

Ampersand

IN ONE EAR

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OUR COVER

Tim Hutton from a scene in *Taps*,
photography John Bryson, Sygma
Productions.

The Dead require no defense. Anyone who's been there knows there's nothing like a Grateful Dead concert. And to date, *Dead Set* is the next best thing to being there.

Rosalie McFall
Isla Vista, CA

Congratulations on your mention of *Community Jobs* magazine in the November issue (*Off-Beat Magazines*). As a long-time fan of this one-of-a-kind resource, it's great to see it start getting some of the attention it deserves; there aren't many places these days where you can find people offering solutions to this country's problems, instead of merely listing them.

I only hope you don't start going the way of some other publications — giving publicity to a good cause without letting people know how to get in touch. How about printing their address? Any help *this* magazine gets is a help for all of us.

Robert Whirry
Torrance, CA

Forgive our oversight. In answer to many requests, the address for *Community Jobs* is 1520 Sixteenth Street NW, Washington, DC 20036.

The plural of opus is OPERA.

Bill O'Brien
University of Wisconsin, Milwaukee

For your information, the plural of opus ("The Future of the Spent Forces," p.6) is opera. The article on *The Prisoner* [Nov. issue] was terrific — now how about one on doctor Who?

Arne Collins
No Address

(P.S.: Who? Yes — Who!)

I am extremely offended by the Jensen Audio ad that you ran in the December issue (on page 8). As a male, I cannot say that I know what it is like to be treated as a "sex object," but I do feel that such ads not only demean women, but also men, too, because they portray us as lustful, sex-obsessed, and selfish.

I really like your magazine, and I feel that bands such as the Go-Go's, X and the Pretenders show that women have a lot to contribute to rock. It would be a shame for aspiring women artists to be discouraged by the attitude that is expressed in the Jensen ad.

Christopher Herlihy
Cambridge, MA

New Contributors

L. R. (LORI) HIGA (*In Print*) was born in Hawaii (her stationery has a picture of young L. R. with the caption "Portrait of the Artist as a Young Wahine") and now lives and writes in Los Angeles.

WINN L. ROSCH (*Stereo Section*) is a law student, a frequent contributor to the *Cleveland Plain Dealer* and — may Zeus have mercy on his pocketbook — owner of two Morgan Plus Fours. Morgans are British and unchanged in design since 1954. Rosch is Ohioan and changes design frequently.

DONNA ROSS (*On Disc*) has red hair, writes songs, and is currently working part time in our mail room. It's a living, right?

R. SUE SMITH (*In Print*) lives in Bowling Green, Ohio, where she teaches something called Popular Literature. Mysteries, among others.

So "nobody can quite account" for *Fridays* finding its audience among "young teens and even children," and it's the musical acts that may be responsible for the "hoots and whoops at the slightest mention of drugs and sex"? A more likely explanation for both phenomena is that *Fridays*' juvenile humor appeals to juvenile viewers. An elderly 26, I find the show consistently unfunny and a poor third to *Saturday Night Live* and *Second City* among the late-night comedy shows.

As for Mark Blankfield's soon-to-be "first" movie, I don't blame producer John Moffitt for forgetting *Incredible Shrinking Woman*.

Chuck Pearson
Eugene, Or

I would like to express some of my thoughts on the articles in your Nov. '81 issue about the Rolling Stones, particularly the review of *Tattoo You*. On page 6 you repeatedly mention Jagger's "spent force" statement and critics blast every album as not saying anything. I say the press is rehashing, the Stones said years ago that

it was "only Rock and Roll" in their opinion. At its simplest, it's a danceable backbeat, repetitious chord work, and an R&R attitude. *Tattoo* more than fits this criterion. And comparing the old guard to the new wave is as fruitless as comparing pre-'66 rock to post-'67. What did the new wave do? They returned to the roots of rock, a simplistic driving rebellious sound. Others like the Specials, Selector, the Beat returned to the root of reggae-ska! And how about the heavy metal renaissance? And now Lydon, the Clash, Heads and others have expanded into a poly-rhythmic, spacey, jungle (OMIGod! Psychedelic?) sound. You know that sounds like what the Beatles, the Stones and others did in the Sixties. Like a recycling, so it seems Mick is in tune to the real deal, telling it like it is. Open your minds! The 55-63 stars made competent rock while the 64-75 upstarts broke new ground. Now the throne is again being passed on. *Tattoo You* is Rock and Roll, pure and simple.

