

# arts & entertainment



## Time changes many things, but Eagles still soar

By Douglas Weil

Eagles/Hotel California/Asylum 7E-1084.

What a difference 10 years can make!

In 1966, Carter was a liver pill, Chevy Chase was a well-to-do Washington, D.C. suburb and the Eagles were a mediocre professional football team nested in the friendly confines of Philadelphia.

In 1976, Carter is the President-elect. Chevy Chase is Chevy Chase (and you're not), and the Eagles are a superb Southern California-based rock quintet.

While Carter and Chase look to new horizons, the Eagles are continuing their tastefully managed marriage of popular and progressive music. This artfully consummated marriage has made the Eagles the most consistently successful rock group since their debut album was released in 1971.

*Hotel California*, the Eagles' new album, deviates little from the musical principles first established on the Eagles debut album.

No recycling

This does not mean the Eagles merely have recycled and rearranged reliable melodies for their fifth studio album.

While *Hotel California* is unmistakably a product of

### fresh tracks



the Eagles, it is, at the same time, unlike any of their four previous albums.

It seems remarkable that the Eagles have achieved such a consistent success without becoming overly predictable musically.

Take for example the new album's title song, "Hotel California." The song presents a songwriting style unlike anything previously attempted by the Eagles.

"Hotel California" is a Dylanesque (heavy on the imagery) portrait of the California lifestyle.

Written by Don Felder, Don Henley and Glenn Frey, "Hotel California" benefits from crafty instrumentation, a well-executed vocal outpouring by Henley and lyrics that are quite possibly the strongest, and certainly the most insightful, in the Eagles' five-year history.

Hollywood wasteland

"Hotel California" describes the environment in the celebrity-infested wasteland of Hollywood and other California centers of decay and degradation:

"Mirrors on the ceiling,  
The pink champagne on ice  
And she said, 'We are all just prisoners here, of our own device'  
And in the master's chambers,  
They gathered for the feast  
They stab it with their steely knives  
But they just can't kill the beast.

Even "Hotel California" has a lot going for it—lyrics, vocals and melody—it's not an easy song to listen to.

This is really the only problem on the album, but unfortunately it exists throughout.

After previous big, easy-listening style hits, "Lyin' Eyes," "One of These Nights" and "Best of My Love," *Hotel California* present only one song, "Wasted Time," that is likely to benefit from the Eagles soft-rock follow-

ing.

New approach

Although *Hotel California* is certainly not a hard rock album, there is a new approach to guitar-playing on the album.

This is partly because of the arrival of Joe Walsh, who along with Felder, provides the Eagles with two excellent guitarists.

Even though the guitar playing is considerably snappier than on their last album, *One of These Nights*, it suffers from the priorities of producer Bill Szymczyk.

Walsh and Felder are especially effective on "Hotel California" as they exchange leads near the end of the song. However, the title track and a Walsh tune, "Life in the Fast Lane," are the only places where Szymczyk allows the guitars much breathing room.

Continued on p. 9



The Eagles—the band, not the football team—with new member Joe Walsh, have released their latest album on Asylum records. *Hotel California* features new directions for the group.

Photo courtesy of Asylum Records

## Student Composer Concert ended by man's yells

Review by Jerry DeLorenzo

The Student Composer Concert at Kimball Recital Hall Monday had an unusual closing method, featuring a direct response from some of the audience.

The musicians, UNL music composition students, were playing their last piece when a yelling man came out of the audience and onto the stage.

He was joined by a screaming woman and asked the musicians if they thought what they were playing was music. When the couple ordered the musicians to leave, the musicians responded by leaving the stage, ending the concert.

Randall Snyder, assistant professor of music theory and composition, said the man and woman were students acting as part of the show and were used as a

different method for completing the concert.

He described their participation as "playing within the fabric of the concert." He said the deception was designed to upset the audience's definition of what a concert should be.

That bit of deception was not the only unusual thing about the concert, Snyder said, because the pieces played were "new music." He noted that new music uses unrelated sounds in an unorderly fashion.

This year's first Student Composer Concert last month used abrasive and unruly music while this concert's music was more subtle and easy to listen to.

Although this concert was more subdued, its approach was still unusual. For example "Galgelieder," the fifth

piece, had a German narration to accompany the music.

It seemed to go along well with the music, but it may have been more effective if the audience could understand the words' meaning.

The opening piece, "Mitoses," was the brainchild of student Rich Jones. It had a somewhat mellow, sinister overtone that eased the audience into the concert's harder pieces.

Mike Bergstrom's "King's Chamber" had an interesting combination of slides, piano and electronic music with a dancer interpreting the music.

The music, slides and dancing went well together. However, the dancer was in the dark so the audience had to strain to get a glimpse of her. With so many things going

on during the piece, it was hard to focus on it as a whole.

Although these innovations in music have been going on at American universities since the 1950s, Snyder said they are still relatively new at UNL.

The pieces require the listener to be patient and develop an appreciation for it. The cliché of not bad, just different, applies well to the concert. If the listener knows what to expect and can let go of his standard thoughts on music, he can find these concerts enjoyable.

