

Linn Lounge presents the Eagles

Tonight we'll be listening to the Eagles in the highest quality available on a Linn network music system, including with a few tracks in Studio Master.

A Studio Master music download is the highest quality music file available anywhere. It allows you the listener to hear the music exactly as it was recorded, before it was altered to fit on a CD or squashed down to MP3 size.

So sit back and relax as you we uncover the life, loves and inspraqtions of America's favourite country rockers.

Experiencing success beyond their wildest imaginations, The Eagles invented 'Life in the Fast Lane': partying hard, throwing TVs out of windows, and all the while still producing carefully crafted tracks full of finely-honed harmonies.

'Rescue Me' - Linda Ronstadt SPOTIFY

In their earliest formation, The Eagles began as the nameless backing band for American sweetheart Linda Ronstadt – a popular country, folk singer. After completing a whirlwind tour across America during the summer of 1971 and recording on her 1972 self titled album, Don Henley, Glen Frey, Bernie Leadon and Randy Meisner had caught a taste for fame and desired to embark on their own Rock & Roll adventure. With Linda's blessing, the four lads formed a band of their own – seeking to produce music that encapsulated their original country rock sound. Henley was on drums and vocals, Frey sang and played guitar and keyboard, Leadon laid down the lead guitar role and Meisner filled in the bass.

Soon they were signed to Asylum Records, a fledgling music label that had been recently started by David Geffen. Geffen had immediately seen the band's talent and put them in touch with Glyn Johns, an English producer who worked with a roster of musical legends such as The Who, Rolling Stones and The Beatles. However when invited along to a live performance, Johns was sorely unimpressed with the four musicians. He felt that the Eagles offered little of interest – contributing a confused rock, country sound to a music scene that was already overflowing with mediocre acts. It wasn't until he heard the band harmonise during an acoustic rehearsal session that he was truly sold on the concept of The Eagles. He was mesmerised by the extraordinary blend of vocals produced by four solitary voices that had failed to stand out on their own.

Clip from History of Eagles 34:48 – 36:57

Initially excited to be working with such a reputable producer the Eagles rushed to England with grand ideas about recording in the same studio that Rock and Roll geniuses The Who, Rolling Stones and Led Zeppelin had laid down their famed tracks. However, on arrival it was soon clear that Johns had a different idea for the band's future. Taking charge as the band's unofficial leader, Glen Frey had dreamy notions of a raucous rock sound for their first album. Straight away Johns clashed heads with Frey, inciting a strictly no drugs or alcohol rule during recording and insisting on a countrified acoustic sound that was hurried through in less than three weeks. It was hardly the initiation into the illustrious world of fame that band had imagined. Yet Johns appeared to have got it right. Their eponymous first release was met with sudden and unexpected success.

Released on June 26, 1972, this debut album was an immense breakthrough for the Eagles, yielding 3 Top 40 singles. The first single and lead track, 'Take it Easy' was a song written by Frey with his neighbour and fellow country-folk rocker Jackson Browne. Browne had written the majority of the song, up until the line "I'm standing on a corner in Winslow, Arizona", where he had stalled, hitting a creative block. Frey added the next line, "And such a fine sight to see/It's a girl, my lord/In a flatbed

Ford/Slowin' down to take a look at me." Having tenuously experimented with song-writing during his early career as a musician, Frey was still not entirely confident in his abilities. But the immense reception he received from this song helped assure him of his own talents. Reaching No. 12 on the Billboard Hot 100, this track propelled the band to stardom. It was era of troubled Civil Rights, Nixon's Watergate fiasco, the Vietnam War and senseless rioting. With an easy, feel good persona, this song was exactly what the nation was looking for.

Play 'Take It Easy'

The single that followed 'Take It Easy' was Don Henley and Bernie Leadon's 'Witchy Woman' - a bluesy hit that charted impressively at No. 9. It was originally conceived on guitar by Leadon while he was still a member of his former band The Flying Burrito Brothers. Henley added the lyrics. Although he made it clear that his inspiration for this song came from the numerous past lovers, whom he remembered as seductive enchantresses, Henley based this track particularly on Zelda Fitzgerald. As the muse behind her well-published husband, F. Scott Fitzgerald, Zelda was known as wildly bewitching and mesmerizing woman. Fitzgerald dubbed her the quintessential "Flapper" of the Jazz Age. The lyrics in 'Witchy Woman' referred to the detrimental effect of Zelda's lavish excesses. The line "She drove herself to madness with the silver spoon" is a direct reference to Zelda's time in a mental institution where a special slotted silver spoon was used to dissolve sugar cubes with Absinthe.

