

Danko Struggles For Soloist Identity

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the natural, common-man pathos of the blues.

Danko clearly is more comfortable with a band, because he has been in rock bands for 20 years. But in Encinitas and on several other dates on his current tour, he gave the Butterfield band the night off and came on stage alone with an acoustic guitar. He sat in a folding chair, his left foot next to a microphone. His guitar playing was solid and rhythmic, probably because he has always played the bass guitar, which in a rock band is usually a rhythm instrument. He pounded the floor John Lee Hooker-style, and his metallic, fuzzy, distorted guitar timbre was like Hooker's and entirely appropriate to the acoustic, country blues role Danko is creating for himself. The closest comparison I can think of is the style George Thorogood is cultivating with his rhythm and blues revival band, the Destroyers.

Danko was visibly nervous, maybe a little drunk. He rushed through his early numbers, especially "Small Town Talk" and "What a Town" from his accomplished first Arista album. His voice was labored, strained and sad. The low point of the show was when Danko forgot a few lines of "It Makes No Difference," Robbie Robertson's most poignant song and one of the

few Band songs Danko worked into his act. But by then his voice was warm; it weeps and cries in the upper registers and is full-bodied and resonant on the low notes.

His error broke the ice; from then on the mood in the half-empty hall was more festive. He pounded through a furious version of "Java Blues" ("Down in Bolivia the people are insane/They want as much for coffee as they do for cocaine"), singing the bridge with one hand clapping the top of his head and the other banging the back of his guitar, his eyes narrowed to frightened dots and his mouth twisted into a frenzied smile. Soon the audience's fear that Danko was not in control of matters disappeared, and he dashed through more of his own new songs and even an old Hawkins rocker, "Sick and Tired."

Inevitably, a joker in the second row started yelling at Danko to sing "The Weight," Robertson's gospel hymn from Big Pink and one of The Band's few hit singles. Danko was obviously playing down the Band material — "It Makes No Difference" was left in because it is such a good vehicle for his remarkable voice — but audiences sometimes are not helpful when an artist tries to change course. Danko was trying to see if he could engage audiences as a solo singer, and



Rick Danko

he can; he has the voice and sensibilities to showcase the best music of the last 20 years.

Danko, obviously a savvy judge of audiences, found a way to give Band fans a dose of yesterday and a bit of irony at the same time. The sound crew ran a tape of The Band's anthem, "Stage Fright." The tape was of the *Last Waltz* performance with Danko's lead vocal edited out. The song has been recorded half a dozen times, and this last version was the strongest, from Garth Hudson's manic organ to Robertson's sharp, witty guitar fills. Rock critics have always wondered for whom Robertson wrote the song (Dylan? Himself?); whomever it was, Danko, who always sang it, claimed it as his souvenir from his 16 years on the road with The Band, just as Art Garfunkel made Simon's "Bridge Over Troubled Water" his own with his soaring vocal. The words never meant more as Danko pranced, alone, on stage, his friends playing along on tape:

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Science Fiction Writer Speaks

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concept of the expanded family.

"I find that I can't bring it up first, because if I do, I'll never get away from it," he remarked. "People are expressing extraordinary interest in a phenomenon that's already occurring throughout the country."

As a result, he warns the audience's curiosity up with other topics, such as *The Strange Human Proclivity to Stop*, which is concerned with Man's necessity for constant mobility.

"Everything is in motion and people refuse to believe this," stated Sturgeon. "They want to build permanence, security, and stability. This simply cannot be done. Man must strive towards a dynamic instead of a static existence."

Teaching courses in writing at the college level is another side occupation. However, they usually last no more than a random semester.

"I become too busy to do my own work," he cited as a reason.

On the subject of science fiction, Sturgeon said he considers the term itself as "a misnomer." To him, "speculative fiction" or "constructive fantasy" are better word choices.

Despite "Sturgeon's Law" ("90 percent of science fiction is crud, but then 90 percent of everything is crud") his outlook on its progress through the years is optimistic.

"Science fiction has been a literary ghetto for the past forty years and is now emerging," he replied. "Aside from poetry, there is no more free method of expression. It has no parameters."

Sturgeon reacts with particular admiration to the increase in women science-fiction writers, whom he regards as "damn good."

