

# Artist Profile

Glenn Frey, appearing at the Universal Amphitheatre with Joe Walsh, Saturday, November 21

After a six-year hiatus, Eagles co-founder, guitarist and '70s star Glenn Frey is on tour again...this time, with a new solo album, a 12-piece band and a new family. The tour began last June after the release of his fourth solo album *Strange Weather*, which provides plenty of danceable songs with good hooks, pretty ballads and a dose of socially-conscious lyrics. Among the tunes getting considerable airplay off *Strange Weather* is the hit from the movie *Thelma & Louise*, "Part Of Me, Part Of You." After an extremely lucrative career in the '70s, Frey has proven he still has a winning formula.

Since recording *Soul Searchin'* in 1988, Frey has been busy building his recording studio, Mad Dog Ranch, in Aspen, Colorado. He has also reorganized his life, and he spoke about this in a recent

difficult it is to be clear about creative things. In Aspen, I have a lot more clarity and that's certainly made a big difference. I think it's probably one of the reasons that I made a better record.

**ET: You've said before that you went through a life change in your 30s, that things didn't work for you that used to make you happy.**

Frey: As I pointed out on numerous occasions, it was time for me to adjust and make some changes: eating better, not doing things to excess. It's learning the fine art of moderation. That's sort of what I went through about seven years ago. To me, it wasn't any big deal, except I did a fitness endorsement, so that brought attention to it.

My life has changed, though. Now my family is the centerpiece of my life as opposed to my career. So the nice thing for me now is I

done." But I think in this case, it applies. This is by far the best record I've made.

**ET: Is it the content that you like best or the way you play?**

Frey: Well, I think it's sort of a culmination of things. It's deeper in terms of the number of good songs. It's got more guitar as opposed to horn work. It's a little less R&B-influenced—it's a little more urban-sounding to me. And the subject matter is a definite departure for me, from mostly love songs and relationships to kind of turning my gaze outward this time and looking at the world around me and incorporating some of those things into the fabric of my songs.

**ET: You have one baby and another on the way?**

Frey: That's right. That'll keep me busy. She's 20 months now—Taylor Marie.

**ET: And you wrote a song for her, called "Delicious"?**

Frey: It's kind of for her, in a veiled sort of way.

**ET: I couldn't make the connection. It appears to be about something totally different.**

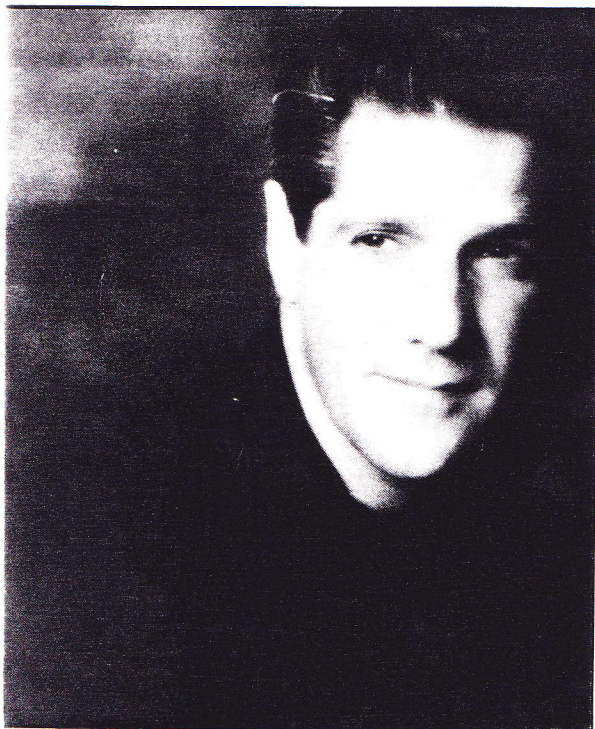
Frey: Well, that's just me having fun with songwriting. There are several songs on the album that are like that. The song "Delicious" is told from the point of view of a single male in a bar or someplace seeing a gorgeous girl walk in. It just happens to be, from my point of view, a dad seeing his little daughter just learning to walk. So when there's lines that say, "good enough to eat," it's just the way Taylor is. You know, she's so cute.

On "Blues For Ronald Reagan," you would just think it's a song about a very persuasive, deceitful person. There's "Walk In The Dark," a love song for a vampire, and nobody would know it if I didn't say so. That's part of the fun of songwriting, I think—to trick around a little bit with people's interpretations.

**ET: You've had some success in film and TV. Do you plan to do more acting?**

Frey: I look forward to doing some acting again, but it's nothing I'm looking at right now. I'm really going to concentrate on my music over the next few years and devote my energies to making another record, in Nashville, in the next year. It will be very different from *Strange Weather*, which I really pieced together instrument-by-instrument with my

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Glenn Frey

interview from his Beverly Hills office.