Play 'Witchy Woman'

Despite disagreements during their first recording, the Eagles returned to London to record with Johns again for their second album 'Desperado', released in 1973. This was to be a concept album based around the theme the Old West. The story behind 'Desperado' had come from a book of gunfighters that was gifted to their friend Jackson Browne. It featured all the Wild West villains such as Jesse James and the Dalton brothers. The Eagles were fascinated by the rebellions and history of this period and drew many parallels with their life as rock stars and that of the western cowboys and gun slingers of the late 1900s. They too were living outside the common laws of normality. Just like cowboys and villains, the public had usually heard of them before they had actually seen them. They considered band posters to be like old wanted pictures and life touring on the road as similar to the pursuits of an outlaw endlessly trawling the country.

It was during the recording sessions for this album that Don Henley and Glen Frey truly established themselves as a song writing team, showcasing their talent for collaborating and creating musical masterpieces. They co-wrote eight of the album's eleven songs including 'Tequila Sunrise' and 'Desperado' - two of the group's most popular and enduring tracks.

The album's first single, 'Tequila Sunrise', only reached No. 61 on the charts. Despite the initially negative reception, the song has lived on to become one of the Eagles best loved and highly regarded tracks. Frey notes:

"I love the song. I think the goal of any songwriter is to make a song appear seamless, to never show the struggle. Nothing should sound forced. "Tequila Sunrise" was written fairly quickly, and I don't think there's a single chord out of place"

Henley's voice is impeccable and the soft country rock beat epitomises Leadon's incredible electric guitar and mandolin talents.

Play 'Tequila Sunrise'

Surprisingly 'Desperado's' title track was never released as a single. It was actually Linda Ronstadt that brought any critical acclaim to the track. In same year as its release Linda covered 'Desperado' on her own 'Don't Cry Now' album, offering a more poignant reflection of the song, and it was this version that popularised the track.

Linda Ronstadt's desperado SPOTIFY

Producer, Glyn Johns, was extremely surprised that the album 'Desperado' had not done as well as its predecessor. He felt that it had perfectly embodied the band's strongest acoustic talents with a clever plot line and soft country narrative. But this poor reception had cemented in the Eagles minds a desire to experiment more with their music, producing rockier hits and moving away from the tame country genre that Johns had insisted on them. Johns didn't think that the Eagles could pull off a heavier edge. However the band felt this was unfair, believing that Johns was merely burnt out after years of working with difficult drug involved rock bands. His desire for a quieter pace of life was holding the Eagles back from their full musical potential. They had not been thrilled with the final product of 'Desperado'. The vocals had been too wet, with too much echo and when Henley had asked for microphones to be added to each of his drums, Johns had simply told him to hit them harder if wanted a stronger sound.

In an effort to crystallise a new sound direction, the Eagles' manager, Irving Azoff, showed them an album by another one of his artist's, Joe Walsh, called 'The Smoker You Drink, The Player You Get'. This was exactly what they were looking for - an edgier beat, harder guitars, rasping vocals. All of which can be found on Walsh's popular single 'Rocky Mountain Way'

Play 'Rocky Mountain Way' - Joe Walsh SPOTIFY

To help achieve this harder style, The Eagles enlisted Walsh's producer Bill Szymczyk to work on their third album, 'On the Border'. Unlike Johns, Bill was willing to appease any stipulations the band proposed, allowing them more control and greater input into the recording process. But it was with this shift that cracks began to visibly emerge between the Eagles. Their guitarist Bernie Leadon was not altogether comfortable with this change in spirit. Foremost a country musician, Leadon did not like the new direction that the band was moving in. His concerns were simply ignored however.

It was on this album that session guitarist Don Felder was first acquainted with the band. Originally employed to add slide guitar to their track 'Good Day in Hell', Felder proved his proficiency and was asked back the next day to join the Eagles as their fifth member. With his driving rhythms and blistering technical prowess, the band felt Don Felder was exactly what they needed to embark on a more commercial, hard rock sound. Nicknamed 'fingers', Felder became a key part of the Eagles' evolution, sharpening their edges with his memorable guitar licks. The track 'Already Gone' was a fine example of Felder's impressive talents as well as the direction that the band was now moving in. Felder's brings driving guitar to this feel good break-up song. His skills are emphasised by the pinch harmonic he plays about two and a half minutes into the song, after the lyrics 'Heaven knows it wasn't you who set me free'. This produces an intentional high-pitched squealing sound from the guitar strings. It's a very difficult sound to create and is a sign of gritty expertise. It's commonly used in rock and metal music - Pink Floyd, ZZ Top and the Police were all experts in this technique.

