

When it came to recording, the Eagles meant business – as one can see from this publicity shot of Henley, Walsh, Frey and Felder.

**It's been 40 years since one of Classic Rock's most pivotal albums, The Eagles' "Hotel California" was recorded and prepped to be served to the public for consumption. Producer Bill Szymczyk tells us the story from his point of view. By Jeb Wright**

# A 5-STAR HOTEL'S 40TH Anniversary



**ON DECEMBER 8, 1976,** rock 'n' roll added another date that would go down in musical history. For on this day in December, one of the most famous albums in popular music was unleashed on the public, titled "Hotel California."

The record would produce two No. 1 hit singles, one in the title track and another with "New Kid in Town." Another song on this release, "Life in the Fast Lane" would miss the Top 10 by just one slot, reaching No. 11 in the singles chart. That catchy tune would feature not only the hardest rocking guitar riff this

former California soft-rock band would ever create, but that track would also introduce the world to the newest axe-wielder for the Eagles, Joe Walsh.

"Hotel California" was produced by Bill Szymczyk, his third album in a row with the band. Bill knew he had something very special, and even 40 years down that fast lane, he's proud to discuss this masterpiece album.

Shortly after Szymczyk and I taped this interview, personal tragedy struck the band. Founding member and rock icon Glenn Frey passed away on January 18, 2016. Bill admitted Glenn was in "rough shape" but elaborated no further.

Losing Frey will likely put an end to live performances by the Eagles, but not to the eternal importance of the album "Hotel California." In fact, with Frey gone, the accomplishments of the Eagles only grow more important in the annals of rock history.

Read on as Szymczyk takes us, song by song, through one of the classiest classic rock albums in history.

**GM: "Hotel California" is an iconic album. Did you know back then that we would still be talking about it 40 years later?**

**BS: BILL SZYMCZYK:** I knew we were onto something. I knew that this was a giant step up from "One of These Nights," the previous album before it. The addition of Joe Walsh was immense, not that I'm dismissing Bernie's (Leadon) input or anything like that. It was an entirely different attitude. We were rocking out, and Joe really brought that attitude to the table.

**GM: I heard you previously gave Joe some bad career advice and told him not to join the Eagles?**

**BS: BRIAN SZEKELY:** I did tell him that. We had made some pretty good solo stuff with him. I thought, "You're just going to sublimate yourself to the band now." It was almost like I had two good careers going on. I had Joe, my solo guy, and the Eagles, the band. I thought I would work both of those. Then we were all together, and that was the end of that.

**GM: Many people assume you are responsible for Joe joining.**

**BS: BRIAN SZEKELY:** No, that is not true. I wasn't surprised when Joe's name came up because we were all buds. Joe was managed by Irving Azoff, the same as the Eagles were. Everybody was in the same club, if you will. It was a matter of once it became apparent that Bernie was leaving. Joe was actually tired of being a band leader and being the guy in charge. It worked to his advantage. He was now just one of the guys in the band. It kind of happened organically amongst themselves.

**GM: The Eagles have some very strong personalities in the band. Was it challenging to balance these artists?**

**BS: BRIAN SZEKELY:** I don't think it was, because when we first got together, we were like-minded in the sense of what we wanted to accomplish. They wanted to rock more. Glyn Johns, who had done the first two records, viewed them as strictly a vocal country rock band. I said, "I think you guys can rock pretty good." Literally, the very first thing we ever cut together was "Already Gone." That was like, "OK, rock-mission accomplished."

We fell in love together, if you will. It just grew from there. I am not a dictator by any means in the studio. I like to just kind of round everybody up and point everyone in the right direction. I won't say, "It's my way or the highway," which Glyn did. I am the antithesis of that.

It was a long growth process during the course of "On the Border," which took a few months; "One of These Nights" took a little bit longer, and then we did "Hotel California." We knew we had some previous success that we had to top, obviously. I think with the addition of Joe, we knew we were really going to f\*\*\*ing rock.

