

U.S. Tour Tests Mettle Of a Revamped Clash

By FRANK RIZZO Courant Rock Critic

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Ge Strummer is calling it the
"show-me" tour.

The lead singer and songwriter of The Clash wants to show
that the British rock group is a
strong as ever, despite the departure of co-writer and guitarist
flick Jones.

He wants to show that the three
new band members are just as
hungry as their predecessors in
making The Clash's brand of intenew band members are just as
hungry as their predecessors in
making The Clash's brand of intenew powitcal music.

Lead to the clash or control in the control
ing to a Clash concert is still an
exhilarating experience.

Judging from the crowd's reaction last week at a Clash concert
at the Providence Civic Center,
the band is well on ifs way to a
comeback. Two years of internal
squabbles slowed the momentum
gained from the band's first commercial hit album, "Combat
Rock." Which produced two hit
singles, "Rock the Casbah" and
"Should F Stay or Should I Go?"

The band will perform tonight
at the West Hartford Agora,
where they last appeared in August 1982.

"I think kids coming into the
show are experiencing straightforward fear" that the band is not
as good as before, Strummer said
during a 1 a.m. interview after
the Providence show.

"We talk to them a lot, and they
tell us they're glad we're making
a new attack... They don't want

a show with no effort or feeling. We promised them that we would never do that."
The Clash, which was formed in 1976, has maintained its close association with a loyal following. Band members frequently talk with fans, and after the Providence show they signed autographs for more than a half hour. In concert, The Clash is egalitarian. During the Providence show, an occasional fan slipped by security to dash on stage and place an arm around Strummer or bassist Paul Simonon before scurrying off.

During the last song, first one,

During the last song, first one, then two, then a dozen, then scores of fans crowded on stage to celebrate the concert's final moments.

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#### A New Outlook For Pretenders' Chrissie Hynde

By ROBERT HILBURN

Los Angeles Times

OTTINGHAM, England — It was 1 a.m. Chrissie Hynde had done the third show on her band's first tour in two years and had just finished feeding her year-old baby upstairs in the hotel. Now the most commanding woman in rock 'n' roll was sitting in the bar — relaxing. The Ohio-born Hynde, 32, feels awkward talking about herself and had put off the interview all day. But he finally relented and the conversation centered on growing up — the hard way.

"When I was 20 years old, I'd get on the back of a motorcycle with some, guy who'd been up three days speeding his brains out and was drunk, and I'd be yelling, 'Faster!' Because, let's face it, it was a thrill. Right now, if I saw the same guy, I'd say, 'See ya later, pal.' These days I'm getting on the slowest Honda in town if I can't find a cab to take me home — everything, you know, that would have been totally uncool in the old days."

You assume she prefers the slow lane because she's a mother now and because two members of the Pretenders band died in separate drug-related incidents since the last tour. The band's present tour brings them to the Bushnell auditorium in Hartford tonight, where they will play a sold-out show. The Alarm is the opening band.]

Hynde was clearly shaken by the deaths of guitarist James Honeyman-Scott, 25, and bassist Pete Farndon, 30. And she's so committed to

See Pretenders, Page C2

The Pretenders, with singer-guitarist Chrissie Hynde, left, will perform at the Bushnell tonight.

### All Eyes on Willi Smith's Layers and Longer Skirts

This is the first of several reports from designer shows of fall and winter fashions in New York over the

By JEANNE MAGLATY Courant Fashion Editor

EW YORK — One fashion writer in New York this week for the annual shows of fall and winter fashions said she saw about 5,000 outfits during similar shows in Europe this month. Now she has started on another 5,000.

This week and next, American

district.

What's wrong with our clothes from last year or the year before? you may ask. The old styles are still quite usable, but many people willingly part of a new look. When designers introduce their new styles, the old looks dowdy and ready for discard.

The new look for women this fall includes longer skirts and business-suit colors in more feminie, tailored cuts.

One designer everybody is

FALL/WINTER FASHION

watching is Willi Smith, whose WilliWear show in SoHo attracted about 1,000 people on a rainy Monday, Smith won a Coty Award in 1983 for his women's wear and is considered the foremost black designer of women's clothing in the United States.

Inside a large hall equipped with runways and movie screens, Smith showed lots of layered, hooded clothing viewers must have wished they were wearing on the bone-chilling day. Coats were long and wide with sloping shoulders and big cuffs in plaids of gray with lavender and chartreuse. Most skirts were long, too, either full circles or straight. Advance reports from Seventh Avenue indicate that very long skirts will be popular for fall skirts will be popular for fall when Smith did show short skirts, which were yoked and box-pleated, he added knit leggings or slim

trousers under them.