He also thinks highly of the questions that fellow science fiction writer Isaac Asimov tries to answer with his stories: "What if," "If only," and "If this goes on."

Even without a name tag and speaker's ribbon, there is a reliable way to recognize him at first meeting. A medallion, shaped like a Q, pierced by an arrow, dangles around his neck. His dictum, "Ask the next question," provided the inspiration for the insignia.

"This is the symbol of everything that Man has ever done," he said. "It's important to continue to ask the next question, because when you stop, you die. It's the ultimate act of suicide."

Rolling Stone Review Wrong

Mingus: Joni Mitchell Has Good Stuff

By Steve Roberts

Mingus was originally a collaboration between lyricist Joni Mitchell and composer Charles Mingus, but Mingus died before the album's completion, thereby turning it into Mitchell's memorial to Mingus as well as a collaboration.

Mingus is considered by many to be one of the greatest jazz composers of our time. He played with jazz giants like Lester Young and great session men like Roland Kirk and Booker Ervin. His music could be called avant-garde big band jazz (though the term hardly describes the complexity and variety of much of his music), and his albums *Passions of a Man* and *Nostalgia In Times Square* are classics.

Over her last three albums, Joni Mitchell has been trying to make a successful transition from popular music to jazz. Whether or not she has been successful is a matter of debate among some critics. Critic Ariel Swartley in a recent *Rolling Stone* was harsh in his review of this album, calling her a "babe in bopperland" and belittling her knowledge of jazz music compared to Mingus'. He felt that she bit off more than she could chew, and that she had no business mingling with Mingus. But this kind of flack is only typical of critics who consider themselves to be jazz experts. They tend to fancy themselves as "purists", and dare not stoop to such "lower forms" of music

as pop, or (heaven forbid) rock 'n roll. That Mitchell would dare to step into the world of jazz is to him, absurd and pretentious. In his review of *Mingus*, Swartley cuts down her singing, saying that she struggles to keep up with the jazz tempos on the album, which, according to him, leave her "huffing and quavering behind the jumpy beat." He then proceeds to quote the simplest lyrics on the lp, divorcing them from their context in order that he may deride their meaning.

He fails to take a few things into account, however. In the first place, it is very hard to write lyrics to jazz compositions — in fact, there are so few jazz recording artists today who use lyrics that you can probably count them on one hand and one foot. And in that respect, if you want to count the number of Mitchell tunes which contain great lyrics (e.g., "Song for Sharon," "Free Man in Paris," "Amelia," etc.), you will need to borrow the appendages of a few of your friends, as well as your own.

In the second place, the *Mingus* collaboration was Charles Mingus' idea. He contacted her. He liked her stuff.

Finally, Swartley failed to understand that the main fault with Mitchell's voice on this album is not that she struggles to keep up with jazz, but rather that she just doesn't have the meat required to fill in some of the gaps left in Mingus'

atmospheric compositions. This is most noticeable on "The Dry Cleaner from Des Moines" — a big band blues tune which for the most part relies on her voice to carry it through. The song has excellent lyrics and a nice horn arrangement by Jacob Pastorius, but generally falls flat because Mitchell sort of cruises through it at too cool a pace. The song would have been a success had she belted out a few of the lines, perhaps singing a little more from her throat rather than the roof of her mouth.

On the other hand, "Sweet Sucker Dance," the first cut on the second side, is a good example of what she can do with a jazz composition. Here, her voice weaves in and out of the stop 'n go rhythms of Pastorius' bass lines in a most appreciable manner. As on *Hejira* and some tracks from *Don Juan's Reckless Daughter*, Mitchell and Pastorius work quite well together. The other musicians on the album are the members of Weather Report, with the exception of Joe Zawinul, who is replaced by Herbie Hancock. Their performance is adequate, even nice at times, but one will notice right off that there is no flashy riffing on this album, even though six noted jazz whiz kids appear.

Mitchell's guitar style on this album is unique, although it appears on only the two songs in which she wrote both the music and the lyrics, "God Must Be A Boogie Man" and "The Wolf That Lives in Lindsey." In

"God," she embellishes her voice with some tasty and unusual guitar strumming, slapping, and even (yes) pounding. The lyrics speak of three facets of Charles Mingus' personality as Mitchell perceived it.

