

New' Clash Proved To Be A Showstopper at Agora

Courant Nock Critic

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• Will we get out of here alive?

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question would make the first one moot.

The evening got off to a nervous start when the Clash broke into its first song, "London Calling," and more than 2,500 frantic fans surged toward the stage to share in the band's hard rock intensity.

Push led to shove, which led to lead singer Joe Strummer's stopping the show and calling for the house lights after the band's second song. Here Strummer was faced with a basic push dilemma: How to encourage anarchy and order at the same time.

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It took about 20 minutes for a satisfactory sense of safety to be restored. All through this the band members remained on stage while Strummer remained the leader and called, sometimes yelled, for calm. Finally, the concert continued and the audience's attention returned to the first question.

The band had changed. It changed because its guitarist and drummer were gone and in their place were three young musicans: drummer Peter Howard and guitarist Vinnie White and Nick Sheppard, all 24.

Remaining were lead singer and band

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The Clash wanted to prove that they were back and ready to make music, and the

ROCK REVIEW

mission was accomplished in short order. By the time they played "Rock the Cashah" (with Howard's wonderfully mad drumning), no one was saying the Clash was on a coast. The new musicians' lean and hungry playing gave the whole band a raw edge that seemed so right, even in the rough spots. Now with three (and sometimes four) guitars, the band's wall of sound was even more bracing than before.

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The band played a fair share of blasts from the past, including such favorites as "London Calling," "Radio Clash," "I'm So Bored With the U.S.A." and "Career Opportunities." But they also played new and unrecorded material as well. Songs such as "Are You Ready for War" and "Sex Mad War" showed that the band's new output remains vital and top-notes sets were placed at the Tente of the War of the

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All in all, you left the evening with mixed feelings. It was daring, powerful and thrilling. And you'hoped it would never happen that way again.

'FOOTLOOSE'' m ALSO "FLASHDANCE" (R)

ARTFORD DRIVE "FINAL SIN" PARTS 1&2

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"ROMANCING THE STONE" (PG)

"16 CANDLES" 8 P.M. AT WESTFARMS RICK SPRING

ATMOVIES 12:15, 2:00, 3:50, 5:35 9:50
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"ROMANCING THE STONE is a rollicking tongue-in-cheek adventure through the jungle.

"ROMANCING THE STONE is excellent! It's a jewel of a movie!" CBS-TV, Los Angeles

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FRIDAY AND SATURDAY APRIL 27 AND 28 - 8:15 P.M.

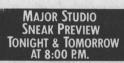
Program includes: "New York, New York," "St. Louis Blues," Come to the Cabaret," and more.





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It's terrific! It'll make you feel happily ever after."



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Courant Rock Critic

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ROCK REVIEW

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The television sets were placed at the sides and back of the stage. Videos shown on their screens included footage from such lims as "The Warriors" and "The Good, the Bad and the Ugly," as well as clips from war and civil rights protests, military bombing missions, and a riot or two. All this video gave the subliminal effect of experiencing the apocalypse first-hand while watching the "Ill O'Clock News" out of the corner of your eye.

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Powerhouse Performance By Hynde's Pretenders

By RAY DE MEO
Courant Rook Critic
"Middle of The Road" she's not.
Sometimes cocky, sometimes cool, The
Pretenders' Chrissie Hynde was always in
ontrol Wednesday night at the Bushnell Memorial Hall, with a packed house of 2,200 in
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morial Hall, with a packed house of 2,200 in her thrall. Hynde and the band powered through a 90-minute set with energy tempered by crisp professionalism. Lead guitarist Robbie McIntosh laid down a wall of chords, punctuated by Malcolm Foster's bass and Martin Chamber's fierce drumming. Hynde, standing front and center with a Fender Telecaster rakishly hung from her neck, worked her throaty tenor through a 20-song medley from the band's three albums.

through a 2v-song mediey from the bands:
The Pretenders had a tough act to follow. The Alarm, a four-member Welsh band that opened the show, got the audience to its feet early. With a front-line combination of acoustic and electric guitar and bass, the group's heavy-chord sound was reminiscent of the Alarm and the Alarm an

ROCK REVIEW

"Hunhh!" was Hynde's opening lyric
when The Pretenders took the stage. The exclamation, on the tail end of a Robbie McIntosh power chord, introduced "The Wait,"
from the group's first album.
Hynde's Patil Smith snarl on this rocker
mellowed to a croon with "Message of Love,"
which followed. She returned to a tough, cynical posture with "The Adulteress."
Clad in tight leather slacks, gray tweed
jacket and vest, with her eyes barely visible
under straight-cropped bangs, Hynde was
tough and tomboyish. Foster and McIntosh,
hair slicked back in ducktalis, fit the bill as
members of her gang.
Muscular Martin Chambers, poised regally above and behind the others, wore an
unusual headpiece: it periodically pumped
out a white foam that appeared to be spewing
from Chambers' mouth.
An enthusiastic audience seemed to buoy
Hynde's spirits as the show progressed. At
first aloof, she progressively warmed to the
crowd. By the end of the evening, during
"Brass in Pocket," she was sitting on the edge
of the stage sharing her microphone with the
first row.

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DARRYL HANNAH TOM HANKS JOHN CAND STE WEEK *SPLASH** (PG) NIT WORES 12:30, 2:40, 4:40, 7:30, 9:40 AT UA EAST 7:20, 9:3

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"HARD TO HOLD" (PG)

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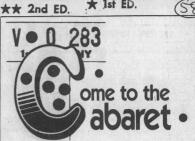
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