Smith showed many split-level styles for both men and women. As is always the way at Williwear, androgny is "in." Two male models — one with shoulder-length blond hair and another with Rastafarian dread-locks — elicited a double take. Long salt-and-pepper tweed coats looked great on both sexes.

The most spirited and fresh WilliWear looks for women were cropped pants and slim skirts with suspenders that criss-

See Fashion, Page C5

#### Overloaded Circuits of New Music

#### COLIN McENROE

If he wanted to write a tune, he just banged it out on a friendly old harpsichord or something. Mozart never had to wonder, "Would this sound better if I wrote it for el tronically, quantized pig some

"Would this sound better if I wrote it for electronically quantized pig squeals and hammers being dropped on the floor and a marimba synthetically fused with Frederick the Great saying Wiener schnitzel' over and over?"

No, his choices were pretty well confined to a familiar assortment of instruments.

But I wished for a second last Friday that Mozart would appear at 19 Recording 8 studies in Glastionbury, lust to see what he would do with the latest thing in musical instruments.

do with the latest thing in musical instruments.

The Fairlight Computer Musical Instruments cal Instruments and Instruments of its digital intelligence.

The rest of us (mostly music industry people, except me) just blinked back stupidly like a tribe of gorillas watching a Culsinart demonstration.

The Fairlight C.M.I. will make you feel that way.

Even the people who use it requiarly seem to speen a lot of time circling around it, speculating about what it might be doing.

The fairlight C.M.I. will make you feel that way to the composition of the compositi

very nature of sound by waving a little wand at the visible wave forms.

Never mind.
People don't find it easy to make a definite statement about the machine.

"It's... well, you're just going to have to come see it, because there's no way to describe what it is," the guy from 19 Recording Studios said when he invited me to the demonstration.

Indeed, the Fairlight does not, at first, even look like a single machine so much as it looks like a word processor, an electric piano and a large dehumidifer that were left in the same room for so long that the machines began to intertwine wires.

If Mozart were around (and were so inclined), he could tape virtually any sound and feed it into the Fairlight, which would durn the sound into a musical instrument. Mozart could play selections from "Die Zauberflöte" arranged entirely from the sounds of cue balls striking eight balls.

Mozart could write a "Suite for

arranged entirely from the sounds of cue balls striking eight balls.

Mozart could write a "Suite for Chicken Cluck, Ocarina, Jachan Mozart could write a "Suite for Chicken Cluck, Ocarina, Jachan Lander, Bolos-whizzing-through-the-air, Dulcimer and Lord-Laurenee-Olivier-asying-peanut-butter," and the Fairlight would orchestrate those sounds as though they were violas and trumpets.

"We do have people working on things like that," Clive said. "When we let them out." Mozart could even make Lord Laurence's voice appear on his computer screen as a wavy curve and electronically alter it so that Lord Laurence sounded as though he was saying "peanut butter with his mouth Jul of peanut butter in an echo chamber on Keptune.

What would Mozart have done with the Fairlight? Actually, my guess is that he would have looked at it, thought about it, asked to borrow a sledge-hammer and smashed to smitherene enough," he Composing the service of the service of the composite of t

### Teacher Puts Disabled in Driver's Seat

By JOHN LACY Courant Staff Writer

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Courant Staff Writer
Dick McCall stops his car in front of the high school in New
Canaan to find his student waiting for her appointment. At 6-feet-4,
McCall is strong enough to lift her from her wheelchair, carry her down the school steps and place her in the driver's seat of the sedan. The automobile has dual controls — one special set of hand mechanisms for a driver without legs and another set for the teacher in the passenger seat.

After weeks of practice under McCall's guidance, the high school girl had learned to drive his special car without her use-less legs. Now she drove to her home, a fancy Fairfield County house, to show her parents what she'd accomplished.

Richard B. McCall is the handicapped driver training consultant for the state Department of Mor Vehicles. And this girl is one of thousands of handicapped epope in the driver's seat since 1966.

"Your daughter's ready to go now," McCall told the parents. The examination for her operative of the control of the presents. The examination for her operative of the control of the parents balked. In eff-But the parents balked.

tor's itemse would be siep.
But the parents balked. In effect, they said they weren't ready. It wasn't that this family couldn't afford another car with special hand controls. The idea of their handicapped 17-year-old daughter on the road was something the warents could not accept.



Richard B. McCall, the handicapped driver training consultant for the state Department of Motor Vehicles, sits near a training car with Kathryn Coffin, who is director of Hartford's Office on the Handicapped and a former student of McCall's.