In "Wolf," she uses some odd

tuning and bending of her strings to describe the subject of the song, an actual psychotic killer on the loose in the streets of Hollywood. Toward the end of the song, she performs a strange duel between her guitar and some recorded wolf howls.

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Joni Mitchell

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Season Set

Theatre: from Shakespeare to Premieres

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and will have Michael Devine as the guest designer. "A Production Dialog" between Schneider, Devine and Phillips will be given on November 9 for The Friends of the UCSD Theatre. The play will run November 8 through 11 and 14 through 17.

Another play scheduled for Fall is Dylan Thomas' *Under Milk Wood*. A play for Voices. Thomas worked on *Under Milk Wood* intermittently for 10 years but he did not complete it until a month before his death. *Under Milk Wood*, which is well suited to readers' theatre style renditions, is a touching and humorous account of one spring day in

a small Welsh coast town. The play opens with ghosts and dreams of dawn, then follows the townspeople through their busy day and then ends with the coming of night.

Under Milk Wood is one of the many graduate productions at UCSD and it will be student directed by Tom Humphrey. The play is scheduled to run in November.

The final production planned for Fall will be August Strindberg's *The Creditors*, a tightly constructed three character play in which a woman is seen through the eyes of her former husband and her present one. *The Creditors*, also running in November,

will be student directed by Jerry Schweibert.

Starting off the winter quarter will be *Twelfth Night* directed by Eric Christmas who did last season's stylish production of *The Importance of Being Earnest*. Christmas is no stranger to *Twelfth Night* since, in 1974, he co-directed it with Craig Noel and they made it one of the Old Globe's most enjoyable productions. Contributing to that production's excellence was Christmas' previous success with the play is a good indication that the UCSD production of *Twelfth Night* will be something to look forward to.

Written in the middle of

his career, *Twelfth Night* is one of Shakespeare's most delightful and thoroughly lighthearted comedies. The play, despite its zany revelry, contains passages of lovely poetry. *Twelfth Night* will run February 7 through 10 and 13 through 16.

Later in the winter quarter the drama department will present Richard Sheridan's *The Rivals* and David Hare's *Fan Shen* in repertory. Both plays will be directed by graduate students (*The Rivals* by Walter Shoen and *Fan Shen* by Robert Johnson) as their thesis projects.

The Rivals is a classic comedy of manners which first appeared in 1775. Sheridan satirizes the pretentiousness and romantic sentimentality of his time but some of his points have maintained their satiric impact. The plot revolves around the beautiful and rich young Lydia Languish and the romantic notions by which she lives.

Fan Shen, by modern playwright Hare, offers a serious look at the changes that occur in a Chinese village. *Fan Shen* and *The Rivals* will run early in March.

The winter quarter will also offer the premiere production of Carlos Morton's *Rancho Hollywood*. Morton, a UCSD graduate, originally wrote *Rancho Hollywood* as his thesis project in a graduate playwriting class.

In the spring, *The Amen Corner* by James Baldwin will be presented. Floyd Gafney will direct and the drama department is hoping to obtain a guest artist for the lead role. *The Amen Corner* is a powerful drama about a black family. The play takes place in one setting which is the church and home of Margaret Alexander. The play focuses on her troubled relationship with her husband and son,

and explores Margaret's realizations about herself. *The Amen Corner*, which Baldwin says took ten years before finally reaching the professional stage, will play May 15 through 18 and 21 through 24.

Throughout the year, the drama department will be offering a number of student-directed productions which are still in the planning stages. In addition, a one act festival will be given by the graduate students in the spring quarter.

The first auditions of the year will be held on September 26, 27 and 28 and anyone is welcome to try out. The drama department also needs people to help on the technical crews. If you do not feel qualified in either of these areas, you may still help the theatre by becoming a member of The Friends of the UCSD Theatre.

Danko Solos

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See the man with the stage fright
Just standing up there to give it
all his might
He got lost in the spotlight
But when he gets to the end,
he wants to start all over again.

Danko's singing was yearning and touching, but as he bounded around stage like a hyperactive Sinatra he drew smiles with the tears. After an equally moving version of an early Robertson ballad, "Unfaithful Servant," the response from the audience was loving. In an hour Danko dragged them from sympathy for an apparently over-the-hill rock star to enthusiasm for a two-decade veteran of popular music who is not afraid of stretching his considerable talent and knowledge of his craft as far as it will go. Rock stars will come and go, and meanwhile people like Danko and The Band will be quietly guarding and nurturing America's musical heritage.