Play 'Already Gone'

As the band moved towards an edgier sound-scape, they also became more deeply involved in the entire Rock and Roll lifestyle, experimenting with drugs and inviting countless nameless women into their beds. Burning the candle at both ends, the band toured heavily and partied harder. They were known for their three encores - the third of which was a sordid aftershow party. During gigs each band and crew member would hand out special buttons to the female fans they deemed attractive enough to party with them back at the hotel. Naked women would throw themselves on stage in effort to obtain such an exclusive invitation. Bath tubs were filled with beer, cocaine flowed and entire suites were set aside for group sex.

The song 'Lyn' Eyes', released in 1975 on their fourth album 'One of These Nights', was an imagined depiction of the sort of women they invited to these illustrious parties. Young and beautiful, with the world bowing at their feet, these kept ladies would dance; drink; let their hair down, only to return home to the safety net of rich, older Hollywood husbands - hiding their dark secrets behind coy

smiles and kind words. The song was actually penned in a Los Angeles bar. The band had been drinking and watching the crowds around them when they spotted a stunning young woman. Two steps behind her was a much older, wealthy, fat man. Comically observing this unnatural sight, one of the Eagles commented "Look at her, she can't even hide those lyin eyes!" Grabbing nearby bar pencils and napkins they conjured the story of a secret love affair and an unhappy marriage.

Play Lyin' Eyes

The fourth album, 'One of These Nights', achieved greater commercial success than their previous two albums, offering a closer account of their new aggressive, sinewy rock stance. 'On the Border' had given the band their first No. 1 hit with 'Best of My Love', but this track had been more reminiscent of their early easy listening songs. It was one of two tracks that had been left over from their softer country recordings with Glyn Johns and did not reflect the musical direction they wished to take.

'One of These Nights' was the Eagles' breakthrough album, transforming them to international superstars and establishing them as America's number one band. During the albums' worldwide tour they even had Fleetwood Mac open for them.

The title track "One of These Nights" reached No. 1 on the *Billboard* chart on August 2, 1975. Written by Frey, it was a song about putting things off. Frey explains;

"We've all said, 'One of these nights I'm gonna do something -- get that girl, make that money, find that house.' We all have our dreams - a vision we hope will come true someday. When that 'someday' will come is up to each of us."

Henley provided the lead vocals for this track while Randy Meisner sang the high pitched harmony, offering a soulful and fluid arrangement that led Frey to announce 'One of These Nights' as his all-time favourite Eagles tune.

With a prominent bass line and a disco beat (though no one would have called it that at the time), this song looked at the darker side of romance. The song's arrangement, with its compelling rhythm tracks, topped by Randy Meisner's falsetto singing on the choruses, showed that the Eagles really were capable of achieving mainstream pop/rock.

Play 'One of These Nights'

The B-side to this track, 'Visions', was the only Eagles song that Don Felder was actually allowed to sing lead vocals on. Henley and Frey's ever increasing domination of the band meant that the other members were usually cited their parts and as such relationships between the group were becoming more apparently strained. Felder made a fine effort on 'Visions' and many fans have lamented that he was not permitted to sing lead on other tracks.

Play Visions

Conflict within the band had escalated. Recording and touring created stress; tempers were boiling over, and egos were clashing. Between the release of 'One of These Nights' and the supporting tour, Bernie Leadon left the group, disillusioned with the direction the band's music was taking. The Eagles were no longer concentrating on the country rock in which Leadon excelled, and the hiring of Don Felder meant that Leadon's role had been significantly diminished.

Leadon left the band in December 1975, famously announcing his resignation by pouring a beer over Frey's head. Back stage after a concert in Miami, Frey had been excitedly discussing the Eagles next move, adamantly detailing the actions each band member needed to take. Fed up, tired and angry, Leadon stormed over to Frey pouring his pint over him and announcing that "he needed to chill out."