Donald A Miller
Lexington, KY

& OUT THE OTHER

Can They Handle It?

FRIDAYS HOPES TO COME to the big screen; producer John Moffitt says that, should the first draft script be approved by ABC Motion Pictures, they should go into production in spring or, at the latest, summer. The film may not be titled *Fridays*, "but the word 'Fridays' will appear somewhere," Moffitt said. He added that it will be "a caper adventure, hopefully, in the nature of *Raiders of the Lost Ark*." The show's regular performers will "play themselves and some of their characters," although the film will have a complete story, not a collection of sketches.

How Many Pirates Does It Take to Scuttle a Good Thing?

THE PIRATE MOVIE, starring Kristy McNichol and Christopher Atkins (who's "put on a couple of years since *Blue Lagoon*," according to our favorite flack) is now filming in Australia. Sure enough, it's *The Pirates of Penzance* ... sort of. It's a "contemporary youth picture" with lots of music — some of it from the Gilbert & Sullivan play. The new songs are by Terry Britten, who has worked with Cliff Richard (writing "Devil Woman" for him, among others). Meanwhile, *The Pirates of Penzance*, the one starring Linda Ronstadt and Kevin Kline, is now rolling in London and is cleaving unto the original G&S version. And there is yet a third version scheduled for BBC-TV, written by Monty Python's Eric Idle. Avast! Belay this!

Joy of Lampooning

NATIONAL LAMPOON'S FILM FEATURES have had nothing but problems lately; first *National Lampoon Goes to the Movies* was deemed unreleasable and dreadful; now *National Lampoon's Joy of Sex* has been delayed because the director, Bill Norton Jr. (*Cisco Pike*, *More American Graffiti*) was fired — "creative differences," naturally. Director Joe Dante is the presumed replacement. Meanwhile, though, over at ABC Motion Pictures, *National Lampoon's Class Re-*

union was announced with a suitably tacky trade ad. Sample characters: "Delores Salk. Formerly gripped by polio, now possessed by the devil ... Anne Marie Spaniel. Savaged by wolves and now a howler herself at each full moon ... Egon Von Stoker. Responsible for Borden's most successful blood drive, now president of the local Red Cross." Give us a break.

Sue Me, Sue You

IT WAS ANNOUNCED in a few trade papers recently that Paul McCartney and Yoko Ono would "probably" be jointly filing a lawsuit against ATV Music Co. (owners of Northern Songs, which holds the early Beatles copyrights) for "breach of trust" over royalty payments. No word on how much money is involved, or even if the suit has really been filed. No one connected (i.e., attorneys) would even confirm the basics.

Waxing

X, WHOSE TWO LPS on the independent Slash Label had finally drawn respect from as far away as New York for the L.A. punk scene, signed with Elektra — home of simpering singer/songwriters and Urban Cowboys. Exene, Billy Zoom and company are inked for a reported five albums, one of which ought to come out in April. Suggested titles for that release include *Running on Malice*, *Songs for Everypunk* and *Late for the Riot*.

BUTCH HANCOCK, who writes some of Joe Ely's best songs ("West Texas Waltz," "Standin' at a Big Hotel"), has two new albums being simultaneously released on Rainlight Records — 1981: *A Spare Odyssey* and *Firewater (Seeks Its Own Level)*.

STILL ELATED OVER SHARING a bill with the Rolling Stones (Keith Richards requested their presence), the Fabulous Thunderbirds — jovial masters of the blues idiom — are at work on a new LP. Production is by Craig Leon, known for his past work with the Ramones and Blondie.