Eagles - The Long Run (1979)



01. The Long Run (Don Henley, Glenn Frey) – 3:41
02. I Can't Tell You Why (Timothy B. Schmit, Don Henley, Glenn Frey) – 4:53
03. In The City (Joe Walsh, Barry De Vorzon) – 3:44
04. The Disco Strangler (Don Felder, Don Henley, Glenn Frey) – 2:45
05. King Of Hollywood (Don Henley, Glenn Frey) – 6:26
06. Heartache Tonight (Don Henley, Glenn Frey, Bob Seger, J.D.Souther) – 4:24
07. Those Shoes (Don Felder, Don Henley, Glenn Frey) – 4:53
08. Teenage Jail (Don Henley, Glenn Frey, J.D.Souther) – 3:44
09. The Greeks Don't Want No Freaks (Don Henley, Glenn Frey) – 2:17
10. The Sad Café (Don Henley, Glenn Frey, Joe Walsh, J.D.Souther) – 5:32

Personnel:
- Don Felder - organ (01), solo guitar (05,08,10), guitars
- Glenn Frey - solo guitar (02,05), synthesizer (08), lead vocals (05,06,08)
- Don Henley - drums, percussion, lead vocals (01,04,05,07,08,09,10)
- Timothy B. Schmit - bass, lead vocals (02)
- Joe Walsh - slide guitar (01,03,06), solo guitar (05,07), guitars, lead vocals (03)
+
- The Monstertones - backing vocals (09)
- David Sanborn - alto saxophone (10)

Three years in the making (which was considered an eternity in the '70s), the Eagles' follow-up to the massively successful, critically acclaimed Hotel California was a major disappointment, even though it sold several million copies and threw off three hit singles. Those singles, in fact, provide some insight into the record. "Heartache Tonight" was an old-fashioned rock & roll song sung by Glenn Frey, while "I Can't Tell You Why" was a delicate ballad by Timothy B. Schmit, the band's newest member. Only "The Long Run," a conventional pop/rock tune with a Stax Records R&B flavor, bore the stamp and vocal signature of Don Henley, who had largely taken

the reins of the band on Hotel California. Henley also dominated The Long Run, getting co-writing credits on nine of the ten songs, singing five lead vocals, and sharing another two with Frey. This time around, however, Henley's contributions were for the most part painfully slight. Only "The Long Run" and the regret-filled closing song, "The Sad Café," showed any of his usual craftsmanship. The album was dominated by second-rank songs like "The Disco Strangler," "King of Hollywood," and "Teenage Jail" that sounded like they couldn't have taken three hours much less three years to come up with. (Joe Walsh's "In the City" was up to his usual standard, but it may not even have been an Eagles recording, having appeared months earlier on the soundtrack to The Warriors, where it was credited as a Walsh solo track.) Amazingly, The Long Run reportedly was planned as a double album before being truncated to a single disc. If these were the keepers, what could the rejects have sounded like? ---William Ruhlmann, AllMusic Review

download (mp3 @320 kbs):

yandex mediafire uloz.to cloudmailru gett

back