In order to continue with their heavy tour schedule, the group quickly replaced Leadon with Joe Walsh. They had been seriously impressed with Walsh since they had heard his LP 'The Smoker You Drink, The Player You Get' and considered him a real 'Rock and Roll guitarist'. They had already had the chance to play with him live during a few shows because they shared the same manager, Azoff. Walsh had performed a few encores with them during their worldwide tour. He would be wheeled out on stage, hidden in an old road box and when the Eagles returned for their second encore he would burst out, like a model jumping from a cake. The Eagles felt Walsh had been good for the band's performance. He brought them up a notch, challenging them to add a certain level of spontaneity to their polished and impressively perfect arrangements.

Joe Walsh did not just challenge the band musically, he also increased the band's profile as fast living, fun loving, party animals. Walsh was the American king of room trashing. Befriending Keith Moon from The Who, Walsh mentored the Eagles on how to really rock. By this time the Eagles were established musicians, staying in posh hotels, dining in nice restaurants and enjoying the fineries of life. When Walsh joined, the Eagles found that were immediately banned from many places.

Walsh brought the song 'Life's Been Good' to the Eagles repertoire. During his time in the band, Walsh continued his own solo career as well but allowed certain tracks to be performed by the Eagles live. 'Life's Been Good' told the story of the destructive excesses of the high life with lyrics like 'I live in hotels/ Tear out the walls/ I have accountants pay for it all.'

Play 'Life's Been Good'

Henley and Frey never really agreed with room trashing but they did understand it and so never voiced any concerns. They wanted greater respect as real Rock and Roll heavy weights. On one occasion, when visiting comedian John Belushi in Chicago, Walsh managed to break the world record for property damage – racking up an enormous debt of over \$28 000 in just one night.

This behaviour placed them among the hedonistic legends of the 70s music scene and they were more popular than ever before. When they released 'Their Greatest Hits (1971-1975)' early in 1976, it went on to become one of the best-selling albums in US history, selling over 29 million copies in the United States, and 42 million copies worldwide. To this day it has only been topped by Michael Jackson's 'Thriller'.

After the quick succession of their first four albums, the Eagles took 18 months before releasing their fifth. They spent a solid eight months in the studio recording 'Hotel California'. It was their first recording to be made without lead guitarist Bernie Leadon, who had given the band much of its country flavour. With the help of Walsh's spontaneous edge, this album marked a major stylistic leap for the Eagles toward mainstream rock. An even more important aspect however is the consolidation of 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 indulgence. He comments on the fleeting nature of success and the attraction of excess and finally sketches a broad, pessimistic history of America that borders on nihilism.

'Hotel California' marks a peak moment 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 Felder and Walsh offered a sound worthy of arena-rock. One of the most popular tracks on this album is 'Victim of Love'. This was written by Don Felder. Scratched into the vinyl on side 2 of 'Hotel California' is the message: "V.O.L. is a five piece live." 'Victim of Love' was played live in the studio by all five Eagles. Since the Eagles had often been accused of being staid and lifeless in the studio, they decided prove themselves by playing live on this Rock and Roll orientated track. The only thing that wasn't produced during a live session was the lead vocal and harmony on the choruses. Because this song was Felder's own loving creation, he wanted to sing the lead vocals himself. During the live recording he was allowed to do so but Frey and Henley felt his efforts were far from perfect and there was no room for error on this album. With a superb voice like Henley's it seemed insane that Felder should be allowed to muddy the potential of this track with his mediocre comparison. Instead of explaining this to Felder themselves, Henley and Frey cowardly asked their manager Azoff to take Felder out to lunch and explain the situation while they dubbed over the original recording.

Play 'Victim of Love' STUDIO MASTER

'Hotel California's' title track is the Eagles' most famous song and was also brought to the band by Don Felder. Writing the music with a Spanish and Reggae twist, it offered something alluring and exquisitely different from the usual Henley-Frey concoctions. The first working title given to this

track by the band was actually 'Mexican Reggae'. It sounds as if, prior to composing the song, the Eagles had been listening closely to recent hit albums 'Rastaman Vibration' from Bob Marley & the Wailers', as well as 'Wish You Were Here' by Pink Floyd, combining elements from each. The distinctive guitar riff echoes the style of Pink Floyd's David Gilmour from Pink Floyd.