Undersea Spa Harbors New Ecosystem

Key Clue Was Crack in Crust

Scripps scientists have discovered an entirely new ecosystem off the coast of Baja California, including a new colony of undersea animals, an ocean floor spout of water with temperatures of up to 400 degrees Celsius (752 Fahrenheit) and a network of fissures and cracks in subterranean rocks.

The scientists, working with researchers from Woods Hole Oceanographic Institute in Massachusetts, explored 9,000 feet below the ocean's surface after noting unusual thermal activity off the Baja coast.

Similar activity had been noted in the Galapagos Islands region, where two of the earth's continental plates were spreading apart, allowing molten rock to be forced through a widening crack in the earth.

After finding extraordinary life forms and geological structures surrounding the Galapagos hot springs ("hypothermal vents"), oceanographers went looking for a site off the North American west coast.

They selected the rise crest near Baja, "because we know the crust was fractured," says Scripps scientist Fred Speiss, adding, "The idea was for us to see how far down into the rock does the water penetrate because of the cracking."

Explained Speiss, "By studying the extent of the cracking, we hope to learn more about Plate Tectonics (the movement of the plates which carry the earth's surface). We hope to unravel the puzzle of what is driving these plates." Scientists hope that a better understanding of plate tectonics will lead to the day when accurate earthquake predictions are possible.

Among the animal life discovered in the rise crest were giant tube worms and clams, the missing link in the evolution of

The Daily Guardian

Science

Tuesday, Sept. 18, 1979



A "hypothermal vent" at the ocean floor warms the surrounding waters with heat from fractures in the earth's crust, creating a unique ecological niche.

present day barnacles, and an eel-like species of fish. Many are new species to scientists.

The tube worms, which have a diameter of a few inches and grow to be ten feet long, are "not quite like any other species seen before," said Speiss. The giant worms encase themselves in pliable, resilient tubing, gathering in colonies around diffuse openings in the earth where hot water flows into the sea.

Also discovered near the "hot springs" were a species of giant clam. Apart from their unusual size, which may exceed one foot, the clams are of interest to scientists because of hemoglobin found in their bodies. Speiss says the hemoglobin is used to store oxygen, giving the clams the same color and texture as mammal flesh.

The fish discovered by the expedition are "of an apparently new species," said Speiss. Resembling an eel with fish-like fins and an amphibian head, the small white "chimnies" thrive near the hot water outlets.

In April, Dr. Speiss, 59, boarded a three-person sub to detect fissures and cracks in the rock, using gravitation experiments.

"The density of the ground in a certain spot has a small effect on the force of gravity," explained Speiss. By measuring differences in the weight of a small mass carried on board the ship, the scientists were able to calculate the approximate density of the rock at various points, thereby arriving at an estimate at the extent of the cracking.

Another experiment carried out at the rise crest site provided a way of mapping the subterranean ground. On board ALVIN, a two-person sub from Woods Hole, was carried a "hammer" used for producing sound in the rock. ALVIN's hammer was used to strike the rock in various locations along the Rise Crest floor. A highly sensitive device positioned nearby recorded the time of travel for the sound waves. Since rocks with fissures slow the waves, a seismographic picture of the cracks and fissures in the rock could then be assembled.

Alcoholic Tendency May be Inherited

Vulnerability Indicated In Children's Metabolism

Alcoholics may not be entirely responsible for their drinking problems, according to recent scientific findings attributing drinking problems to genetic factors, rather than behavioral disorders.

A pilot study, conducted under the direction of Marc Schuckit, then the director of the Alcoholism and Drug Abuse Institute in Seattle, and currently professor of psychiatry at the UCSD school of medicine, determined that a difference exists in alcohol metabolism between children of alcoholics and children of non-alcoholics.

Currently, Schuckit is engaged in research at the San Diego Veterans Administration Hospital aimed at extending the results of the pilot study.

"We are trying to determine what genetic factors can cause a high risk condition (for the children of alcoholics to develop alcoholism)," said Schuckit, adding, "we think one factor is the difference in alcohol metabolism."

