

# Eagles, Mitchell release worthwhile albums

By JOHN FIORENTINO

A lot of good albums came out in 1976. There were three albums that came out at the tail end of the year that are worth mentioning this year: Joni Mitchell's *Hejira*, Jean-Luc Ponty's *Imaginary Voyage*, and Eagles' *Hotel California*. *Hejira* is a return to basics for Joni Mitchell. After her last few albums, which featured the jazz musicianship of Tom Scott and L. A. Express, this record is simply Joni. There are not keyboards on this album, only two songs with horns, and no more than three people accompanying her at a time. It's all reduced to Joni Mitchell's voice and guitar, with a rhythm section to back her up.

*Hejira* is a Joni Mitchell album and it's quite refreshing. The emphasis is on her vocals, lyrics and guitar strumming, all of which are outstanding. "Coyote" opens the album and sets the mood perfectly. The music never lets you down until it's over. My favorite is "Furry Sings the Blues," which features Neil Young on harmonica. This could be her best album yet.

*Imaginary Voyage* knocks me off my feet even when I'm sitting down. Jean-Luc Ponty has never sounded better on the violin than he does on this album. The music played so well is progressive jazz-rock.

"New Country" gets you moving with a true country feel, a la jazz. "The Gardens of Babylon," an acoustic number, mellows things out a bit without any loss of intensity. "Tarantula" is very exciting and extremely tight, featuring some flashy guitarwork by Daryl Steurmer.

Side two consists of the "Imaginary Voyage" suite, which is a real piece of art. Part 1 is dominated by a keyboard solo by Allan Zavod. Part 2 and Part 3 rearrange the recurring theme, with outstanding solos by Jean-Luc Ponty on violin and Steurmer on guitar.

The climax of the album is Part 4, the one which ties the whole thing together. The group's playing here is remarkable, a fitting close to the album. This is Jean-Luc Ponty's third solo album since leaving the Mahavishnu Orchestra, and it marks him as an artist to be reckoned with.

At first, it was very disappointing to see Joe Walsh join the Eagles. Joe Walsh has had a successful solo career, especially from a musical standpoint. The Eagles were much more successful, but their music had been getting very commercial on their latest albums.

*Hotel California* was a pleasant surprise. Joe Walsh has had a good influence on the Eagles. Although only one song is his, besides one he co-wrote with the Eagles, "Life

In the Fast Lane," is pretty energetic and features the fine guitarwork we used to hear from Joe Walsh. The song he wrote, "Pretty Maids All in a Row," is a favorite. It is a beautiful ballad, the only lead vocal Walsh gets on the album, with some nice harmonies by the rest of the band.

These are not the only good points on *Hotel California*. Every section here is a first rate tune, from the catchy opening title tune to the melodic finale, "The Last Resort." Don Henley's vocals are superb throughout, and the band's harmonies are very tight. *Hotel California* is the Eagles' best album, and that's saying a lot.



UPB AND RESIDENCE COUNCIL will be presenting Jean-Luc Ponty in concert this Monday at 8 p.m. in the Union Ballroom. Tickets are on sale now at the Union Information center, \$2.50 in advance and \$3.00 at the door.

# Enthusiasm rockets via 'Alternate worlds'; devoted science fiction fans fervor fires

By MARLIN ROSS

Special Assignment Writer  
*Alternate Worlds, The Illustrated History of Science Fiction*, by James Gunn, A&W Visual Library, \$7.95, paperback, 256 pages.

Are you one of "those" who are submerged in sci-fi? Do you moan

Gunn doesn't discuss only science fiction stories and magazines. He intertwines these with the true stories of man's early attempts to pierce the heavens, his conceptions of what was out there, and of course, the almost unbelievable space ventures of our own day. In other words, fact and fiction are here mingled, but always preserving reality.

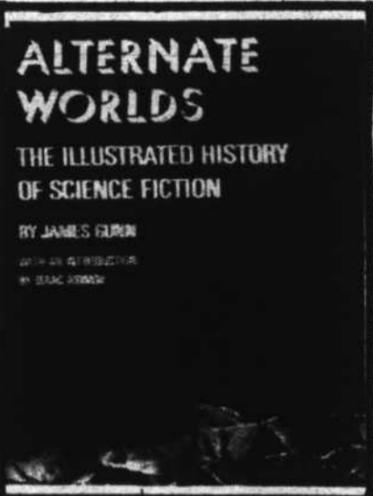
At no time, obviously, are we led to believe something that was merely the product of a fertile mind. Nevertheless, it often seems uncanny how writers decades ago, some dating to the beginning of this century, could rather accurately describe programs that only scientists in our day would accomplish.

Science fiction is not my thing, bag or interest. The only "E" on a report card I ever got was in, you guessed it, earth science way back in eighth grade. In fact, I just learned about gravity last week.

But *Alternate Worlds* was quite easy for me to understand. No super big words, no esoteric theories to master to enjoy this book.

By now, sci-fi fans, you should be drooling. Your face should be so covered with saliva that they'll be giving you rabies shots. In other words, if you enjoy science fiction, no matter to what degree, this book is for you. You'll fondle this volume with the tenderness of an old woman for her deteriorating prayer book.

James Gunn, the originator of these 100,000 (count 'em) words and 700 pictures, is a past president of the Science Fiction Writers of America. He teaches science fiction at the University of Kansas and writes plays, screenplays, articles, etc. His other works include *The Joy Makers*, *The Immortal*, *Breaking Point* and *The Listeners*.



with half-lidded pleasure when calling to mind your shared adventures with Flash Gordon? Does Saturday afternoon find you hunched in front of the boob tube glassy-eyed, while the giant sea monster destroys Tokyo? If so, have I got a luscious morsel for you!