Lyricaly, the track 'Hotel California' summed up the idealised American dream and its ability to quickly turn sour. There have been many rumours as to the nature of this track. It is well known that Henley and Frey, who wrote the lyrics to 'Hotel California', liked to leave personal messages hidden in seemingly obvious lyrics of their previous tracks. However they are adamant that this was not the case for 'Hotel California'. Some of its strongest criticism for this song has come from deep southern Evangelists who have condemned it as Satan worship, citing lines such as "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." for proof. It seems 'Hotel California' has been raised to a mythical status, providing different meanings and memories to everyone who listens.

Play 'Hotel California' STUDIO MASTER

Loosely a concept album, the rest of the tracks on 'Hotel California' were framed around the subject of this song, commenting on the corruption of the music industry and American society as a whole. In particular 'Life in the Fast Lane' was about a couple who had once had everything but had lost it all due to their reckless, consumerist lifestyle. The song was born from a guitar riff that Joe Walsh would use to practice and warm up before recording sessions. The band heard him tinkering around and experimenting with more difficult hand arrangements and decided to use this as the genesis for another track on their album. Frey revealed that the title of 'Life in the Fast Lane' came to him one day when he was riding on the freeway with a drug dealer known as "The Count". Frey asked the dealer to slow down and the response was, "What do you mean? It's life in the fast lane!". Since its release 'Life in the fast lane' has been coined as a popular phrase across Western society.

Play 'Life in the Fast Lane' STUDIO MASTER

Although they had raised the stakes during the recording of their fifth album they had been wrapped in a cocaine infused creative bubble. There was only room for perfection and tensions rose high. As such the year spent making 'Hotel California' claimed another member of the band. Exhausted and disenchanted with the Hollywood lifestyle, Randy Meisner felt he could no longer handle life in the fast lane. He departed the band after their 1977 tour and was replaced by Timothy B. Schmit, who had also replaced Meisner in his previous band Poco. Schmit and Meisner had mirroring talents and he therefore seemed like the perfect addition to the group. He was even capable of singing the high notes in 'Take it to the Limit' – a song Meisner had uncomfortably sung lead vocals on.

And so with their newest member, Timothy B. Schmidt, The Eagles embraced the recording studio once again in 1977, beginning work on their next album, 'The Long Run'. The album took two years to make and was originally intended to be a double album, but they were unable to come up with enough songs that they deemed suitable. The final result was released on September 24, 1979. Critics considered it a disappointment, failing to live up to 'Hotel California'. However it proved a huge commercial hit nonetheless. The album topped the charts and included three Top 10 singles. 'Heartache Tonight' became the Eagles last single to top the charts, on November 10, 1979.

The song originated from an electric jam session between Frey and his long time friend and song-writing colleague J. D. Souther. Souther would visit Frey's home in L.A. whenever he was in town on tour. In this instance they wrote the first verse while listening to songs by Sam Cooke. In the heat of jamming, Frey phoned another one of their famous musician friends, Bob Seger, and excitedly sang him the verse. Seger then blurted out the chorus. According to Frey "J.D. [Souther], Don and I finished that song up. No heavy lyrics-the song is more of a romp-and that's what it was intended to be."

Play Heartache Tonight.

The recording of 'The Long Run' had been a difficult and arduous journey. Despite having a new member tensions between the band were still running high and this came to head during a performance on July 31, 1980, in Long Beach, California during a benefit for Senator Alan Cranston. Felder could not see the point of this gig and sulkily offended the Senator when he was thanking the band for their input. Frey was furious and embarrassed. Tempers between Frey and Felder finally boiled over on stage. They spent the entire show openly slinging insults at each other.

Play clip about this from DVD 1:49:44 – 1:53:33

The Eagles had reached an all time low and this was the straw that broke the camels back. Unfortunately however, the band still had a commitment with their record label. They had promised to make a live record based on the tour they had just completed. The resulting album 'Eagles Live' was mixed by Frey and Henley on opposite coasts of America; the two decided they could no longer bear to be in the same state, let alone the same studio. When it was released in November 1980, the album's liner notes simply said, "Thank you and goodnight".

But this wasn't the end for the Eagles. Throughout the 80s each of the former band members pursued their own solo careers. Frey and Henley had the greatest success. Henley recorded an onslaught of hit records with classic rock favourites such as 'The Boys of Summer' and 'All She Wants to do is Dance'. Frey had his own impressive music career, experimenting freely and even branching out into acting, starring in Miami Vice. It seemed there was no hope for a reunion and Henley was reported to have said that the band would only reconvene when "Hell freezes over".