In the Seattle study, a group of men with non-alcoholic parents and a group of men with alcoholic parents were given the same amount of alcohol. The results showed that after drinking, the level of concentration of the chemical acetaldehyde was higher in the blood of the men with alcoholic parents.

Acetaldehyde is the first breakdown product of alcohol. When alcohol is taken into the body, an enzyme changes the alcohol into acetaldehyde. Another enzyme then acts on the acetaldehyde, converting it into carbon dioxide and water.

If acetaldehyde concentration is too great, however, the complete conversion from acetaldehyde into carbon dioxide and water may not be complete, and the toxicity of the substance could result in tissue damage.

Researchers hope that the results of the current alcohol metabolism study will lead to a better understanding of the causes of alcoholism.

Currently, says Schuckit, one theory speculates that the observed differences in acetaldehyde level could account for some individuals' vulnerability to alcoholism. The theory maintains that alcoholism is a result of organ damage caused by the higher level.

"The higher acetaldehyde level could also cause that chemical to join with other chemicals in the brain to form morphine-like substances," Schuckit explained. "This has already been shown in test tubes. If this process occurs in the body, it could mean that a morphine-like addiction to alcohol is formed."

The results of the current research could also lead to a day when "high risk" children of alcoholics will be carefully tested for existing tendencies to develop the disease. However, Schuckit feels that accurate predictions of this type will not be made in the near future.

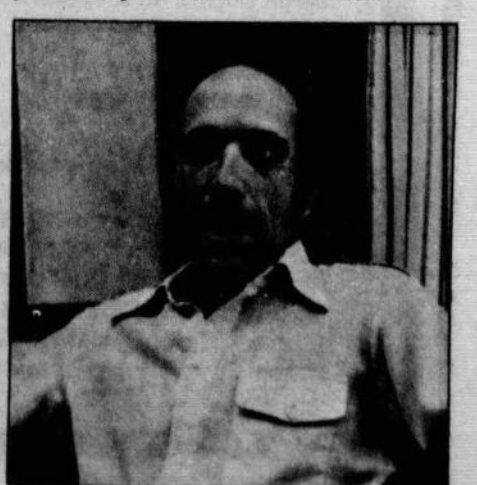
"The problem now is that we cannot absolutely predict who has an elevated

risk and who does not. All we really know is that the level of inheritance for alcoholism is at about the same level as inheritance of diabetes or ulcer disease," said Schuckit.

The greatest benefits of this study, however, will arise from the stimulation of further research efforts into the possible genetic causes of alcoholism and the elimination of the social stigmas carried by alcoholics, Schuckit believes.

"The genetic research indicates that all people are responsible for their own actions, but for some people, controlling drinking is a great deal more difficult than for others," said Schuckit.

"Genetic influence in no way indicates that people are not responsible for what they do, but it does eliminate the basis for the old belief that alcoholism is only a personality or behavior disorder."



Marc Schuckit

Mingus: Joni OK

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and actually pulls it off without sounding corny. Ironically, these two songs, which Mingus had nothing to do with, turned out to be the best cuts on the album.

There are some things that this album could certainly do without, and one of them is the series of "raps" or recorded conversations between songs. The problem with these raps is that they tend to be a little heavy-handed. I mean, you put on the record, and the first thing you hear is a group of people singing "Happy Birthday" to a fifty-four-year-old Mingus. Then, after only one song, you're suddenly listening to an unidentified Swede and Mingus rapping about his inevitable funeral. So here we've gone from his birth to his death only six minutes into the album. These raps, in conjunction with the overall tone of the album, tend to make it, in a sense, just one long dirge.

Some of the better additions to the lp are Mitchell's four paintings included in the liners and on the jacket itself. If you buy the tape rather than the record, you're missing out, for two of these paintings, "I's A Muggin'" and "Charlie Down in Mexico," are suitable for framing.

This album, regardless of the "raps" and the muddy tone, is definitely worth buying for any Mingus or Mitchell freak, or anyone who wants to hear an interesting interpretation of

jazz. On the whole, if Joni Mitchell is moving in a jazz direction, then she's taken quite a step here, and I think that by her next album, she will be able to write the music for some good jazz tunes — but they will be Joni jazz tunes — don't doubt that — jazz as Joni would have it — or rather, jazz as she understands it at this point in her career. And if "God Must Be A Boogie Man" is any indication of what's to come, then we definitely have something to look forward to.



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