**GM: Was Bernie just unhappy?**

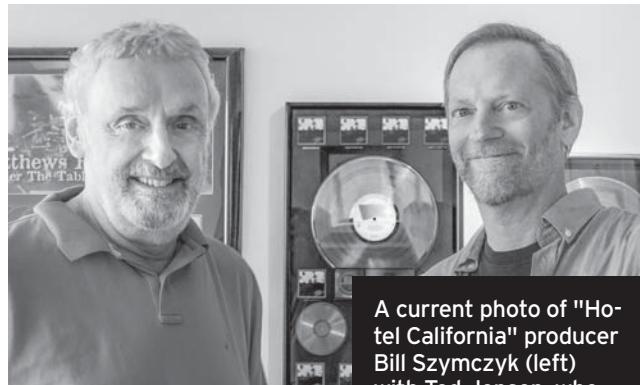
**BS: BRIAN SZEKELY:** When we finished "One of These Nights," even I knew that his days in the band were numbered. He just didn't like the direction we were going, whereas everybody else did. It happened sometime during the recording of "One of These Nights." Somewhere in there it was like, "OK, well, that's it." After the tour was over, Bernie was gone, and within minutes Joe was in the band.

**GM: Were you hearing this stuff as it was developing?**

**BS: BRIAN SZEKELY:** I was, because it was happening in the studio. When they first called and said, "We are ready to do a new album, come on out and we will play you what we've got." When I got out to L.A. they only had one song ready and that was "Try and Love Again" by Randy (Meisner). Everything else was just a riff or a piece of a song. Everything took place, basically, in the studio.

**GM: Was that different than the other two albums you did with them?**

**BS: BRIAN SZEKELY:** It was way more different. For "On the Border," they had the songs almost already written ... I think they were all already written, I believe? There was not this hunting and pecking, we just went in and did it. With "One of These Nights," I would say there were three or four songs finished and the rest were "make it up" as we went along. With "Hotel California," there was only one song completed, and the rest they made up in the studio. That is why it took us almost nine months.



A current photo of "Hotel California" producer Bill Szymczyk (left) with Ted Jensen, who mastered the album at age 22. (Photo by Diane Milesen)

**GM: In which studio did you begin?**

**BS: BRIAN SZEKELY:** We split time between The Record Plant in L.A. and Criteria in Miami. I lived in Miami, and they lived in L.A. We did some Miami time during "One of These Nights" when I first moved down there. They enjoyed that because it got them away from all of their L.A. friends and all of the hangers-on.

**GM: Joe, being new to the band, must have been a bit nervous...**

**BS: BRIAN SZEKELY:** It was a big deal for him. It was like, "OK, I am now in a band that is pretty f\*\*\*ing big and maybe about to get bigger." Going into "Hotel California," I don't think there was any animosity. There was nothing built up. The only thing that there was, was a thick blanket of expectation. I think during this time period is when Glenn made up the phrase, "We made it and it ate us." There was no way of escaping the pressure of being on top. That was the attitude. We were like, "Boy, we better be f\*\*\*ing good." The self-imposed pressure to produce an album that was better than the one before was internal within the band.

**GM: Let's talk about the songs in-depth. Track one, side one is the biggie, "Hotel California."**

**BS: BRIAN SZEKELY:** We cut that three different times. We are back to making this up as they went along. That track originated when Felder brought in a 12-string acoustic demo, there were no words... He brought in a cassette full of stuff, maybe 10 things that he brought to the written sessions, and so on. This was just a chord pattern. Don Henley loved that particular chord change, the intro line that descends. He said, "We can do something with that." Without any words we cut a track, and as time goes on, Henley starts writing some words and he realizes that the melody is in the wrong key. We changed the key and we did it again. More writing goes down and he says, "That's too fast for me to get all of these words in." We did it a third time and that is the track that is on the record.

**GM: Joe and Don have both told me about the guitar solo at the end. I'd like to get your memories on being in the booth and watching and hearing this happen.**

**BS: BRIAN SZEKELY:** Don Felder had some lines to the solo, but when we actually sat down to do those solos at the end of the song – this is one of the highlights of my entire professional career – sitting in the control room at Criteria with Walsh on one side and Felder on the other... we spent two days on that. We were at it eight or nine hours a day. There was a ton of trial and error. They were playing stuff and trying harmonies... they were going back and forth and back and forth with each other.

**GM: Were you the feedback guy to them?**

**BS: BRIAN SZEKELY:** Oh yeah. You have to remember I engineered all of this, too. That was my first job, sitting behind the board. I would put the microphones up and then sit behind the board and get everything to sound good. After that, it was just moving everybody along in the right direction so that everybody is on the same page.

**GM: How did you keep the musicians focused during those long hours?**

**BS: BRIAN SZEKELY:** We'd work on an eight-bar phrase for a couple or three hours and then take a break and have lunch or something like that, and then we'd be back at it again. That is just what you do. That is the nature of the game. It ain't no different than making furniture or putting fenders on cars. It is what you do. We were hoping we were making something that was top of the line.

