

The first ladies make it clear that their work was hard — very hard.

The White House that few ever see

By Fawn Vrazo
Inquirer Staff Writer

GRAND RAPIDS, Mich. — Tough job, being a first lady. She must work very long hours with no pay. She is expected to adopt serious social causes (and still see to it that White House Christmas cards are signed and tea poured and flowers arranged). She is close to — intimate with — the nation's Commander in Chief, which potentially makes her as influential as a presidential adviser or cabinet member. But she has less formal power than an elected dogcatcher.

No wonder America doesn't quite know what to make of her. Or do with her.

"Sometimes," said Rosalynn Carter during this week's "Modern First Ladies" conference here, "I was working very hard trying to get a good mental-health program going, then someone would say, 'Who elected you?' (Yet they wouldn't have liked it if I wasn't doing anything.)"

Nor did they especially like it when Mrs. Carter sat in on husband Jimmy's cabinet meetings. "There was a not-very-subtle implication," Mrs. Carter muses in her new book of memoirs, *First Lady From Plains*, "that cabinet meetings were no place for a wife."

"Modern First Ladies: Private Lives and Public Duties" was held over three days at the starkly modern Gerald R. Ford museum (which includes, among other items, a full-scale replica of the Oval Office and the former president's former football). The conference, which ended yesterday, was intended, according to a press packet, to "spotlight what historians have long understood — that the nation's first ladies have far greater impact on the country and public policy than is popularly believed."

That high intent was crippled by a lack of participants. Mrs. Carter and the woman she succeeded, Betty Ford, were the only two first ladies to appear. (Lady Bird Johnson canceled because of illness; Nancy Reagan, Pat Nixon and Jacqueline Kennedy Onassis had earlier sent regrets.) Journalists had tender hopes of cornering the elusive former first daughter, Caroline Kennedy. But she dropped out at the last moment, too, leaving just the "Johnson girls" — Lynda Bird Johnson Robb and Luci Baines Johnson Turpin — Eleanor Roosevelt's granddaughter Eleanor Seagraves, and Susan Ford Vance as the conference's first family representatives.

This truncated panel — ably assisted by warm and witty ex-press secretaries Liz Carpenter (See FIRST LADIES on 8-C)



Betty Ford (left) and Rosalynn Carter were the only first ladies to attend the conference



Luci Turpin toasts Mrs. Ford, along with (back row, from left) Lynda Bird Johnson Robb and Susan Ford Vance



Mamie Eisenhower was remembered in an exhibit

The Clash is still a band with a mission

By Steve Morse
Inquirer Staff Writer

WASHINGTON — It was after 1 o'clock in the morning and Joe Strummer, lead singer of the intensely political British band the Clash was walking down a deserted stretch of sidewalk on Pennsylvania Avenue, only five blocks from the White House.

Strummer's black leather jacket and combat fatigues, together with coldly fixed eyes and a stark Mohawk haircut, formed a fierce impression, as he strutted toward a nearby bar. His methodical stride was broken only when he looked up in shock to see nine derelicts sleeping under tattered blankets and sleeping bags, lying side by side behind pillars that front a glamorous hair salon.

"What is Reagan doing about people like that?" Strummer snapped. Later, in a barroom interview, he labeled the President as a member of the old guard who preferred to spend money on nuclear power instead of people.

Strummer has just turned 30 and fathered his first child — a daughter, Gabbie — but it is clear he has not mellowed. Although he does not read Karl Marx by candlelight, as some have claimed, he still believes rock 'n' roll is a force that should change the world, not succumb to it.

"Rock 'n' roll is not, not theirs," he said, differentiating between the

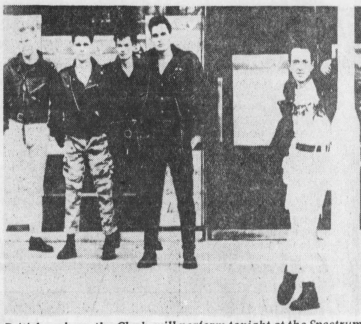
young and old. Between punks and the establishment. Between Ronald Reagan and the Clash, the group that will perform tonight at the Spectrum.

"That's the vital part of rock 'n' roll. It's got to be ours and not theirs," he said, plopping into a seat in O'Henry's, where most of the bar's customers glared at his Mohawk though a bold few asked for his autograph.

"Young people have got to feel that, and that's why I don't agree with the new British Invasion — the Joe Georges, the Duran Durans, Spandau Ballets and even the Eurythmics. I don't agree with it because it's not ours, it's theirs. But the record companies love it. Its video-hyped. It's controlled. It's predictable. It's two good songs on an album with eight fillers. It's a ripoff. It's for 10-year-olds."

