

CM: Is it more back to the original country?

BL: Well... there's a thread running through this whole album. I wouldn't know any descriptive terms to tell you what it looks like. The best I can say is that there is an atmosphere of the past over it, where some instruments add an old-time feel. What we have tried is to retain and recall the atmosphere of that particular time by singing about certain situations. Instead of telling what it is like now, we try to explain what it was like 80 to 100 years ago. The music and lyrics are both aimed at that; we are talking about railway trains instead of planes. There is nothing concrete on this record, no deeper realities.

GF: No '56 Chevrolets...

BL: Exactly... none of that, although of course there's electric rock 'n roll on the record.

CM: Did you also take that old-fashioned atmosphere into account in the production method, as you hear with The Band for example? Much echo and feedback do not give an old-fashioned atmosphere.

BL: That's true. I believe The Band were pioneers in that area that we can tap into. If we did it the same way they did, we would just copy. I don't think we really thought about that when we were recording, that would be ridiculous. I understand what you mean. But we do it in 1973 with modern instruments and technology. However, in the structure of our music we try to build in that feeling of the past, together with Mr. Super Rock 'n Roll Producer Glyn Johns. He is very good and through him will the *feeling* come across well. I mean, you have to be incredibly good and very involved and receptive to be able to record what you want to record. The sound that comes on the tape comes from the producer, he adjusts the microphones and everything. Definitely to record an LP very dry, like The Band. How dry was The Band really? GF: Oh, very dry...

BL: Glyn Johns reproduces the sound exactly as it sounds when you play. He comes out of his control room to hear what it sounds like in the studio, which is very good. We are very happy with the way he gets the acoustic guitar on the band.

CM: I'm a little surprised that you guys come to record here in London, when there are so many famous studios in the States, like Muscle Shoals and Nashville, that can still produce a very nice and crystal clear sound.

BL: Before we started this LP, we didn't really know Glyn that well. But we wanted the best we could get. We had three names on a list and we went to talk to those people and see if they were interested in us. The bottom line was that we wanted to work with Glyn, and he with us. But Glyn is an Englishman and has his favorite studios, so we both gave in a bit and decided to go to London. That turned out to work well, firstly because we are cut off from distractions: we don't know anyone here, so we go to the studio and if we have nothing to do, we grab the guitar. In LA there are so many people in the business and we know so many people who are in it. There are really hundreds of people we know and regularly encounter, they also record and we sometimes go to their recording sessions. It's very hard to say, sorry, but none of us can come. Furthermore, girlfriends etc, you come to nothing.

CM: Do you feel professional, or do you still think...

GF: We thought about that when we got together. Each had his own music played with different groups.

BL: You ask if this is what we feel we should do as a career and feel we should be totally committed to it. Making music as an expression of life. I've always felt like a musician and I will always feel like a musician, so my connection to making music is permanent. But I always wonder if I will succeed in making it happen: commercially and everything else. The answer is definitely yes, because we are fortunate, through careful policy, and wise planning, but also very lucky to have a group of very talented young people behind us, who are involved in everything that goes into a group. There is a family, a homely atmosphere and everyone is there for each other. There's no showbiz burden to bear, that's an advantage. Moreover, each of us has more options. Don plays drums, but can also sing, play guitar – he can make songs on guitar – and he plays piano. Don and Glenn have made great progress on the piano in the last eight months, while I haven't been able to work on my piano playing because I didn't have my house in order to put a piano in it. I'll start again as soon as I get back though. Another thing is that I want to go to Mexico again. See, when you're in this business, you get to go to a lot of places you'd never actually go to. because I didn't have my house in order yet so that I could put a piano in it. I'll start again as soon as I get back though. Another thing is that I want to go back to Mexico. See, when you're in this business, you get to go to a lot of places you'd never actually go to. because I didn't have my house in order yet so that I could put a piano in it. I'll start again as soon as I get back though. Another thing is that I want to go to Mexico again. See, when you're in this business, you get to go to a lot of places you'd never actually go to.



CM: What kind of places?

BL: We did all those cities and missed the country. If we want we can come there sometimes. My favorite place to be is in California, Colorado, Hawaii and Mexico. And the Rocky Mountains. In general I prefer the less inhabited areas. At home I have a jeep, which I have a lot of fun with, that's what I like.

CM: Do people in those sparsely populated areas react differently?

BL: Of course we still have to go to the cities. Where we usually play you'll find that rock 'n roll vibe, you know, and we've mostly played with a rock band so far, mostly English because of our agency. So when we started they put us in front of Jethro Tull, Joe Cocker, Procol Harum and Yes.

CM: Which group did you like about that?

GF: Eagles...