**GM: Did you get together at the end of "Hotel California" and listen to the song?**

**BS:** Oh, hell yeah. Glenn, Don and Randy pretty much left us alone while we did the solos. They were like, "We're going to the beach." The next day they would come in and check it out and make suggestions. We would go back and maybe change this or do that until everybody was happy with it.

**GM: That song has become so iconic. You had to know this was life changing.**

**BS:** No, I didn't. I thought it was too long to be a single as the track was over six minutes long. We all said amongst ourselves, "If this ever comes out as a single we are not going to edit it. You can't take anything out of this." I, personally, when we were doing the album, did not know what track was going to be a single. I thought "Fast Lane" would be a hit single, which it was. To me, that was the most obvious first track out of the box. Lo and behold, the demand was to put "Hotel" out as a single. Asylum said, "Edit this down." We said, "No, if you want it as a single, there it is." We were powerful enough at that point to say, "f\*\*\*k off."

**GM: Did you get involved with the lyrical aspect?**

**BS:** Not with the Eagles. The lyrics for the band were Glenn and Don. They would bring in lyrics in dribs and drabs. I would sometimes get a verse and go, "Oh, that's pretty cool." It would be three weeks before I would get the second verse. That was the M.O. and it's what we did. During that album is when we got our reputation as perfectionists, and it was well deserved.

**GM: The next song on Side 1 was another huge hit in "New Kid in Town." If I had to pick a song on the album that is the new Eagle attitude meets the old Eagle attitude, it would be this one.**

**BS:** I agree; that is it. We knew we had to still keep the "country" audience, as we were getting ready to go on our rock crusade. I think that one really does lend itself to the "country rock" aspect of it. We used Randy on acoustic guitar instead of an electric bass on that song. It is the big fat four-string acoustic bass like they have in Mariachi bands. That, combined with the guitars and the eclectic pianos, makes it work. It is not stone country, but it leans that way enough. The harmonies are great in that song. The modulations on the end are really in-line with country music.

**GM: Did they do those harmonies all together around a microphone?**

**BS:** Ninety percent if not more of the harmonies were done together around one microphone. That to me is the best way to do it. Very seldom did we do one at a time.

**GM: How was it decided who got the lead vocal?**

**BS:** I think a lot of it had to do with who grabbed the bull by the horns during the actual writing. For instance, Henley was on the "Hotel California" theme. Glenn was more on "New Kid in Town." I think it would usually start with that. It would always progress from there to "I've got four and you've got four and Randy's got one and Joe's got one or two." They would divvy it up.

**GM: Joe, on track three from the album, came up with one hell of an iconic riff. "Life in the**

**Fast Lane" is among one of the most famous guitar riffs of all time.**

**BS:** When Joe brought in that guitar part to the studio we were all over that.

**GM: He was an official member of the band at that moment.**

**BS:** Yes, indeed. He wrote that song. Musically, it was all him and lyrically it was Don and Glenn. When he



**DON FELDER on the guitar solo in the song "Hotel California"**

I wrote all of the music for that track. When I was doing the demo, I wanted to write a song where Joe and I could go toe-to-toe on, as we had done several times before during live shows.

I picked up my guitar and I would play something like I would play and, then, I would put it down and pick up a Strat and I would play something like I thought Joe would play. I would then answer it and I pieced together that kind of tradeoff on the end of "Hotel California."

When we finally got to the studio, I thought Joe and I were just going to plug in two guitars, put two mics on it and I would play a lick, and then Joe would play a lick ... We were doing that and Henley walked in the control room and said, "Stop, that's not right; that's not it." I said, "What do you mean?" He said, "That's not like the demo." I told him that I had recorded the demo a year ago and I didn't even remember what that was. Henley says, "No, you've got to play it like the demo."

We were in the studio in Miami and I had to call my housekeeper in Malibu and have her find that cassette - if anyone even remembers what a cassette is - put it in a blaster and play it over the phone into the studio in Miami. I had to sit and learn what I had just made up off the cuff a year before. I had to figure out what the notes were and we had to figure it out, bar-by-bar. We would play a bar and then we would record it, and then we would play the next bar and record it, and so on.

It came together and it was quite a feat. It took us a couple of days to put those solos together on the end of the song. - Jeb Wright

brought that in, we all dug that immediately.

