to Meisner's melodic rock & roll feel, which, on the release date, made it seem a more varied and consistent effort than it did later, when the singles had become overly familiar. ---William Ruhlmann, AllMusic Review

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