Although most of the composers say there is little philosophy in their music, a general theme comes through most of the pieces. The abundant talent of the musicians is evident, making the concerts enjoyable to the open-minded listener.

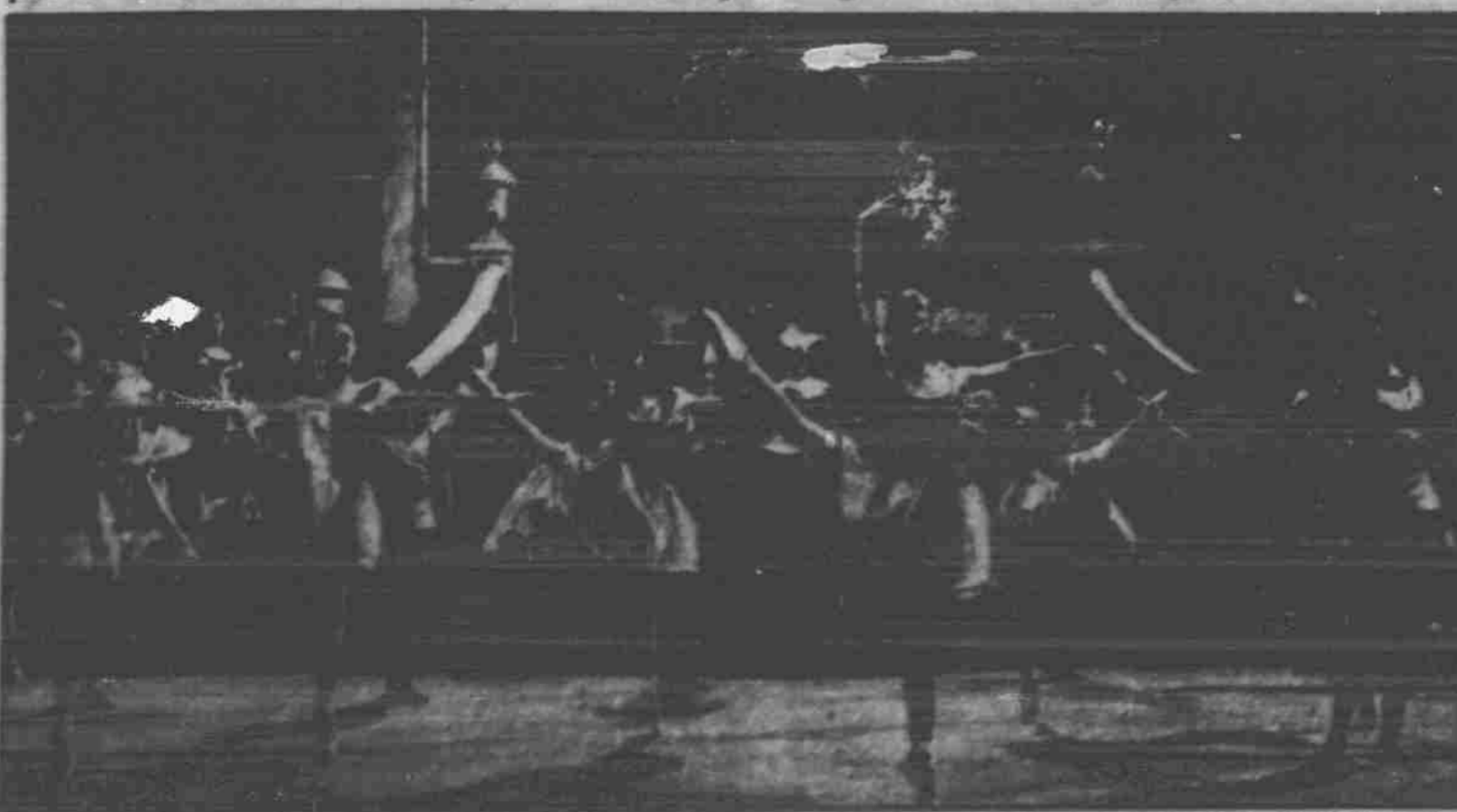


Photo courtesy of New York City Ballet

The New York City Ballet will be featured in the film *A Midsummer Night's Dream*, which will be shown as part of the Sheldon Film Theatre's benefit next month.

## Sheldon Theatre plans screenings to help pay costs

The Sheldon Film Theatre will sponsor benefit screenings the first week of second semester to raise money for the theatre, according to Dan Ladely, theatre director.

The theatre will screen a film of Felix Mendelssohn's ballet, *A Midsummer Night's Dream*, with Suzanne Farrell, Edward Villella and the New York City Ballet Company.

Critic Clive Barnes of the *New York Times* calls it "one of the best dance films ever."

It will be shown Jan. 16 through 22 at 3, 7 and 9 p.m. each day. Admission will be \$3.

Ladely said he plans to use the profits from the benefit showings to help defray some of the expenses of operating the theatre. He also said he plans another benefit at the end of the second semester.