I remember two things about recording that song. Number one, Henley was angsty about saying, "Haven't seen a God damn thing." This was 1976, and you didn't say that on AM radio at the time. It was just starting to loosen up a little bit. I was all over that. I said, "You've got to say that as that is exactly what it needs. It will work. Trust me." He did, and it worked out. Number two was the phrasing at the end. I was dying to do that. They were like, "I don't know, man. I don't think I like that phrasing in there." They were against it until I lopped it in there and then they heard it and they got what I was trying to do. That was one of my claims to fame.

**GM: Side 1 ends with a tear-jerker with "Wasted Time."**

**BS:** That is another Henley big power ballad. He really sings those kinds of songs well. We didn't call him Golden Throat for nothing.

**GM: You called him that?**

**BS:** Oh, yeah. "Go hit it, Golden Throat." I still call him that.

**GM: He really seems to be an intense personality.**

**BS:** Oh, he is. He wasn't initially that way in the studio. The development of everyone's personalities from "On the Border" to "One of These Nights" to "Hotel California" to "The Long Run" is interesting. I watched them grow and then sort of grow apart. During "On the Border," it was like "all for one and one for all." It changed.

**GM: Did the success of Hotel California do them in? Was it different levels of drive among the band members?**

**BS:** I don't think it was different levels of drive. Everyone was really driven to do better and to be better than before. Success definitely entered into it. With the success came the excess, and that had a lot to do with it. It was 1976 in Los Angeles ... enough said.

During "Hotel California" I laid down one rule. I didn't want any beer, any drugs or any anything during the session. I told them to give me till at least six o'clock. We would go in around noon or 1 p.m. I said, "Give me at least until six and then you guys are adults and you're on your own." If you look at the closeout groove on the vinyl, you will see where I etched into the vinyl the catch phrase of the album, "Is it six o'clock yet?"

**GM: You were the one who did that?**

**BS:** I had Ted Jenson do it. That is the story behind that. You didn't know why that was there, but now you do!

**GM: You were no angel, Bill.**

**BS:** To be honest with you, I was right there with them at six o'clock. I would partake, but obviously not to the extent that some gentlemen did.

**GM: Tell me your thoughts about the song "Wasted Time." It ended on side 1 and then reprised on side 2.**

**BS:** We put on a huge 20-some piece string orchestra on that. The guy who did that was a friend of Henley's from way back in Texas before any of them moved to L.A. He wrote the chart. We

decided to give him a little taste of it. We told him to take that theme and to do something for a reprise thing and that will lead off the second side. We wanted that part to stand by itself. Now, with CDs, it goes right into it, but back then you had to flip the record over.

**GM: Side 2 has etching on the vinyl, too. I heard it was about "Victim of Love."**

**BS:** "V.O.L. is Five Piece Live." That was the vinyl graffiti on the other side. That was about "Victim of Love."

**GM: Tell me the truth, was that song a first take?**

**BS:** It wasn't a first take song, but there were no overdubs other than vocals. Even the lead parts where Walsh is playing something ... I just put a different sound on it, but everything was played in one take. It was not necessarily the first take, but it was one take.

**GM: As the nine months went along, did the guys get more focused, or did the "stop-and-go" make it more of a challenge to stay focused?**

**BS:** We knew what we had to do. We would do three weeks and we were done because we were toast. We would reconvene in the two or three weeks. It got even more focused as time went on. Near the end, Irving (Azoff) booked a tour that was right up against us. It was to the point that the last four or five things I mixed all by myself, because they were already out on the road.

This is a funny story ... they were on tour and I finished the mixes and I put the album together. I made a copy and I flew to Oklahoma City where they were playing; it may have been the University of Oklahoma. The crew had gotten the tape deck ready and some JBL 4311 speakers, which were the speakers I used at the time. They set it up so after the gig we could listen to the whole album from start to beginning. This was during one of the Olympics, and unbeknownst to me, they had a bunch of legal pads on hand. So, after the first song, the band and the crew are sitting there, after the first song they all whip out signs that say 8.6 or 10 written on the legal pads. They had these pre-made signs, and they did it for the first four or five songs. I was breaking up. We all ended up winning the gold medal on that one.

**GM: "Victim of Love" is Felder's rock song for the album.**

**BS:** That's it. I don't know why that was not a bigger hit. It is obviously a Felder tour de force guitar piece. To get all three guys together – they all had stomp boxes with delays on them for three guitars – we had to sync up the delays so it all matches. That took a while to get, but once we got that going, it sailed on nice. The only real hiccup was that Felder wanted to sing it. As a matter of fact, we did put him on once. Everyone was not particularly happy with that, and neither was I. I couldn't just say, "No, you're not singing that." I had to give him a shot. After we recorded that song, Irving took him out to dinner and convinced him that it would be better if Henley sang it. I am glad I didn't have to really have to pull the trigger on that.