#### PEOPLE

The teacher felt he had to speak

out West to attend college.

"I got a wonderful letter from her in Arizona," McCall says.
"Driving opened up a whole new world for her."
Such success stories are commonplace in McCall's work. Disabled people who seek the special driver training are "highly motivated," he says. "They want the opportunity for mobility and independence — without asking anyone for help."

opportunity for mobility and in-dependence — without asking anyone for help." McCall's stature and clean-cut appearance give him a command-ing presence. Yet, he is an affable 45-year-old family man, with the open-mindedness and compassion

of a good teacher. "You'd better have patience and understanding." he says. "Many, many of our clients are confined to wheel-chairs. We're talking about serious disabilities.

"Their willingness is absolutely there. But some need a lot of bolstering because they've led a shettered life. You don't think of this person as disabled. You look at their driving performance. That's the bottom line. Can they handle the vehicle safely! Do they know the manual?"

In many cases, a driver's li-

the Venice saw; a driver's li-cense is the only thing standing between a disabled person and useful employment. "They can do a lot of jobs that don't require ac-tual walking around," McCall

a lot of jobs that don't require actual walking around," McCall says.

About 4,000 handicapped drivers are licensed in Connecticut. Last year, McCall and the two inspectors working with him issued 199 of these licenses and rejected only 36 applicants, 112 others are in training.

In 1978 McCall was directed to inspect motor vehicles department offices for access by disabled persons. For guidance, he brought along two people in wheelchairs. They helped suggest enough improvements — from tilting mirrors to automatic doors — for a 9-page report.

"For a person in a wheelchair," McCall says, "a 3-inch curb might as well be a 6-foot wall."

On a recent training exercise, McCall and a client stopped for lunch at a fast-food place. She wanted to go inside, so he helped her with her wheelchair. "Thirty-two years old, and she'd never been inside a McDonald's. How many people can say that?"

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1:00 7:10 9:25 SPLASH PG

# Pretenders' Hynde Retains 'Essence of Cool'

Continued from Page C1

Continued from Page C1
daughter Natalie that she's taking
her on the road. She calls these
incidents "lightning holts."
But Hynde believes her new
outlook is mostly a matter of age
and maturity. "The problem (in
trying to prevent the deaths of the
hand members] is that people
can't always change, even if they
know something is going to kill
them," the singer said.
"If you get in a car and drive
like a jerk the wrong way down a
nee-way street, you know what
can happen... but you still might
tink." The hell with it, let's go
through all the red lights tonight."
If you gould held with the light is the side of the control of the con

live done that (back home in Ohio).

"We used to see how many red lights we could float through as we went down the hill. It's like playing chicken. If you're in the prood, the consequences don't really matter, do they? But as some point you realize that they do matter. That's why you don't have the most control of men play chicken. The trouble is, some of us never seach 40."

Hynde is the most arresting female talent in rock since Janis doplin — although it seems odd putting them in the same context the cause of their widely diverse styles.

From the first album in 1980, she stood out as someone who combined intelligence, sensuality and dynamics.

female version of the chic renegade stance popularized by the Rolling Stones' Ketth Richards. From the first alumin 1880, she stood out as someone who combined intelligence, sesualadies with the stood out as someone who combined intelligence, sesualadies writer. Hynde, who also plays rhythm guitar, is from Akron, Ohio, where about the only thing she could relate to was rock in roll. A shy teenager, she found security in the role of a tomboy hip-ster. She went to college briefly but London kept calling. It was far away and it was where most of the really cool rock stars were from. Among her early favorites: the Kinks, whose leader, Ray Davies, became Natalie's father. The two stars live together, but aren't married.

Hynde went through shaky years in London. She worked at odd jobs before her interest in rock (and a romance with a rock journalist) landed her a job at New Musical Express, one of England's top pop journals.

Hynde made a name for herself by writing notoriously acidic re-views; then she grew bored and concentrated on getting into a band. Her sense of adventure led her to hang out with a crowd that the folks back home would have called tough.

to hang out with a crowd that the-folks back home would have called tough.

The Pretenders had immediate success in England, where their debut single, a remake of the Kinks's "Stop Your Sobbing," hit the charts in 1979. Critics quickly rallied behind the group with all sorts of "next big thing" predic-tions. The band's debut album was a smash in Britain and in the United States, where it climbed to No. 9. The Pretenders' second al-bum didn't attract as uniformly strong reviews, but it, too, cracked the national Top 10 in the United States.