Obviously, Strummer is not pulling any punches. A man with a mission, he's leading the Clash back from a nearly two-year absence during which they've fired charter guitarist Mick Jones, who has since sued the band, hired guitarists Vince White and Nick Sheppard and drummer Pete Howard, all of 24 years old, and begun a key American tour, ranging from college gigs to arena dates.

Although the Clash sold more than a million copies of their last album, 1982's "Combat Rock," and had a big dance hit in last year's "Rock the



British rockers, the Clash, will perform tonight at the Spectrum

Casbah," a humorous swipe at Ayatollah Ruhollah Khomeini's ban on rock music, they're touring this time without a new album and without much publicity or record label support. There will be a new LP out in the fall.

But the tour is just fine with Strummer, who only wants to prove that the reconstituted Clash are as committed or more so than the vintage Clash that kicked the punk movement into high gear in the late '70s and was hailed as the "rock band that mattered the most."

"We don't accept an audience. We fight for an audience," said Strummer, whose words pour out in a grimly determined rush. "We realize you can't be a stuck-up ... in London

congratulating yourself. You have to scream for an audience if you seriously want to make an alternative to heavy metal and devil worship and all this generic rock. We know we've got to fight."

"I mean, whoever thought Little Richard's rock 'n' roll could lead to the generic accountants and lawyers that we see today? It's unbelievable, out it's here."

Earlier that night, April 8, The Clash had overpowered 4,000 hollering fans with a red-hot show at George Washington University. All three new members played as if their lives were on the line, while Strummer barked out six new tunes that marked a turning back from the art-

(See THE CLASH on 8-C)

It feels like summer already at the movies

By Rick Lyman
Inquirer Movie Critic

Last weekend, a retrograde slasher flick called *Friday the 13th — The Final Chapter* took in \$11.2 million in box-office receipts, giving it the largest opening-weekend take of any movie this year. Not only that, it was the chief contributor — with some help from *Footloose* and *Terms of Endearment* — to the largest non-holiday-weekend earnings in the history of Paramount Pictures.

Three weeks before, an unheralded comedy called *Police Academy* opened to critical disdain and a virtual rush to the box office, earning \$8.6 million in its opening weekend. It held on to the top spot for the next two weekends, earning an astonishing \$8.0 million and \$7.4 million, respectively.

Police Academy and *Friday the 13th* were sleepers, to say the least. And they came right on the heels of great weekend grosses for Paramount's *Footloose* and Touchstone Films' *Splash*. The latter earned \$6.2 million March 9-11, giving its parent studio, Disney Productions, the biggest opening weekend in its history.

"We're seeing summer numbers," a Warner Bros. executive exulted recently. "Summer numbers!"

The summer movie season — between Memorial and Labor Days, when youngsters are out of school — is when Hollywood releases its biggest movies and makes its biggest

profits. The earlier months of the year are normally dominated by two of three modest hits and a couple of big hold-overs from the Christmas season.

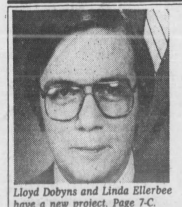
"We were surprised more than anything," admitted a spokesman for the Ladd Co., which produced *Police Academy* (the film was distributed through Warner Bros.). "Everyone expected our big picture to be *Star 80* and *The Right Stuff*, but then this other one does gangbusters."

Officials at Paramount, fresh from their *Footloose* success and *Terms of Endearment* Oscar cleanup, were ecstatic last week about the performance of their latest in the *Friday the 13th* dynasty.

"Why are so many movies making so much money at a slow time of the year?" repeated a Paramount spokesman in a telephone interview. He paused a few seconds. "Good product," he said, bursting into peals of laughter.

Friday the 13th "was not a movie that had been hyped or given a lot of pre-release publicity," said Gordon Weaver, executive vice president for marketing. "It just goes to prove that the movie-going audience knows what it wants and goes to see it when they can find it."

A.D. Murphy, chief box-office watcher for Variety, the entertainment trade paper, takes a different (See BOX OFFICE on 8-C)



Lloyd Dobyns and Linda Ellerbee have a new project. Page 7-C.

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There's more to Whistler than paintings

"Bride, Amsterdam" is part of a memorable show of the artist's etchings and lithographs, on display at a Philadelphia gallery. Page 3-C.



A photograph bound for Philadelphia

Bought at a New York auction of Marilyn Monroe memorabilia, it will be presented as a token of gratitude to one of the actress' admirers. Page 8-C.