**ET: You moved to Aspen, Colorado four years ago. What inspired that?**

Frey: I just think for me, it's not as important to be in Los Angeles, physically, anymore. It does make for a simpler life. And I think what it's allowed me to do is be able to pay attention to my job a lot better. The phone doesn't ring as much. There's not as much chaos and input. The more stuff that happens to you, the more

have a place to go when I'm through with rock and roll. I go to the studio or I come to the office and do my job. Then, I can take that hat off and go someplace where I'm needed and I'm loved and I get a lot of unconditional support.

**ET: Do you feel *Strange Weather* is the best thing you've done as a solo artist?**

Frey: You know, I guess every artist would say (after they) finish a record, "This is my best record; this is the best thing I've ever

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programmer Jay Oliver. It'll have a lot more interplay with me and a lot of musicians.

ET: What's your band like?

Frey: It's very large—12 pieces, with the horn section. Some of these guys I've played with off-and-on for a long time. But it's a great group of guys. We decided to call them the Mad Dogs.

It's been a great experience to play live again. I didn't miss it while I didn't do it, but I sure am enjoying it now that I am doing it. The longer I stay active in this business, the deeper my set list gets. So I'm able to do a lot of songs that I sang with the Eagles and my solo hits and things from *Strange Weather*. So it makes for a pretty good set list. I'm playing in California for the first time in six years, and I'm looking forward, very much, to performing again.

ET: Not being on stage for six years, do you feel at all inhibited about performing?

Frey: No, I'm completely comfortable onstage. Nothing like that ever crosses my mind. As far as doing things onstage, I don't "do" anything. I play and sing and crack a few jokes. I'm lucky, I've got a lot of material. My show is basically the presentation of this material. I don't have any pyrotechnics or any kind of fancy stuff like that. I don't have any programming or tape. Real music played by real people...what a concept!

ET: You're involved in the charity "Grassroots Experience," helping underprivileged kids from the city learn about life in the Rockies. What's that like?

Frey: What I didn't bargain for when I got involved in this work is how much it was going to do for me. And I think I've probably learned as much or more from these young people. I've learned more about myself from working with them. I think there aren't any bad kids. There's just good kids—some of them have bad examples, some of them have bad environ-

ments, but I basically think they're all good kids.

ET: You seem happy with your life now.

Frey: I'm not miserable. It's great to have a life in the music business. I think if I did this all the time, I'd probably get tired of it. In fact, I know I would. So it's a matter of finding balance. My music career is something I'm enjoying right now. If I get tired of it, I'll do something else. I'll find some other work to do.

One of Frey's upcoming projects will be teaching a course in songwriting at UCLA in January, while his wife, Cindy, readies for the birth of their second child. As far as any rumor of an Eagles reunion, Frey says it's not going to happen. Recent songwriting attempts between Frey and Don Henley did not result in new music as the spark was gone. Glenn Frey prefers to focus on the present, saying, "Personally, it's best to leave the Eagles in the '70s. It's a perfect memory." **Pat Kramer**

## Concert Review

Joe Satriani, Universal Amphitheatre, November 14

With three CDs under his belt, Joe Satriani now has a wealth of material and has developed quite a following. Close to a full house of fans stood in awe, as if in allegiance, while the guitarist embarked on his musical onslaught at the Universal Amphitheatre last Saturday.

Initially the songs incorporated an overwhelming combination of frenetic rhythms and massive power riffs. "Flying With The Blue Dream" was more melodic and slower in tempo, showcasing the demon guitarist's mastery of a seemingly infinite number of effect devices. Still standing, the crowd seemed mesmerized by the phenomenal talents of Satriani, drummer Gregg Bissonette, bassist Matt Bissonette (they're brothers) and Phil Ashley on keyboards. The crowd's appreciation and exuberance would increase a notch with each jam played.

After more than a half-dozen frenzied techno-rock selections, Satriani did the only thing that would get the concertgoers to sit down and unwind: he played a couple of acoustic selections. "I Believe" was striking—optimistic and enchanting in outlook but simplistic in concept and execution for Satriani, who sang while playing. Singing and even talking, for that matter, were activities that consumed only a minute percentage of the bandleader's time onstage.

In the second half of the concert, selections from previous releases were mixed in with some of the current songs from his re-



Guitar wizard Joe Satriani at the Universal Amphitheatre

lease *The Extremist*. "Big Bad Moon" was blues-influenced, which made it differ from the other tunes, and Satriani threw in some harmonica to go in with his indiscernible vocal. After a couple of slow-burning waltz-tempo pieces that would crescendo into fever-pitches, and let-it-rip boogies that bordered on being heavy metal at times, the performance, unfortunately, fell into a predictable pattern. The songs would last three to five minutes

and were almost played note-for-note during the two-hour affair.

Technically a marvel but inspirationally average, Satriani never stretched out or changed directions. But fans and guitar music aficionados weren't disappointed. They came to see him wail, and that he did. The audience couldn't get enough of Satriani, and if the fans had their way he would have played all night.

**Chris Walker**