Despite the success, there were tensions in the band, many of them traced to Farndon's drug use, according to Martin Cham-bers, the band's drummer and one of the original members. The

showdown came in June 1982 when the band sacked Farndon. Just when it seemed the group had overcome one hurdle; tragedy struck: Honeyman-Scott overdosed on heroin.
Hynde was three months pregnant at the time and the future of the band seemed very much in doubt. Still, the group rallied with perhaps its most thrilling single, "Back on the Chain Gang."
Though not written about

"Back on the Chain Gang."

Though not written about thoneyman-Scott, the song is a stirring tale of renewed resolve that many fann interpret as a tribute to the late guitarist. The record was made by Hynde, Chambers and two guest musicans. The Pretenders' first appearance after Honeyman-Scotts death was last spring at the US Festival near San Bernardine. Callif. The band then retense the control of the contr

and bassist Malcolm Poster.

The album shapes up as the Pretenders' biggest U.S. seller.
There's a tender side to Hynde's material. While the tales of dangerous, neurotic relationships drew the most media attention, early songs like "Mystery Achievement" suggested a certain romantic innocence.

### U.S. Tour Testing Mettle Of New, 5-Member Clash

Continued from Page C1

Continued from Page Cl
in a way I contributed to the problem by trying to hold it together
and allowing Mick to get away
with things he shouldn't. I was intent on holding the band together,
no matter what the cost."
Finally, Strummer and Simonon, 27, fired Jones in September and sought a replacement for
him and for drummer Terry
Chimes, who had left the band atre its last tour. Jones has sincetis last tour. Jones has sincere leadon, who left in 1982, to form
the group TRAC (Top Risk Action
Company). He also has sued The
Clash for money he says it owes
him.
"Tm a bit wiser, now," Strum"Tm a bit wiser, now," Strum-

Class to those, him.
"I'm a bit wiser, now," Strummer says. "A lot of it had to do with the wind-up — that's when someone needlessly winds you up and makes you anxious. Now I hink before I freak out."
After Jopes was fired by the band, Strummer and Simonon quickly started auditions for new members.

quickly started auditions for new members.

"For Mick's replacement," says Strumner, "I was looking for someone who knew what the guitar was, who understood that a guitar is not an ego trip, an end in itself, that it first and foremost accompanies a song. That sounds obvious, but, believe me, guitar-ists forget that."

The new members are drummer Pete Howard, guitarist Vince White and lead guitarist Nick' Sheppard, all 24. An additional guitarist was added, increasing the band's strength to five.

Starting anew was a "scary experience." Strummer says. At the

first U.S. show in California a few months ago, "we dropped a bomb. The new guys never saw so many people in an audience, and there's nothing you can say to them to prepare them for that experience. It cannot be described."

As the tour progressed, the band matured, and by late winter "I realized that the new band was not only possible but probable. Then I found it to be fun, real fun. And I was amazed how quickly the new guys fit in, speaking their minds, working together. It was really healthy. "I'm also enjoying myself on this tour because I'm not worrying about if anyone is in a bont in the can you're not concentrating on the show, but whether Mick is in a good mood or not."

The new band has taken an unsuled the sales.

The new band has taken an un-usual step: touring before releas-ing a new album. "We don't want to be strangers when we do the new album," he says. "But by the end of this tour, we're gonna know each other inside out."

each other insise out."

The band will record this summer, and plans to release a new album in the fall. Many of the band's new songs are featured in this tour, including "Are You Ready for War." "This is London" and "Sex-Mad War." "Strummer also offered opinions on these subjects:

On current British groups such as Culture Club, Duran Duran and Eurythmics: "The trouble with a lot of music now is that it's too old. All that make-up



and chic soul is for the cocktail club scene. It ain't for 15-year-olds. And all those electronic machines cost a lot of money. Who can afford to make music, now? I've always believed the music means nothing unless the young believe in it. That's what punk was. There was no barrier to technique. There was no barrier to technique. There was no barrier to technique. There was no of that illusion nonsense that was protecting '70s progressive rock. God, when punk came around there were I2-year-old drummers playing in bands."

On being the father of a new nughter: "It's made me more

anxious about the future. You want her to have a life, and it makes you even more worried about what's goma happen in the world. You see her smiling and kicking her arms and legs, and you think, 'God, if you only knew what was gon; on out there.' How are we goma explain it to her? It gives roe real reason for the anger ir my music."

The Clash will play at the Agora Ballroom, 165 Dexter Ave., West Hartford, and is expected to come on stage at around 11 p.m. Tickets are still available at \$11.50.