*Alternate Worlds* is exactly what its title claims. One would have a difficult time finding a more intense and thorough book on this subject. Color and black-and-white pictures dot almost every page. Many of them are reproductions of covers of science-fiction magazines dating back to the 1930s. Their covers scream danger and excitement to the prospective reader. Usually, inflated-breasted beauties (barely covered) add a touch of unconscious libido to the covers. (Are all sci-fi fans men?)

Isaac Asimov (O prophet!) writes an introduction to this book, aptly headed, "Science Fiction, I Love You."

Real fans will find more than many sci-fi writers in these pages: John W. Campbell, late editor of *Analog* magazine; Sam Merwin, H.G. Wells, Jules Verne, Hugo Gernsbeck, Jack Williamson and on and on. A total list of authors mentioned here would read like the canon of saints.

## This Week

- By JODY MORELLO
- Thursday, Feb. 17  
Focus on Humanity Forum — Ballroom and Duquesne Room, all day.  
12:30 p.m. — Organ Recital, University Chapel.  
Hockey — Dukes vs. Indiana (Kittanning), away.
- Friday, Feb. 18  
6, 8, 10 p.m. — The Sunshine Boys, Laura Falk Lecture Hall, sponsored by the UPB, admission \$1.
- Saturday, Feb. 19  
2 p.m. — UPB Ideas and Issues Committee Open Door Session, 608 Union.  
2:30 p.m. — Convocation Concert for Andre Previn, Music School Recital Hall.  
7 p.m. — Beta Pi Alpha initiation banquet, Marriott Inn, Greentree.
- Sunday, Feb. 20  
2 p.m. — Dante Alighieri Society of Pittsburgh, cultural lectures, 608 Union.  
7 p.m. — Pan-Hellenic Formal Rush, Faculty Dining Room and 608 Union.  
Basketball — Dukes vs. Detroit, home, WDUQ-FM 90.5

- Monday, Feb. 21  
9 a.m. - 3 p.m. — Lambda Sigma candle sale, 3rd floor Union Concourse.  
1 p.m. — Poetry / Prose Workshops sponsored by Duquesne Magazine, 610 Union.  
8 p.m. — UPB Concert, Jean-Luc Ponty, Union Ballroom.  
7 p.m. — Pan-Hellenic Formal Rush, Faculty Dining Room and 608 Union.
- Tuesday, Feb. 22  
7 p.m. — Pan-Hellenic Formal Rush, Faculty Lounge and 610 Union.  
8:30 p.m. — School of Music Percussion Ensemble, Recital Hall.
- Wednesday, Feb. 23  
Students on Campus — Duquesne Room, all day.  
2 p.m. — UPB Ideas and Issues Committee Open Door Session, 608 Union.  
Basketball — Dukes vs. Penn State, away.  
Basketball — Duchesses vs. California State, home.  
6:30 p.m. — Lambda Sigma Interviews, 5th floor cafeteria, commuter side.
- Thursday, Feb. 24  
12:30 p.m. — Organ Recital, University Chapel.

# Opera workshop performs highly excellent show

By MICHAEL YOUNG

The fact that the show was in Italian did not bury the time-tested love story of *L'Elisir d'Amore* (The Potion of Love) when done by the Opera Workshop this past weekend.

In any language, the comic romance of the poor country lad and the rich girl from the village, plus such things as a soldier with an ego as big as all outdoors and a smooth talking con man selling the cure for everything including a bad marriage, seems to never be able to go wrong.

Adina (Daria Kissel), the wealthy beauty from the little village in the Basque country, is worshipped by Nemorino (Ulises Espailat). But our hero is a country bumpkin and has only love to offer.

With the peasants gathered around her, Adina reads a story of a magic love potion and Nemorino hangs onto every word. As she finishes, the sound of drums are heard, and in marches Sargent Belcore (David Baker), a man brimming with jock mentality.

Belcore, with all the subtlety due his apparent mental powers, asks Adina to marry him. Now that she has both of them on a string, the fair damsel tells Belcore that she'll think it over, adding for Nemorino to tend his ailing uncle.

Into the village comes Dr. Dulcamara (Craig Gallagher), proclaiming to one and all of the "miracle cure" he has to give the villagers for a small price. The people rush to buy a bottle and soon look as if they are having a beer party.

Nemorino, now looking for any way to win his love, asks Dr. Dulcamara if he has the potion of love that Adina read about earlier. Smiling like a politician, the "doctor" sells the unwitting fool what's actually a bottle of cheap Bordeaux wine for his last gold piece.

Gulping the wine with a passion, Nemorino quickly becomes drunk; but he is confident that, with the doctor's magic elixir, he will have no trouble in making Adina marry him instead of the pompous Belcore.

When Adina walks into the marketplace where Nemorino has been having his one-man chugging contest, the inebriated country boy is indifferent.

Rejected, Adina goes over to flirt with Belcore who is ordered back to the garrison. Adina agrees to marry Belcore at once, leaving Nemorino penniless, alone and with a big hangover to face the adventures that await him.

Both Kissel and Espailat gave solid performances, with Espailat receiving a minute-long ovation during the second act.

The pity of the whole night was that it was performed in Peter Mills Auditorium, hardly a place for any musical event. Too many times, the singers were not strong enough to overcome the Duquesne University Orchestra and the terrible acoustics of the hall.