During the years since their break up in 1980, the radio had continued to play Eagles hits. As a band, the Eagles were recognised for their help in defining what had become to be known as 'Classic Rock'. They had never lost their appeal and over time had continued to gain new fans. Their finely-honed, heart felt harmonies and Californian rock beat was music people 'did' things to. Whether breaking up with a loved one, reuniting with a soul mate or trekking cross country with old school mates, the Eagles had provided music that played out a theme tune to the life altering events in peoples' lives.

During the rest of the 1980s, the band members received several lucrative offers to reunite, but they declined. In 1990, Frey and Henley began writing together again though, and they performed along with Schmit and Walsh at benefit concerts that spring. A full-scale reunion was rumoured, but did not take place. Four years later, however, the Eagles did reunite. As part of a pet project, Henley and manager Azoff, had been organising a tribute Eagles album called 'Common Thread' to be released in accordance with Henley's Walden Pond charity organisation - which was dedicated to preserving the historic landmarks of New England around Walden Pond, Concord. Popular country stars got together to perform Eagles tracks for the album. Travis Tritt wanted to make a video for his version of 'Take It Easy' and asked the Eagles band members from 'The Long Run' era to star in the video. After pursuing their own individual musical desires, the band realised how much fun they could have together during this shoot. It was time to reunite.

Play Travis Tritt video

Travis Tritt feat. The Eagles – Take It Easy <http://www.youtube.com/watch?v=HFbCOA0C-1c>

In the spring of 1994 they taped an MTV concert special where Frey announced "For the record, we never broke up, we just took a 14-year vacation". This launched into a tour that ended up running until August 1996. The MTV show aired in October and was followed in November by an audio version of it called 'Hell Freezes Over' - named mockingly after Henley's decisive comment that the band would never get back together. 'Hell Freezes Over' topped the charts and became a multi-million seller, spawning the Top 40 pop hit 'Get Over It'. This was the very first track Henley and Frey had written together after the band's fourteen year break up. The song's about accepting responsibility for your own failures and references Shakespeare's *Henry VI, Part II* stating "Old Billy was right: let's kill all the lawyers - kill 'em tonight", echoing Shakespeare's line "The first thing we do, let's kill all the lawyers".

Play 'Get Over It'

The Eagles next appeared together in January 1998 for their induction into the Rock and Roll Hall of Fame. The five present members performed alongside past members Leadon and Meisner. On December 31, 1999 they played a millennium concert at the Staples Center in Los Angeles. It was recorded and included on the box set retrospective *Selected Works: 1972-1999* in November 2000. All was not well within the band however, and Felder was expelled from the line-up in February 2001. A legal battle ensued as the Eagles soldiered on as a quartet, releasing 'The Very Best of the

Eagles' in 2003. Felder's case was settled out of court in 2007. That same year, the Eagles returned with the band's seventh studio album, 'Long Road Out of Eden', a double-disc that quickly went multi-platinum.

After period of quiet, Schmit was asked in November 2010 whether the Eagles were planning a follow-up to 'Long Road Out of Eden' He replied;

"My first reaction would be: no way. But I said that before the last one, so you never really know. Bands are a fragile entity and you never know what's going to happen. It took a long time to do that last album, over a span of years, really, and it took a lot out of us. We took a year off at one point. I'm not sure if we're able to do that again. I wouldn't close the door on it, but I don't know."

Walsh however speculated that there might be room for one more reunion before the band "wraps it up" and this appears to have been the case. In a follow up to the recent release of their 'History of the Eagles' DVD, the band have just embarked on a 2013 tour, performing with their first guitarist Bernie Leadon, alongside Walsh, Schmit, Frey and Henley and playing Eagles classics from their entire repertoire including the one of their five Grammy award winning tracks 'New Kid in Town'.

Play 'New Kid in Town' STUDIO MASTER

Thank you for coming along tonight.

If you enjoyed this then you can follow Linn on Facebook or Twitter and be the first to hear about future 'Linn Lounge presents' evenings or if you want to join our mailing list then we'll keep you posted on upcoming Linn events in your area. We've got some exciting artists coming up including disco legends Chic & Nile Rodgers, The Doors and Ray Charles.

Now it's your turn to be the DJ - we've got a range of Linn systems set up around the shop for you to try.

So grab a bite to eat, fill your glass and listen to some of your favourite songs. Whether it's the latest Studio Master download, a playlist on Spotify or even a movie, Linn systems are designed to get the very best sound from everything you listen to at home.

We've got staff on hand so feel free to ask any questions.