**GM: Irving was that involved?**

**BS:** He was involved big time. I love the guy. In Henley's words, when they were inducted into the Rock and Roll Hall of Fame, "He may be Satan but he's our Satan." He's my Satan, too. I was constantly in contact with Irving on how the album was doing. The label is all over us to give them the record. They were hounding Irving for the album, and he was the go-between, between the label and us. Irving would tell us they were really hounding him, and we say, "Tell them 'f\*\*\*k 'em!'" It will shine when it shines."

**GM: Talk about "The Last Resort."**

**BS:** The one that we spent a ton of time on was "The Last Resort." When you listen to that, it is obvious why there was a lot of time spent on it as it had all of the different parts. It was a mini-opera, if you will. To have all of those parts put on one 24-track tape was pretty impressive. There was an entire string section and there was a synth part that may just appear for a few bars and then a chime that appears once. You have to, as an engineer, lay out your tracks so that when you mix them you will put them on the left or the right. You have to put something else that you have to put on the same track that you want to be on the other side. It is all pre-planning to figure out how to ram all of that stuff onto 24-tracks and then mix it so it comes out right.

**GM: Did you do all the mixing?**

**BS:** I mixed it. I did it all. The only thing I didn't do was manage them.

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# MEISNER CHECKS IN



**RANDY MEISNER on the making of the album "Hotel California"**

We'd do the tracks to it and sometimes Henley wouldn't like his drums and my bass was with it so we'd have to change it ... We wanted that album to be just perfect and it turned out that way. Nothing's ever perfect but it's as close as you can get. Recording the songs on that album was hard; we worked a lot on them. We had to go out on the road while we were doing that album and then go back to Criteria Studios in Florida to finish it. We went back and forth a lot on that album wanted to get the tracks right and mixed right. We knew the album was special. When it was almost done and all the pieces were getting out together, I knew that it was great.

Don had the musical track for "Hotel California." Don asked me if I wanted to write the lyrics and I kind of started on it, but it takes me a long time to get something going because I was writing on my own. Lyrically, I didn't study English literature, so it was harder for me to find words that would go together lyrically. I had a hard time with that. Musically I could always get an idea or hook line that was good. Later, Henley got a hold of it and (laughs) ... Wow! There you go! Man, what a great job he did. I thought it was great. It had a real mysterious thing about it. That's what great about songs, people find all kinds of meanings in them. "Hotel California" was a hard song to record. We were at Criteria in Miami and we had to do a lot of splicing. Our producer Bill Szymczyk had a new board design. At the time it was the latest thing for making punch-ins. That really helped out a lot. But, boy, we spent some hours in there, man, working on that song and the album.

Don and Glenn would normally come in and play us a song on acoustic and we'd sit around and listen to it and get ideas. I'd grab a bass, we'd grab our guitars and Henley would get on the drums. It was a natural progression. I wrote "Try And Love Again" for that album. That was the last song I wrote for the band. Joe (Walsh) helped me a little bit with that. I had that song for a long time and never really got it finished. I brought it in for those album sessions, we worked on it and worked on it and it turned out really good. Don and Glenn helped put it together.

Getting Joe Walsh in that band and on that record was great. It was a great combo between him and Felder. Between the two of them that's what I think really enhanced the sound of the record. Walsh gave us some new blood. His guitar playing and great ideas really helped. He brought in more of a rock feel, but his song on that album, "Pretty Maids All In A Row" wasn't really rock 'n' roll. It was a real sad, kind of slow thing, which you kind of wouldn't think he would write, you know, with his stuff like "Rocky Mountain Way" and "Funk #49."

We were getting along pretty well doing that album. On the road we'd get into a little, when you travel so much everyone gets a little bit irritable once in a while. You get tired of being on the road. At the time I was married and I eventually got divorced because I never hardly saw my family. It just was hard. They lived in Nebraska and they didn't want to move to L.A. That was kinda tough going through that and it affected me on the road. It's one of the reasons I left the Eagles. I felt I'd had enough of all the traveling so I left and did my own thing for a while. It was toward the end of the "Hotel California" tour. I was on the road, really getting frustrated, getting the divorce. We did the last gig at The Forum. After that I talked to Glenn and we kind of got into it a little bit and I just said, "Yeah, this is probably it for me."