BL: Oh .. Procol was the best we played with and Yes was okay. Yes is a very capable group, but Tull was a pretty bad choice. For Joe Cocker, we were more or less an extension of his rock 'n roll circus mania: 80 people on *the road* who

were all dope. *Crazy bullshit* ... What we'd like to do is play in front of an audience of 3000 people... the same places we played the Burritos a few years ago. And we also want to play more for colleges, for rational people, you see.

CM: Are you involved in the student situation? Do you think about politics? The place of the US in the world.

BL: There was a big election the other day, that was our big chance, we didn't really do much for it (Glenn laughs). There's nothing that can be done about it now, man, Nixon is in power for another four years and the most important thing right now is the battle between the powers of Congress and the executive. That's constitutional and it's between them, there's nothing I can do about that anymore... I don't know much about other countries, except that something is going on with the EEC and England's accession there.

CM: And the devaluation.

BL: Oh yeah, Nixon devalued the dollar. You don't notice that if you live in the States. In addition, the pound is floating, and the yen has already wanted to go down, so that doesn't matter to us. Only the VW and the Mercedes will be about ten percent more expensive, compared to before. (general laughter).

The conversation drifts to Holland, the new hotel of the artist shelter couple Boddie and their new space where they might want to rehearse. Glenn would like to come to Holland.

BL: I don't really feel much for it. We came at this time last year to record with this cold, that filthy air.

CM: It's not that cold now is it?

BL: No, but I mean there is no sun.

CM: So you're always chasing the sun, from LA to Colorado, to Mexico.

BL: Yeah, sure, that's the only route you can go. New York is too far for me. I love the outdoors, being outdoors, in the sun...

GF: I wish we could play again...

BL: Then we'd better start rehearsing hard, partner... it's been two months since we last performed, hasn't it?

Discussion with Glenn about the exact time ago and the place. Glenn is getting more and more elated, as a result of blowing away my last bit of hash with a lot of nerves smuggled through customs. This is always immediately requested.

BL: When some musicians get commercially good, they start stuffing themselves with stuff, and forget to continue working on their musical development, touring as many times as they think they need to, after a silently disappearing from the scene for the age of four, others sit at home all day, play around and get stoned. We're somewhere in between... anyway, to be honest, too much time in the big city makes me a little bit crazy. I am someone who flees from that to a quieter place to recover. Hopefully we can continue in such a way that we can keep singing and develop ourselves as soon as possible. That's all I want to do. If you are happy, feel good and confident, and these things go well together, then you can tour for a month and have a great time: every night on the stage, rocking and making it big, you see. If you then feel good, everything sounds fresh and all right. When you go on tour like everyone else for three months, the old song starts, they all know that and then you get... haha... they won't make it either. You have to know how to limit yourself.

The discussion develops along unbeaten paths, jumping off the bat. Taste, self-limitation on your instrument, Robbie Robertson, Tipple Armstrong, festivals, journalists, music newspapers, etc. The interviewer's duty to extract as much information as possible, or as Bernie calls it *meat*. He wants to give me more *meat*, but I say that we've been talking for a while and get the factual information from the record company information he checked. He finds that very relaxed and attaches a hymn to Holland, where the people are more relaxed and trendier than elsewhere.

EL: The Dutch are a proud people and they deserve to be. It is the size of a US state, such as West Virginia, slightly smaller than California.

GF: I still remember Amsterdam and how I fell in love with the Dutch girls there. CM: The best in the world, in my opinion.

BL: And the English ones really are the ugliest. *Great legs and fat faces*. Have you seen all that bullshit makeup, god bless... All that greasy dark eye makeup with purple on top, shit, and then they have blond hair that they put purple through...

GF: (explaining) well, yeah, saw that looking pretty good.

The conversation moves back to the Netherlands, where they want to buy clogs. Delft blue and all other tourist junk. Glenn disappears upstairs where weed heaven seems to be. There we also see Randy, who just got out of bed. And a little later also Don, who becomes more talkative the more he stands. He says they haven't saved a lot of money yet: the first LP required an investment of \$100,000. He is a bit unsure about the forthcoming reception of the new LP, because he is afraid that people will find it a bit complacent. He also says that Al Perkins, who would like to leave Manassas, might come and play with them, although he thinks Bernie can play steel well enough on his guitar.

When I ask if Bernie is pretty much in control, he says: 'There's a lot of Bernie's work on this record, we let him do his thing a bit. Don started playing music at school. When he was 15 he played trombone in a drum band, then he started playing drums and was in the same group (Shiloh) with Al Perkins for eight years before the group fell apart and he moved to LA.

At five o'clock the whole party leaves for Glyn Johns' birthday. A day later in the Island Studios, this one turns out to be a nice, remarkably calm producer, who indeed gets out of his chair regularly to check the sound in the studio. The Eagles are working concentrated and energetically on realizing their last composition, made two days earlier, for their second promising LP.