

Campus recording studio is an untapped resource

It sits, locked in a small dark room adjacent to the Randall Hall music room. The \$4,000 worth of recording equipment has been gathering dust ever since it was last used in the spring of '79 by the Music Department.

The equipment was purchased in fall 1978, by the Music Department, when the first idea of a recording class was brought up.

One of the driving forces in the purchase of the equipment was Vincent Maxium, Associated Student Government senator, who is now attempting to form a class in teaching the proper methods of sound recording.

Maxium, better known as "Max," feels that this class is imperative to all musicians. "Every music major should take this class." He explained further, "A saxophone player knows what it sounds like when the plays, but he also should know what his music sounds like on tape, and how it gets that way."

One of the recording instruments Max insists that all musicians learn to use is a hefty piece of equipment known as the DVX 4 channel recorder. "The brains of the operation," as Max calls it, records the music as played and afterwards, the musician and the engineer can change the music by adding echos, fade outs, changing the speed, or whatever the musician desires.

"It is an instrument in itself," Max said, referring to the DVX, "because it can make or break a band."

The Beatles biggest selling, albumn, "Sgt. Pepper's Lonely Hearts Club Band," was recorded on the same kind of equipment as that sitting in R 208 c.

Tentatively scheduled for Monday nights from 7 to 10 p.m., the class will probably be taught by Bill Oskay who works for Spectrum records in Portland.

Oskay taught the class which ran throughout the '78-'79 year. However, when Max tried to teach it Fall term, fewer than the necessary 15 students signed up to take the class.

All those interested in taking this course should contact Vincent Maxium at Student Activities. There is a sign-up sheet there, to leave your name and phone number.

By Mike Koller
Of The Print

Eagles win 'Long Run'

It's been a long time since the last Eagles album (1976 to be exact) and everyone who buys Eagles records (which is quite a few) has no doubt been wondering what our favorite California cowboys have been up to. Well, "The Long Run" is definitely a change in musical direction for the Eagles, but the change has only made the music that much better.

The laid back sound of their great hits like "Take It Easy" or "Already Gone" has practically vanished from the group's style. Ironically, Eagles newcomer Timothy B. Schmitt, former bassist of Poco, is the one who recreates the old Eagles with his pleasing mellow "I Can't Tell You Why."

"I Can't Tell You Why" is not a step back, but instead adds a nice contrast to the rest of the album, which ranges from Joe Walsh's complexities to the tales of Hollywood pain and pleasure by Don Henley and Glen Frey.

"Hotel California" showed only a glimpse of what was to come. "The Long Run" is a extension of "Hotel California" in that it shows even greater versatility of what the Eagles have to offer musically.

The Joe Walsh opus, "In the

City," originally from "The Warriors" soundtrack is an excellent story song which features multi-layered guitar and powerful yet simplistic vocalization. "In the City" is not a typical Eagles song, but it works to perfection just the same.

"Disco Strangler" and "King of Hollywood" follow the same pattern set by "Hotel California's" epic "Life in the Fast Lane." Henley and Frey vividly describe the "live hard and fast" philosophy with conviction that could only come from personal experience.

"The Long Run" is not totally such an intense album as "The Greeks Don't Want Know Freaks" shows a good-natured party all-night atmosphere to give the listener an emotional break.

"Heartache Tonight" is also a powerful song, co-written by Bob Seger and J.D. Souther. The song's a straight rocker with stinging slide guitar and should make an excellent single release.

Overall, "The Long Run" is another fine album by a group which has yet to make a poor one, but it also has many surprises and changes which are a step forward and not one back.

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