When I hear Eagles songs now it's better and you feel that sense of accomplishment. At the time you always wanted it to be so perfect that you were never satisfied. And now I listen to our records and I'm real satisfied. When I look back, we had had some great times, partied together, made some great records. God, we had so many good times on the road. When Walsh came in, boy, it got real fun (laughs). Some of the stuff he did was dangerous. I remember we were in Kansas City one night and we had the Presidential Suite upstairs in this hotel and we were up there having a few beers and He said, "Let's throw the TV out of the window into the pool!" And I said, "OK." We tossed it out and luckily it hit the pool. If somebody had been down there it would have hurt somebody. But he was wild, we had a good time, funny guy.

– Ken Sharp

**GM:** You did until six o'clock, Bill.

**BS:** (laughs) You're right. But after that, they were on their own.

**GM:** Talk about Joe's song, "Pretty Maids All in a Row."

**BS:** "Pretty Maids" was not my favorite, to be honest with you. For what it was, I thought it fit the bill. It was a nice light moment in the middle of all of this giant stuff. For Joe to sing lead on that was very daunting for him. He knows that Golden Throat is over there, and that he better be good.

**GM:** Joe is a funny guy. His personality must have been felt.

**BS:** When he entered the band, here came comic relief. In many instances, it was sorely needed.

**GM:** Let's face it, the Eagles were not funny.

**BS:** (laughs) Yikes! I've never heard it put quite so bluntly! It's true ... but really, it is not true, because they are some funny motherf\*\*kers. Some of the behind-the-scenes stuff was just hysterical. Frey, in particular ... very, very funny ... They have become more curmudgeonly over time. Back in the day, they were a bunch of cut-ups. I remember a lot of fun times when we made this album. It was hard work, and we were "nose to the grindstone" (but) it wasn't like the slog that "The Long Run" turned into ... but that's another story.

**GM:** You have a unique perspective on both of those albums. Looking back, what is the difference between the guys on those two albums?

**BS:** "We made it and it ate us." That is the best way to describe it. The success overwhelmed the whole deal. I am not talking about myself. I was not getting all of the accolades. I got the royalties and the platinum album on the wall, but I didn't get the nightly adoration, if you will. I didn't have to be the one that was going, "That was my song." "No, that was my song." That was all going down out of the studio and on the road, or whatever. I kind of suspected "The Long Run" was going to be different than "Hotel California."

**GM:** Randy's song, "Try and Love Again" ... in my opinion, it is not the best song on the album.

**BS:** I always liked that song. Granted, it was never a single or anything like that. Obviously, there were some very powerful cuts on the album, but I always dug that song.

**GM:** It is the forgotten song on "Hotel California."

**BS:** It really is. I keep thinking I should cut that with somebody else someday.

**GM:** This was Randy's final album with the band. Was what previously happened to Bernie happening to him?

**BS:** It was a different circumstance. Randy was all onboard with the rock we were doing. If you listen to the song "Too Many Hands" on "One of These Nights" that is a screamer, and Randy is all about it. It was not because of the musical direction. The Randy exit was more of a personality clash between Glenn and him as time and success went on. I didn't sense the problems during "Hotel California." It

came after the success and the fallout from it.

**GM:** What was the hardest thing about producing this album?

**BS:** The attention to detail. Previously, I had never put things under the microscope to the extent that Don and Glenn had wanted me to. It naturally morphed into it. We used a lot of sports analogies. All of us were huge sports fans. There was a lot of "our team has got to really perform" talk.

**GM:** Do you remember hearing "Hotel California" on the radio for the first time?

**BS:** I don't really remember hearing it on the radio. I will tell you one thing though ... Two or three months after we released the album we played The Forum in Los Angeles. It was the first time they had played there since they released it. We got the 20 strings and put them on just for that show. The audience couldn't see the strings until just before their part came on. The curtain came up and the string section was there and the gasp from the audience was great.

**GM:** In total, do you even know how many albums you've produced?

**BS:** It's got to be a hundred at this point ... it has got to be. I used to keep track. I think somewhere around 75 I just kind of lost track.

**GM:** With consideration to personal satisfaction, where does "Hotel California" fall on that list?

**BS:** Oh, it is Top 5... Top 5 easily. I think it is artistically perceived and received as one of the better albums ever made. I will leave it at that. **GM**

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